

VARSITY



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King's students vent anger over likely appointment of new Senior Tutor

Lucy Phillips
Chine Mbubaegbu

DR GEOFF MOGGRIDGE, current Lay Dean of King's College, appears set to become the college's next Senior Tutor, despite fierce criticism from the student body concerning the nature of his appointment and his suitability for the post.

A member of the college council has disclosed to *Varsity* that Moggridge's appointment was passed by the council last Friday, with minutes of the meeting confirming the appointment circulated to members yesterday (Thursday). The College's Governing body are yet to give the go-ahead, but this is reported to be a matter of routine.

Students at King's are dissatisfied with the state of affairs that have led to Moggridge's appointment. Ben Harrison, King's College Student Union (KCSU) Co-Ordinator, has called an emergency meeting for this evening because, he says, they are "unhappy about the potential candidate" and, given Moggridge's current relationship with students and the Exec, "his appointment would pose many potential problems".

He added, with reference to previous consultation with students: "The fact that he has been appointed Senior Tutor despite there being no substantive consultation process, is endemic of the fact that the gap between students and fellows is

widening at this college, and that there are serious structural flaws in the appointment processes to senior executive positions."

Onur Teymur, a second year Mathematician, who sits on the college council, said: "For the students, the appointment of the Senior Tutor is the most important of all the senior college officers. The Senior Tutor has the most day-to-day contact with students. Students are riled because, without being told, we're going to be getting someone who is very unpopular."

Moggridge's unpopularity stems from allegations of misconduct with a female student, verbal abuse and his public condemnation of the University's admissions system.

Most recently, Moggridge's proposals to change the nature of the popular 'Mingle' event have angered members of the student body. In his role as Lay Dean, Moggridge sent out an email defending his position with regard to the Mingle. Amongst other things, it imposed a ban on any advertising of the event and has imposed restrictions on capacity and access for non-college members. The Cellar Bar committee at the college rejected the restrictions: "He [Moggridge] argued that the Mingle has always been described as a King's only party. This is just not true. We pointed out that the nature of the Mingle is for King's students to interact more with other colleges and helps to develop inter-college relationships, he did not agree." Moggridge did not wish

to comment on this matter.

Current and former students at King's have alleged more serious incidents involving Moggridge. He has strongly denied any rumours that he had inappropriate relations with a female undergraduate after a formal hall took place in college last May. Moggridge is said to have been seen going up to his room at the top of the Gibbs Building with the girl. He acknowledged to *Varsity* that he "took her onto the roof of the Gibbs building after a party", but did not offer any further comment.

Moggridge has also been criticised for his outspoken contempt of the University's admissions process. In 1998 a book was published, entitled 'Beating the Boffins', in which Moggridge said of the interviews procedure: "...candidates' failure to successfully negotiate this complex system only adds to the random element in the admissions system." Geoff Parks, Director of Admissions for Cambridge Colleges, said that he could not comment on the book because he had not read it. But he added, "There may have been an element of truth in this seven years ago but since then the admissions process has become more transparent and there is a lot more access to information." The book is no longer in print.

King's College Council are due to meet again on Monday and the Governing Body are expected to convene on Tuesday.



Tom Dye

"A non-political, service based union; responsive, relevant and primarily concerned with the life of Cambridge students"



Laura Walsh

"An accountable, visible, sensible union of colleges working together for the benefit of students"



Robin Sivapalan

"Education is not for sale. A 20,000 strong union"

CUSU candidates announced

Sharon Macauley

ELECTION CAMPAIGNS for the next CUSU team are well under way, with the candidates having been announced on Wednesday night during the first round of hustings at The Union.

Three candidates are in the running to take over from Wes Streeting's role as President of the student's union - Tom Dye, Robin Sivapalan and Laura Walsh. The three candidates have very different ideas as to what they hope to deliver as CUSU President.

Notable absentees from

hustings were candidates for Access Officer and Target Campaigns Officer, despite an emphasis having been placed on widening entrance to the University by both the Admissions Office and CUSU. The current president, Wes Streeting, urged students to put themselves forward for the post of Access Officer during the by-elections that will take place at the same time as elections to the University board.

The post of Women's Officer, however, proved more popular, with four can-

didates running for the position. Helen Marks, Suzy Milburn, Michelle Nuttall and Sam Skinner are hoping to replace Jo Read as the current Women's Officer.

Three candidates are also standing for the position of Academic Affairs, including Drew Livingston, the current officer, who is hoping to serve another term, Sam Caldwell and Leti Littlewood.

Hustings will take place in various venues throughout the University. Polling will begin next Wednesday. Students will be able to vote at their college.

News in Brief

Road harmony

A psychological survey of cyclists in Oxford and Cambridge has been drawn up by researchers from Bath University in the hope of finding a way to help bike users and bus drivers get on. Thousands of cyclists from the two cities will be asked to detail their experiences with buses on the roads and workshops will be held for bus drivers to give their side of the story too. The aim is to draw up safety messages for both sets of users. The tests will be trialed in Oxford and Cambridge will be used as the control.

DJ kindness

Radio One DJ Scott Mills helped a Newnham student who had lost her ticket to see Embrace at the Corn Exchange with a "random act of kindness".

Una Monaghan, 21, was mid-way through broadcasting her weekly show, Alphabet Soup on CU Radio, when the top DJ, joined by pop star Danny McNamara from Embrace, came to the rescue.

Una had bought two tickets to see rock band Embrace on Wednesday night but days before the concert she lost her ticket so emailed Scott to ask for one of his 'random acts of kindness' – a regular feature in his show – and to her surprise he came to her rescue.

Leisure Dome

Cambridge Leisure, the recently opened development on the corner of Hills Road and Cherry Hinton Road, has been sold for £34 million to a company run by the Frenchman behind the Millennium Dome project. The leisure complex is home to a multi-screen cinema, a bowling alley, a health and fitness club, as well as shops and restaurants.

The current owners, Turnstone Estates, have sold to X-Leisure, whose Chief Executive has been Vice President of Disneyland and is currently involved in the redevelopment of Brighton Marina, as well as having headed up the Millennium Dome venture.

Friday night in

Many pubs and clubs across Cambridge will be closed tonight (Friday) due to security fears over around 1000 travelers who are reported to be coming to town. The Cambridge Union has postponed its event 'Union Idol' which was scheduled for the evening in accordance with the other pubs and the high cost of hiring security guards for the night.

Fashionistas

The Cambridge Fashion Show is taking place on Sunday at 7pm in the Guildhall.

Union elections get underway

Amy Goodwin

NOMINATIONS FOR election to posts within the Cambridge Union were announced last night. Every position is being contested, signalling an election that will be "undoubtedly heated" yet "amiable," insisted candidates.

Heading the list are Presidential candidates Adam Swersky and Jennifer Scott. Both



The Cambridge Union

emphasised that they were confident of a fair election based on "mutual respect" and free from what Scott referred to as "dirty tricks campaigning."

Swersky even expressed his disappointment that a planned Union Idol duet between the two has had to be cancelled following the postponement of the event.

However, the anticipated closeness of the result and the electoral reforms implemented by current President Alasdair Ross mean that turnout is expected to be higher than ever. Scott spoke of how "incredibly excited" she was about the campaign, adding, "This is such a great time for the Union. A new mood has been emerging recently, free from the backstabbing that was perceived to have played a role in the past."

Swersky agreed with this sentiment. He believes there is now the potential to make the Union the "real cultural centre of Cambridge...for everything from

debates to debauchery." Through "persistence and determination" and under the "experienced and imaginative" leadership he thinks he is able to provide, it could fulfil its promise to "entertain, enlighten and excite" students.

Asked what they saw as the largest problems currently facing the Union, both candidates mentioned its image, most obviously conveyed in members' voting apathy, and the increasingly dilapidated building. Scott believes that the Union's best way to deal with the former issue is to change opinion gradually by continuing to be "genuinely nice people." She also stated that "important as it is to concentrate on the visible parts of the Union which matter to its members," such as the bar, library and ents, it is also vital that its rules and 'inner workings' come under scrutiny if the Union is to run smoothly.

There are also two candidates for the position of Treasurer, first

years Ali Al-Ansari and Luke Pearce. Whilst Pearce chose to stand as an independent candidate because he sees himself as a "team player" who will "concentrate on the job in hand," Al-Ansari was originally a candidate for President before withdrawing to stand as Treasurer on Adam Swersky's electoral slate. He explains that although he has "big ideas" for the Union's future, consultation with other members including next term's President Jaffar Khan led him to believe he would have a better chance of achieving his goals if he gave himself more time to gain 'experience' and 'insider knowledge'.

Both Al-Ansari and Pearce believe they have the energy and enthusiasm to make good on their manifesto commitments. In Pearce's case, this is a prioritisation of the Union's "long-term development" and attempts to "involve members more in the life of the Union." He "wants to demonstrate his complete and

utter commitment" to the Union by helping to promote it to the outside world. Al-Ansari aims to "push hard for the dramatic lowering of membership fees for those who can't afford it." He thinks it is "tragic" that those from "a different side of the political and economic spectrum" are "excluded" from the benefits of membership, and believes that increasing diversity would "inject a new lease of life" into debate.

Richard Magrath and Alyson Thompson are standing for election as Senior Officer.

Candidates for Entertainments Officer are Zahra Khan and James Kanimba. In addition to the Union Officer elections, those to the External and House Committees are also expected to be a "battleground," according to one candidate.

Hustings are on Monday at 5.30 and all Union members are invited to vote in the elections on Tuesday. Polls will be open from 8am until 9pm.

MML in decline

Natasha Anders

THE NUMBER OF students studying modern languages at English universities has fallen dramatically by 15% from 1998-2002. This has mainly been a problem in newer universities with language study being more concentrated in universities such as Cambridge and others in the Russell Group, which now contain 46% of all language undergraduates throughout the country.

Reports from the government have noted a "marked decline" in students deciding to take modern languages, especially those from less affluent backgrounds. A more popular choice of course appears to be combining languages with another subject; recent years have also seen an increase in students taking

subjects such as Business Studies. However, the fall in student taking languages and other traditional subjects such as mathematics and science have led to the Conservative government pledging to offer £2000 bursaries to students studying these subjects, if they are elected.

Last September the then Education Secretary Charles Clarke started a national debate on whether key subjects such as these should be protected in the national interest. Studies showed that making languages non-compulsory after the age of fourteen had had an adverse effect, with Ofsted reporting a fall in taking languages at school.

The government is now adopting a new strategy to combat the fall in students taking modern languages. A spokesperson for the

Department for Education and Skills said: "Our national languages strategy emphasises the importance of encouraging students in higher education to take an active part in learning modern foreign languages and this report will help to inform the development of the department's strategy towards achieving this aim."

"This report shows that overall interest in languages is strong, with a growth in language learning outside the main language degrees and as many as 20,000 students taking languages as part of a non-language degree."

Academics have attacked this report, claiming it is simply "warm words" from the government. Universities must also now give a year's notice if they are to close down a language department.

Bike ban lift

Liz Bradshaw

CAMBRIDGE CITY Council will lift the cycle ban in the city centre from this summer, after an attempt by Labour councillors to block the move was rejected.

A trial period of 18 months will follow in order to test the viability of the proposal.

Liberal Democrats on the Council voted in January to lift the ban, but the idea aroused strong opposition from their Labour counterparts. At a meeting at the Guildhall last week, Labour councillors tried to get the bid brought to the floor again, claiming that it had not been properly debated the first time around because they had not been given sufficient warning.

However, they were again voted down. Labour councillors fear that the move will prove detrimental to the safety of pedestrians. There is to be a public consultation after the trial period has been completed, but Labour's Richard Smith argues that this delay creates the

impression that a decision has already been made. He said of the ban: "It has been a pleasure to walk through the city centre without having a cyclist coming into the back or the side of you. In my opinion this will be a backward step."

Liberal Democrat councillors, however, contend that the ban unfairly discriminates against the majority of cyclists who are safe and responsible. Those who aren't, they say, flout the ban anyway. Furthermore, Lib Dem Colin Rosenstiel asserts that: "Encouraging cycling is in the interests of the future of our city."

28 per cent of people cycle to work in Cambridge, almost twice as many as anywhere else in the country.

The ban was last put to public opinion in 2002 when the majority were in favour of retaining it. The Council now hopes to assuage public fears by including in the terms of the current proposal an assurance that pedestrians will take precedence over cyclists on the city's streets.

Cash for gap years

Rachel Cooper

GCSE STUDENTS are being targeted by companies offering gap-year "scholarships" and university funding ahead of the introduction of tuition fees next year.

City firms are tempting the brightest students to work for them after graduating by offering up to £1,500 for travel followed by annual study bursaries. Traditionally, many companies recruit graduates at "milk round" visits to universities when students are about to complete their degrees. But experts believe that companies will increasingly focus part of their recruitment effort on schools.

Sarah Shillingford, graduate recruitment partner at Deloitte, the accountancy firm, said:

"The university marketplace is very competitive. For the top students there are 20 employers going for the same people. Going into schools will make a difference in our abilities to attract future graduates."

From September, Deloitte will offer 40 "scholar" places to school-leavers. The students will get a seven-month work placement, followed by a £1,500 bursary that can be spent on travel during the remainder of their gap year. During their time at university, the firm will give them £1,000 a year plus four weeks' paid work experience.

This year, Deloitte will give lectures to 200 schools nationwide, and will now address pupils as young as 15. However, it does not offer

them a chance to join the scheme until they have finished their GCSEs.

Companies offering a similar scheme include KPMG and Price Waterhouse Coopers. A survey by Incomes Data Services, an employment analyst, shows that 29% of the graduate employers studied now have links with schools. Jane Rowley of Graduate Prospects, a recruitment firm said: "Even companies like Asda and Tesco are keen to make links with schools at an early stage".

The news comes in the wake of Gordon Brown urging youngsters to give up backpacking during their gap year and proposing to offer them cash incentives to help the disabled and the environment in Britain.



PhD student banned from Law Faculty

Chine Mbubaegbu

A CAMBRIDGE PhD student who was banned from the Law Faculty last term following complaints from female students, has written a book giving details of his ordeal.

Heerak Christian Kim of Jesus College, was ejected from the Squire Library in the Faculty of Law on the Sidgwick site early in November last year. Kim claims that he is unaware of

the reason for his eviction, but said that he suffered "public humiliation unnecessarily" and was "subjected to emotional stress and duress" as a result of being forcefully ejected from the library by security guards.

David Wills, the Law Faculty's librarian, said: "Mr Kim was excluded from the Squire because his behaviour towards female students was inappropriate and unacceptable."

"The complaints made against Mr Kim were investigated at the time and, although Mr Kim denied them, we were satisfied that they were well founded."

The case was taken up last term by the University Proctors, whose roles include "overseeing discipline and public order within the University". Richard Reid, CUSU Welfare and Graduates Officer said that he was unable to comment on individual student cases.

Despite the unclear nature of the official complaints made against the PhD student, Mr Kim has written a book entitled: "Why Did Cambridge University Law Faculty Push Me Out Of

Their Library? Reflections on Color, Justice and Due Process." Kim said: "It's not merely focusing on my case per se - I put it in the larger perspective of human rights and official oppression."

Kim, who is a member of the Faculty of Divinity- also on the Sidgwick Site, recently contacted members of students in positions of authority around the University, urging them to "raise propositions to protect student rights and human rights in the University against official coercive force."

He added: "I hope you will do the right thing and help encourage Cambridge University to be the best it can be. We can make positive history together, constructively."

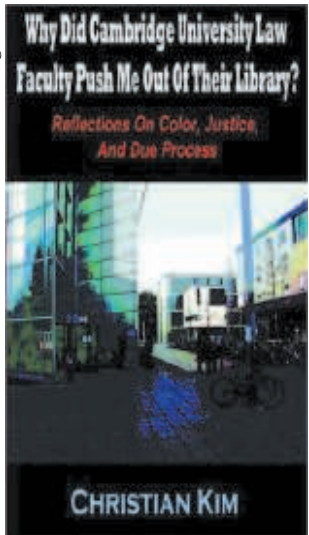
Kim, who is of Korean origin, felt that his dismissal was on grounds of ethnicity, saying: "It may be that someone may not like the achievements of a person of colour. Such motivations have hindered people of colour historically and should not be ruled out as a possible motivation."

Mr Wills said, however: "The suggestion that it had anything to do with his race or nationality is utter nonsense."

Lucy Barwell



The Law Faculty on the Sidgwick Site where Christian Kim, a PhD student, was banned following complaints from female students.



Christian Kim has published a book outlining his ordeal

OxStu editorial staff resign Race equality

Oliver Tilley

THE ENTIRE editorial staff of *The Oxford Student* resigned on Monday after its editors were fired due to a spat between them and OUSU over editorial independence.

The Oxford University Student Union (OUSU) is to run the paper's final edition of the term using sabbatical student officers as stand-ins, following the mass resignation of staff at Oxford's premier student newspaper.

The row began after Drama editor Tom Littler was seen to have privileged his own play *Quartet* in the drama page by giving it a lead position, 4 stars and a large picture. This provoked a critical letter from a member of New College, who insisted on the existence of "a conflict of interest that is both perceived and real" due to Littler's involvement in the Oxford student theatre scene.

OUSU and its financial branch Oxford Student Services Limited (OSSL), who fund and oversee the paper's production, fired Littler, against the wishes of the editors, on Saturday 26th of February following the complaint.

The editors, Tom Rayner and Anna Maybank, criticised this act and called for consultation to begin in order to 'codify' the relationship between OSSL and *The Oxford Student* editorial team, as they felt that their constitutional right to "inviolable editorial

independence" had been breached and no formal machinery for the hiring and firing of staff had been formalised.

Though OUSU and OSSL agreed to this consultation, they demanded that no news stories be published concerning the firing of Tom Littler during the period of consultation (likely to last a number of weeks) as it could be prone to "prejudice any consultation by staking out a manifesto of demands in the pages of *The Oxford Student*" and produce "an unhelpful barrier to discussions".

They offered an ultimatum to Rayner and Maybank on the following Monday with no accompanying discussion and no opportunity for the two editors to defend their position. When they were asked whether they could 'guarantee' that they would not publish material related to Littler's dismissal, they replied "no" and were then fired after an hour's deliberation.

The same demands were then made to the rest of the editorial staff who similarly replied "no" and resigned unanimously.

Rayner's chief objection was to the contravention of "the editorial independence of *The Oxford Student*, which is supposed to be inviolable except on legal terms according to the OUSU constitution."

He added that "the staff are still unanimously behind us. I'm not sure what's going to happen, but hopefully the consultation process [between *The Oxford*

Student and OSSL] will go ahead. We all just want an independent *Oxford Student* and hope that what is decided will be in the best interests of the paper."

John Blake, president of OUSU said in a statement "editorial independence is vital for a free newspaper, but it should

not be, cannot be, a carte blanche for *The Oxford Student* staff to make demands in a negotiation with other Oxford students over a paper which ultimately belongs to everyone."

The issue is expected to be brought up at the OUSU council meeting today.



The Oxford Student, one of Oxford University's student papers

Joe Gosden

CONCERNS HAVE been raised over the representation of black staff if a prospective merger between the country's two further education unions goes ahead.

The merger between the Natfhe and the AUT has been under negotiation since Spring 2004, but last week AUT vice-president Gargi Bhattacharyya spoke out over her fears for racial equality in the new, larger union.

Members of the Natfhe, which represents staff from newer universities and is historically proactive on race equality issues, had previously voiced criticism of the AUT's comparatively poor record on racial issues.

In a radical move, Dr Bhattacharyya broke ranks with her own union to warn that "People are so eager to merge that there is a danger that they are willing to swallow any kind of bad practice to make the merger happen...I think the AUT agrees that race equality has not been at the top of our agenda and that there is a long history of disquiet among our black members."

She continued: "There is not enough recognition that you don't have a white only organisation by accident," she said.

Drawing attention to the AUT's lack of a race equality impact assessment, she added "black members of the AUT

have been waiting for the Natfhe to do the running on the race equality issues...time is getting on now".

The AUT, which represents staff at many of the older universities, has 48,000 members but no staff dedicated solely to race issues. In comparison the Natfhe has 68,000 members and a dedicated team of three to deal with racial issues.

According to Ian Law of the Centre for Ethnicity and Racism Studies at Leeds University, "Racism is institutionalised within higher education and should be central to the main higher education debates of what we understand by teaching and learning".

In a 2002 study, Law concluded that "lecturers from ethnic minorities earned less than their white counterparts on similar pay scales, were less likely to have a senior job, and were more likely to be on insecure short-term contracts." He found that while nearly a quarter of white lecturers earned more than £35,000 per annum, among those of Afro-Caribbean descent the figure was only 8 per cent.

The University of Cambridge refused to comment on issues of racial discrimination within its AUT dominated workforce, but concerns have in the past been raised over the effect that the largely white workforce has in deterring students from ethnic minorities from applying.

Kelner talks to Shirley Society at St.Catz

Amelia Worsley

"WE ARE IN the midst of a newspaper revolution," said Simon Kelner, Editor-in-Chief of *The Independent*, in a speech organised by The Shirley Society on Monday.

"The newspaper market is in decline," he said. "I think there is both a problem and opportunity for newspapers now."

"Too many papers live with the idea that newspapers are people's primary source of news; that view is ludicrous and delusory," he stressed. The immediacy of television, radio and the internet means that the focus of newspapers will increasingly become "comment, background, interpretation, analysis," said Kelner, coining the term "viewspaper" to describe this trend.

Kelner, two-time winner of the prestigious 'Editor of the Year' award, is proud of the revolution *The Independent* led when they converted from the broadsheet to "compact" format. He stressed the risk he took in changing the size, stating "we were basically betting the whole company." But the risk paid off, with circulation rising by 20%. Kelner predicted, "It is entirely possible that this time next year there won't



Simon Kelner at St.Catharine's on Monday

be a single broadsheet."

He also pointed to his concern that "the economics of the newspaper industry are completely skewed," foreseeing that

the price of newspapers will have to rise significantly.

But "Has *The Independent* fallen victim to its new tabloid format?", asked one audience

member. "On occasion we are a bit simplistic," admitted Kelner. He explained, "With our position we have to shout quite loud." But he added, "I

don't think the design corrupts our journalism."

Kelner defended the philosophy of *The Independent*, saying, "The paper is a set of val-

ues, it's nothing else. The ethos of *The Independent*, from its origins in 1986, is to be free of proprietorial influence and political parties."

But he made his own political views clear when he criticised Blair, stating that he "misled us into a disastrous war and, incredibly, never paid the political price for everything he said being proved to be false."

When questioned as to whether these views compromised the independence of *The Independent*, Kelner retorted, "Issues like the war don't split neatly on party political lines. They don't split on even left or right lines. You tend to define yourself by issues rather than a prescriptive text from a political party."

How, then, would *The Independent* define itself in the absence of Blair? "Gordon Brown is cleverer, has a greater ideological awareness, and could possibly be a good prime minister. Whether we will support him or not I don't know. It would be easy to support the Lib Dems, but that might be a wasted vote."

"TV and Radio don't give the same provocative views that challenge orthodoxy and government that newspapers do," he had said earlier.

PGCE lobby

Chine Mbubaegbu

A GROUP OF Cambridge students travelled to London on Wednesday to take part in a general education lobby organised by the NUS at the Houses of Parliament.

Around 30 students from the University joined representatives from further and higher education in lobbying their MPs over a number of issues concerning the future of education in the UK. Following the publication of the Tomlinson report last week, higher education funding was at the top of the agenda, with issues of student

healthcare and government policy also being discussed.

Among the students were a number from Homerton Union of Students who were dissatisfied with the government's recent decision to apply the full £3,000 tuition fee for all PGCE students after the top-up fee legislation will be put into place next year.

The NUS-organised lobby has met with criticism because of its failure to attract a large number of students. Wes Streeting, CUSU President, also criticised the lobby, saying that it was: "stifled by excessively long briefing talks which prevented students from questioning their MPs."

Porn star delay

Henry Bowen

PORN STAR Ron Jeremy has delayed a controversial visit to the Oxford Union where he was due to give a speech. Jeremy, who has appeared in over 1700 movies and claims to have slept with more than 4000 women, had been expected to speak about what had been mysteriously described as a "technological product".

The Oxford Union, which was founded in 1823 and has hosted speakers as distinguished as Mother Teresa, Winston Churchill and the Dalai Lama, provoked widespread condemnation when they announced

the planned visit.

In response to accusations of dumbing down and decreasing standards, Vladimir Bermant, who arranged the talk, asserted that "Ron is the biggest and apparently the best in the business so I'm sure he'll have some fascinating stories to tell".

The Union attracted similar controversy in 2002, when porn star Jenna Jameson argued in favour of pornography in a debate that she won 204-27. Commenting on Jeremy's postponement, Peter Cardwell, a Union spokesman, said "I am completely confident that he will be at the Union within the next 3 months."

Graduate Union fights back

University pledges support for fresh reform of the GU following years of mismanagement

Lucy Phillips

THE UNIVERSITY Standing Advisory Committee on Student Matters has pledged their support for the Graduate Union's aims and objectives for the future of the GU.

The committee, which includes members of the University Council, the CUSU Executive and senior academics, offered their financial backing at the meeting on Tuesday, following a report issued to them by the GU executive detailing its proposals. The Vice-Chancellor and a number of other high-level academics have also offered support.

Ruth Keeling, GU President called the Committee's response "very positive". She said: "We have turned around our relationship with the University and addressed our infrastructural problems - our organisation is back on track."

Keeling took up the presidency at the end of last term after her predecessor, Ribu Tharakan, was sacked with a vote of no confidence. The Union was in a financial and managerial crisis. Since then, it has made considerable progress, which was recognised by the Committee on Tuesday.

The GU's report outlines further proposals for an improved governance structure, with more defined roles and responsibilities



The University Centre, a grad hangout and the destination of the new toddlers' play group scheme.

for elected representatives, a focus on enhancing graduate representation and co-ordination within the University, a strengthened infrastructure and improved quality of services and better use of the GU's facilities.

CUSU President Wes Streeting, who was a member of the Working Party set up by the GU to address its financial and management concerns, also pledged his support to the GU in a letter to the Advisory Council. He said: "I am confident that the broad strategic financial issues

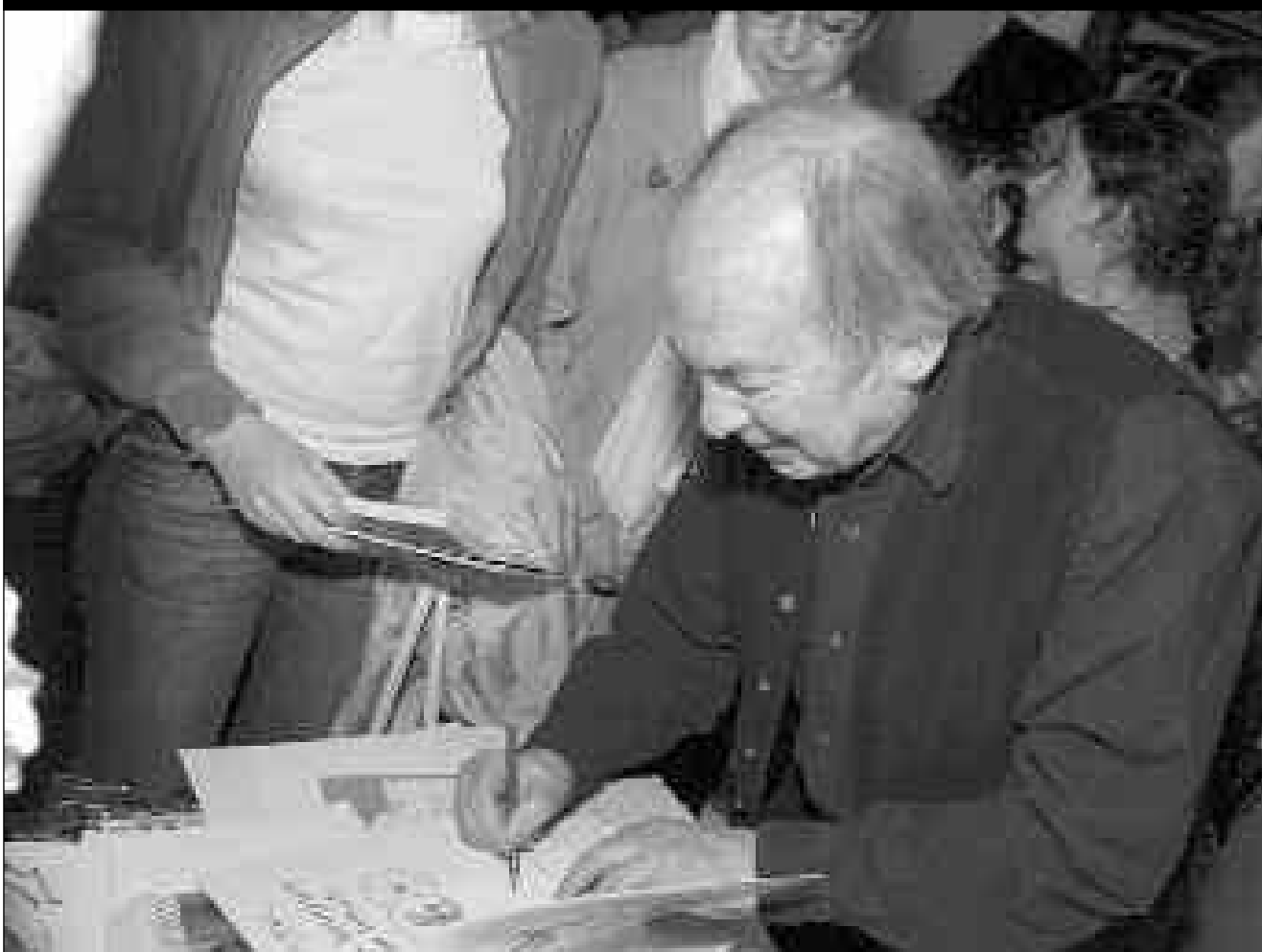
have been understood and are being addressed in a way that will enable the GU to restore stability to its organisation and enable the GU to more effectively support and represent its members."

Keeling cited the progress so far, with examples such as improved communication with graduate representatives (particularly through the GU's website). The shop on Mill Lane is now open everyday from 10am-5pm, new computing facilities are available for graduates and there is a weekly parents' coffee morn-

ing and toddlers' play group at the University Centre. The GU has new staffing arrangements and has developed its financial procedures in order to stabilise its operations and enhance continuity.

She added: "We have an enthusiastic and experienced executive committed to the GU's reform. It is very satisfying for us that the University has also renewed its commitment to the GU and we are excited about moving forward and improving the contribution we make to graduates at Cambridge."

Popular illustrator Quentin Blake visits the Cambridge Union



Quentin Blake, the man who brought the BFG, Matilda, and the Twits to life, came to the Union last Tuesday evening. The chamber was full, from friends of the speaker to little children. He talked about what it was like to be an illustrator and a teacher. He gave drawing tips and advice to prospective art students, and talked a little about the history of illustration. Throughout his speech, he drew accompanying quick sketches, which were projected onto a large screen. He also stressed that illustration was not only for children or positive emotions; which he demonstrated with the grey and expressive illustrations from one of his recent books with Michael Rosen, called the Sad Book. He also hopes to open a museum of illustration in London soon to bring the art form to a wider audience. An enthusiastic and comfortable speaker, Blake was appointed the first Children's Laureate in 1999 and was made an OBE in 1988.

Andrew Poole

Parker's Piece cricket ends

Anna McIlreavy

CAMBRIDGE CITY Council brings about the end of cricket on Parker's Piece, as they cannot afford the mowing fees any longer.

The council have pulled the plug on the £3000 annual maintenance funds, a move that will leave the grounds ineligible as a league ground. Without a well kept wicket it will not be able to

host future games and continue the strong tradition of cricket in Cambridge.

As the home to historic cricket games for the last 170 years, this well-loved sports ground is part of Cambridge's cultural heritage and people have gathered to watch cricket matches on Parker's Piece since as early as 1830.

Kevin Blencowe, a cricket-loving labour councillor who plays for the All Saints Cricket Club,

says, "there has been cricket played there since before the last century and Jack Hobbs started his career playing for a team on Parker's Piece. There are many ways round this."

The council have defended their decision with claims that the ground is not used as much anymore. They say that cricket clubs across the city have found better grounds elsewhere. But the councillor Kevin Blencowe says,

"the idea that cricket will stop on Parker's Piece is extraordinary. Over the last few years more teams have started using it because the groundsmen have done such a good job."

The image of white-clad cricketers on Parker's Piece is known around the world, but unless the council retract their decision, all that will remain of the illustrious cricketing history will be a small commemorative plaque.



Parker's Piece, Cambridge

Science Matters

Cambridge Biostability grant

Cambridge Biostability (a UK Biotech company based in Cambridge) has announced that it is to be awarded a \$3.5m grant by the US Government, with which to develop a botulism vaccine.

Botulism is a rare type of poisoning, generally caught from food contaminated with the botulinum neurotoxin – a toxin which eventually leads to muscle paralysis and death if the respiratory muscles are affected. The toxin is produced by bacteria called *Clostridium botulinum* and it is thought that ingestion of as a little as 0.0001g can cause illness, making it perhaps the deadliest naturally occurring substance known to man.

Concerns have been raised over the potential use of botulinum toxin in bio-terror attacks: if the neurotoxin were converted to a fine powder which could be released into the air, millions could be affected by inhalation using just a few grams.

Previous attempts to produce a vaccine have proved unsuccessful due to the fact that the toxin occurs in seven slightly different varieties, produced by six different bacterial strains. To provide full immunity patients would need to be vaccinated against all of these types, but each of the 'toxoids' used in the vaccines (non-poisonous forms of the different botulinum toxins, which prompt immune responses without causing illness) must each be stored in a slightly different acidic environment to ensure they are not destroyed.

Cambridge Biostability has developed a new technique – Stable Liquid Technology – to overcome these issues. The method is based on the naturally observed phenomena in which organisms can 'dry out' by concentrating the sugar solution of their cells so that it hardens to a glass substance, and then are 'revived' some time later by the addition of water to their cells again.

To form the vaccine, each toxoid is encapsulated within a microsphere (conferring the necessary conditions for that type) by spray-drying using a sugar syrup to form tiny glass spheres, which can be mixed and suspended in an inert solution. When injected into the muscle, bodily fluids will reactivate the vaccine.

If Cambridge Biostability can develop the vaccine fully (in collaboration with the DynPort Vaccine Company) then mass vaccination against the botulism toxin may be possible – the first effective solution to the threat of bio-attacks.

Details given on the Cambridge Biostability website: <http://holdsworth.3ev/Home.147.0.html>

Zoe Smeaton

Huntington's Disease

There is new hope for treating patients suffering from Huntington's Disease (HD) following a recent study by Dr Jenny Morton in the Department of Pharmacology, and her colleagues from the MRC Laboratory of Molecular Biology and the Brain Repair Centre.

The researchers have found that disrupted sleeping patterns in HD patients may not simply be a secondary effect of being ill, but could instead be intrinsically linked to the progressive pathology of HD.

"Because no one previously considered the possibility that sleep disturbances were actually part of the disease, they have never been a priority for treatment in HD. However, sleep disorders can often be treated" says Dr Morton. She and Dr Barker, a neurologist who works in the HD clinic at the Brain Repair Centre, believe that these findings will have a major impact, not only for improving the quality of life of patients suffering from HD, but also for their carers.

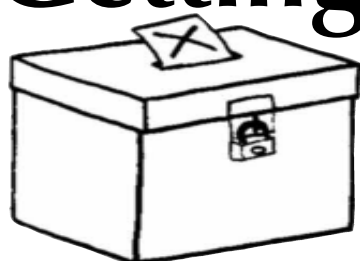
HD is a familial, neurodegenerative disease, in which a mutation in the huntingtin gene results in motor impairments, as well as cognitive and psychiatric decline. The researchers used mice carrying the HD mutation to study the circadian pacemaker, which is known to regulate night-day activity by functioning as a biological clock. They found that circadian clock genes were not expressed properly in HD mice, eventually leading to a complete disintegration of their normal sleeping pattern. "If what we have observed in the mice corresponds to what is happening in humans, then circadian disturbances and its neurological consequences offers up new possibilities for treating HD" says Dr Morton. As it is not possible to directly measure circadian rhythm genes in humans, the results obtained from these animal studies are extremely valuable.

It remains to be seen whether HD patients will respond normally to sleeping pills, but the big question, according to Dr Morton, is whether or not such a treatment will have a positive effect on their cognitive functions. "Nobody has as yet investigated the relationship between sleep dysfunction and cognitive decline, but it certainly ought to be done" says Dr Morton. Although it is not clear what causes the cognitive and psychiatric disorder seen in HD, the idea that sleep disturbances might be a contributing factor is very interesting.

At present there is no treatment for Huntington's Disease. While a therapeutic approach aimed at restoring the sleep-cycle will not cure HD patients, it should bring them and their caregivers appreciable improvements in their quality of life. Whether or not such a treatment would also lead to an improvement in their cognitive abilities, is a goal for future research by Dr Morton and her colleagues.

Christina Geijer

Getting to know your CUSU candidates



This is *Varsity's* media hustings. Here is what CUSU's Presidential candidates had to say.



Tom Dye
St John's College



Robin Sivapalan
Homerton College



Laura Walsh
Fitzwilliam College



On first glance - manifesto summary

- Communication - We need to know what's going on
- Ents - Bigger, better, cheaper
- Access - Efforts need co-ordination
- Services and Welfare - Bringing them to you
- Facilities - Making it happen

- Education not for sale
- 20,000 strong

- For a campaigning union
- For a college based union
- For stronger services
- For a national voice on local issues
- For an experienced president

What makes you laugh?

Banter

Declined to answer

Student newspaper profiles

What do you see as the future of CUSU?

A non-political, service based union. It should be responsive, relevant and first and foremost concerned with the life of Cambridge students, not the NUS.

Is the future not bright and orange?

An accountable, visible, sensible union of colleges working together for the benefit of students.

What have you got out of Cambridge?

Simple stuff. I've made great friends, played sport and engaged in a range of societies. In short, I've done what most students here do. At the end of the day I'm a normal bloke - exactly what CUSU needs.

Fuckloads. Amazing people, dynamic people. Phenomenal financial, educational, social opportunities. A right not a privilege for all.

An education (academic and otherwise)

Favourite film?

Shawshank Redemption or *Life of Brian*

Dead Poets Society

All the President's Men

Describe yourself in 5 words

A good bloke, I hope.

Intelligent, creative, fun, principled, human

A student just like you

What makes you different from every other candidate?

I haven't applied to be an NUS delegate. I will always be here in Cambridge listening to you. I'm not part of the closed shop of CUSU politics. I believe that under my leadership CUSU could become a visible, inclusive, relevant body. This is something the other candidates simply don't offer.

I will say what I think but also conceive of our Union as 20,000 members strong in their diversity. I believe I'm the only candidate who has acknowledged that students might care if there were ways forward. I'm the only one who put forward a creative, committed, intelligent proposal for how we might reconceive our Union and the way it works and engages with its membership, to make it a force of progressive change to contend with. I understand that it is not the President's role to wish list, but to execute policy and support its members, and at most set the tone - a positive, optimistic one.

Experience (+ tits)

If you could only achieve one manifesto policy, what would it be?

Getting people into meetings and getting everyone excited by CUSU. Let's make it relevant, and do it, not just talk about it.

For Cambridge students to feel part of a Union.

Visibility: bringing CUSU to the colleges

Why are you running for CUSU President?

Because there needs to be a change. I have spent three years feeling isolated from my union. CUSU should do what it says on the tin - it should represent every single student, giving us the services we want and need.

I saw no other option this year for our Union.

I know CUSU. I know it needs to change. I know how to change it.

I say, you say...

• Colonials

• Shut up Sholto

• Sad to be a nature of a country where racist scapegoating of asylum seekers spurs political parties and has permeated so absolutely the public consciousness where they are pursuing through G8, the World Bank and the IMF hideous neo-colonial policy.

• Irrigation

• Michael Jackson

• I'm looking at the man in the mirror - I'm going to make a change

• I loved Jacko as a kid

• Bad

• Grime

• Blind carbon copy

• The CUSU offices

• Fitz Buttery

• CUSU

• Dye's Your Guy

• 20,000 students

• Colleges United Supporting Us

CUSU elections will be held next Wednesday, 9th March. Hustings are taking place all this week at various colleges. For full results, comprehensive analysis, and an interview with the new President, watch out for next week's issue of *Varsity*

cambridge futures

the career and personal development student society

Providing a unique insight into the wealth of opportunities available to Cambridge students after University

WE ARE PLEASED TO BRING YOU



'MANAGEMENT CONSULTING @ the Interface of Business & Technology'

DATE: TUESDAY 8th March 2005

TIME: 6:30pm

VENUE: Mong Hall, Sidney Sussex College

Many leading firms today are facing critical problems where business strategy and technology issues are inextricably linked. The interactive session will include real-life case studies from our work with leading blue-chip multinationals, including what you can expect to do on these engagements as a management consultant.



'JESUS COLLEGE FORMAL HALL @ £2.50 per ticket'

DATE: WEDNESDAY 9th March 2005

TIME: 7:15pm

VENUE: Main Hall, Jesus College

This is our pre-election and last social event for Lent Term. It's a very good opportunity to come and talk to current committee members about how the society works and how you can help out. **Places are limited to 40.** Cheques made payable to Cambridge Futures and sent to our Treasurer, Nick Shelmerdine, Jesus College, Cambridge. Bring your own bottle of wine(1);



'L'Oréal MARKETING CASE STUDY'

DATE: THURSDAY 10th March 2005

TIME: 6:30pm

VENUE: Mong Hall, Sidney Sussex College

Are you interested in a career in marketing? Then don't miss this opportunity to come and get some first hand experience of what's involved. Come along and find out more about marketing and meet a member of the recruitment team to learn more about the recruitment opportunities at L'Oréal.



'CAMBRIDGE FUTURES COMMITTEE ELECTIONS'

DATE: SUNDAY 13th March 2005

TIME: 2:00pm

VENUE: Library Court (Staircase I), Jesus College

This is your time to shine in one of the largest student run careers and personal development societies in the UK. Get involved and be part of a fantastic, dynamic team. All positions including the prestigious Internship Fair posts will be up for nomination.

E-mail: president@cambridgefutures.com for more information

To book a seat at any of our upcoming events or to simply find out more about various careers, sectors, companies or our upcoming socials, visit our new and extensive website

WWW.CAMBRIDGEFUTURES.COM

Dress Code:

Please dress smartly, as you may be meeting your future employer

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Deutsche Bank



The man who invented the Third Way

Lord Giddens, eminent sociologist, government adviser, and former Cambridge don answers to **Ginevra Cucinotta**

Not long ago Anthony Giddens was just a name for me, attached to memories of long afternoons spent in the SPS library trying to write essays on social theory. However, one raining afternoon this term that name materialized for me. For those of you who have not had to write sociology essays, Anthony Giddens is arguably the most important sociologist of our time.

His major academic works include books such as *Capitalism and Modern Social Theory* that are now rightly considered as textbooks for the study of sociology. Then, with the publication of *The Third Way*, he affirmed himself as one of the ideologues of New Labour, becoming one of Blair's political gurus. Our interview comes seven years after that first work on the development of modern left-of-centre politics. In an era in which political distinctions have become increasingly blurred does it still make sense to talk about a 'third way politics'? After the latest international events can we still talk about a future for the Left?

What is the position of 'the third way' today?

'The third way' is simply a term for trying to develop a framework for an effective left of centre policy or framework that will do several things. It will help to get parties into government and it will give them the chance to enact meaningful, successful policies when they are in government. That means accepting some things that the Left has found difficult in the past, such as the need to have an entrepreneurial economy, to have more dynamic labour markets and to come to terms with problems of crime and migration, which the left needs to approach in a different way to distance itself from the right. You could just say you're talking about the ongoing revision of social democracy and the ongoing revision of realistic left-of-centre thinking as opposed to the kinds of quasi-utopian thinking of what remains of the Far Left.

Is 'the third way' relevant to the developing world, particularly the growing economic powers of India and China?

The debate about the third way is global. It is certainly relevant to all countries around the world because this is a global era and many countries share the same thing in common whether they are poorer or more wealthy countries. We know that you can't develop in a poorer country by, for example, going back to socialism because you have to engage with the wider world economy. India, China, Brazil, Argentina, Chile, Mexico all face a similar spectrum of problems.

"Can we survive the present century?" It's not such a stupid question

If you look for example at President Lula in Brazil, you have certainly got a left-of-centre project. He has recognised that realities of dealing with a global marketplace. He's recognised that you can't go back to traditional populism whereby you think you have some easy way of redistributing wealth. He has made an adaptation to the realities of the world that in Brazil the values and ideals have created a more egalitarian society. If you go to China, there is massive interest in the third way debate in China, because in a way that is debate about whether the Chinese communist party will become social democrats eventually.

Although developing countries are not necessarily the same as developed countries, some of the issues are very similar. Anti-poverty programs are similar in most countries around the world and we in the West can learn from less developed countries. For instance, 'microcredit' came from Bangladesh originally and is now deployed in British cities, American cities and so forth. To some extent it is a mutual learning process not just a one-way one. You can't pretend there aren't difficulties, there are big difficulties in knowing how you can generate economic development, big difficulties in making sure it filters down to poor people. In Latin America, quite large economic development has not filtered down to the poorer people whereas in China, and now India, a lot of people have been taken out of poverty by economic growth.

How important are individual nation states in a world of increasing globalization?

You don't and can't control globalization purely on a global level; you have to have nation states playing an important part in that because nations are still largely the arbiters of territory, law, and violence. Nations are still important in a global order, and the United States is the most important of all because of its de facto power. You can't write off the nation state and if you look at what Gordon Brown and Tony Blair are trying to do in Africa, for example, it's a global issue but it needs leadership on the part of the G8 nations to effectively do something about. Nations will have to get together to try to resolve a wide range of global problems. The problem is to reform the main critical institutions, particularly the United Nations to give it a more balanced, capable role.

We need much more equality in terms of export of agricultural goods in particular from developing countries to richer ones. We know that richer countries preach free trade but they practise protectionism. We know that the world arena is loaded in favour of industrial countries rather than poorer countries and it is not too hard to see what sort of reform processes should be made. The problem is making them, and the national geo-political interests involved in that.

As you can see from the struggle over Kyoto, that's really interesting because that is a global assemblage of nations, and it has had some success, of course the Americans refused to sign up, but a sufficient number of nations did sign up to make the Kyoto pact a proper pact. It manifestly doesn't go far enough to cope with global warming but is some kind of progress. So there is going to be some sort of partial progress in these areas, and whether they are enough to resolve global problems, your guess is as good as mine. I mean in Trinity College, the Master there, Sir Martin Rees, has written this book on 'Can we survive the present century?' It's not such a stupid question.

What is the relationship between social democracy and



Professor Lord Giddens now lectures at universities and conferences across the world

terrorism?

First of all, new-style terrorism is very different from old-style terrorism. Old-style terrorism is the kind of terrorism of the Red brigades or the IRA or the Basque nationalists and is more local, with the aim in most cases, not in the case of the Red Brigades, but in most cases of creating a nation state. I think we face a new kind of terrorism which is essentially an expression of globalization really where terrorists, especially fundamentalist terrorists, can organize on a global level and can have access to weapons which are truly frightening. You can't contest new-style terrorism with the ways in which you did old-style terrorism.

'Richer countries preach free trade but they practise protectionism'

If you consider September 11th it was an attack on the economic, political and military centres of American power and was something quite different I think from an IRA bomb, even in the centre of London. New-style terrorism is essentially based in a world where you have quite a few states, where it is difficult for the state to maintain authority, and where you have extremist movements growing and where they can, through the internet or other sources, acquire the knowledge or the capability to use weapons, which are highly destructive.

Where their agenda is so general that you can't really hope to deter them, you can't hope to use the usual means by which states in the past have deterred one another from war. Bin Laden, for example, wants to change the whole nature of

world society. So it is a different kind of issue, on a much larger scale, and I think the Americans and the nations who sent troops to intervene in Afghanistan simply had to.

Do you think it was a good idea to overturn the Iraqi regime?

Iraq is a much more difficult issue as we all know, more difficult than most of the people hanging their peace flags out tend to think because you don't know what would have happened without intervention. Saddam might have split the world community, he might have been free to go on and built destructive weapons again, which everybody thought he already had anyway.

The situation in Iraq was a disturbing presence in the Middle East; it was a tyrannical regime under which millions of people died through the wars that he fought. I still think it could have been much more effective if essentially the peace had been properly managed, if there had been international organizations admitted from the beginning, if they had not disbanded the whole of the Iraqi army and if they had not made the other mistakes they made.

Do you think democracy could work in Iraq?

You could get a form of democratization there but you are not going to get a fully established Western-style parliamentary democracy. You could get some kind of quasi-democratic regime there if the tensions in the country can be managed. I say quasi-democratic because it will require some fairly strong governance to control the state.

You have spoken about 'no rights without responsibilities';

if we want to reduce global social inequalities, what responsibilities do the future generations have?

You have to move towards something like a parallel to social democracy among countries on a global level. You have to move to a global social democracy where the same kinds of protections against extremes of a market economy, the inequalities it tends to produce, as have been effected in Western countries, is reproduced on a more global level. You have to have forms of governance, which will work on a more global level, and in the same way as they did within a nation.

It is going to be difficult and we don't really know whether we can manage it. What we do know is that some good things happen alongside the bad. You might have less wars between nations than you had in the past, you might have to cope with global terrorism but there may not be the same level of international violence between nations because territory no longer seems to have the same interest or importance as is used to do. It is a two-way balance sheet in these things, so we've got to press on where there is hope and control where there are problems.

Giddens puts forward fluid, composed and ultimately persuasive arguments, clearly the product of a life spent in academia. The result is an interview that is rather more didactic than discursive. And yet this approach has arguably been the principle of his career as a sociologist: to make you think upon the present in order to be prepared for an uncertain future.

Anthony Giddens: Biography

Born in 1938, Anthony Giddens was educated both at Hull University and London School of Economics (LSE) before becoming a fellow of King's College, Cambridge in 1969, lecturing in sociology. His first book, *Capitalism and Modern Social Theory*, was published in 1973 and remains in print to this day. He is the author of the leading undergraduate textbook in sociology, which has sold more than 600,000 copies since it was first published in 1988. In 1997 he was appointed Director of the LSE, a post he held until 2003. Professor Giddens has popularised the notion of 'the third way' in political thinking and has acted as an adviser to both Tony Blair and Bill Clinton. In 2004 he was made a life peer by the Labour government.

There's no me without you

Tim Dickinson on the changing relationship between the past and the present

'The future should be a higher echo of the past.' – Robert Schumann

As a teenager, I think I was angry about most things for a while, but sulked because I didn't know why. Of late, as I have begun to have ideas of my own, I have realised that it's all right to be angry about certain things, so long as I understand why.

Here, in an environment where I'm simultaneously encouraged to have ideas and discouraged by the achievements, nasty looks and bad supervision reports of others, I'm becoming more certain of my identity and what it is that I'm going to do before I die. I've also realised that I belong to a generation who have very little sense of the past as being part of the present. Everything is now and what came before is written in books and taken for granted. The Second World War exists in the same picture books as Stalin, Vietnam and the Berlin Wall, in which book many of us have already stuck 9/11 and the Tsunami crisis.

It's not happening anymore. We are the new buildings that replaced those that were destroyed by bombs. We have no memory of old woes nor do we feel like we have any obligation to them. We live out our own contrived histories. The fabric of mine is one of music and of love, lost and found: two universal languages that speak to each other and of each other. Lost love and unwritten songs go in the back of that picture book, in the hope that they'll go away and leave me alone.

So the best I can do in this space is to address a problem I became aware of which some of us may have in common. At least then we might feel like

we're living in the same world.

My problem started with claims like "guitar bands wouldn't have happened without the Beatles" or "the Beatles wouldn't have happened without Elvis". To start with, I think that this is an insult to human ingenuity. At a base level, this is like claiming that we wouldn't have learned to cook if we hadn't discovered fire: I honestly believe that we would have discovered fire eventually – it's such a good idea! As is the guitar band, which continues to inspire and thrill worldwide, again, because it's such a good idea. And even if (big 'if') guitar bands never took off, I think we'd have made something just as good, if not better, to take its place.

You'll see that I've mentioned the Beatles a couple of times. Yes, them. They're an old band, and ex-band and only really half the band they used to be. This article isn't about them. For a lot of our generation, they're consigned to that same picture book as WW2 and the rest. Yet thousands still find solace and success working in the same cre-

We are the new buildings that replaced those that were destroyed by bombs

ative framework in which the Beatles worked in the 60s. Many frustrated young people would ask: why bother making music that looks or sounds like something that's already been made? Why not make something completely original and new? It's a fair question, and the crux of my problem.

Recently I had a small, internal crisis. I realised that some

Wichita



Are Bloc Party just an echo of older bands?

of the ways I communicate with my girlfriend are very similar to the ways I've communicated with other girlfriends in the past. Just small inflections, phrases, little things like that, which made me wonder if I had fully escaped the emotional context of former relationships.

While sweating over this, I stumbled on the memory of how I tend to feel after a break-up (of which there have not been many, but one is enough): like half a person. Some words that have been used to describe this sentiment: "There's no me without you." And with that, I was free, because this was the same sort of claim as I was bemoaning earlier pertaining to music and human ingenuity.

Of course there is a *me* without *you* and obviously the realisation of this is the moment

that you start to get over your ex, no? While they are no longer part of your waking life, they are still a part of you, have

Think of every new movement in music as a new lover

still influenced you and there is no shame in any of that. And so my little romantic nuances that seemed so familiar weren't fraudulent, as I instinctively suspected, they are simply part of me, wherever they came from. "There's no me without you" is just as demeaning and ridiculous as "There would be no rock music without the Beatles."

So, is it not fair to say that music which references the past is completely acceptable as a

creative entity for the same reasons? If a song written tomorrow sounds like a Beatles song, a Radiohead song, or even (heaven forbid) a Keane song, what's the problem with that, if it's an honest emotional statement? The new and the completely original certainly have their place, and will always be conceived, there's no need to worry about that. Think of every new movement in music as a new lover.

Think of the sudden defiant move to find something new and original as the sudden defiant decision to get a radical new look post-break-up. The new is just as much of a comfort as the old, and being aware of both is being aware that you with x in 2002 and you with y now are the same person. The same song, remixed.

Broadside

Ifti Qurashi

Does anyone remember all those years ago when we could still say that we lived in a *liberal* democracy?

Liberal takes on the more literal meaning of liberty. Which is to say that the intervention of the state in the realm of the individual is proscribed by fundamental rights of the individual.

Now, it could not possibly have escaped the attention of even the most isolated reader that there have been things going on which have begun to fundamentally threaten the functioning of liberal democracy here in the UK. Measures ranging from the antisocial behaviour orders to the Anti-terror bill currently held up in the Lords are all threats to all our liberties.

An anti-social behaviour order (ASBO) may not seem like much of a threat to the liberty of law-abiding citizens, but therein arises the problem. The government uses these orders against citizens it can't prove aren't law-abiding or against citizens that are law-abiding, but are sort of a nuisance. So in some cases an ASBO can impose a curfew or forbid the congregation of youths in certain areas. The people targetted by these orders aren't necessarily doing anything wrong, it's just that they might and they're a bit scary.

As much as annoying behaviour is, well, annoying, it certainly shouldn't be proscribed by law. The deeper trouble with these sort of palliative measures is that they obscure the real problem. So while an ASBO may succeed in keeping a violent gang off the streets after dark, it does nothing to address the socio-economic reasons that caused that violent gang to exist in the first place. Meanwhile, the government pats itself on the back for reducing muggings of little old ladies, but meanwhile the underlying problems fester and eventually explode.

Bubble, bubble, toil and trouble



Mary Bowers

Fifth week has come and gone, with little more than a flurry of snow, certainly no mass-suicides and a relatively small amount of natural disasters involving the clash of supervisors, missed essay deadlines and that (very nearly) deadly bout of flu I'm sure you had too. We may have all survived the onslaught of another case of 'fifth week blues' but none of us are ever safe from the other black dog that comes in the form of a smooth University cliché – the Cambridge Bubble.

We've heard it ever since naive, open-eyed fresherhood. The myths surrounding it are in themselves numerous: the 'reality check point' on Parker's Piece, supposedly scrawled by some

sardonic undergrad a few decades ago now has its own assigned budget from Cambridge City Council, and someone to keep the paintwork fresh. I myself was convinced, as we all are, that much past Pizza Hut there is a yawning gap where the Earth (which is, after all, flat) ends and the number 3 bus floats off into the stratosphere (though of course Homerton students, those singularly anomalous creatures, might be surprised to hear this). It does return after week 8.

But if there really is such thing as the Cambridge bubble, impermeable and complete with its own self-sufficient gassy atmosphere, I have but two questions. Firstly, how and why do I need to study the effect of turnips on eighteenth century agricultural industry? And secondly, why can't a simple search find the *Sesame Street* cereal bowl that went missing from my kitchen in first week and has, clearly, van-

ished to a destination far beyond Cherry Hinton?

Has it ever come to your attention what a danger – and indeed a farce – this phenomenon is? Not only this; it has become a convenient cloak for pure hazy ignorance. For we

Past Pizza Hut there is a yawning gap where the earth ends

might like to pretend that hours in the UL huddled inside our college scarves behind a forehead-high pile of dusty books has led to the cultivation of this particular problem. Yet despite the scholarly plea of eccentric unawareness there is a not uncommon breed of Cambridge Student who regards his or herself the bastion of all contemporary knowledge (and I'm not talking the kind of useless information that enters one's head

through mere osmosis). Here's a quick quiz to see where you fit: can you name a) the location of American TV sitcom *Desperate Housewives* b) three or more characters in *Desperate Housewives*? c) three or more cup sizes in *Desperate Housewives*? Don't tell me: I know you know. One of my more conscientious pro-Tory friends fascinated me with last week's *Prime Minister's Question Time* only because it became an identity parade of all the faces I couldn't identify. On the front bench. But I have heard the new Mars Volta album. And it's pretty darn good.

The Cambridge Bubble is inadequately described in that it is far more unyielding than any that would burst at a mere touch of its oily surface. It distorts all perspective, and makes us believe that we are stupid and ignorant because we are not on track for a starred first, have not opened the first hospital for street children in the mountains of Kazakhstan

and did not write our first Booker Prize-winning novel at the age of fifteen. It makes us view the Union elections as the fight between Good and Evil, for life or apocalypse. It makes us

What truly defines the Bubble is the adjective Cambridge

think that articles such as this one really matter.

What truly defines the Bubble is the adjective Cambridge. Go and visit any other university and you would, I guarantee you, find fewer packs of filled pasta in fridges, Sicilian pesto in the cupboards and Pinot Noir next to the *Complete Works of Plato* on the top shelf. Only in Cambridge can you enter someone's room on a Thursday evening and still see the *Sunday Times* on the floor still in its shiny plastic packaging (*mea culpa*). No one in Cambridge (or, at least, once again, anyone who

does not go to Homerton) has any idea where the buses go. "I need to get out, man," says the bloke who lives down the corridor, hair sticking up in all directions, having torn half of it out, "I'm going to Sainsbury's."

There are those who plead the case that, like in *Neighbours* nothing in the world ever changes after eight weeks that we can't redeem to our consciousness straight away – yes, there's peace in the Middle East, but not. There's tension in Iraq. But not. The government are still arguing and the Conservatives will never make it into power. So, for all the readers of *gxyb* a quick synopsis of what is going on in the world: Charles and Camilla are getting married soon, the Pope's in hospital and David and Victoria have just given their son a Spanish girl's name. But you probably knew that. My staircase are planning a trip to Linton Zoo on Sunday. You're all welcome to join us.

Claire Mawer



"That CUSU has been an effective organ of protest is undeniable"

Look Out! It's Your Future! It's here to scare the crap out of you

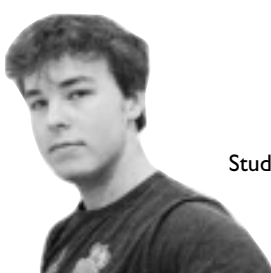
The big wide world is exciting, but it also scares me witless

There are, I think, many moments in life which only reveal themselves as significant in retrospect. Like, when I was about nine, cheerfully minding my own business as an entirely average student with an unhealthy interest in football stickers, Pogs and very little else, I found, to my intense surprise, that my English teacher had written kind things about me in my report. The excellent Mr Rose, whose principle interest was PE, but who had a nice sideline in *Kidnapped* and *Moonfleet* and *The Thirty-Nine Steps*, called me 'naturally curious,' and 'bright, if disheveled'. Imagine!

Now, I was a particularly obnoxious youth – one music teacher wrote me a report which was an acrostic with the word 'prick' running down the side, and I promise I'm not making that up – and so such praise was rare; and I just decided that English was my favourite subject, and that I was good at it, having never had any special interest in it before, and I attended to it with far greater care than I did any of my other work. And then it was my favourite subject at senior school and I naturally assumed it was what I should do at university because it would be very odd to do anything else and Here I Am. I didn't get called a prick in any of my reports last term, which is definitely progress.

What I find really unnerving is the arbitrary nature of all this. I don't seriously believe that I have no aptitude whatever for this sort of work as opposed to other kinds; but I do think that, had this nice man taught

"I've always thought of those who spend much time thinking about their future career path with a kind of benevolent condescension"



Archie Bland

Student Columnist of the Year

History or French or even Maths, which I was good at for a while thanks very much, it's entirely possible that my life would have gone in a different direction.

I only bloody applied to Cambridge rather than Oxford because it was foul and gloomy when I went to the other place, and lovely and bright when I came here, and me and my three friends had a nice day

Possibilities are only endless until you start making choices

wandering around town. A guy started to ask us if we wanted to take a ride on a punt, and then broke off and said, Oh, sorry, you're students here aren't you, to which, as one, we replied, yes, that's right. And if it hadn't been for the hilarious grown-up pleasure of that fundamentally meaningless moment, I might be somewhere else, and everything would be different.

I think this may all be incredibly obvious, in which case, sorry, and may I recommend the arts section before you go. But this stuff has been particularly exercising me lately.

ly. For those of us about to be unleashed upon an unsuspecting wider world, it's getting worryingly close to decision time, and this horrid fact rather focuses the mind. I've always thought of those who spend much time thinking about their future career path with a kind of benevolent condescension, rather as one might a well-meaning, enthusiastic, but ultimately dull-witted infant: their frenetic industry, whilst morally commendable, generally strikes me as a bit sad. After all, you've got the rest of your life to think about that stuff. But now, the rest of our life is ABOUT TO BLOODY BEGIN – today may even be the first day of it – and it doesn't seem so ridiculous any more.

I remember the day I got my A level results, which confirmed a place at Cambridge. The exciting thing about that wasn't so much getting the right grades, which was more a matter of relief than anything else; it was the extraordinary – and, I now think, incredibly rare – sense of limitless possibility. When you're eighteen and a bit pleased with yourself, it seems absolutely clear that you will never, ever die, and that you are very

good at everything, and whatever you want to do is there for the taking. All you have to do is choose. Everything seems to be opening up.

These days, it's hard to take quite such a lyrical view on endless possibility. It seems incomprehensible. Like, my friend Kate just got a JOB and she's going to be a teacher, which is completely nuts. She didn't know what she was going to do this time last week, and now they're paying her REAL MONEY to Impart Wisdom for a year at least, and presumably all these teenagers will be calling her Miss. And I've heard her swear and laugh at rude jokes and everything, and it just doesn't make any sense, at all.

Possibilities are only endless until you start making choices. I like writing, and I always have; but that I've spent such a weird proportion of my time working on this newspaper is mainly because *Varsity* happened to accept an article I wrote about the Archbishop of Canterbury because frankly he'd been getting on my tits, and a week later I realized I had missed the cut-off date to apply to direct a play the following term by mistake, and so I thought I may as well have a shot at being comment editor.

I think most of us have similar stories, about minor epiphanies and apparently trifling decisions which subsequently prove to have shaped the course of our lives. Doors open doors open doors; but also, they shut them. And I don't mean to bring you down, but to be honest, that scares the crap out of me. Who knew possibility could be so utterly paralyzing?

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VARSITY

A different kind of politics

'Tis the season to be campaigning. The annual CUSU jamboree is underway; applications for sabbatical positions closed on Wednesday, and those ambitious enough to delay re-entry into the world beyond Cambridge for another year will undergo painful scrutiny over the forthcoming week, before elections next Wednesday.

There are some noteworthy features of this year's applications. The Presidency offers genuine choice between a politically cogent campaign veteran, an impressively experienced electioneer with knowledge of both CUSU and the Union, and a refreshingly honest Johnian with an acute perception of what CUSU can and should be. Three's a small bunch, but there's plenty of variety amongst this lot.

Nobody has applied for the position of Access Officer or Target Campaigns Officer. Which is to say: no student amongst the thousands here thinks it sufficiently worth their time to spend a further year of their life in Cambridge, trying to promote diversity in this University. But there were more applicants for the position of Women's Officer than any other; so while diversity doesn't seem to be a particularly pressing issue to some, others believe that women in Cambridge still warrant special treatment.

It is impossible to draw firm and incontrovertible conclusions from the trends in the application process. But the wider pattern in Cambridge is clearer, and it is one of disengagement. Writing in these pages, Archie Bland recently made a distinction between apathy and disengagement, showing the former to be associated with the cultivation of disinterest, and the latter to be associated with the cultivation of disillusion.

It is disillusion, and not disinterest, which dominates student politics in Cambridge. There are two distinct and opposing reasons for this. The first, as those who attended CUSU Council on Wednesday will testify, is that these meetings are extraordinarily boring. Speakers cloack their comments in political jargon, euphemism, and ostentation. The procedural wranglings frustrate listeners and speakers. Finally the absolute concentration on issues of complete insignificance manifests itself in questions that do little to interrogate public policy. There's a time and a place for personality tests of this sort (see Analysis, page 6), but so long as CUSU Council meetings prioritise personality in this way they will not appeal to the masses.

The second reason for continuing disillusion, is, paradoxically, caused by the over-politicisation of CUSU. It is a truth universally acknowledged that CUSU cannot possibly represent the ideology of all students in Cambridge. This may seem obvious - New Labour cannot represent the ideology of all Britons, and it was democratically elected - but then governments are required to govern, whereas student unions are not.

That CUSU has been an effective organ of protest is undeniable. But, despite claims to the contrary, CUSU cannot hope to protes on behalf of all the students all the time. Wes Streeting has been a thoroughly competent and professional president, but his better achievements have been associated with an increase in the quality of services provided by CUSU, rather than any specific political campaign.

A depoliticised student union, which focuses on services, is therefore an attractive option. Re-engagement with student politics - at least in relation to the student union - may, paradoxically, be best facilitated by a shift of emphasis away from policy, and toward service provision.

Independent labels

If student journalism is to be taken seriously (and it rarely is), then its integrity is dependent upon its independence. That *The Oxford Student's* theatre editor promoted his own play compromises the paper's integrity; but that he was fired without consultation with the paper's editors destroys it. This newspaper regards itself as unique in Cambridge as an unaffiliated, and so independent, student voice. As *TCS* is managed by CUSU, their maintaining a completely independent line, to sustain their integrity, is essential. *TCS* ran a front page last week that destroyed the campaign of a presidential hopeful unpopular within the CUSU ranks. They also ran a political (rather than a personal) profile of a presidential hopeful popular amongst the CUSU family. Another CUSU favourite's NUS campaign was given high coverage a fortnight before he applied for the CUSU presidential position.

The most impressive detail from *The Oxford Student's* political explosion was that the entire editorial team stood together in their decision to support a member of their staff. *Varsity's* student staff have complete editorial autonomy from the governing body that overlooks the paper. This is a structural necessity: it avoids unnecessary bias or long-established prejudices. Student governing bodies must have the power to intervene, but doing so without due consultation with all involved leads to inevitable over-dramatisation within such systems. There was no need for the sacking of one individual on *The Oxford Student's* team to result in a fiasco documented by the national press. It is very difficult to justify the action of the OUSU and a great shame that, outside of Oxford, this will be the defining feature of their year.

Letters

Tiddlywinking no more

Dear Sir,

It is with a sad tear in my eye that I write this correspondence. At 9pm on January 16th 1955, a sherry party was held in room Y2 of Christ's college hosted by a pair of undergraduates, WM Steen and RC Martin. This was the first meeting of the now world famous Cambridge University Tiddlywinks club and after all this time it is still going...just.

The fiftieth annual dinner was held barely a few weeks ago. It was attended by over a hundered diners spanning three continents and included over 30 ex-presidents. The good and the great of the tiddlywinks world gathered in Cambridge, many having not played a game in decades, purely to celebrate one of Cambridge's oldest and proudest traditions. Few student societies can claim to have been going this long. There is apathy in the current membership and disinterest amongst potential members. An extraordinary general meeting to officially dissolve the club is to be held on Wednesday the 16th of March (venue to be decided).

It has been a colourful few decades. There was the 1958 'royal match' against the Goons. There was winks played on ice when the Cam froze over in the late '60s. There were appearances on 'Blue Peter', 'That's Life' and even the 'weakest link'. There have even been numerous varsity matches against our Oxford counterparts (should they exist) since the late 50s, only three of which were lost by Cambridge. Anyone needing an example of how to run a society should look no further than our own (highly unconstitutional) constitution - an historic document if ever there was one.

All those who wish to be part of an ancient and proud Cambridge tradition should join the club and play tiddlywinks in Cambridge now, before this rare and wonderful opportunity passes forever.

Ben Fairbairn
CUTwC president 2001/2

CUI misfires (x 2)

Dear Sir,

Michael Dnes (Letters, February 25) should re-examine the facts supporting his argument in defence of the arms trade. He writes that it is an error to 'put the emphasis on weapons rather than butchers'; and promptly cites the Rwandan genocide as an example of how 'humanity's twisted ingenuity will find the tools to slaughter among whatever is legal and available.' Obviously for Dnes' argument to hold, machetes would have had to be easily available within Rwanda without buying them in from abroad. The problem with that argument is, in 1993, the Rwandan government bought around half a million machetes from China. It is highly unlikely that the Chinese government could have believed that such a quantity of these implements were intended for agricultural use, particularly given the simmering ethnic tensions, the continuing civil war, and the increasing concentration of Hutu extremists at the top of the Rwandan government. That'll be the arms trade, then.

Like America's NRA, Dnes is arguing that guns don't kill people, people kill people: well, yes, people kill people, but they DO IT WITH GUNS.

Or machetes. And without weapons, it's

a damn sight harder, and a damn sight slower. If China hadn't sold Rwanda hundreds of thousands of machetes, far fewer people would have died, in a genocide whose most terrifying characteristic was its extraordinary efficiency. And AK47s would have meant still more people died. It is quite extraordinary to suggest otherwise, and the logic behind such an argument is deeply fuzzy. It's a bit like the way you don't need an aeroplane to travel to the other side of the world, but if you have got one, you'll have a significant advantage over the chap with the bicycle, however muscular his thighs.

Fundamentally, this is a less nuanced argument than Dnes makes it out to be. If he can defend the arms trade from a starting point which accepts the basic principle that weapons are pretty useful for those bent on killing large numbers of people, fine, and I agree with him absolutely that we should worry about defusing conflicts, too; but the suggestion that Rwanda stands as an example of why the arms trade isn't at the heart of the problem, rather than as the absolute opposite, is simply too absurd to go uncorrected.

Yours sincerely,

Archie Bland
Emmanuel College

Dear Sir,

I am writing in response to Michael Dnes' letter of February 25th to clarify the aims of the Control Arms campaign and the action being taken to achieve them, as we suspect Mr Dnes' criticisms result from a misunderstanding of these.

We do not claim that the Control Arms campaign will impact all forms of violence in the world (in particular, there has been no mention of the genocide in Rwanda). The comparatively easy availability of small arms is certainly not fuelling violence in all theatres, but it is in sufficiently many to justify being treated as a problem in its own right. Furthermore, we are not calling for an end to the international small arms trade. Desirable or not, this is clearly not currently attainable. We have a much more specific aim: the adoption of an International Arms Trade Treaty that is legally binding (in the sense that dealers guilty of illegal transactions can be traced and brought to justice).

Finally, Control Arms has been launched jointly by Amnesty, Oxfam and the International Action Network on Small Arms (a worldwide network of over 500 NGOs) as a two-pronged campaign: we at Amnesty are concentrating on the International Arms Trade Treaty, while Oxfam and members of IANSA are working in communities around the world at conflict resolution and changing existing cultures of violence (precisely what Mr Dnes' accuses us of wrongly ignoring).

We wish to stress once again that a much more thorough discussion of these issues and aims can be read online at www.controlarms.org.

Yours sincerely,

Will Moy
(Chair, CU Amnesty International)

Dear Sir,

I am writing in response to Michael Dnes letter of last week. Whilst I acknowledge that human rights violations can and do

letters@varsity.co.uk

Letters may be edited for space or style

occur without the use of small arms, the damaging role of arms is not only in facilitating acts of violence but also in fuelling conflict. To talk about defusing conflicts rather than disarming combatants is to ignore the fact that the two processes are inextricably linked. The uncontrolled proliferation of arms not only fuels human rights violations, but also escalates conflict and intensifies poverty. In this manner, I would see the control arms campaign as integral to Amnesty's wider purpose of protecting the human.

Yours Sincerely,
Alice Thompson
Queens' College

Visions of America

Dear *Varsity*,

I was interested to read Ifti Qurashi's article 'America-Bashing is for the lazy' (Comment, February 25). He states that American world view is one which demands 'radical change on the basis of an ideology of Liberal.' If that is the case it is certainly a view which has had a somewhat limited influence on American foreign policy: it is a world view which is for example hard to reconcile with the enormous military and financial support given to Israel (a state which is hardly very democratic for the million or so occupied Palestinians who are subject to its authority yet excersize no control over it). The idea of a Liberal Democratic agenda is even harder to reconcile with the support given in 2002 to a military coup in (the naturally oil rich) Venezuela, or the backing given to the Saudi Arabian theocracy. The notion that such policies simply reflect the current contingencies of the war on Terror are hard to sustain: The Chilean coup in the 1973 and the invasion of Guatemala in the 1950s are just two examples of Americas long history of undermining Democracy abroad.

Ifi Qurashi is however right in one sense: the gulf between Europe and America is not that wide. Indeed General Suharto - renowned for the massacre of an estimated 500,000 communists and suspected communists and the genocide of up to 1/3 of the East Timorese population) received both British and American support, meanwhile the Belgian government and the CIA were equally active in the fall (and then the murder) of the Congo's only Democratically elected president Patrice Lumumba. The sooner people realize that Western Governments are not and never have been standard bearers for democracy, the better.

Reuben Bard-Rosenberg
Jesus College
Cambridge

Screening Arrogance

Dear Sir,

I feel compelled to write to you as I am becoming increasingly frustrated with the current trend amongst your film writers to state their rather bizarre opinions as fact. I speak in particular reference to your last issue's 'And the Oscar goes to...' column (Film, February 25). To describe Clint Eastwood's 'Mystic River' as a "cinematic offense" and Leonardo DiCaprio's previous project to 'The Aviator' (Spielberg's 'Catch Me If You Can') as "a tragic lapse in artistic judgement" merely displays sheer arrogance on the part of your writers and undermines any value these pages could possibly have.

Yours,

Jon Opstad

What you don't know will hurt you

Ignorance and apathy threaten to scupper any chance of an informed debate on the EU constitution. Sarah Sackman blames the politicians



Remote control: Few Britons claim to know how institutions like the European Parliament work

The greatest ignorance is to reject something you know nothing about. It is just such ignorance which is likely to be the chief enemy of the European Union constitution as it is put to a vote before the public and parliaments of Europe this year.

The vote on the EU constitution is much like the upcoming vote for CUSU president. Most people have little idea what CUSU is for. The lack of information and accessibility surrounding CUSU leads to widespread disengagement and opposition to the perfectly

sound goals it is seeking to achieve. Similarly, Europeans are apathetic towards the EU project and its institutions that can seem at best remote and at worst, anti-democratic.

Despite voting 'Si' in a referendum two weeks ago, the low turnout of less than 45 per cent in the Spanish vote was a disappointment for those who had hoped the opportunity would be seized to shrink Europe's democratic deficit.

The Spanish government tried a host of initiatives to motivate voters. The constitution was championed by top

football players from La Liga, by contestants on Spanish Big Brother and abridged copies (thankfully!) of the constitution were disseminated by the main dailies.

The fact that Spain has traditionally been one of the most enthusiastic member states and with its main national parties both supporting a 'yes' vote, only makes the result more disappointing.

The argument that a for-gone positive conclusion kept voters at home is fair but if this is the best turnout Spain could muster then what hope

for the grumpier member states? Messers Chirac and Blair will have a challenge on their hands.

The decision to hold a referendum on the constitution is proving to one of the biggest political gambles of Blair's premiership. British voters are the most ignorant in Europe when it comes to EU affairs. According to a Eurobarometer, 50 per cent had never heard of the constitution and 44 per cent said they had heard of it but knew little about it.

These statistics will fuel the arguments of those who reject the use of referenda and who argue instead that such complex constitutional matters should be referred to the 'expertise' of professional politicians.

Quentin Peel, International Affairs editor at the *Financial Times*, argues that there is a correlation between ignorance and opposition to the constitution. Britain is currently the only member state where polls indicate a majority of people opposed to the constitution. There is a distinct possibility that Britain may reject the constitution as much out of ignorance as genuine opposition.

The cause of this ignorance must be partly laid at the door of politicians who have so far staged the most half hearted of campaigns in presenting the constitution to the public.

Historically, the issue of Europe has poisoned the atmosphere of party politics, splitting both Labour and the

Tories in its turn. Parties are themselves reluctant to engage in a European debate which might threaten their own unity.

Yet more attention should be given to explaining both the content and the consequences of endorsing or rejecting the constitution.

Britain may reject the constitution as much out of ignorance as genuine opposition

An opportunity was missed during last year's European elections when the emotive issues of Turkey's membership, the concessions to European federalism and a liberal market philosophy made in the constitution were relegated in favour of domestic battles and the subject of Kilroy-Silk's perma-tan.

Politicians will pay a high price for avoiding serious debate about the constitution. Responsibility lies not only with politicians but with the media too. A MORI survey into the BBC's coverage of European affairs revealed a catch-22 whereby the ignorance and lack of interest among a British audience led to limited, facile coverage of events.

News is presented through the prism of Westminster politics in order to grab viewer's attention. More often than not the media presents a simplistic

tale of left-right confrontations in which plucky British MEPs fend off nasty European encroachments on taxpayers money and national sovereignty.

This vicious cycle of popular ignorance and simplistic media coverage will not be easily overcome. Blair has already delayed the referendum campaigning until after the general election. Yet what is required is the long term percolation of information on the constitution. It will not be sufficient to stage a quick-fire campaign a few weeks before the vote. Now is the time to start playing momentum politics.

Politicians and journalists alike must assume responsibility for staging high profile debates across the country and a rigorous discussion of the issues. In this way voters will be faced with real choices to which they are likely to respond. There is also much to be learned from Spain's innovative approach. Without patronising the electorate, public interest can be engaged by using celebrities and pop stars to front the awareness campaign.

This is not a question of hijacking the debate for one side or other but it is about raising the profile of a vital legal, political, economic and cultural issue. Britain and Europe's other political leaders, as well as the EU itself, must take steps now to engage voters in an informed debate, otherwise come election day the only winner will be ignorance itself.

Song for the Revolution? Nul Points

It seems political controversy is still rife in Ukraine. Only months after the Orange (or Chesnut) Revolution, Ukraine is stirring up political fervour in the European Union. Their entry for this year's Eurovision Song Contest is on the brink of being disqualified by the European Broadcasting Union.

This comes after allegations that the song is inappropriate for the competition on account of its revolutionary origins. *Razom nas Bagato* was originally written in the 1960s and has a strong political message. It was adapted by Greenjolly, an Ukrainian hip hop outfit, in less than four hours and quickly became the unofficial anthem of Yushchenko supporters who gathered at the Independence Square in Kiev in December last year, when they fought for the elections to be reheld.

The song climaxes with the rousing chorus:

*Falsifications. No!
Machinations. No!
'Little Understandings'. No!*

*No to lies!
Yushchenko, Yushchenko!
is our President.
Yes! Yes! Yes!*

This year the Eurovision song contest will be held in Kiev after Ukrainian Rusiana won last year's competition. Greenjolly hope to be on stage representing their country on May 21. This year

It seems as though the Eurovision Song Contest is on a slippery slope

is also the 50th anniversary of the Eurovision Song Contest and more countries than ever before will be able to participate due to a new system that involves two sets of qualifying rounds to be held before the big date.

Greenjolly were the underdogs in the fiercely fought contest to select the performer to represent Ukraine in their own capital city. The

hip hop outfit were wildcard latecomers to the competition and controversially beat off the favourite Ani Lorak.

Allegations of political voting have always plighted the Eurovision Song Contest. Last year's partisan voting meant that Greece and Cyprus both gave each other maximum points, Norway gave its 12 points to nordic neighbour, Sweden, Belarus gave Russia 12 points and Turkey put differences aside to give high points to Greece and Cyprus.

It seems as though the Eurovision Song Contest is on a slippery slope and its politicization could spell the end of its reign as a serious forum for musical appreciation. Greenjolly may support a worthy cause but there is surely a bigger picture here. What's more important - Ukrainian hip hop or the purity of artistic endeavour?

Listen to *Razom nas Bagato* at:
www.orangeukraine.square-space.com

Jenna Goldberg

The room ballot of foreign affairs

As winter passes into spring, Cambridge students start thinking about room ballots. High or low? Sharing or not? *En suite* or basement loo?

Going about the business of finding a suitable roof over our heads, we could never be aware of the intricate links between our activities and the world of international politics. But there they are for all to see. Don't believe it? Then consider:

You're a country. Through no fault of your own - by random selection, (by ballot?) you are Belgium. That's bad luck because you have to share positions on issues with Luxembourg and the Netherlands to make headway.

Most of the time you'll end up accepting provisions in treaties and making big compromises just to get a tiny clause that favours your farmers. Everything becomes harder - a bit like, for example, having to traipse down two floors to use the facilities.

But what about your friend - he got America, lucky thing. Not only does he get a huge country to lounge about in and great furnishings, but he can go it alone in the world and often gets exactly what he wants.

But everyone knows that the biggest rooms are can be empty and cold, and the most comfortable room far from friends can be a real bore. So what is it, that puts a nation at the top table?

Economics is important. America's superpower status is derived essentially from its great wealth and its consequent dominance in decisions over trade and war. But Russia's economy is the size of Belgium's and yet it gets a permanent seat on the UN Security Council and an invitation to the G8 summits.

Perhaps, then, history is the indicator to watch. Russia has retained at least some of its status as a major world player despite the post-Cold War chaos. Britain and France's privileged status at the UN is hardly a reflection of their current positions.

Yet like its more honoured European neighbours, Denmark also once managed a great empire that stretched across the globe as did Italy and Greece. None of them are given much recognition for their once-central place in the world hierarchy.

Geography might count for more. Britain, located between Europe and America, is perfect

for the fulfilment of its role while the Franco-German dominance of the EU must have at least some connection to their situation at the heart of the continent. But that's no good either. The Azores Islands have a far better claim than we do to bridging the Atlantic and Australia surely gets far too much attention for an island at the planet's antipodes.

As a last gasp, I resort to nuclear weapons. Perhaps they hold the key to the global pecking order. Russia, America, Britain, France, China, India and Pakistan are all senior and all are acknowledged to have The Bomb. But Germany has no bomb, nor do Japan, Brazil, South Africa or Saudi Arabia yet all are able to make their weight felt on the international stage.

The answer, is that the best countries have a bit of everything: big economy, historical significance, a strong location and some pretty good bombs.

And the lesson for room ballots? Simple: pick the big, comfortable room with tudor roof beams, proximity to town and friends and... nuclear weapons capability?

Adam Swersky

Elite and Discreet: The secret rulers

In a remote Dutch hotel members of a secret society plot the future of international affairs. **Kay Drage** and **Will Hedges** investigate the workings of the Bilderberg Group



The Prince presides at the First Bilderberg Conference, Oosterbeek, 1954

Every year, behind the closed doors of a lavish hotel, the Bilderberg Group meets for three days to discuss, often to galvanising and fascinating effect, the most important global issues of the day. Not a word of what is said at

these meeting can be breathed outside. No reporters are invited in and while confidential minutes of meetings are taken, names are not noted. Though defended by its participants as an informal international leadership forum intended to enhance mutual

understanding, the Bilderberg group is one of the most controversial and hotly-debated alliances of our times. Its mystique has given rise to an extraordinary conspiracy theory alleging that the fate of the world is largely decided by Bilderberg and its

shaping and dictating of global policy for foreign affairs and the international economy.

Bilderberg is the name of the hotel in the Netherlands where the group first met in 1954 when it was created by Denis Healey, Joseph Retinger, David Rockefeller and Prince Bernhard of the Netherlands. Its raison d'être was the general consensus that regular, off-the-record discussions would help create a better understanding of the complex forces and major trends affecting Western nations in the difficult post-war period, in particular the need for closer collaboration to protect their moral and ethical values, democratic institutions, and their independence against the growing Communist threat.

The Bilderberg Group now operates from a tiny, shoe-string central office in Holland, each year bringing together approximately one hundred of NATO countries' chief political leaders, monarchs, central bankers, defense experts, press barons, industrialists and strategic thinkers. Attendance is by invitation only, and excludes residents of Asia, the Middle East, Latin America and Africa as well as outsiders from the news media. The meetings, which apparently involve a fair amount of golf as well as political discussion, are

held at random times each year, and rarely at the same location, for security reasons. The government of the host country must supply military security, secret service, national and local police and private security personnel to protect the privacy and safety of the very

International affairs have, from time to time, been influenced by these sessions

powerful international attendants, who are not required to conform to the custom searches or visa requirements to which private citizens are subjected. When they meet, no outsiders are allowed in or near the building. They bring their own food, cooks, waiters, telephone operators, housekeepers and bodyguards.

Bilderbergers have admitted that international affairs have, from time to time, been influenced by these sessions. This has led, for example, to leading Serbs in Yugoslavia blaming the group for triggering the war which led to the downfall of Slobodan Milosevic. The Oklahoma City bomber Timothy McVeigh, the London nail-bomber David Copeland and Osama Bin Laden are all said to have bought into the

theory that Bilderberg plays the tune to which national governments dance.

The Bilderberg Group has been described as a secret group of the Western elite lobbying for an anti-democratic European super-state; a capitalist secret society operating entirely through self-interest; and an underground neo-Nazi organisation hoping to establish a 21st century fascist world government. But the idea that a shadowy clique is running the world is nothing new (after all, for hundreds of years people have believed the world is governed by a cabal of pernicious Jews). Perhaps it is naïve not to expect that the rich and powerful organize things in their own interests.

In some ways the real debate lies in the question of whether policy being debated, and practice being affected (to some extent at least) at clandestine meetings that purport to being democratic, is legitimate. But as a couple of cats who do not usually go in for all this conspiracy nonsense anyway (have you heard about the Afghanistan/Enron Connection, or that doctors are actually trying to make us all ill?), it seems difficult to believe that international relations as we know them could be, for all intents and purposes, irrelevant.

VARSLTY TRUST AWARDS



- The Varsity Trust offers funding to students for journalism courses in 2005-2006.
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- The level of the award will be determined by both need and merit. The maximum value of an award will not exceed the DfEs maximum for the fees for a post graduate course (£3010) but applications for smaller sums will be considered and are encouraged.

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Eligibility:

Students may apply before any offer to study has been received, but any award will be conditional on successful applicants taking up a place on an approved course in journalism or photo-journalism. The Trustees hope to be in a position to make an election or elections in the early part of the Easter term. Interviews will be held for shortlisted candidates.

While experience of student journalism is a pre-requisite, applicants need have no experience writing for Varsity.

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FRIDAY 4	19:00 Corpus Christi Playroom 19:30 Arts Theatre 19:30 Fitz Hall, Queen's 19:45 ADC 19:45 Robinson College 20:00 Bateman Auditorium 20:00 Christ's New Court 21:00 School of Pythagoras 21.30 22.45 Fitz Hall, Queens' 23.00 ADC	Oh, What a Lovely War! Orpheus In The Underworld Hamlet Royal Hunt of the Sun A Thousand Words Kafka's Dick The Street of Crocodiles Peace When Declan Died The Morning after Optimism Lunch	CLARE Fat Popadaddys Funky and soulful sounds LIFE Boogienight 70s and 80s music FEZ Funk Star Quality funk & break beat CORN EX Lemon Jelly Laidback sounds CAFE AFRIKA Afrocubism Cuban rumba and salsa	SPEAKER 19.00 Vivien Oxley @ Queens' College SUPPER 19:30 Cambridge University Jewish Society @ The Student Centre, Thompsons Lane				
	SATURDAY 5	19:00 Corpus Christi Playroom 19:30 Arts Theatre 19:30 Fitz Hall, Queen's 19:45 ADC 19:45 Robinson College 20:00 Bateman Auditorium 20:00 Christ's New Court 21:00 School of Pythagoras 21.30 22.45 Fitz Hall, Queens' 23.00 ADC	Oh, What a Lovely War! Orpheus In The Underworld Hamlet Royal Hunt of the Sun A Thousand Words Kafka's Dick The Street of Crocodiles Peace When Declan Died The Morning after Optimism Lunch	LIFE The Big Party Dance, 60's and club classics FEZ Eternal Soulful American House TRINITY HALL Heaven and Hell Vival 80s, 90s and today	FILM 19.30 Competition Night @ Emmanuel College AEROBICS 18:00 Kick Bo @ Christ's College			
		SUNDAY 6	22.45 Fitz Hall, Queens'	The Morning after Optimism	LIFE The Sunday Roast Suporting CU Hockey Club CLARE Robert Mitchell Jazz JUNCTION Electric Six 21st Century Rock	FILM 19.00&22.00 Blue Velvet @ Robinson College FILM 20.00 Reparatory Night @ Emmanuel College FILM 20.30&22.30 Goodbye Lenin! @ Christ's College		
			MONDAY 7		JUNCTION Flamenco Classes Takes you to the heart of Seville LIFE Live is Life International student night FEZ Fat Poppadaddys Funky and soulful sounds	SPEAKER 19.45 Simon Nye @ Newnham College IWW 19:00 'The way forward for women in Iraq' @ Latimer Room, Clare College		
		TUESDAY 8		19:00 Corpus Christi Playroom 19:30 Pembroke New Cellars 19:45 Emmanuel College 19:45 ADC 19:45 New Court Thtre, Christ's 20:00 21:30 Corpus Christi Playroom 22:30 Pembroke New Cellars 23:00 ADC 19:00 Corpus Christi Playroom	Smorgasbord An Ideal Husband Mrs Warren's Profession Noises Off Mythmaking The Bitter Tears of Petra von Kant The Freshers Play Bailegangaire Gift-wrapping Costs Extra... Smorgasbord	LIFE Unique CUSU's lesbigay night BALLARE Top Banana CUSU ents flagship night FEZ Ebonics Mix of hip hop, dancehall, reggae PONANA Dynamo d'n'b With Hospital's Logistics and Commix playing	FILM 20.00 Some Like it Hot @ Corpus IWW 19.00 Self Defence Class @Trinity Hall Lecture Theatre IWW 11.00-14.00 Women's Day Fair @ Guildhall IWW 19.00-21.30 Women's Cabaret @ Guildhall IWW 21.00 International Women's Day Ent @ Newnham Bar	
			WEDNESDAY 9	19:30 Pembroke New Cellars 19:45 Emmanuel College 19:45 ADC 19:45 New Court Thtre, Christ's 20:00 21:30 Corpus Christi Playroom 22:30 Pembroke New Cellars 23:00 ADC	An Ideal Husband Mrs Warren's Profession Noises Off Mythmaking The Bitter Tears of Petra von Kant The Freshers Play Bailegangaire Medics Review 2005	BALLARE Rumboogie Godfather of Cambridge nights FEZ Mi Casa Tu Casa International student night	FILM 19.30&20.00 Mean Girls @ Robinson College IWW 19.00 Grad Woman's Event with BFWG @ B Bar IWW 18.30 LBG's Womens Event @ Clown's IWW 19.00 'Making it work: Work/Life Balance' with Eileen Rubery & Rufus Evison @ Shelia Gillies Rm, Wolfson Court	
				THURSDAY 10	19:00 Corpus Christi Playroom 19:30 Pembroke New Cellars 19:45 Emmanuel College 19:45 ADC 19:45 New Court Thtre, Christ's 21:30 Corpus Christi Playroom 22:30 Pembroke New Cellars 23:00 ADC	Smorgasbord An Ideal Husband Mrs Warren's Profession Noises Off Mythmaking The Freshers Play Bailegangaire Medics Review 2005	COCO Urbanite CUSU's night of hip hop & rnb FEZ Wild Style Award winning night of hip hop LIFE Lady Penelopes RnB and hip hop KMBAR Foxie Pop, emo and indie	THEATRE 19.30 Jesus Christ Superstar @ Fitz Auditorium IWW £8.50 King's Women's Dinner



TUTORS WANTED

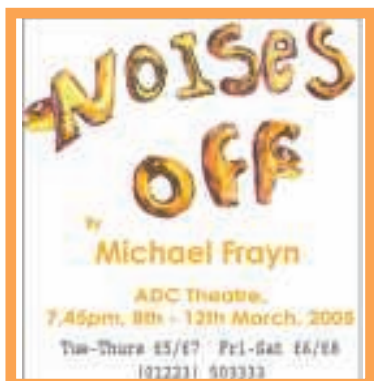
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Complementary or Conventional?

Zoe Smeaton asks whether Western medicine is always the best option

The achievements of Western medicine are regularly cited as an inimitable factor in maintaining our 'quality of life'. Increasing life-expectancy figures are perceived as a measurable consequence of medicine's ever mounting success rates in healing its patients, and most of us would like to think that whatever diseases Nature may choose to inflict upon us, our doctors will have the capability to help.

Is our medical system really as sophisticated as we like to claim?

But is our medical system really as sophisticated as we like to claim? Many experts fear not, and MRSA is regularly referred to as one of the most worrying (and potentially disastrous) examples of modern medicine apparently failing.

MRSA stands for *methicillin-resistant Staphylococcus aureus*, but is now used to describe any strain of *Staphylococcus* bacteria (which commonly cause only mild infections) that has become resistant to one or more antibiotics, making it difficult to treat. If contracted by a weak or ill person as is often the case in hospitals, MRSA can be dangerous, or even fatal; and the possibility that bacteria may mutate further to eventually be resistant to all antibiotics is an ever present threat.

Deaths involving MRSA as a contributing factor (patients often die from a combination of infection and their original con-

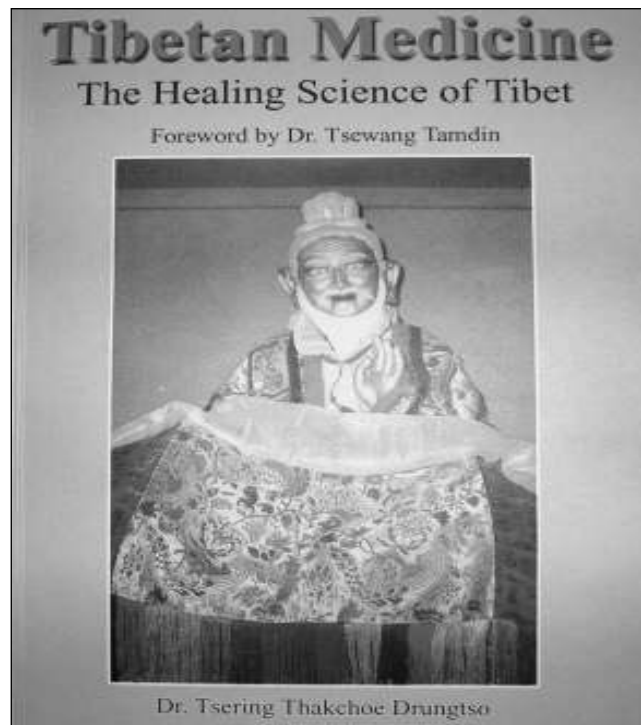
dition) are increasing in number every year and the Government reported that there were 955 cases in 2003 – a 19% increase from the previous year.

The reaction of the public to the media coverage of hospital-borne diseases is often one of anxiety, and is leading to a lack of confidence in the medical profession. A friend whose mother contracted MRSA whilst in hospital recovering from septicaemia summed up this feeling "she was supposed to be in hospital to get better, but it just made her more poorly."

This dissatisfaction with our own medical system is perhaps the driving force in many people's decision to turn to 'alternative therapies'. One of these which is currently less well-known in England, but well established worldwide, is Tibetan Medicine – the chief medical and healing practice of Tibetans.

Dr Tsering Thakchoe Drungtso, a professor at the Tibetan Medical and Astrological Institute in India, is an international expert on Tibetan Medicine and has written a book on the subject which aims to dispel some of the basic misconceptions about Tibetan therapeutic methods. He talked to the Cambridge University Himalayan & ELST and Complementary Medicine & Medical History Societies, and then to myself personally, giving an introduction to Tibetan Medicine and his work as a healer.

Dr Drungtso explains that the theory behind Tibetan medical science is highly complicated (hence a five year training course



Dr Drungtso pictured next to the cover of his book – a leading guide to Tibetan Medicine

is necessary to qualify as a Tibetan physician) but holds a firm belief that diseases of any kind are related to the mind.

He feels that Tibetan Medicine is particularly superior in the realm of mental disorders, many of which are un-diagnosable and thus un-curable in modern medicine's terms. His book includes a detailed description of such a case in which a patient had been diagnosed with a psychiatric illness, but doctors had been unable to help her. Eventually the family of the patient turned to Tibetan physicians and Dr Drungtso then successfully treated her by expelling the evil spirit responsible for her condition.

The concept of possession by

spirits is not generally accepted by Western doctors, and it is for this reason that Dr Drungtso believes Tibetan healing can be more beneficial than modern treatments. He does recognise the successes of modern medicine however, and says that a combination of modern and Tibetan medicine "works pretty well" in many cases.

Tibetan Medicine "works pretty well" in many cases

An example of a potential complementary use of the two can be found in surgery. Whilst Tibetan healers do perform some minor surgeries they also rely upon

astrology in this practice. They are guided by astrological factors as to when they should perform operations – some days will bring higher chances of success than others, and this is an important consideration when preparing for any operation. It is easy to imagine this procedure being combined with the more 'sophisticated' operational techniques employed in the west, perhaps to increase success rates here too.

Whilst the idea of Tibetan healing may seem very different to our own visions of medicine, it is the primary medical practice used by Tibetans, and has attracted interest from around the World. Dr Drungtso said some pharmaceutical companies

have expressed an interest in manufacturing some of the Tibetan 'precious pills' (herbal remedies of varying composition often used as preventative measures as well as treatment for a range of disorders, including one for cancer) as an alternative medicine for Westerners.

Many Tibetan physicians are unwilling to support this due to their beliefs that Tibetan Medicine should be used solely to help people rather than for any monetary gains, but perhaps in the future a demand for such developments will become impossible to ignore if our modern medicine deteriorates as is feared by many to be a definite possibility.

Zoe Smeaton & Charlie Manning

When science lets us *Die Another Day*



A plonker in a DJ... or the next James Bond?

Let's face it, Bond films would be crap without the gadgets. Without the laser watches, exploding pens, jet-packs, and the rack of heat-seeking missiles cunningly concealed in the bumper of his Aston Martin, Sean Connery would just be a plonker in a DJ.

Despite the fact that Q is played up to the bumbling British scientist image we all know and, er, love, the James Bond films do represent one of the few moments in the wider public eye where science and technology looks even a little bit "cool". Well, relatively speaking, anyway.

But what about the real-life 'Q's'? According to recently declassified MI5 files, it turns out that Fleming's vision of hi-tech undercover warfare wasn't actually too far from the truth. Would today's scientists be prepared to use the principles of physics and/or engineering to help MI5's finest out of a tight spot then? Unless they're into the idea "selling out" to go into investment banking, or braving the ego-ridden minefield that is academia, then it might be

something to consider. But it's certainly not a straightforward decision that the science graduate about town faces today.

The problem faced by many scientists boils down to whether or not they believe military research is a morally acceptable activity. In an ideal world, where there were no wars and no 'bad' people, then no – it isn't really. Making better ways of killing people when there is no need to kill anyone is obviously a bad thing. But keeping technologically ahead of your "enemies" is a much more blurry issue – and one that has probably been the biggest influence on the scientists of the past who have faced this decision.

The big example, of course, is the atomic bomb – arguably used to end the Second World War. Some of the 20th century's greatest physicists were involved on both sides – including Feynman, Oppenheimer, Fermi, and Heisenberg – using some of physics' most fundamental results to unleash the one of deadliest weapons known to man. In this case, the finest minds the Allies

could find worked together to beat a common enemy – and for better or worse, they succeeded.

Whilst this example does seem to have at least some moral justifications in ending the war, things often aren't so clear-cut. Take the recent NASA-developed X-43A Scramjet, which was a much-celebrated achievement in getting to speeds of near Mach 10 (roughly 7000mph). Of course, you couldn't fit a person in it... but then the American Department of Defense's HyTech (Hypersonic Technology) project, where a Scramjet engine is fitted into a Cruise Missile, doesn't need to. The morality of this one is much trickier to call.

Of course, technology from past wars has given us aeroplanes, computers, radar, and all sorts of things that have helped define modern life and arguably made things better. And future technologies – such as laser guns, robot soldiers, and complete battle space mapping (all under development) – might well lead to more such "advances".

There is a lot of interesting science and engineering in this area – and more importantly, people who are willing to pay money to get at it. Military research does ultimately provide the technology with which wars are fought, so does the "Cruise missiles don't kill people, people kill people" argument really stand up? A squad of battle-hardened marines brandishing a selection of big sticks probably wouldn't have got too far into Baghdad, so in some ways it seems not.

As well as the more general issues of morality though, another major problem with any military research is that where and when the technology developed is used is not the scientists' decision. In choosing to work on such projects, scientists are ultimately helping to develop the tools of war and just have to hope that they stay in the right hands. But as to whether there are such things as "the right hands" – in a world without James Bonds and evil bald men with fluffy white cats and funny accents – well that's a tricky decision too.

Tom Whyntie



Rob Petit

Forthcoming student film *Ten Pence*

pick of the week



Music: Lemon Jelly
Corn Exchange, Fri 4th, 19.30

Mercury-nominated ambient-electro odd-balls stop off in Cambridge to promote their new album '64 - 95'



Film: Gold Rush
Winstanley Lecture Theatre, Trinity College, Sun 6th, 20.30

One of Charlie Chaplin's greatest films, this details the adventures of the Little Tramp who travels to Alaska to seek his fortune in the gold rush. With live piano accompaniment from Trinity's organ scholar.



Fashion: The Cambridge Fashion Show
Guildhall, Sun 6th, 19.00

Come and see Cambridge's finest fashionistas showcase their new designs, in aid of the Tsunami Relief Fund.



Theatre: Smorgasbord
Corpus Christi Playroom, Tue 8th - Sat 12th, 19.00

Annual drama festival showcasing Cambridge's best new play-writing talent. 7 short plays of brand new work.

"What's it called?" my friend asked, sounding unimpressed, "Ten Pence," I replied. "Is that how much is gonna cost to make then?" he asks, to which the answer was, as with most student films: "yes, give or take." It often seems that student projects are comprised of groups of people that work because they want to: working for the love, as one of the actors so touchingly put it.

I began working on *Ten Pence* about a year and a half ago and it very quickly became one of those obsessive projects that couldn't be left alone. Broadly, it's about London. The film tracks the journey of a London coin through the hands of two characters who have essentially been in some way damaged by city life. It's not all dark though, as a street preacher brings sunshine (literally) in the only dialogue sequences during the thirteen minutes. Filmed in two days and edited on a laptop, it illustrates how much more accessible the process of filmmaking has become in the last few years.

Student films get a hard time. All students seem to be blessed with a unique gift: an overwhelming desire to answer the 'big' questions in life. Unfortunately this can translate as cloying pretentiousness, especially in the minds of those unimpressed friends. Whether *Ten Pence* is an exception or not is not for me to say; my circle of friends liked it, but they'd probably have enjoyed a musical version of *Desperate Housewives*, if it meant not offending a friend's piece of work. That is why, as with any project, it's really important to get it seen by people outside the 'bubble', people who can offer serious criticism.

This is where CineCam comes in. CineCam is the university's

Art-house party

Rob Petit explains the trials and triumphs of being a student film-maker in Cambridge

filmmaking society who are organising a Cambridge University competition featuring the best short films made by students. On Saturday March 5 some of these films will be screened in front of an audience and a panel of judges. The panel includes the film guide editor for *Time Out*, John Pym, as well as the director of the Brighton Film School and directors Brian Gilbert and Toby Macdonald. To have work screened in front of such a panel is an exciting opportunity.

There's always the option of storming out of the cinema shouting, 'nobody understands me!'

While it's vital for students to get their work shown, there's always that element of fear. Public audiences are terrifying. Making a film is very personal, and the director can put so much of him/herself into the project that there's inevitably an element of autobiography involved, and the filmmaker too is put on show. Sometimes rejection can feel like the audience is rejecting part of you. However awful this seems to be, they'll always be someone who likes it, unless it really is a musical version of *Desperate Housewives*. If

not, then there's always the option of storming out of the cinema shouting, "nobody understands me!" Believe me, it happens.

Whatever happens on CineCam competition night, it's likely to be an exciting evening. I'm sure a lot of the filmmakers feel it's not just their film that's on show; it's also a part of their ideology. Criticism, however, is the only way things are going to get better, something I've still got to learn.

So what have I missed out? I've got the suitably arty screenshot, talked about finding the meaning of life: is there anything else to student filmmaking? The most important thing is to appreciate the range of talent we have here. Getting more people involved and making more films is the best way to do this. Film-making is now so accessible: the rise of 'bedroom filmmakers' (largely students) is testament to how much easier the process has become. As for the meaning of life, well we've got a much better chance of finding it if there are more of us making the attempt.

Competition night
Saturday March 5, 19.30 Queen's Building, Emmanuel College

Reparatory night
Sunday March 6, 20.00, Queen's Building, Emmanuel College



Fashion Show Preview 2005 - student designers

Shawn and Kirstin in outfits by Benj Seidler, Anna Heinrup, Emilie Grouber
Claudia in outfit by Claire Jamieson and Owen Watson
Photography by James Beresford

Italian legend

Laurence Hooper talks to award-winning writer/director Giorgio Pressburger about Pasolini and war

Giorgio Pressburger has led the sort of life that, for better or for worse, is no longer possible. Born into a Jewish family in Budapest in 1936, he narrowly escaped deportation to Auschwitz during the Second World War and then fled to Italy from the Stalinist repression of the 1950s. There he trained as a director at the Accademia d'Arte Drammatica and has since become a colossus of Italian culture, directing theatre, film, radio and opera; teaching at the Universities of Lecce and Udine, as well as his old alma mater and writing plays, novels and short stories.

He has won numerous prizes both at home and abroad: he confided to me that during the seventies RAI used to await his entry to their radio prize, which he won three times in five years, with bated breath. These include the Viareggio Prize for his novel *La Neve e La Colpa* (Snow and Fault) and the Independent Foreign Fiction Prize for *La Legge Degli Spazi Bianchi* (The Law of White Spaces).

He talks in slow, measured Italian, without a trace of an accent and has a habit of making anyone with whom he comes into contact feel very poorly-read because of his continual references to far more books than any one person should have had time to read in a lifetime.

LH: Let's start from the beginning: could you tell me a little about your experiences in Hungary during the Second World War?

GP: It's not something I like to talk about. The Second World War is the worst thing that's happened in Europe's history. I was very young at the time and didn't truly understand how close we were to death; although I knew we were suffering. We spent a month and a half in the cellar of a synagogue, two adults and more than 60 children with almost nothing to eat and drink. Finally, we were saved by some Russian soldiers who knocked through the wall of the next-door cellar.

LH: Do you think it is possible to communicate experiences like that to audiences of a younger generation?

GP: Yes. Writers such as Primo Levi have communicated them. *If This is a Man* is a very important text, it's as rich as the *Divine Comedy*. And I'm trying to write about them myself in my latest book, which is about hell on earth. It doesn't have a title yet but it will be a series of encounters with people who were killed unjustly in the last century in gulags, in Auschwitz and so on. I want to communi-

cate the experiences of people like Osip Mandelstam, who was killed in Siberia. I want people to feel Siberia's snow and its frozen air and to understand that Mandelstam only died because the régime didn't like what he wrote.

LH: Of which of your works are you most proud?

GP: My film of Pier Paolo Pasolini's play, *Calderón*; a critic once called it "Pasolini's greatest film". I'd always admired Pasolini's films and I knew his novels and his plays a little, unlike most Italians who know his poetry best. My best friend, Paolo Bonacelli (who plays the lead in the film) taught me everything I needed to know about Pasolini; he starred in his final film, *Salò, or the 120 Days of Sodom*. First we put the play on in a theatre and then with the same group of actors we filmed it inside Italy's only Nazi concentration camp, at San Sabba, near Trieste. It won the San Sebastian Prize in 1981, the year it was released.

LH: What was it that you admired so much about Pasolini?

GP: You could tell from his films that he, like Fellini, had a great passion for the Italian people and the Italian nation. They were both against naturalism as practised by Visconti, who always had elaborate historical sets from the 18th and 19th centuries.

In 1968, Pasolini wrote a great manifesto called *Manifesto for a New Theatre*, in which he called for a 'Theatre of the Word'. This came out of the work of the Porcospino (porcupine) theatre company, who were putting on works by writers such as Moravia and Gadda as well as Pasolini himself. All of these writers wrote pure theatre, theatre for its own sake, Theatre of the Word. And who was the director of the company? My friend Paolo Bonacelli.

When I was directing *Calderón*, I followed Pasolini's manifesto to the letter, even where the stage directions called for me to reproduce a Velázquez painting onstage. I was as simple as possible: I used an enormous mirror. The English still have great playwrights, Stoppard for example, but the Italians don't anymore. Pasolini was the last, and he was the greatest since Pirandello. I've tried to make my own contribution recently with three plays that touch on the great themes of society and culture.

See Pier Paolo Pasolini's *Mythmaking at Christ's New Court Theatre*, 8th-12th March, 7:45pm.

Make mine a short one

Sam Holmes examines the origins of the short story

You're probably wondering what there is to get excited about when it comes to short stories: surely just a second rate substitute for proper, reassuringly weighty novels? But despite the way they've often been disregarded by Anglophone critics and authors alike, over the last year there's been a flurry of activity in the somewhat neglected realm of the tale.

Will Self has returned to the short story fold with his collection *Dr Mukti And Other Tales of Woe* after some hit-and-miss hybrid ventures, Chuck Palahniuk (of *Fight Club* fame) has published his stomach-turning *Stranger Than Fiction: True Stories* and, not to be outdone, the Cambridge University English Faculty have jumped on the band-wagon, with their new paper on *Modernism and the Short Story*. So, what's it all about?

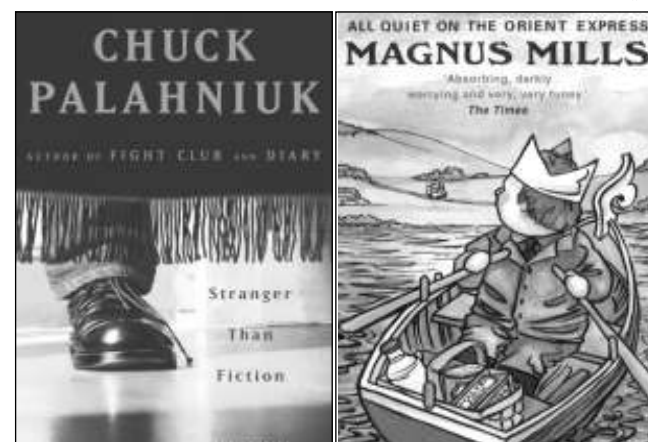
Let me take you back about 900 years to the depths of the European Dark Ages. Translations of Eastern tales, such as the *Arabian Nights*, were just starting to become available in European languages, sparking an interest in short tales and linking them, in the mind of the gleefully scandalised Western reader, to all that's weird and wonderful. Christian Europe already had its parables and fables but, inspiration having dried up a bit post-Bible, these began to be turned on their head in a last-ditch attempt to shake a few final drops of potential from the dying genre.

What gushed forth was something quite unexpected. Those instructive moralising finalés were inverted to become the closing twists that we so know and love today. No more pre-packaged meanings to place us comfortably in a coherent world, but instead, the rug of established values whipped away, leaving us reeling in the face of dizzying uncertainty. The modernist short story was born.

Maybe the history wasn't quite that simple, but the power of the contemporary short story is undeniable. I may not be the first person to point this out but short stories are, well, short. You know as you're reading one that each word is there for a reason, more like in a poem than a novel. Joyce's *The Dead* doesn't end with a 'blizzard', but "snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead".

Short stories lodge themselves in our traumatic memory

It's not just about elegant, evocative sentences; the short story is written to shock, as well; look no further than Chuck Palahniuk's *Guts* for proof of this. He claims he's yet to complete a public rendition without provoking at least a couple of fainting fits or bouts of vomiting. If you want to know why, you'll have to read it, but make sure you heed the health warning. It still gives me disconcerting flashbacks, over six months on...



Cover stories: don't be deceived, these are no books at bedtime

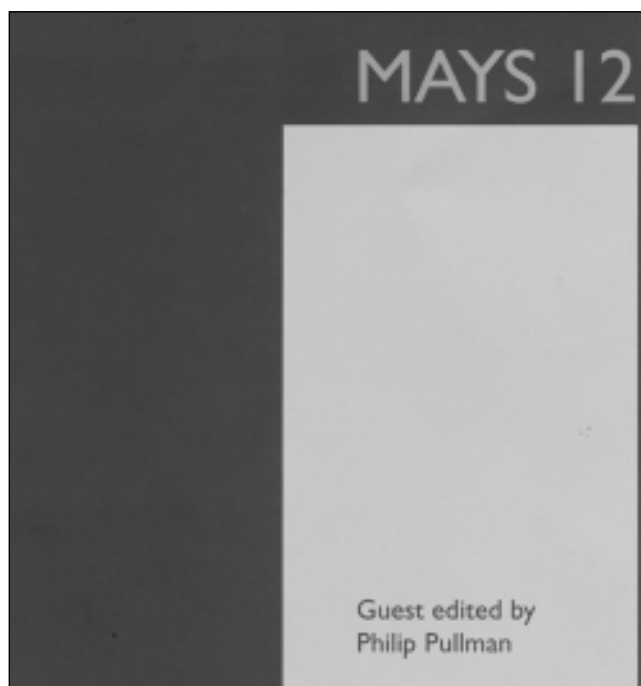
But short-story-shock is not just about the subject matter (it wouldn't be giving away too much to say that *Guts* is a fairly literal title). Even the apparently more mundane tales of Joyce's *Dubliners* can leave you with an uncanny sense that normality just isn't quite normal anymore. Short stories lodge themselves in our traumatic memory. Read Chekhov, Katherine Mansfield, Edgar Allan Poe, Kafka, even Roald Dahl, and it will always leave you with spine tingling, not quite sure how to accommodate the unsettling void leaking from the pages.

If the physical pain of Chuck Palahniuk is not for you, then tease your mind a bit with anything by the brilliant Kurt Vonnegut. A natural-born yarn-spinner, you'll find a string of short stories interwoven even into Vonnegut's novels, passed off as summaries of books by the science fiction writer Kilgore Trout, his recurrent character and alter ego.

For something to really mess with your head, Magnus Mills is your man. Although he has published two collections of short stories, his four novels are also written in classic bizarre-yet-all-too-familiar short story style, quite literally stretching the genre beyond its physical limits. His *All Quiet on the Orient Express*, is a novel only in length, as its eerie irresolution is reminiscent of the short story through and through.

The Anglophone reader is still a good few centuries behind his Hispanic and Lusophone counterparts in recognizing the importance of this genre. Read anything by Jorge Luis Borges or Machado de Assis and you might see why. Still, the English language boasts both classic and contemporary greats so, next time you're taking advantage of Borders' 3 for 2 offer, don't just be seduced by the latest novels but spare a thought for their eclipsed older cousins.

Short stories are sidelined in our escapist world, insists Zoe Organ



Today it seems that even shortness itself is underestimated. We literary monsters want to glut ourselves on novels by the trilogy. We demand a promise of seven courses before we will even sit down. The shorter the story, the less time will pass before the suspense will be fulfilled, the climax reached and the return to the world of reality

beckons. Today we don't want glimpses of the imaginary, we want to remain suspended forever. The book, the film, then the show, the plastic toys, and best of all, the costume.

Way back at the birth of romance, rugged and hairy northern Europeans would huddle round firesides digesting large chunks of meat and inventing detailed plots to while

away the winter. Today we have a frantic lifestyle. But despite the contrast, we choose to immerse ourselves in the dictionaries of Tolkien and ponder the alternative universal laws of Pullman. Perhaps everyone just needs a holiday, and the short story has become only the second-rate minibreak.

We don't want glimpses of the imaginary, we want to remain suspended forever

As a child, *The Lion, the Witch and the Wardrobe* left me leaning across a sea of miniature shoes to press my sticky fingers on the back of the wardrobe wall. After *The Magicians Nephew*, which I read probably six months later, all my old heroes had been deemed "too old to return to Narnia". I was already expected to adopt the next generation. The art of an excellent writer is knowing when to stop, knowing how much of a good thing is enough.

In the introduction to last year's *Mays*, Pullman rejoices in the fact that amongst the contributors "the impulse to tell a

story is clearly alive and well." But shortness involves more than following impulses. In the balance of concealment and revelation, these stories have to unfold at a much faster pace, whilst preserving our speculation. Characters have to be immediately intriguing, sentences have to explode after short fuses: "Neil Sissons, unfortunately, has a very big problem. At home, he has a drawer full of envelopes. In each envelope is a child's tooth." Such is the opening of *Teeth Stories 1* by Lloyd Thomas. There is no scope for Tantric authorial indulgence.

The short story has fled the emblematic and vague romantic worlds, such as are revived by AS Byatt in *The Djinn in the Nightingale's Eye*. Here she calls on all the nostalgic romantic symbols and laces them in those lulling bedtime words. Her stories are pillow talk. The *Mays* were often stories of our world today. Despite its meagre size, the short story has to straddle the gap between archaism and current affairs. Otherwise it may miss that fleeting sense of detached reflection which lets us return to our world with the richness of the other remaining.

NEW IN 2005

#7 Longcut



Predictably heralded as the next standard-bearers of 'the Manchester sound' – with their familiar interplay of looping, machine-gun drums, sparse guitar shrift and sour yelping, none of The Longcut are even from the city. Lee Gale, Stuart Ogilvie and Jon Fearon met while studying at Manchester University, bonding over an open-minded enthusiasm for good music. Yet, finding themselves charged with the responsibilities of maintaining the musical heritage of a metropolis that none calls a home town does not appear to be daunting them: January's Transition EP combined the aforementioned inheritance with the sweaty drive of Fugazi and Sonic Youth and an instrumental pulse reminiscent of Can and Neu! Catch them on the great lineup of Thursday's Camden Crawl or download their session for Steve Lamacq from their website.

Jon Swaine
www.thelongcut.com

Dreamy days at the Junction

Roots Manuva Junction – 1st March Review by Henry Bowen

"Allow me a spare ticket bruv?" became a familiar plea in the days running up to Monday. As one of the few recent junction gigs to have sold out weeks beforehand, there was considerable excitement about Roots Manuva's appearance at the Junction. Touring to promote his new album, *Awfully Deep*, the sheer size of crowd was proof of the rapper's breadth of appeal beyond just the usual UK hip hop heads.

"My aim is to build the Roots Manuva live act into an unstoppable force"

As the swelling crowds checked their coats and hit the bar for Red Stripe, recent XL signing M.I.A. warmed up the sound system with her blend of hip hop and dancehall from Sri Lanka via Hounslow. While some of the tunes got the crowd moving, she never really impressed and her final tune got more reaction for using a beat from Dead Prez than for her original interpretation. As the late entrants left the bar to crowd towards the stage, the last preparations were finished for the main event.

Swaggering on to the stage in a dapper white waistcoat, it was unclear whether Manuva's hesitant pace was because he was wearing shades or whether other substances were to blame. But the reception of the crowd was no less excited as he launched into his opening tune.

Since finishing his latest album, Manuva has been working hard to put together his live show. As he said in a recent interview, "My main aim is to build the Roots Manuva live act into an unstoppable force". Taking the cue from acts such as Philadelphia's The Roots, his show involves a traditional line-up of keyboard, bass, guitar and drums along with another vocalist and his long-serving DJ sidekick, Kilburn's finest, DJ MK.

Although most of these served purely as backing for the lyricist, the crowd were delighted that MK was given ample opportunity to show off his awesome turntable skills with an extended scratch showcase. Having redefined the boundaries of UK hip hop with his first two albums, the MOBO award winner and Mercury Music Prize nominee is reaching out to include influences from genres as diverse as techno, soul and indie rock into his sound. So it was no surprise that much of his set contained new tunes that diverge considerably from his original dubby hip hop style, and were

generally well received by the crowd. But the biggest cheers of the night were reserved for old favourites such as 'Join the Dots' and Manuva had the audience singing along in unison to the chorus of 'Dreamy Days'. And of course, no-one would have gone home happy if the encore hadn't finished with the rowdy anthem 'Witness', a treat that had been cruelly denied to the Manchester crowd a few days before.

Still, there was a definite sense that he wasn't giving it everything he had. Manuva is legendary for

his laid back delivery, but this time it occasionally sounded like he was just being lazy. Like Skinnyman, who replaced "fuck" with "love" and "nyam" with "eat" when he performed at Clare Cellars last term because he felt he had to "adapt to his audience", Manuva changed lyrics as if we would only understand a watered down version. For a rapper who makes such brilliant use of London slang, even inventing his own word 'Crufiton', this was a shame. When he shouted out to big up the local crowd, I

couldn't help feeling that he wouldn't mean it until he's back on home turf at the Brixton Academy this weekend.

Despite this, Manuva still put on the best hip hop show that Cambridge has seen in a long time, his well-rehearsed act and accomplished band bringing a touch of class to overshadow the usual efforts on two turntables and a microphone. And anyone who can persuade that many lazy Cambridge students to mission all the way past the station has got to have something worth checking.



Henry Bowen

Roots Manuva and DJ MK played out to a capacity audience at the Junction

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Ravin' it up? You knows it, clart!

Goldie Lookin' Chain
Corn Exchange - 27 Feb
Review by Oli Robinson

I had a great Sunday night at the Corn Exchange in the company of Goldie Looking Chain. To say that they put on a great gig would be a little silly. I tend to think of a 'great gig' as involving well crafted musicianship that somehow and coincidentally merges with the time and place...or something equally pretentious. GLC didn't do any of that. But they did show that it is somehow infectious entertaining to watch 10 mental Welshmen manically leap around a stage like drunken monkeys.

Beginning at the beginning; the support, not to mince my words, was rubbish. The first act was like watching a 'ghetto' teenager rapping his heart away in his bedroom, and the second was tedious, incomprehensible and loud. They made it seem a long wait for the main act. I'm not entirely sure that's the purpose of support. They did, however, support the notion that hip-hoppers desperately deserve to have the piss taken out of them. As a companion of mine pointed out, it seemed like GLC were priming us with a perfect example of what they parody just before brutally cutting them down. If indeed GLC are paro-

dyng something - again I'm not so sure. They aren't really comedians and they aren't really musicians. They seem to fill a niche somewhere in between. A niche that's filled with three stripe, bling, weed, willies and Wales.

But it was worth the wait. When they eventually came on an awesome party started. The beats are great for leaping around to and it's just somewhat invigorating to watch grown men in tracksuits tell us that "yer mother's got a penis" or eloquently lamenting "j-lo don't mean shit to me, p-diddy don't mean shit to me, ja-rule

To say it was a great gig would be a little silly

don't mean shit to me, Fuck You, Alisha Keys". There are also so many of them running around and leaping off bits of decking that it's rather like watching the penguin pen in a zoo or perhaps children in a playground (not that I make a habit of watching playgrounds...). Either way, it is compelling and the energy levels shoot through the roof.

If I had one complaint it would be that they were fairly distorted and it was often hard to hear what they were actually saying. I'm sure I missed the naughtiest things they said, and that makes



Courtesy of Ian Cheek

me sad. More often than not you had to rely on the somewhat PowerPoint-esque display behind them which would occasionally flash the odd lyric or "you knows it" in front of scenes of finest Newport. Slightly shoddy, but I suppose that adds to the charm.

The set lasted around an hour but it went quickly. It was fun. The encore, following some word art "you want some more" and "you'll have to make more noise than that," was well judged and left us on a high. If they weren't enjoying themselves, they are

great actors. And I guess that's the crux of it - watching lots of people enjoy themselves in front of a crowd of people enjoying themselves, alongside some catchy tunes, some pop references, and a healthy dose of immaturity is, well, wicked fun!

As they might put it themselves, "Safe as Fuck".

A special mention goes to their hilarious website:

www.youknowsit.com

See www.varsity.co.uk for the full article, including interview.

Mouthing off about Girls Aloud

What really irritates me about Girls Aloud is their absolute nothingness. Their lyrics tell us how, like them, we should "stick a finger to the world below". However, it sounds like they wouldn't hesitate to give that finger (or fist) to anyone, but would have no sense of spirit behind it; it's just a banal gesture when stumbling out of a nightclub with a dress above her head.

Even the name of the band is so almost a clever pun, insinuating that they're mouthy and have somehow paved the way for empowered girl bands to overtake the charts. In fact, they're just a carbon copy of bands which have been and gone. It would be easy to criticise bands such as the Spice Girls, but they at least weren't just going through the motions of being pop stars. Girls Aloud just whine their way through clichéd lyrics and have nothing worthwhile to say.

In the past few years, we've seen the demise of pop luminaries such as Steps and S Club, but would anyone really care if Girls Aloud split up tomorrow? For little girls they provide the pop star dream, for older boys they're FHM fodder. There is nothing wrong with that; the problem is that they're nothing else.

I'm not ashamed of owning dancing to cheese at bops; in fact bops without cheese would be empty and soulless. I'm not asking for life-changing music; just a little bit of heart which Girls Aloud seems to be sadly lacking.

The indie snob living in my iPod tells me to reject Girls Aloud, to go back to Patti Smith and The Arcade Fire, and forget the inescapable joy of 'No Good Advice', 'Sound of the Underground' and 'The Show'. But I can't, won't and shouldn't have to - the product of Popstars: The Rivals epitomise great pop music, and are a lesson in how to manufacture a band (Pete Waterman, take note).

Take Cheryl Tweedy. A proper chav she may be, but don't we need people like that? If nothing else, they provide us with some sort of a yardstick against which we measure ourselves, and dare we say it, our peers. With all their perma-tans, straightened hair and co-ordinating awards show outfits (even though they never win anything), the girls inject that little bit of fun, variety and spontaneity that we all secretly relish in *Heat* magazine.

Indeed, where would we be without a girly punch-up in the ladies' to keep us amused? We all might shun the idea of lowering ourselves to that level, but there is a warped sense of admiration for anyone else who has the guts to, and walk out with her head held high in her pink lycra minidress ready for the next shot of sambuca.

In defiant conclusion: inventive songwriters ('Let's go, eskimo' !?), clever producers and a band that are reassuringly, almost endearingly, spared the personality airbrush. So good that I don't have to cry about Busted anymore.



Album of the week



Idlewild
Warnings/Promises

Recording with new guitarist Allan Stewart and bassist Gavin Fox for the first time, subtle but significant changes have been made to Idlewild's sound. The measured, poetic delivery of Roddy Woomble's vocals, slide guitar and soaring harmonies here hark back to early REM. However, whilst consistently beautiful and challenging, this album lacks a single to compare to 'You Held The World In Your Arms Tonight'. Whilst *The Remote Part* caught the eyes of the masses, *Warnings/Promises* is trying desperately to hold their gaze. Nevertheless, if you liked where Idlewild were going, you may well love the introspection of 'Disconnected' and 'Welcome Home'; in many ways this album seems a logical progression for a band whose career has seen them shift from the combustible to the dramatic and awe-inspiring.

Neil Singh

Warnings/Promises is released on March 7th through Parlophone



The Bravery
The Bravery

Still showing symptoms of Post-The Killers Live Performance Stress Disorder, I should perhaps have steered clear of any album by a similarly slightly-too-chubby-to-wear-that-much-eyeliner bunch. But *The Bravery* isn't nearly as bad; homages to heroes (usually) more tasteful, bass-lines more driven and tunes far more subtly infectious. 'Fearless' rivals even LCD Soundsystem for dancefloor draw, while 'Honest Mistake' is every guilty act of teenage infidelity distilled into three, somehow-credible minutes. The album comes most close to falling when more overtly attempting to match - even ape - its peers; 'No Ring On These Fingers' might as well be called 'Look! We Like Interpol'. This aside, *The Bravery* makes a decent enough stab at this 80s-ravaging lark - more than can be said for most.

Jon Swaine

The Bravery is released on March 7th through Polydor



Kaiser Chiefs
Employment

Quick, let's jump on this slightly dancey-rock bandwagon before it becomes uncool! This time round, both sides of the pond are doing it. Are Kaiser Chiefs aware of the significance of their Leeds roots? If they have the same politics as Gang of Four, they don't sing about them; possibly a blessing, as judging by some of the haphazard lyrics here it could come out as sub-Manics trite. Yes, this album is really bad in places - lyrically it's appalling, musically it's mid-90s, but some of its tunes are nonetheless infectious. These lads can write catchy even if it's obviously bad. It's just not groundbreaking or brilliant, but I think they can be forgiven when there are far greater evils about.

Sam Blatherwick

Employment is released on March 7th through B-Unique

The legendary DJ Jazzy Jeff will be at the Fez Club on Tuesday night - see www.varsity.co.uk for our preview, or go to www.thehiphoplist.co.uk for the chance to win 2 tickets to the night.

What to watch

SMORGASBORD

Corpus Playroom, 7pm, 8th - 12th March
Cambridge's annual new writing festival. Promises "7 little nuggets of polished, outstanding drama and comedy will be played. 7 casts, 7 writers, 6 directors, 1 huge production team." Potentially one huge mess, but worth seeing for anyone interested in new writing.



Jesus Christ Superstar

7.30pm, Thu 10th - Sat 12th March, Fitzwilliam Auditorium
Rock opera of the last week of Jesus' life, told from Judas' point of view. The blurb promises 'Screaming guitar riffs, and the exquisite climax of Gethsemane.'

A fresh Prince arrives

Hamlet is an enormous challenge for any director to take on; it's an enormous challenge for any actor to play; and, more importantly, it's an enormous challenge for any audience to sit still for three hours to watch the thing. Having said all that, Simon Evans' *Hamlet* is truly stunning, and it was a challenge which he has undoubtedly succeeded in. Playing in the appropriately traditional theatrical space of Queens' Fitzpatrick Hall the production was thought provoking, funny and intelligent, sombre, macabre and subtle in all the right places.

Hamlet is a play which needs no introduction, yet, watching, I gained a new perspective from their interpretation of a less serious, chilling Prince than is often staged. Credit where credit's due: their Prince, Tom Secretan, builds up to a truly

superb performance; strikingly subtle in places, boldly attention-grabbing in others.

However, this wasn't by any means a one man show. In a play with a relatively large cast it was somewhat surprising that the performances were so accomplished all round. My particular favourites were Sam Kitchener's Polonius, who managed to bring much wit to the old guy and add a greater sense of weight to the whole thing. Particular mention must go to Laertes (Rob Heaps); this role is often neglected until we're nearing the conclusion of the play but the sympathetic cut, and his sense of humour in his strikingly confident portrayal mean that much credit must go to him.

Where all of the characters are so vital to the telling of the tale it is difficult to leave anyone unmentioned, that I must however; suffice to say every

role is wholeheartedly and skilfully crafted; there are few, if any weak links.

The lighting crew, often neglected, must get a mention as the grimy light used to wonderful effect in the opening scenes made the ghost of Old Hamlet truly terrifying. Similarly at some points the light was so harsh that the scenes were purposely difficult to watch.

I cannot recommend this production highly enough. I was honestly moved by the epic proportions of its breathtakingly effective and distressing conclusion. Wonderfully stylish and crafted, yet never affected or unnatural, this *Hamlet* is a student production without the usual writhing in your seat feeling that any minute something's about to go wrong. Practically flawless, make time for it.

7.30pm, Fitzpatrick Hall, Queens', 1st - 5th March



Lucy Barwell

When Declan Died

Corpus Playroom, 21.30pm, 1st - 5th March

Review by Imogen Walford

When Declan Died revolves around pints, potatoes and patriotism: a hackneyed description of the themes but one that sums up this play. It is a very entertaining way to pass an hour or so of your time with good acting and some witty one-liners, but it always feels like something seen before.

The play is based around three dissolute Irish lads, each of whom falls into a different stereotype. There is Conor, with unrealisable aspirations for a better future, acted with huge energy and humour by James Doherty; Tommy the wheeler-dealer who has an IRA past and Pat the 'sensitive' one. With the death of Pat's father Declan, the action of the play shifts from the pub into the other great bastion of Irish drama - the funeral parlour.

It's here that Pat's mad family emerges to talk of the good times at the wake. It's to Gareth McCarter's credit that he manages to achieve real pathos in his performance of the grieving son Pat even when

confronted with a twitching corpse holding a gnome.

Cian O'Luniagh's piece of new writing has some excellent dialogue in it, but it lets itself down by following so closely the style of new Irish writing that playwrights like Conor McPherson have done so well: black comedy overlaying deep emotion. The comedy here is more high farce which tries desperately to subvert itself with meaningful monologues. The Playroom buzzes with energy in this piece which makes it fun to watch but means the acting sometimes veers into hysteria. Frank Paul is genuinely funny as the nutty uncle but overall the tone of the performances is inconsistent.

It's possible to laugh at the characters and laugh with the characters but not really to care about them in this piece. *When Declan Died* will provide you with an hour of great good fun - but it stays on the level of rollicking farce without reaching into the depths of true emotion.

Royal Hunt of the Sun

ADC, 19.45pm, 1st - 5th March

Review by J. J. Adams

A play that includes amongst its minor stage directions such trifling affairs as crossing the Andes is perhaps not to be enterprised lightly, and it is to the credit of the ADC that it has pulled off with grace and conviction Shaffer's 1964 depiction of the fatal encounter between the Old World and the New.

The directors have marshalled a cast of some twenty-six persons, replete with armour and doublets and hose, or the varicoloured and fanciful dress of the Inca, and deposited them about the most remarkable set, consisting of some four tiers, of diminishing size, somewhat resembling a pyramid, and culminating in a large white illuminated canvas.

Against this stands for most of the first act Atahualpa, the sovereign Inca of Peru, attended by his priests and Indians, and portrayed in a most regal and majestic way by Nick Dalton, who invests

his lines with sober gravity and brings to mind nothing so much as Simba's father Mufasa in the *Lion King*.

The events of the play revolve around the character of Francisco Pizarro, Commander, well-steeped in age, whose soul has been made narrow and hubristic by the circumstances of his youth, and the real or fancied slights visited upon him by his native land. He is played by Daniel Powell with varying degrees of success: in his lesser moments failing to engage sufficiently the interests of the audience, or quite dissipating the tension built up thereto, but at his height, executing a performance worthy of, say, Klaus Kinski, at his most possessed and driven, with a wild-eyed and quite inscrutable will-to-power.

Martin Ruiz, a man in the service of Pizarro, is doubly represented in the play, as a boy, in a neat and consistent performance by Tom Hennessey,

and by James Croft as the world-weary and disillusioned man of means. The last of the company, his earnestness of delivery and sincerity of countenance as narrator draw one, breathlessly, irresistibly, into full sympathy with the character's vicissitudes, and to the play's moving and altogether quite harrowing conclusion.

The Chaplain and Friar execute their parts admirably, illuminating the paradoxes of the Church at its most sanguine, and heightening the spiritual conflicts of Pizarro, as he grapples with faithlessness and a tragic near-redemption in his bond with Atahualpa.

The chorus are worthy of especial mention, for their lively and evocative dances, with apologies to Martha Graham, their curious and refreshing singing, and for their varied tableaux, depicting progressively the pastoral life of the Inca, the journey of the Spaniards across the Andes, the splendour of the Incan religion, and the tumults and massacres which precipitated its decline, and the decline of the civilization.

Morning After Optimism

Review by Peter Morton

Fitzpatrick Hall, Queens', 10.45pm, 1st - 5th March

"Maybe we'll start laughing soon," mutters James, a confused and disappointed Irish pimp, to the audience who are slouched on blankets and cushions in the middle of a 360° theatre.

Laughter doesn't seem likely in these parting words - joy is not going to thrust itself upon him like it inevitably will upon the hero of a Shakespearean comedy. Murphy's *Morning After Optimism* offered us a both humorous and saddening look at the optimistic romantic ideals human beings cast for themselves and the search for their fulfilment.

We were constantly forced to recognize the incompatibility of James and his whore-

companion Rosie (Dan Mansell and Nadia Kamil) with the overblown fantasy characters Edmund and Anastacia (Adam Welch and Lisa Owens), comic parodies of a theatrical world where falling in love is destiny, and the curtain falls before anyone has a chance to fall out of it.

The fantasy lovers were both excellent at playing roles that were specifically designed to parody - Welch striding heroically about with an inane and distant smile on his face, and delivering bold but confused and ridiculous soliloquies, Owens bringing off the innocent yet ever-so-predatory nymph.

Both resist the romantic advances of the their opposite

'real' numbers in unconditional favour of their romantic ideals, and both, as literary creations within the play, are two-dimensional as a result.

But it is James and Rosie who have to deal with their ageing bodies, the imperfections in their relationship and the rejection of their ideals and their characters are complex, interesting and touchingly human.

Mansell and Kamil were magnificent. Acting with flair and feeling, they were totally engaging, charming us with their worldly Irish and Welsh accents (not the well-rounded English of the other two).

The quality of their arguing and joking was a real treat with every gesture, every inflection of the voice executed to perfection. They conjured a relationship that was the heart of a wonderful, moving and provocative production.



Lucy Barwell

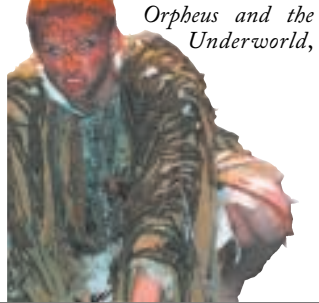
Offenbach on top of the world

Orpheus and the Underworld

Arts Theatre, 1-5 March
Review by Tess Riley

In the world of mere mortals, life has always been relatively simple; boy meets girl, falls in love, marriage, kids, wrinkles, memorial. Those Greek poets – Homer and companions – found this all a bit mundane. So they decided to spice things up a bit. Now we're getting adulterous gods, infernal fires of Hades, beautiful nymphs revelling with wine-gods and virginal maidens doing sexy-looking moves with tassels and grapes.

Enter Jacques Offenbach, a German-born Jewish student who moves to Paris in the 1830s to pursue his love of the cello. He takes a sharp glance at contemporary society, infuses it with a satirical treatment of the Greek traditional stories, and out pops musical extravaganzas that could not be more entertaining, impressive or absorbing if they tried.



Orpheus and the Underworld,

Offenbach's most famous operetta, is therefore a daring work to take on. The Gilbert and Sullivan Society does it credit, with over 80 people involved. There's Can-Can and fireworks, champagne and a hot-air balloon. The Chorus sings beautifully and powerfully, while Orpheus (Nicholas Jackson) and Mars (Peter Griffin) sing confidently, vocalizing their solos with strength and accuracy.

All the great male lovers of our literary heritage have suffered for love

A twenty-plus orchestra plays almost continually through the show and is a delight to listen to. It teases the audience as it interweaves among the vocalists and complements the stage action throughout. At times some of the singers were unable to project loud enough to be heard over the instrumentals and, while no fault of the orchestra's, it might be wise to tone down the volume so that the audience can follow the singers. Since most of the plot is delivered through the lyrics you can miss what is happening for a while if you cannot hear them.

The star of the show is Public Opinion (Jay Miller). Dressed in a fantastic jacket, decorated with newspaper cuttings and headlines, he had the audience laugh-

ing from his very first entrance. Acting as a quasi-choric figure between characters and spectators, he travels with us as we are taken from modern-day London, to the roaring depths of Hell, the audience making a detour to Mount Olympus en route to see what mischief the gods and goddesses are up to. Public Opinion parades as the guardian of public virtue, yet it is his cynicism and harsh reality that has the audience in raptures and Miller perceptively and wittily delivers his lines with fantastic dexterity. The dancing is high quality and the costumes enhance the talented spectacle. The choreography works particularly well when only a couple of dancers appear at a time – individually the dancers all looked and moved brilliantly but when several of them were on stage at once the coordination went slightly askew. However, the set is wonderful and the dancers use the space well.

And as for the plot? Well, it is a truth universally acknowledged that the great male lovers of our literary heritage have suffered for love. Virgil's Orpheus is no exception to this mournful fate. Nonetheless, in Offenbach's production, Eurydice's departure is just the beginning of the adventures. Scantly clad women, riots and revelry, lusts and losses, friends and fiends – if you want a music-filled, burlesque treat, Orpheus is the show to see.



Frampton

From flights of fancy to the gates of hell: this production of *Orpheus* does Offenbach proud

Footlights Smoker

ADC, 29 Feb, 11pm
Review by Mic Wright

Reviewing the Footlights smoker is a pretty difficult task – the audience will love the smoker because their expectation is to laugh. A critic could simply judge the show on the audience reaction and on that basis this smoker was a roaring success with the laughter so frequent and so seemingly random that I felt there must be canned laughter secreted somewhere in the auditorium. This is not to say that the show was not funny nor that the performances were lacking.

Irony and a thoroughly post-modern approach characterised this smoker like many others before it and this is not necessar-

ily a bad thing. Several sketches came and went without any palpable sense of a conclusion but amongst the usual false starts there were some extremely original and well written pieces.

Luke Roberts' sketch based around a man with an unnerving love for moving chairs was a well drawn piece of surreal character comedy and he was ably assisted by Nadia Kamil, one of only two women performing in the smoker. I continue to be disappointed by the under-representation of women in Cambridge comedy.

In a show characterised by sketch comedy, two stand ups were a refreshing alternative. Tom Sharpe's Japanese vs. British humour set was based on the perennial issues of language and confusion but cleverly circumvented the usual stereotypes

whilst engaging with the audience in a way that some of the sketches failed to do. The other stand up of the night, Fred Crawley, was on riotous form.

His discussion of man vs. beast was packed full of pop culture references and original detail. Other highlights included a trademark ode to bitterness and regret from Oli Robinson and a brilliantly performed physical piece in response to TV voiceovers by Nick Mohammad which provided a clever and surreal pastiche of televisual conventions.

All of the sketches performed came from genuinely interesting perspectives but many were hampered by the desire to suddenly fragment into ill-advised in jokes or unnecessary sword fights.

Oh What a Lovely War!

Corpus Playroom, 7pm, 1st-5th March
Review by Adam Shindler

There is a comment in Director Abigail Rokison's programme note that lets us know that she has "enjoyed the challenge of attempting to fit 12 singing, dancing Pierrots and a band into the Corpus Playroom."

It is a challenge that Rokison has risen to, and with style: a Music Hall romp through the First World War with a strong and poignant undertone to it. Fitting this all singing, all dancing show into such a space is no mean feat. Yet the three piece band, highly successful in keeping the pace of this show upbeat, sat unobtrusively onstage as tap

dances, grouse shoots and trench warfare were played out in front of them. The set was minimalist enough to allow the actors as much space as possible – the use of boxes to create barricades, cars and trenches proved highly effective. The lighting design also allowed slick scene changes and created an effective battlefield atmosphere.

The ensemble, headed by Alex Steer was almost faultless. After a slight low energy start, the cast soon threw themselves into their roles – which changed extremely quickly: short, sharp scenes requiring quick changes of costume (in this case a staggering variety of hats) and versatility of character. Particularly entertaining was Chris Crawshaw with his deft handling of a hobby horse. Richard Evans too was a delight

to watch with his sneering facial expressions and patronisation of John Dalton's Lanrezac.

Dalton himself had the audience in stitches with his red-faced, bawling Sergeant-Major. Likewise the teasing of Alex Spencer-Jones and tap dancing Sara Sheridan were impressive song and dance performances. Whilst this ensemble goose-stepped across the stage the audience were never permitted to forget the serious message underpinning the play – a projector flashed up disturbing images from the Great War throughout.

Oh What a Lovely War! was a wonderful mix of the fun of music hall and extremely naughty cabaret underpinned by a solemn message. And it had foreign accents which are always amusing.

Out to lunch with Berkoff

Lunch

ADC, 11pm, 1st - 5th March
Review by Alice Harper

Berkoff performing Berkoff is a master class in performance. He manoeuvres his still malleable body into the shape of the words, creating a fusion of movement, sound and meaning that explodes on the stage. Max Bennett, starring as Man in the ADC's production of Berkoff's *Lunch*, showed glimmers of the master at work and yet he infused his performance with something new, making the

words his own.

Berkoff's language is notoriously artificial, and consciously so: it embraces a myriad of theatrical genres, bouncing his characters from park bench by the sea to circus-ring to television commercial and back again.

In this two-hander, an exploration of the emptiness of working and married life, director Thomas Eccleshare propels Bennett and his co-star Megan Prosser through these genres.

And yet, in a play in which the author claims to use the 'profession' of the theatre as

an 'apt metaphor' for the hollowness of its male protagonist, the theatre itself was not manipulated in the way in which one might have hoped.

The simple lighting in no way complemented the pyrotechnics of Berkoff's lines and at times the script begged for more daring physical interpretation.

But this is a vibrant, masterful production, which provides the actors with a remarkable arena in which to shine. The performances, and Bennett's in particular, do Berkoff proud.



Charlotte Bevan

Turner, Whistler, Monet and The Tate

Turner Whistler Monet

The Tate Britain,
16 Feb -15 May

Review by Johanna Z-Sharp

The extraordinary exhibition showing the remarkable relationship between three of the possibly greatest painters of the 20th century, held at the Tate Britain until May the 15th, has had a somewhat crazy amount of interest from both the press and the general public. With seven rooms taking the viewer on a journey through from Turner's legacy to pieces by all three artists depicting the serenity of Venice, the exhibition attempts to show how ideas bounced off each to the others. Tickets have sold at an alarming rate with a record-breaking 21,000 tickets purchased even before its doors opened – indeed one is advised to “book tickets in advance” due to the estimated popularity of the show.

Although Turner (1775-1851) heralded the movement ironically labelled as ‘Impressionism’, the move from realism was also embraced by both Monet and

Whistler in an attempt to recreate the feel and tone of an environment. Although controversial for their day, all three artists have been credited with transforming the art of creating highly evocative and poetic representations of both cultural and natural landscapes.

**a record-breaking
21,000 tickets
purchased before
the doors
even opened**

The exhibition focuses on views of the Thames, the Seine and the city of Venice; arguably it is the ability to recreate the vitality of reflected light which sets these artists apart from their contemporaries. Monet's *Houses of Parliament: Effect of Sunlight in the Fog* (1904) is a vivid example of this: the neon orange sunlight rippling through the hazy purple smog highlighting a vague impression of Big Ben is especially evocative of twilight romance. Equally hazy, but far more ominous, Turner's reflection on the Thames depicts the industrialisation of London with its dense smog filled atmosphere and the heavy smoke residing over the

Houses of Parliament during the fire of London in 1834. *The Thames Above Waterloo Bridge* (1830-1835) was a particular favourite of mine as Turner appeared to find frivolous humour in the fact that the city's factories and river traffic produced such an intensity of fumes that the bridge was completely obscured. This is clear in the painting where only a very vague outline of Waterloo is obvious despite its inclusion in the title.

The relationship between the three painters is not, however, as glaring as the exhibition professes. The idea is that although Turner's career had indeed finished before Whistler and Monet had begun to paint, both artists were highly influenced by his awe-inspiring work during their 5 year resi-

**a confident
toxic palette of
greens and blues**

dency in London. Walking through the exhibition it becomes strikingly clear that this was not the case – many of Turner's most controversial pieces were not displayed at the National Gallery until after the death of both Monet and



Claude Monet's *The Thames at Westminster*: “highly evocative and poetic representations”

Whistler. As one enters the final room, supposedly dedicated to a series of similar works from Venice by all three painters, this disparity is fairly obvious. Where Turner concentrates on hazily romantic visions of skies with an inoffensive tonal composition, Monet's

depiction of *The Palazzo Dario* (1908) takes a totally different approach with brash brush work and a confident toxic palette of greens and blues.

The relationship which is however patently clear is the way in which Turner's transition from realism opened

doors for the easily shocked artistic environment surrounding early 19th century European society. Where Turner was shunned for extremism, Monet and Whistler were openly embraced for the beauty of their highly poetic work.

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When silence is made to be broken

Say 'shhh' to taboo cinema? No thanks. *Varsity* pumps up the volume

The Woodsman

Arts Picturehouse

Review by Zoe Ross

Nicole Kassell is obviously not one to shy away from the most taboo of cinematic subjects, as her directorial introduction, *The Woodsman*, proves. In this, her first major project, she presents us with a portrait of 'paedophile at large', and one with a decidedly human face. Kevin Bacon plays Walter, a shadow of a man re-emerging into society after having served a 12-year prison sentence for indecent assault on young girls. The film explores his struggle to reintegrate into a hostile and grimly oppressive environment, whilst battling to suppress the very urges that landed him in prison in the first place.

Rare compassion affords him a job in a lumberyard, where he meets the streetwise Vickie (Kyra Sedgwick), with whom he embarks on a passionate affair. The chemistry between them is somewhat believable, yet the film's potential psychological

sophistication is much undermined by Vickie's grossly oversimplified acceptance of Walter's past. At one point during an intimate scene, he places her on his knee, and the realisation of what he is simulating is both horrifying and disturbing. Yet Vickie's initial, fleeting discomfort is left undeveloped and overlooked.

The voice of unforgiving condemnation and disgust takes form in Mos Def's surprisingly accomplished turn as Sgt. Lucas, watching and waiting for Walter's re-descent into those abhorrent old habits. Bacon wears the weight of society's contempt - and his character's own self-loathing - with convincingly melancholic depth and understatement, whilst retaining an air of ominousness that allows us to believe him capable of certain unthinkable misdemeanours.

In a particular scene, where he has followed a little girl into the woods, Walter asks that chilling question, "Would you like to sit on my lap?" This is a terrifying, chest-tightening moment, peculiarly so, because Walter's eyes,

whilst menacing, also appear to be screaming in protest.

One of the film's central curiosities is that Walter is renting an apartment overlooking a school playground. This is quite casually acknowledged at the outset, but it lingers slightly implausibly in the mind, as does the fact that there happens to be another paedophile in the neighbourhood, whom Bacon almost whimsically observes from his window.

It is here that Kassell appears to try her hand at painfully incongruous comedy, in a bizarrely misjudged sequence involving this second paedophile and a small boy. Walter suddenly morphs into sports commentator, giving a play-by-play account of the predator's pursuit of his prey. The scene is not sufficiently funny to risk its unexplained inappropriateness, and since it sits in such opposition to the otherwise sensitive and intelligent tone of the film, its single effect is pure bafflement.

Such potential intelligence is also undermined by the delivery of the central thematic metaphors, which, though perhaps pitched at a level of subtle insistence, occasionally escape at a hammering, clumsy yell. Take bird-watching as an analogy for child-watching. There is certainly something neck-pricklingly unnerving about Kevin Bacon hanging a bird-feeder from his window, while gazing longingly into the playground. Yet when the lonely little girl in the woods describes the birds as her only friends, who 'like to be watched,' things get a little heavy-handed, if not strikingly odd. Is the implication that the children Walter observes also secretly enjoy his voyeurism?

Nonetheless, *The Woodsman* is a confident picture, with strong performances, and whose subject matter is, in the main, skilfully and innovatively handled. And though ultimately an exploration of human despair and alienation, there exists within the film an almost uplifting sense of redemption, hope and forgiveness.



Can Kevin Bacon let go of his predatory past in *The Woodsman*?

"A psychological study of deviance"

Carly Farthing explores the fascinating screen history of *Lolita*

"How did they ever make a movie of?" asks the tagline to Stanley Kubrick's 1962 screen adaptation of the hugely controversial masterpiece by Russian émigré (and Trinity alumnus) Vladimir Nabokov. Given the novel's reputation and content, the question is a fair one. The book's disturbing portrait of a middle-age professor's infatuation and subsequent affair with a twelve-year old girl led to a ban upon publication, and its two screen outings were no less controversial, with Adrian Lyne's 1997 version languishing for two years without an American distributor. Adapting *Lolita* for the screen may be seen as a feat in itself, but the real question is: did either get it right?

Lolita the novel is at once satirically savage, blisteringly funny and painfully moving. Unfortunately, neither film version wholly succeeds in translating this to the screen, but if there has to be a victor, Lyne's modern interpretation has the edge over Kubrick.

There is, of course, the issue of censorship; Kubrick was facing intensely restrictive scrutiny from the censors over the nature of the relationship between his Humbert Humbert and Lolita, and his response was to turn Nabokov's story into a jet-black comedy. While the novel is brutally funny in its satire of the hopelessly twee world of fifties Americana, it is most definitely not a "Carry On Humbert" farce. Regrettably, this is often what Kubrick's film can resemble. Nabokov's name may be on

the screenplay credits, but only a small part of his original script was used, and it shows. James Mason's Humbert has little or no psychological depth, no clue as to what drives such a man to allow himself to take advantage of a pre-teen child, while Sue Lyon's Lolita looks about twenty-one in her chic clothes and poised demeanour.

A large portion of the film is simply played for laughs, with the main offender being Peter Sellers. Having obtained the admittedly brilliant comic actor for the part of the insidious paedophile Clare Quilty, Kubrick obviously gave Sellers free rein, and the result is a string of messily improvised rambles that completely undermines such a supposedly chilling character. Even the setting looks wrong: Kubrick was forced to shoot the film in England, and so fails to capture the breezy bleakness of small-town America, with its endless motels and malt-shops, that is so integral to the story.

A large portion of the film is simply played for laughs

Adrian Lyne's modern *Lolita* may be the superior adaptation, capturing far more of Nabokov's novel than Kubrick manages, but if the 1962 *Lolita* is a comedy, Lyne's more modern version errs a little too much on the romantic side for comfort. The film's main strength is also its main problem. From its opening close-up of his desolate face, Jeremy Irons plays Humbert as a tortured romantic, and his performance is so good

that we have to remind ourselves that this is a paedophile who is driven to bribing a child for sex as their relationship sours.

Questions were raised about Lyne's suitability for the project: was the director of *Flashdance* really such a wise choice to handle such infinitely sensitive material? The beautiful Ennio Morricone score and lush visuals add to the unsettling feeling that this *Lolita* is a little too much of a romance. Otherwise, the film excellently captures the sense of inevitable tragedy and increasing desperation so crucial to the power of the story.

While both films are forced to raise the age of their Lolitas slightly, here Dominique Swain's Lo is the sexually precocious yet emotionally and physically immature child of Nabokov's novel, all braces and gangly limbs. She is obviously no seductress, however much Humbert wants himself (and us) to believe she is, and her "nymphette" status is forced upon her by the predatory men who desire her. Frank Langella's Quilty is as chillingly seedy as he is meant to be, and the climactic murder that Kubrick so bizarrely chose to show at the beginning of his version - removing all suspense from the plot - is suitably grimy. Lyne's film was attacked for its explicitness, yet it actually shows very little; the most shocking thing about *Lolita* should always be its emotional cruelty.

Ultimately though, neither film can hope to challenge the power of Nabokov's novel. There are crucial elements missing from each that greatly

enhance the emotional and psychological impact of the story. Kubrick's version omits the formative episode from Humbert's adolescence that holds the key to his appalling sexual predilection, and neither film includes his disastrous early marriage or the desperately sad affair between Humbert and the tragic drifter Rita.

Was the director of *Flashdance* really a wise choice to handle such sensitive material?

But perhaps expecting a perfect screen adaptation of *Lolita* is asking too much of the most competent director. After all, if Kubrick couldn't manage it, who can? The novel remains a psychological study of deviance, and the inevitable failure of its film adaptations to match the complexity and emotional power of Nabokov's book probably says more about the limitations of cinema in translating such a problematic work to the screen. Perhaps the answer to the question "How did they ever make a movie of *Lolita*?" should be "They didn't, and they probably can't".

Don't Miss

Join Liam Neeson at the school of desire in *Kimsey*, the film that had the Bible belt bashing on its release in America. Playing now at the Arts Picturehouse.



The importance of a good 'keeper

Sam Richardson reflects on the growing number of demands facing goalkeepers

Following disastrous Champions League errors by Lehmann, Carroll and Dudek last week, Tuesday's cup replay between Arsenal and Sheffield United proved yet another reminder of the importance of having a good goalkeeper.

Two penalty saves by the much-maligned Almunia won the tie for Arsenal, but it was the heroics of his opposite number Paddy Kenny that kept the Championship side in the tie. The penalty shootout proved the ultimate goalkeeping showdown because it encapsulated the ultimate clash of goalkeeping personalities that we see in parks and college pitches across the country.

There are basically two types of goalkeeper: there are the short, round ones – represented by Kenny and his Sheffield rival Kevin Pressman – who shout lots, have good kicks, dominate crosses, and are usually referred to as being 'commanding' or 'fat bastards'. Unfortunately, a lack of height and agility means that

goalkeepers from this school are likely to let in any shot which isn't (like the pies they had before the game) heading straight down their throat.

The second school of goalkeepers – represented by Almunia – are usually referred to as 'good shot-stoppers' or 'lanky gits'. They stand very meekly on their goal-line and pull off the occasional brilliant save, but refuse to leave the goal-line under any circumstances, and cannot kick the ball off the ground.

There are two types of goalkeeper: the fat bastard and the lanky git

I definitely fall into the 'good shot-stopping' category. Indeed, one article in *Varsity* recently likened me to Jens Lehmann. But I'm happy to rest on the laurels of having once played in goal for the Blues, and that a string of my saves sent Girton and their

pathetic supporters crashing out of Cuppers last month. Girton is an interesting case in point. Last season's champions started this campaign with a horrible injury to their stalwart keeper Rob Jones, and now find themselves languishing at the bottom of Division 1.

This goes to show that, from college football to the Champions League, without a good goalkeeper you don't stand a chance. Brian Clough said that Peter Shilton's expertise was worth twelve points a season – and that was when a win was only worth two points. Messrs Wenger, Ferguson and Benitez would do well to learn a lesson from Jose Mourinho: It's no coincidence that Chelsea, who in Peter Cech have arguably the world's finest goalkeeper, sit atop the Premiership table and haven't conceded a league goal in 18 hours of football.

Cech's most important attribute lies neither in his shot-stopping nor in his handling of crosses – he has both abilities in abun-

dance, but not to the same extent as someone like David James. His most important attribute is consistency – something that has dogged James throughout his career. The brilliance of James's qualifying save against Turkey was matched only by the 'my gran could have saved that and she's dead' incompetence of his howler against Austria.

James has brought new troubles upon his own head even faster than new hairstyles. He blamed a string of poor performances for Villa on his playing too much Playstation. And, after he accused the tabloids of being 'unoriginal' by constantly referring to him as 'Calamity', found himself likened to an ass in the *Sun*. The long-faced players failed to see the funny side and refused to speak to the media, straight from the horse's mouth or otherwise. But if

James's team-mates rallied round him, his manager didn't, replacing the lanky James with the rotund Paul Robinson. 1-0 to the 'fat bastard' school of goalkeeping.

Brian Clough said that Peter Shilton was worth twelve points a season

So where does this goalkeeping consistency come from? Peter Schmeichel, the greatest goalkeeper of his generation, put it down to listening to classical music before matches. On the other hand, Shilton's consistency on the pitch was matched only by his chaotic lifestyle off it. Crystal Palace's Gabor Kiraly refuses to play without his lucky grey tracksuit bottoms, prompting tabloid headlines such as

'Pyjama man thwarts Blackburn' and a song (to the tune of Pop-Eye the Sailor Man) which goes, 'Kiraly the keeper man, Kiraly the keeper man, You'll never harm us, He's in his pyjamas, Kiraly the keeper man.'

I was given a book called *Goalkeepers Are Crazy* for Christmas. Like Kiraly, you do need to be a little bit crazy to stand in the freezing cold for ninety minutes, knowing that at any moment your mistake could cost your team the game and attract abuse from fans and jumped-up hacks (be it in *Varsity* or the *Sun*) who suggest that you only play in goal because you're rubbish outfield. But whether goalkeeping creates crazy people or merely attracts them is hard to say. The only thing you can ever say for sure about goalkeepers, is that you need to have a good one.



Andy Sims

Coming for crosses; the sign of the 'commanding' or 'fat bastard' goalkeeper

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Awesome Blues smash Oxford

Varsity Football

CAMBRIDGE 4
 OXFORD 0

Alma Donohoe

THE WOMEN'S Football Varsity was finally upon us last weekend after months of preparation and last minute training in the snow. Whilst the players were nervous, there was a quiet air of confidence amongst the Cambridge side seeing as Oxford had not enjoyed much success in their league this year.

The day kicked off with the seconds match at Emmanuel's pitches with a good number of fans down to watch. Oxford got a good start with an early goal; nevertheless, after a reckless challenge in the box by an Oxford defender it was up to Lizzie Gibney to take a penalty that Cambridge's early pressure fully merited. Withstanding the pressure, and in what can only be described as a perfect penalty, she slotted the ball in the right hand corner of the net to put Cambridge back into contention. Despite this aggressive response by Cambridge, two defensive errors saw them end the first half trailing 3-1.



Cambridge's aerial power proved too much for Oxford

Two substitutions saw Suzy Stride and Sarah Pollock strengthen the midfield in the second half, and Cambridge pulled one back with a sublime free kick from star winger Fiona Ratcliffe.

Ratcliffe's pace and movement was a constant thorn in the Oxford side, and they were forced to continually change formation to nullify her threat.

Yet Oxford made a crucial substitution of their own, and an incredible second half hat-trick led many to question why she was not playing from the outset.

The final score ended 7-2 to Oxford, showing the benefits of having played in BUSA, which the Cambridge second team this year did not take part in because of its late formation. However, the light blues displayed a fighting per-

formance, which was a credit to them despite the loss.

This defeat meant the pressure was on for the Cambridge firsts to win. A shaky 10 minutes into the match at the Grange Road stadium, they scored after a cheeky lob from captain Alma Donohoe was headed off the line, only for Sarah Parcak to follow up with a header into the top right hand corner of the net.

Dan de Lord

The second goal followed soon after as a long ball from midfield by Donohoe fell into the path of Parcak who slotted home for her second. This rattled the Oxford team who, from then on, were not able to get any grip on the game.

After half time the Cambridge team kept their composure, as the playing conditions got worse with hail slashing down onto the pitch. Two further goals followed, the first when a sweet cross by Parcak met the composed foot of Hilary Soderland to calmly place it past the keeper. Then in a similar fashion Donohoe was able to bag a goal from a menacing cross by Parcak 15 minutes from time.

Excellent midfielding from Kate Robson and Kathy Brooks meant that Oxford's best player Anjali Nayar was kept out of the game, but a clash of heads between Donohoe and the Oxford player saw the captain's game end 5 minutes from time, blood pouring from a deep cut under her eye.

Despite being down to 10 players, great defending from the back four, with Kate Martin in particular playing the game of her life, meant that Cambridge were able to hold out to full-time and keep a clean sheet for a fantastic 4-0 Varsity victory.

Sport In Brief

CROSS-COUNTRY

The inaugural inter-college Fen Ditton Dash produced both excellent individual and team performances. Trinity Hall's Emma Pooley and Pembroke's Ed Brady were successful in the women's and men's events respectively. The hotly-contested 2nd Division titles ended with glory for Queen's women and Robinson's men.

BASKETBALL

Cambridge defeated Oxford 59-50 to celebrate their second consecutive Varsity win. The Blues have finally turned the tide against their arch-rivals who had previously amassed 14 straight wins in the contest. Leo Prats was the hero, ending the match with a spectacular 360 degree dunk.

FENCING

The Men's Blues progressed to the Semi Finals of the BUSA Fencing Cup after putting Manchester to the sword 125-86 on Wednesday. The Epeeists were pushed hard but their fitness showed through in the last three fights with Eamon McGrattan, Chris Greensides and Mark Adair all showing their international class.

Men's College Rugby League Division I

Place	Team	Pl	W	D	L	F	A	PD	Pts
1	Downing	10	8	0	2	200	115	85	34
2	St. John's	9	8	0	1	380	56	71	33
3	Jesus	10	6	0	4	187	120	67	28
4	Girton	9	4	0	5	113	157	-44	20
5	St. Catharine's	9	2	0	7	85	222	-137	15
6	Trinity Hall	9	0	0	9	58	353	-295	9

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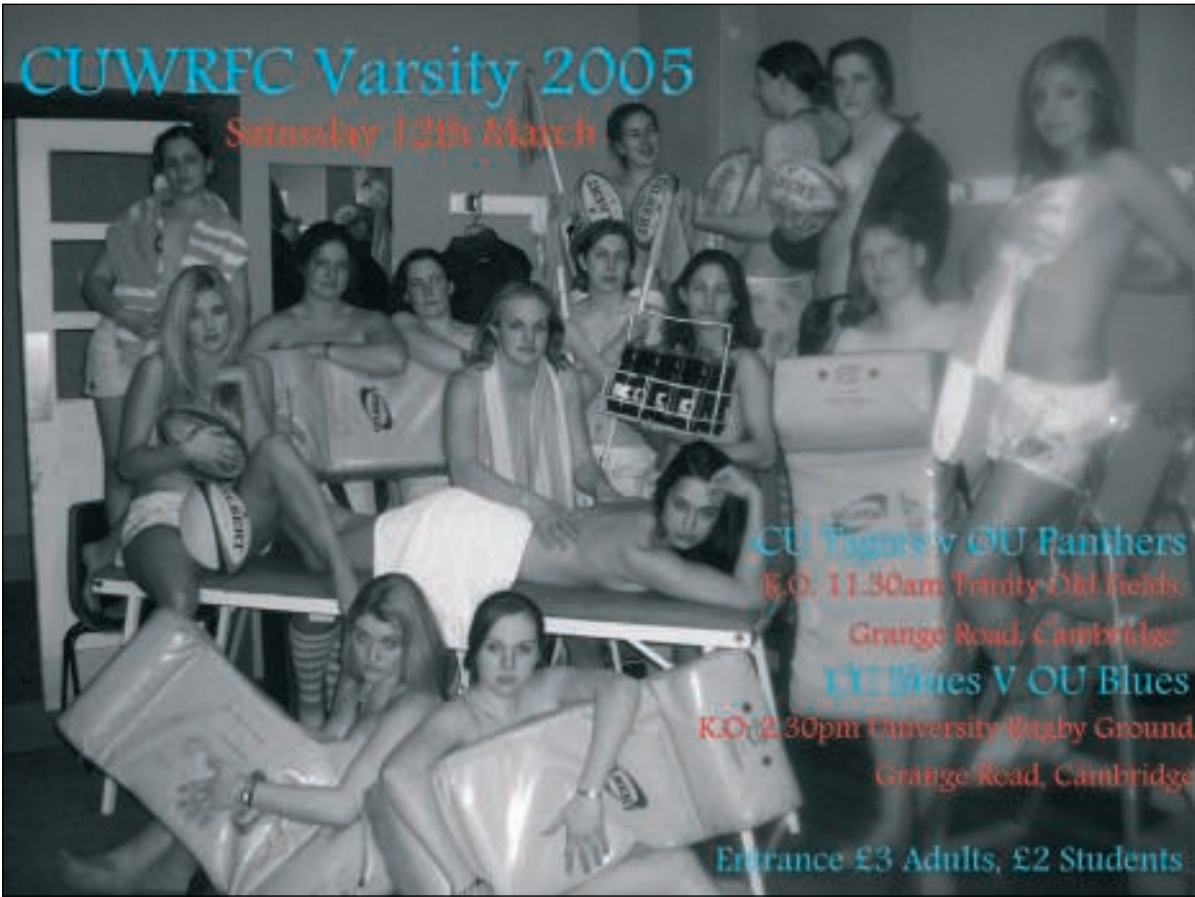
Results: No League matches this weekend.

Men's College Football League Division I

Place	Team	Pl	W	D	L	F	A	GD	Pts
1	Fitzwilliam	7	7	0	0	30	5	25	21
2	Trinity	6	5	0	1	14	9	5	15
3	Jesus	7	4	2	1	16	8	8	14
4	St. John's	7	3	1	3	12	9	3	10
5	Churchill	6	3	1	2	8	10	-2	10
6	Darwin	8	2	3	3	12	14	-2	9
7	Caius	8	2	2	4	9	17	-8	8
8	St. Catharine's	7	2	1	4	7	13	-6	7
9	Girton	8	2	0	6	12	23	-11	6
10	Downing	8	1	0	7	12	24	-12	3

Results: Fitzwilliam 5 - 0 Darwin

Blues support needed



Cambridge's women's rugby team prepare to give their opponents a dressing down

Paul Wunfs

ON SATURDAY 12TH of March the hotly anticipated Womens' Varsity rugby match will take place at Grange Road. In what represents one of March's calendar treats, Cambridge Women's Rugby have promised some

delectable for-ward-play, and to give their all, for those who come to give them some much needed support.

The girls will need to show naked aggression to overpower their dark blue rivals, having been turned over last year. They know that to compete this year they will have to pull their socks up, but

with the match back in Cambridge there are certainly no plans to throw in the towel or take an early bath.

With barely a week to go before the big day, the tension is building in the dressing room and all the girls are quietly hoping they will score the winning try.

Cambridge women win Varsity football

Oxford left stunned after being on the wrong end of a 4-0 thrashing **page 27**



Cambridge victorious in Varsity hockey tie

Varsity Hockey

CAMBRIDGE 3
OXFORD 2

Mark Rushton

TUESDAY SAW the 105th University Varsity Hockey Match take place at Southgate Hockey Centre in London. The promotion of the Light Blues to the National League last season enabled a less hectic build-up schedule to Varsity Day. Playing at a higher level than Oxford, Cambridge have been able to go without extra practice matches in the run-up period leaving the team fresher and raring to go on the day. The desire for victory had never been greater and the encounter was eagerly awaited by the squad.

The match started tensely with both sides scrapping for the ball in the early exchanges. Fresher, Andrew Middleton, in goal, made two fine saves to prevent Cambridge from going behind early on. However, Cambridge soon found their rhythm and their nerves began to settle, leaving Oxford struggling for possession. The pressure began to tell as Morley won a short corner. Captain Robert Fulford, renowned for his drag flick, did not disappoint as he fired the ball into the back of the net leaving Oxford aghast and 1-0 down.

The increased confidence saw Cambridge play some fantastic hockey and Oxford could only chase shadows. Man of the Match Tom Littlewood worked tirelessly in the centre of midfield, distributing the ball with apparent ease. Within a few minutes of the first goal, Cambridge won a second short corner and again Fulford slotted home. 2-0 up and Oxford were struggling with the pace of the game.

Any Oxford attacks were quickly blocked by the strong defence of Smith, Wilson, Hemsley and Hansell who have been the foundation of the Cambridge side this season. At half time, Cambridge entered the dressing room 2-0 up, and by far the dominant team.

The second half saw a more aggressive Oxford playing for their pride. They won numerous shot corners but failed to capitalise on all but one. At 2-1 Cambridge showed the experience that had been gained throughout the season in the National League. The midfield of Wells, Harbour, Littlewood and Penman did the necessary tasks of breaking down the Oxford play and provided support to the forward line. The Cambridge attack of Patchett, Fulford, Morley and Rushton stretched the Oxford defence, probing for their weaknesses and testing their keeper.

As the second half progressed, the umpires began to get a little card happy and Cambridge saw two players being sin-binned, leaving Oxford with a two man advantage. However, Oxford still could not find a way through and their attacks came to nothing. With the final ten minutes of play to go, right wing Patchett was cynically fouled in the Oxford 25, winning a short corner. The keeper, demoralised from the Fulford flicks, was again left standing, but this time, cunningly from a Neil Wilson flick that smashed into the back of the net.

Oxford battled hard and managed to convert a short corner in the dying minutes. However it was too little too late and the final whistle blew signifying a Light Blue victory, Cambridge 3 Oxford 2.

Unfortunately the women's Blues were unable to follow the male success, as they were narrowly outdone 2-1, in a tense and gritty encounter.



Oxford's goalkeeper looks on helplessly as the Blues notch up their second goal of the afternoon

Falcons ready to fly

Axman Luge

CAMBRIDGE'S FOOTBALL second XI completed their Varsity preparations by spanking another set of naughty children in midweek. The Oakham youngsters went the same way as many a school team who have crossed paths with the Falcons this year, taking a 10-0 beating. The result is a mixed indicator for this weekend's Varsity fixture, as whilst you can only beat what is put in front of you, the Cambridge demolition of various sixth forms is poor preparation compared to the Oxford Centaurs' BUSA campaign. This problem has become a major gripe among university footballers over the past couple of years, as the question of entering the seconds into the competitive BUSA league has been regularly sidestepped. Surely after the performances of the team this year, another fixture programme mixing old timers and cheeky little monkeys is unacceptable; the Falcons have earned a step up.

That said there have been few recent second's Varsity matches approached with such confidence in the Cambridge camp.

Despite the differing schedules, observers are backing the Light Blue representatives (who will play in yellow and green) to put one over on the dark side. Indeed, regardless of who they have played, this year's Falcons line-up is strong. The club policy of bleeding promising players in the Blues team has paid dividends, helping the senior side whilst providing vital experience for the Falcons. Six of the squad for Saturday's match have represented the firsts this season, whilst others have trained with the squad. A further indication of the side's quality is that Leslie, Lockwood and Dankis are also part of the Blues squad for the match on the 11th March.

Captain Sadler, who has begun to turn bald through the stress of captaincy despite an excellent year, has a lot on his side going into the weekend. The squad combines defensive solidity and experience with attacking verve and bags of pace. James Dean is a quality 'keeper, despite a penchant for short-sleeved goalie tops, whilst Sadler, Kemp, Brown, Verdon and Glover are all big, solid defenders who are more than comfortable with the ball at their feet. Up front, col-

lege goal machine Brendan Threlfall joins his Fitzwilliam father figure Danny Griffiths in a little and little combination that, if they stay onside, should cause no end of problems for the Centaurs' back four. A look across the midfield also raises confidence, as Blues prospects Lockwood, Dankis and Leslie combine with fresher Mike Sohn, Matt Ellis of Trinity, Dave Mills, and Will Stevenson, who would love it if just once he could feature in a newspaper report without a reference to Prince Harry being made.

Whilst Cambridge football may be keen to look towards the Falcons appearing in BUSA, the side is focussed on more immediate matters. When the Centaurs visit Grange Road on Saturday, they will find a high-flying Falcons side ready to soar to victory and prove that whilst teaching lessons to schoolchildren comes easily, they are more than capable of lecturing universities.

The Falcons Versus Centaurs match kicks off at Grange Road Rugby and Football Stadium at 2.30pm on Saturday 5th March. Entry is free and comedy programmes are only 20p.

Varsity Rugby League

CAMBRIDGE 17
OXFORD 16

Olivia Day

CAMBRIDGE MANAGED to pull off the most unlikely of comebacks to win by a single point, having been 16 - 0 down at half time in Wednesday night's Varsity Rugby League match in Richmond. Alex Drysdale scored two tries and set up Cambridge's third in a second half that also saw a late dropped goal from Drysdale win the tie for the Light Blues and make amends for last year's reverse.

The first half was poor as strong winds and driving snow compounded Cambridge's defensive problems and after giving the ball away, they conceded tries from Corcoran, Bradshaw and Brook-Walters.

Sixteen points down and without a point on the board, the game looked beyond the Blues, but Drysdale took centre stage to score two quick tries and set Dave Bulley on his way.

The winning kick came with ten minutes to go and though Oxford tried to fight back, Cambridge didn't struggle to hold on to the winning scoreline.