

Investigation: Drugs in Sport

Survey reveals anabolic steroid and creatine abuse in Cambridge sport



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No. 626

Friday November 4, 2005

Finding Footlights Funny

Five writers ask if
Cambridge's comedy can
still make the world laugh



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winner
Susan Hill
>> page 13**



CAMBRIDGE STILL LEADS IN GRADUATE MARKET

97% Graduate Employment - unchanged since 1957

Joe Gosden

Despite the falling national value of university qualifications nationwide, a Cambridge degree remains the best chance of getting a good job. The findings of the recent "Class of '99" report indicate that more than a quarter of students who graduated from UK universities in 1999 are still not in full-time employment relating to their long term career plans but Cambridge figures show Cantab. graduates remain the most employable.

The report found that nationally almost half of the graduates who entered employment immediately on leaving university were in non-graduate level jobs and six years after leaving university three percent of graduates were still unemployed. A massive gender imbalance was also uncovered, with female graduates earning on average 15 percent less than their male counterparts four years after graduation.

The Cambridge Career Service Annual Report indicates that Cambridge students should not be overly concerned. Only 3.4 percent of Cambridge students who graduated in 2003 were still seeking employment after a year, a figure that has fluctuated by

less than one percent since 1957. The Cambridge figure is the lowest for any comparable UK university with five percent of Imperial College London graduates still seeking work and six percent of graduates from Bath University and the University of Oxford registered as unemployed.

In an exclusive interview with *Varsity* Gordon Chesterman, Director of the Cambridge Careers Service, explained why the Cantab. degree is so valuable. He said "Graduate employers still love Cambridge students, as much for their rigorous degree courses as for their extra curricular activities." He added "over 180 companies seeking to employ graduates from Cambridge gave presentations last year, and some even came back twice to ensure they recruited as many Cambridge students as possible."

Chesterman believed it was the newer universities that were struggling to provide such high levels of graduate recruitment and were also retaining fewer of their students for further study. "More graduates are choosing to remain in Cambridge to complete further study, in particular taking an MPhil course...47 percent of graduates go into some sort of further academic or vocational

training". He said that many newer universities lack a careers service that "actively seeks out graduate employment opportunities in the way that is done at Cambridge...the jobs are out there but often need teasing out". Attention was also drawn to the sector of Graduate Track Jobs, jobs that may not in themselves be of graduate status but feed directly into those that are. The number of Cambridge graduates entering this sector that has rapidly expanded in recent years.

The "Class of '99" report also revealed that students who hold jobs while at university are only half as likely to get a First as their counterparts who do not. Although taking paid employment while studying at Cambridge remains prohibited, many students continue to do so, raising concern over the potential damage that they could be doing to their degree. A New Hall third year who had taken paid employment while at Cambridge hit back at the finding, telling *Varsity*: "spending eight to ten hours a week in employment is nothing compared to the time it takes to play most university level sports." She added that she thought taking employment had "absolutely no effect" on her ability to study for a degree.

>> **Features, page 10**

Arrowsmith: "CUSU Education Officer pointless"

Jude Townend

After announcing that he "didn't see the point" of his role, Martin Arrowsmith has resigned from his position as CUSU Education Officer. In response Academic Affairs officer Drew Livingstone told *Varsity* "the role is very important and it is really what the person in office makes it".

The resignation comes in the wake of bizarre anonymous emails to *Varsity* that accused Arrowsmith of failing to fulfil his duties at CUSU and as President of the CU Labour Club. Yesterday Livingstone said, "he did start to do more this term but has decided to go. CUSU did put some pressure on him to make more of his role but we didn't force him to resign."

Arrowsmith told *Varsity* that he "fails to see the point of having a CUSU Education Officer as

nobody seems to be able to say exactly what it is there for. The ideal person for the position would have a committee fetish and an aversion to suggesting anything concrete to be done".

Higher Education Officer Dan Swain said, "The position is important as long as we believe that an education campaign is important. Unfortunately, Martin clearly felt unable to campaign effectively and make the position a viable and effective one, however that is not to say that the position is in any way unjustified."

Arrowsmith complained that CUSU's "approach to every problem is to create new committees." He also accused CUSU of not taking any action or making campaigns. "The architecture protest was largely organised by their student society and getting students excited over top-up fees isn't exactly hard work! Other than that I can't recall any significant campaigns run by CUSU."

Arrowsmith claims that his position as CULC chair is in no way affected: "The two are completely separate" in defence of accusations that he was over-committed and stressed. Laura Walsh said, "He's chosen other things over CUSU. He had a lot of other things on - CUSU wasn't a priority for him. He didn't attend meetings. He seemed to want to get more involved this term and even turned up for the odd meeting, shock horror!"

Arrowsmith's resignation, follows the departure of Aleishia Goulbourn as CUSU Entertainments Officer earlier this term. Ents Manager Nikhil Shah described her as "going completely AWOL". Laura Walsh said "she never did anything, she was even worse than Martin." The position was re-elected last night, although Shah was unaware of this. David Clough stood unopposed on the manifesto that he "would bring back Indie to Cambridge."

Cambridge University ranked third in the world

Natalie Simkins

The Times Higher Educational Supplement (THES) World University Rankings have shown the University of Cambridge to be the top British University in results published this week. Harvard University and Massachusetts Institute of Technology ranked first and second, respectively.

The Times World University Rankings, the prestigious guide to the world's top Universities, aims to offer a consistent and systematic look at the institutions in the context of global education. The annual rankings are based on citation of academic research, staff-to-student ratios and the number of students and staff recruited from overseas.

A Cambridge spokesperson said: "We're pleased to have been placed so well in the table. As the THES has recognized, Cambridge provides world-class education and academic research."

Editor of THES John O'Leary said, "the greatest influence has been exerted by those in the best position to judge: the academics."

Not all of the Universities included in the survey were as content as Cambridge. A University College London spokesperson said, "We have concerns with the methodology for these particular rankings, especially the peer review score accounting for 40% of the overall score, which seems to introduce a degree of subjectivity into the exercise. We have already raised these with the THES, and look forward to further discussion on this in the coming months."

- 1 Harvard
- 2 MIT
- 3 Cambridge
- 4 Oxford
- 5 Stanford
- 6 University of California
- 7 Yale
- 8 CIT
- 9 Princeton
- 10 Ecole Polytechnique
- 11 Duke
- 12 LSE
- 13 Imperial
- 14 Cornell
- 15 Beijing



A season of scandal
as students bare all
for two plays and a
calendar
>> page 3



Sam Torrance
>>page 27



Entrepreneurs
>>page 7



The Subways
interview
>>page 16

news in brief

Blag for RAG
RAG's first new event since 2003 will launch on Monday. In 'The Big RAG Big Blag', which will run 7th to 22nd November, students are challenged to swap a RAG pen for something that's worth as much money as possible through a series of swaps. The students will have two weeks of "mad blagging and swapping with friends, family and local businesses" before the items blagged will be up for auction. The blagger with the highest selling lot will win a prize, details of which to be announced on Monday. RAG President, Simon Sprague, hopes that one day the event could be bigger than Jailbreak. "I'm not expecting to find a row of Porsches parked outside the RAG office, but then, who would have thought two students would have got to Hawaii and back for free?" Entry will cost £2 per student.

TEENS CN SPELL 2
Standards of teenage written English have gone up since the 1990s, according to Cambridge researchers in a study published last week. Findings showed that literacy skills had improved significantly in GCSEs since the 1996 findings. The Cambridge Assessment report tracks the written abilities of students aged 16+ from 1984 – 2004. Alf Massey, Head of Evaluation and Validation said, "In 2004, vocabulary and sentence structures were more ambitious and spelling accuracy held up too. Candidates in 2004 were also more aware of the need for punctuation. Use of full stops, capital letters, commas, colons and semi colons all improved; whilst use of the apostrophe was better controlled. Teenages were, however, ten per cent more likely to use colloquial words, informal phrases and text-messaging shorthand in examinations than in 1980."

Antibodies row resolved
Cambridge Antibody Technology (CAT) won a \$300 million dispute last week. The American Abbot Laboratories, the fourth largest U.S. drugmaker, has been forced to drop its appeal of a UK ruling that called for it to pay higher royalties, which will allow CAT to receive payments of £25 to 30 million this year. The Granta Park based biotechnology company's success in the Humira Arthritis treatment dispute has led to CAT shares rising by up to 8.9 per cent.



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CUR 1350

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Oxbridge now in the dock

Joanna Trigg

The Lord Chancellor, Lord Falconer of Thoroton, has denied claims of favouring Oxbridge educated candidates when appointing judges. An independent watchdog, The Commission for Judicial Appointments, stated in their annual report that "male, Oxbridge-educated barristers fared disproportionately well" in the competition process. It added that "the Lord Chancellor's involvement at the end of the process increased the proportion of Oxbridge-educated candidates who were appointed over and above those recommended by officials".

Ten out of the sixteen Oxbridge-educated applicants were successful, compared to only nine out of the thirty-five applicants educated at other universities in the Russell group. Overall, sixty-three per cent of Oxbridge graduates were successful, compared to twenty-five per cent of applicants from other backgrounds.

Lord Falconer, who studied law at Queens' College, Cambridge,

strongly denied any claims of favouritism. He said: "The candidates' educational background played no part in the process." The Lord Chancellor accused the commission, chaired by Sir Colin Campbell, vice-chancellor of Nottingham University, of producing "inaccurate and damaging reports".

Yet a spokesperson from the Commission for Judicial Appointments told Varsity that "the Lord has denied what he hasn't been accused of". He pointed out that the Lord Chancellor had taken offence from a one-line statement in a report of approximately eighty pages. The commission was "concerned with the effect of the process" and is "in no position to apply motives to the Lord Chancellor". Its spokesperson told Varsity of their awareness of a need to increase diversity and for a transparent selection process so that any such motives cannot be applied.

Professor James Crawford, Chairman of the Faculty of Law at Cambridge University, disagrees with the accusations against Lord Falconer, saying that "I think it is very unlikely that the Lord



Lord Chancellor Falconer

Chancellor favours Oxbridge candidates". He told Varsity that "It must be remembered that in the generation we are talking about a far higher proportion of the best law graduates came from these two Universities". When presented with this, the Commission for Judicial Appointments reacted by saying "we support the principle of appointment on merit", but added that "one criteria of merit is to have a judiciary that will inspire public confidence and can draw from a wide range of backgrounds".

This dispute comes soon after the Lord Chancellor was found to have rejected a unanimous decision by the interview panel for a Chancery judge position and substituted his own less experienced candidate.

Robot Surgery

Adi Dasgupta

Addenbrooke's hospital in Cambridge has put into action this week one of the UK's first medical robots designed to assist in cancer surgery.

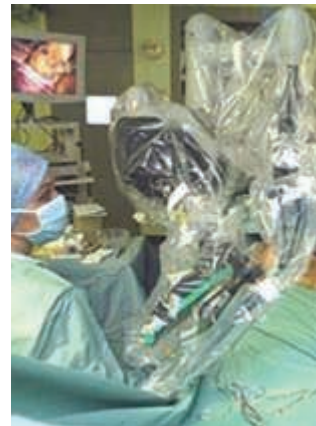
The three-armed robot, called the "Da Vinci Robotic System", uses 2 arms equipped with 3-4 mm instruments to help surgeons operate on cancerous prostate glands with minimal invasiveness. The third arm operates a high-tech 3D camera.

Surgeons at Addenbrookes hail the introduction of this latest mechanical employee as a step towards Addenbrooke's becoming a national center for this kind of surgery. Though it began successfully assisting in real operations just a few days ago, doctors say that patients are already seeing the benefits in greatly reduced post-operative side-effects and recovery time.

Surgeons operate the robot via a control panel in the surgery theatre. The robot's super-precise instruments allows surgeons to operate in far smaller spaces with greater accuracy than ever previously possible. Its camera lets surgeons view the procedure more clearly as well.

The technology, created by American medical researchers, has so far been implemented in just a few hospitals across the UK. Addenbrooke's is the first in the region to implement the revolutionary technology. Addenbrooke's has brought in American doctors to help train their medical staff on how to use the robot.

The robot was purchased at a hefty cost of £1 million. Addenbrookes doctors believe the cost will be well offset in benefits to Cambridge residents and patients and in publicity for the hospital.



The Da Vinci Robotic System

Fleet Street comes to Cambridge

Sidika Ulker

Applications are currently open for the Templeton-Cambridge Journalism Fellowships in Science and Religion. This is the second time that the fellowships, a collaboration between the University and the John Templeman Foundation, have been offered. They allow ten journalists to take two months off over the summer to investigate and study the links between science and religion.

Journalists of all levels can apply and the fellows are not required to have any formal academic training in the sciences. Nor is there any religious requirement. The John Templeton Foundation describes the most important criteria as being "an applicant's sincere analytical interest in science and religion, superior record of journalistic achievement."

Competition for places last year was fierce; 157 journalists applied, of whom 47 were rated by organisers as being "highly qualified".

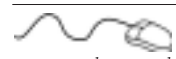
Only two of the ten fellowships were awarded to British writers: Martin Redfern, a producer at the BBC and Michael Brooke, a *New Scientist* writer.

Successful candidates are awarded a £15,000 grant and given a book allowance. They attend a three-week seminar course at Cambridge University and are also expected to carry out independent research into a specific area of interest. In the past, projects have included cosmology, genetic engineering and the origin

of life. Seminars are led by experts from all over the world, and focus on the connection between humanity's quest for scientific discovery and religious belief. Previous speakers have included Richard Dawkins and Simon Conway Morris.

Dr. Liz Thomeson, an administrator of the journalism fellowship, described last year's seminars as an "intense discussion of religion...alive with intellectual energy". She added that previous debates had been

a hothouse of "varying ideas": orthodox Christians battled with those of solely scientific mindsets, such as Richard Dawkins, to create an atmosphere of great "intellectual stimulus". Applications for the fellowships can be submitted up until December 15 and fellows will be announced early next year.


www.templeton-cambridge.org

Cambridge declared second safest city to drive in
In a report issued this week by Endsleigh Insurance, Cambridge was found to have fewer accident claims than the national average, although the city did not appear in the 'safest for Car Theft' list. Endsleigh claims that car accidents and crime are falling across the UK as a whole.

Universities urged to expand bursaries
Dundee Vice Chancellor Sir Alan Langlands has urged universities to increase the number of bursaries available to students applying for Law and Medicine. He warned that top-up fees could discourage students from poorer backgrounds from applying for the subjects, which "are often seen as the preserve of the wealthy".

Lure of the Big Top
After only four weeks at Cambridge, an overwhelmed fresher has run away to join the circus. The student, who was reading music at Homerton College, is said to have fallen in love with the trapeze after a summer at circus camp. She was awarded a place as a trainee trapeze artist at a local circus following an audition in her second week.

Bell rings for Nelson
A quarter peal of 1320 Changes of Nelson's Victory Treble Bob Minor was rung on October 21 October at the Church of St Edward King and Martyr to mark the 200th Anniversary of the Battle of Trafalgar. The bell ringing was conducted by A.T. Winter of Christ's College.

Damons on the loose at King's
After a tumultuous year, King's college seems to be edging towards the more mundane. The recently established Matt Damon Society promises a quieter alternative to the excitement of last term. Members can enjoy 'watching Matt Damon films', 'nodding sagely at his philosophical outpourings' and 'intoning the sacred mantra: Matt Damon'.

Can CUSU keep the BNP out?

Jenni Woolf, CUSU Anti-Racism Officer, warns of the threat posed to students

I fear for student safety. This week, a religious minority group in Cambridge was targeted by an email from the British National Party, seemingly attempting to incite religious discord and division. Searchlight, an anti-racist and anti-fascist organisation have also expressed concern about BNP activity in the area. Signs of the hidden threat of racial and religious hatred have been seen in Cambridge more recently than many might expect, including the vandalism of cash machines with swastika graffiti last year and the appearance of similar graffiti on Castle Street earlier this term.

The BNP have been attempting to whip up student support across

the country. A Young BNP Member, interviewed in August this year for the Glee Report stated, "the BNP are trying to attract those at University. After all, who are you more likely to listen to, someone with a PhD or a skin-head? It doesn't matter what the doctorate is in, it still looks good." The recent appointment of a BNP Student Organiser further indicates their blatant targeting of students. Wherever the BNP are active, students of racial, ethnic and religious minorities and homosexual students feel under threat and at risk. Students have the right to study in an environment where they feel comfortable, not threatened; where they

feel safe, not afraid. Any violation of this right must elicit a strong response.

On Wednesday evening CUSU Council passed policy mandating the Anti-Racism Officer, with the help of the Black Students Officer, to investigate the current threats to Cambridge students from organised groups inciting racial hatred, and to form a plan of action in response to be ratified at Council in due course. The motion also expressed concern that a large number of race-related incidents go unreported and this is an issue that must be addressed. The more CUSU knows about such incidents, the more we can have not only an

effective reactive response, but also a pro-active campaign to prevent racism and religious intolerance in our University, and ensure that its students feel secure in their academic environment. I urge those affected by a race-related incident or contacted by the BNP to report it in confidence to anti-racism@cusu.cam.ac.uk, black-students@cusu.cam.ac.uk or welfare@cusu.cam.ac.uk.

Sadly, it has become clear that the BNP are now operating within our University. Until now it has been hidden, but is nevertheless a real and imminent threat to student security which must not be ignored.

>>page 8

George Monbiot

activist,
journalist,
environmentalist



The Week In Weather



FRI



SAT



SUN



MON



TUE



WED



THUR

Simple bare necessities

...but it's not all about getting nude

News Reporter

Cambridge students are stripping off this week, but the people behind the decision to bare all say that nudity is not what it is all about. The rash of nudist activity comes after one student bravely bared all at Club 22, pictured in last week's *Varsity*.

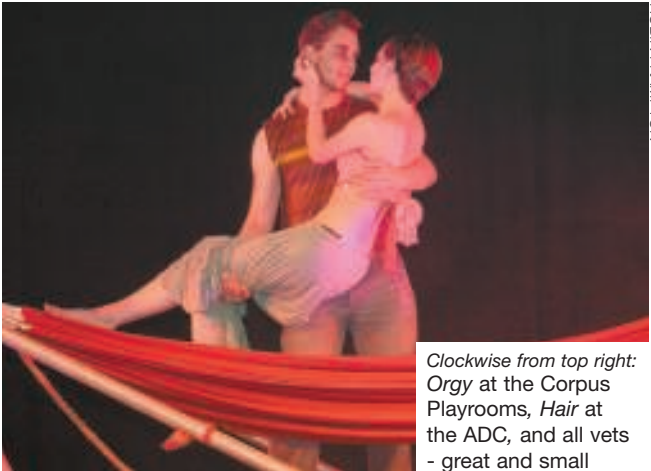
Cambridge University Musical Theatre Society's *Hair*, which is running at the ADC from November 8-12, features two or three actors at each performance divesting themselves of their costume. Producer Sarah Brocklehurst insisted the nudity was "not a gimmick or the main selling point... it's tasteful, backlit and only lasts a few minutes". She explained that the experience was a "liberating" one for the actors and "a radical contrast to the strict work ethic of Cambridge".

The Homerton Amateur Theatrical Society's *Orgy*, running at Corpus playrooms until tomorrow, is advertised as "the most scandalous play of the term" and comes with the tagline "WARNING: THIS PLAY CONTAINS

NUDITY". According to director Lawrence Hooper the play is shocking but "the audience feedback has been very positive - we've been selling out every evening." He claimed responsibility for the nudist fashion: "Well, I think I'm setting a trend!" then conceded, "seriously, it's all quite coincidental. I think people have been looking back to the 1960s, student rebellion and so forth."

The third act of student stripping comes in the form of a Naked Vets' calendar, a fundraiser for the Cambridge charity, Camvet. Organiser and model Tom Rolfe-Sylvester says "the emphasis is on conveying 'the day of a vet' and raising lots of money - with an added bit of nakedness." He described the origin of the project: "over a few pints in Wetherspoons six weeks ago we came up with the calendar - which depicts day-to-day activities of a vet student from rectalling cows to doing a consultation, milking and riding"

But, he assures *Varsity*, "they were fully consenting cows - no animals were hurt in the process!" To buy the £8.95 calendar send an e-mail to tdr27@cam.ac.uk



Clockwise from top right: Orgy at the Corpus Playrooms, Hair at the ADC, and all vets - great and small

Queens' Ents bops back to life

Amy Hoggart

Two of Queens' Ents' most popular nights were cancelled by college authorities last weekend after suspected safety breaches at a previous event. "Bhangra Night" and "Rocky Horror Show", two annual favourites in the Queens' Ents calendar, were abandoned whilst a college investigation into safety procedures was underway.

The inquiry was convened following complaints by bouncers that tickets for the "A & E" bop on 22 October had been massively oversold. As many as 100 people over the safety limit may have been granted entry, though no formal count was made. Sources suggest that the Ents committee may have deliberately disregarded the safety regulations despite their responsibility to maintain them. A college source told *Varsity* that fellows acted over concerns about the "legal and safety implications".

The investigation, which involved a number of academics and other staff, aimed to examine the general safety of Ents, as well as the allegations relating to overcrowding. Ents officials from other colleges have suggested that money may have motivated Queens' apparent disregard for

the regulations. Rachel Woolley from Fitzwilliam's Ents committee points out that exceeding capacity will sharply increase the cash taken. Last May, Jamie Milne, president of Queens' Ents, told the college student union that Ents had made a profit on every bop so far during the Easter term.

Woolley stressed that risking a disaster "just isn't worth it, so at Fitzwilliam we stick pretty stringently to capacity and other health and safety regulations." Jo Slota, also on the Fitz committee, added that pushing regulations aside quickly becomes "unsafe". Safety regulations are drawn up for each venue based on the size of the room and the number of exits. To adhere to them, Fitzwilliam prints tickets for only 80% of capacity, leaving space for more people to buy them on the door.

Jacqui Tedd from King's College's Cellar Bar committee said that her college counted each person as they arrived, and for safety's sake admitted slightly fewer than the legal limit. Running friction between entertainment committees and the college authorities is a concern for both Fitzwilliam and Kings. Queens' Ents has been permitted to resume their bops from this Friday.



Last Friday, the lights went back up on Queen's Ents

Classic DVD

It's "nunc aut numquam" for schools

Jamie Munk

The Cambridge Schools Classics Project (CSCP) has launched a £5 million scheme aimed at reviving the study of Latin in secondary schools. Funded by the Department for Education and Skills (DfES), the new project aims to make Latin accessible to students from every educational background using DVDs and online material.

Last year only a third of the 10,000 pupils who sat Latin GCSE exam came from state schools. The figure for A-level is a mere 1000. As Will Griffiths, Director of the CSCP put it, "if we don't do something, Latin will die out in schools".

The most immediate difficulty is the lack of Latin teachers. One of the new scheme's biggest selling points is that it can be taught by non-specialists, considerably widening potential participation.

So far schools have enthusiastically welcomed the new drive; the 300 interactive DVDs of the pilot sold out just 3 days after their release last month. Griffiths told *Varsity* of the "very positive" reception of his project at a DfES schools conference this week, adding "a lot of schools want to

make Latin available". More DVDs are due to be put on the market later this year, covering Latin teaching up to GCSE level. Griffiths did not discount the possibility of expanding up to A Level in the future.

Griffiths admitted, however, that praise was not universal. "Some people in the classics faculty are against this work", he told *Varsity*. In their eyes the project is a "dumbing down" of a purely academic subject, he added. Yet for the CSCP the main priority is to actually get Latin back into schools. Numbers studying Latin in state schools are finally stabilising and although there is still a steady decline in the private sector, the new programme is a promising step towards breathing life back into the 'dead' language.



DAVID HEINEMAN



weekdays

PROFESSOR ALISON RICHARD
UNIVERSITY VICE-CHANCELLOR

Monday

Chaired the University Council in the morning - the Council meets monthly during term to discuss and oversee all aspects of University policy. Council members are elected from across the University, with representatives of students, College heads, academic staff, and external members.

Tuesday

Spent the morning in regular meetings with senior colleagues. I was planning to go to London at lunch time for a meeting with David Cameron as Shadow Education Secretary, but to nobody's surprise he cancelled as he started to garner support for the Tory Party leadership. This last minute gap in my calendar gave me chance to shoe-horn in a meeting to take forward plans for the new University Investment Board.

Wednesday

Lunch with Lord Paul at the House of Lords. An amazing man, from humble roots in the Punjab, whose time as a student (at MIT) transformed him into an entrepreneur, businessman and philanthropist. In the after-

noon, I chaired the first meeting of the Global Steering Committee, part of the organization now in place to support our 800th Anniversary Campaign. This committee includes the Campaign Co-Chairmen and focuses more on the activities we're fundraising for, rather than on the fundraising itself.

Thursday

A much-needed morning in the office catching up with correspondence, then back to London for a meeting of the heads of the Russell Group of UK research universities. I wasn't able to stay for dinner, since I had to dash across town to speak at the London launch of the 800th Campaign. This ended quite late, and as I needed to be back in London the next morning, I stayed overnight.

Friday

I'm a member of Universities UK's England and Northern Ireland Council, and that meeting was combined with a meeting of UUK's Board. There are interesting changes in the works at UUK, and it's good to be part of the discussions.

On Campus

Photos brighten up building site

“Iconic images of Cambridge” have been printed on the boards around the edge of the Grand Arcade Development as part of an attempt to make the site look more attractive. The photographs were taken by internationally renowned photographer Martin Parr and the images are to be changed regularly to allow shoppers to view all 40 in the collection.

Archives achieve national recognition

The Churchill Archives, based at Churchill College, have been designated as being of “outstanding national and international importance” by the Museums, Libraries and Archives Council. The archives contain all the papers of Winston Churchill, from his earliest childhood letters to his greatest war time speeches.

Tugging poverty towards history

The Make Poverty History campaign organized an “unfair tug of war” on Christ’s Pieces on Saturday to highlight the unfairness of the current International Trade Law. Six children represented every developed country, whilst only one represented every undeveloped country in the contest. 250 people also signed cards to send to their MPs calling for fairer trade rules ahead of the next World Trade Organization meeting in November.

Black History Month talk

Mamdou Diouf will talk to the Faculty of Social and Political Science on Wall Paintings and Senegalese Arts of Citizenship on November 14 as part of the continuing celebrations of Black History Month. Diouf, from the University of Michigan, will give the lecture at the New Museum Site.

Addenbrooke’s to have Stem Cell Bank

Addenbrooke’s will be one of the first Stem Cell banks in the UK. The Rosie Hospital, in collaboration with the British Stem Cell Registry (BSCR), is hoping to offer parents-to-be the opportunity to store stems cells from the umbilical cord of their newborn child. The idea is that in the future, a person’s stored cells can be matured into the particular tissue required for treatment, saving the cost and emotional turmoil associated with tissue transplants.

Ben and Jerry’s for donors

Ben and Jerry’s have joined up with the National Blood Service to give student donors a “thank-you” present after they give blood – vouchers for a free tub of ice cream. A spokesperson said: “It’s brilliant to get young people giving blood whilst they are students, because if they make donating blood a habit for life, they could potentially keep on giving until they’re 70 – that’s a lot of blood!”

Cross Campus

Demonised by Radio One

Demon FM, DeMontfort University Student radio, was called live on air by Scott Mills of Radio One on Tuesday evening and told to either turn off their broadcast or find a new frequency. Mills was responding to an enraged Radio One listener who had complained that the “amateur student broadcast” hampered his enjoyment of Mills’ show because of interference. Demon FM resolutely refused to alter their broadcast, with station DJ James Bacon telling Varsity “I don’t really care what Scott Mills thinks, we’re not changing anything”.

Bristol looking a bit washed out

200 Bristol University students were evacuated from the privately owned Chantry Court accommodation block when the building’s plumbing failed and flooded the first three floors of the building. Some had to be housed in hotels as far away as Wales after “the water poured in under the walls” due to a crack in a water pipe. The same thing happened last year as well.

Ramsay’s dish too spicy for St Andrew’s

Celebrity chef Gordon Ramsay has failed in his bid to become Rector of St Andrew’s University. Ramsay was beaten in the election by retired environmentalist Simon Pepper 517 votes to 850. Ramsay’s comments about women’s sup-

posed inability to cook and the fact that Pepper had actually been to the university are rumoured to have swung the vote.

Oxford Red Light District?

An Oxford City Councillor has proposed that prostitution should be legalised in Cowley, a part of Oxford largely inhabited by students. Councillor Sadjik Malik said that regulated premises would be safer for the girls involved. The proposal has provoked major concern from Oxford colleges, worried that Cowley could be turned into a ghetto and cut off from the city centre.

Less than a Perfect Gentleman

Harvard’s Concert Commission has had to cancel its November 6th billing of Wyclef Jean after selling less than half the number of tickets that they needed to break even. The HCC is now considering a policy of student consultation before booking big acts. They are estimated to have lost \$30,000 in the cancellation.

Cash and Carry

A gang of thieves has stolen an entire cash machine containing £6,000 from a city university. The thieves staged a night-time raid in the student union building at Heriot-Watt’s Riccarton campus and wheeled their haul outside on a porter’s trolley. Detectives are investigating the possibility that it was an inside job involving either students or staff.

Hospital to join Addenbrooke’s

Tom Aizlewood

Last Thursday the Board of Directors at Papworth Hospital approved a relocation to the nearby Addenbrooke’s site. Papworth is ten miles west of Cambridge, and the premier hospital in the UK for heart and lung disease. Replacing the old hospital will be a new 70-acre facility next to the Cambridge Biomedical Campus, costing an estimated £170 million. The building work, likely to be funded in part by a Public Funding Index, should be finished by 2011.

Among the co-signatories are Stephen Bridge, Chief Executive of Papworth NHS Trust, and Paul Kemp, Director of Finance and Performance for the regional Strategic Health Authority. The benefits of the core initiative are listed in terms of re-inforcing the technology available at Addenbrookes: health problems within the increasingly elderly demographic in the UK are frequently complex – heart disease may well be accompanied by diabetes, for instance. There are currently no facilities for vascu-

lar surgery, neurology or diebology at Addenbrookes; “It would be a very good idea to relocate”, says Prof. J. Herbert at the Department of Physiology, “the hospital needs the back-up of a large infrastructure, both research back-up and medical back-up”.

Addenbrooke’s Chairman, Dr Mary Archer, and Chief Executive, Malcolm Stamp, have welcomed the proposals, saying: “The hospital’s re-location will bring the opportunity to improve services not only for the local population but also to benefit medicine world-wide. The collaboration will foster and advance new clinical techniques and translational research.”

Ken Brewer, the Project Director, says that there are two more hurdles before the relocation is certain: planning permission from the county council, and acceptance of an outline business case by both the Strategic Health Authority and the Department of Health. He hopes these goals will be achieved by next summer. If so, alongside benefits to staff and patients, he says there will be ben-



The current Papworth Hospital site

efits in terms of research too: “An integrated research institution will be part and parcel of the project”.

Despite the apparent benefits of the relocation, concerns have been raised over the fate of the old site, and the extra traffic it might bring to the already heavily congested Hills Road. Papworth’s move could have a detrimental effect on employment in the local area, it is likely current employees would either have to face longer journey times or find alternative employment.

The potential repercussions for Cambridge’s roads could also be serious. Papworth currently deals with 40,000 patients a year which could mean a lot more vehicles approaching Addenbrooke’s in 2011. Brewer highlights two initiatives which might help: a new road from the Park and Ride into the Addenbrooke’s site would alleviate some of the jams on Hills Road, and a new ‘guided bus’, would run on roads and the the old Cambridge to Bedford railway. Both initiatives are expected by 2008.

It’s a Big Issue

Harpreet Dua

Big Issue sellers in Cambridge will have their official pitches cut in number following complaints from shoppers. The number of sites in town where the magazine is licensed to be sold from is to be reduced from 15 to 12.

Cambridge city-centre manager, Annette Joyce, explained that the reduction would be followed by the creation of a new pitch at Cambridge railway station – the decision having been made in collaboration between Cambridge City Council, Cambridgeshire police and *The Big Issue*. She said: “There’s a general review of the pitches being conducted – we’ve looked at the number of *The Big Issue* sellers and we’re aware Cambridge does have more than elsewhere.”

“If you walk from the Grafton Centre to the city centre you’ll probably be accosted more times than is reasonable – and we’ve had a number of complaints about it.” She continued, “We fully support *The Big Issue*, but we’re also aware it doesn’t help the sellers themselves if there’s a pitch every few feet.”

One *Big Issue* seller commented that the complaints are likely to be a result of unofficial sellers, who do not wear *The Big Issue* badge. He warned that the cut in sellers may end up doing more harm than good: “Selling *The Big*

Issue gave me the chance to start getting by. A lot of people that sell it have just managed to get themselves straight. I’ve not been in trouble for two years now and I’m getting myself together.”

Darrel Smith, a *Big Issue* seller in St Andrew’s Street, said he has been warned his pitch would be one of the sites to go. He said: “The council have been trying to get rid of us for years, but there’s no way I can stick around if my pitch is cancelled.” Students have also been critical of the decisions made. Josh Mangeot, of Caius College, said: “It is simply ridiculous. If the council is going to restrict the few opportunities homeless people have then they should make sufficient provisions to provide for them in return.”



Big Issue sellers under threat from plans to ban sales spots



Last Friday saw the record set for the “most nails painted in one hour” at Debenham’s in the Grafton Centre. Lena White painted as many nails pink as she could as part of Breast Cancer Awareness Month. Cambridge shoppers were persuaded to provide both their nails and their donations to the cause.

Two more attacks

Will Smith

Two people were assaulted and robbed in separate attacks in Cambridge last Tuesday, prompting concern about growing levels of violence in the city. These reports follow last week’s *Varsity* investigation into student safety.

In the first incident, a 30 year-old man was assaulted in Abbey Walk and left with serious head injuries. Just over an hour later a 44 year-old woman was attacked on her doorstep in Gwydir Street, before being dragged along the road. She suffered cuts and bruises to her legs and was severely traumatised by the attack.

In a statement, Detective Constable Rich Sinclair said he was “keeping an open mind” as to whether the two attacks were linked, but added that “there were

clearly similarities”. In both incidents the attackers were described as two men wearing dark coats and bags were stolen from the victims.

Despite a police appeal there have been no developments in the case. DC Sinclair stressed that witnesses should come forward: “We need to find those responsible and bring them to justice. Any information could be vital.”

There have already been three incidents this term that have sparked concern about student safety. Most recently, an undergraduate at Robinson College was the target of an attempted attack by a taxi driver.

Cambridge Police, however, stressed that there was no need for alarm among students. They said “just the usual precautions” should be taken by anyone out at night.



We wash our hands of this

“

HE REPLIED GNONOMICALLY: ‘OBSERVING THE PLANT TIME’

”

choir recently found themselves up to the neck in shit following allegations that they had propositioned a female student with the immortal line “I’d like to do you up the arse.” When quizzed about their behaviour, these haute bourgeois miscreants could only reply: “We thought she was a man”; a response which raised further questions relating to dubious practices in England’s top public schools.

An investigation has been started into certain practices of our very own Magdalene College, involving the forced consumption of regurgitated matter. During an initiation ceremony into exclusive all-male drinking societies, would-be initiates are required to consume a huge bilious feast, the last course of which consists of their own vomit. Member of Human Rights for Students group Ragel, Carla Gulag, said: “We’re investigating the repugnant ceremony of ‘vom-eats’ – as it is known to these foul abusers – and we hope to make an intervention sometime in the next academic year with a mind to stopping this outrageous behaviour.”

Fair game: all in the name of sport

AMY HARRIS and WILLOW HEWITT on performance-enhancing supplements



fact file

Vitamin A – large doses can cause headaches, nausea, diarrhoea, kidney and liver damage

Vitamin D – Prolonged excess can result in calcium deposits in soft tissue, blood vessel walls and kidneys

Vitamin E – large doses can result in nausea, abdominal pain, vomiting and diarrhoea

Diuretics – side effects include dehydration, dizziness, cramps, heart damage and kidney failure.

Protein shakes – headaches, muscle weakness and either diarrhoea or constipation. There are also reports of kidney problems being caused or inflamed by high protein diets.

Creatine – serious side effects include damage to the kidneys and liver as well as diarrhoea, dizziness and hypertension

Anabolic Steroids – side effects include Jaundice and liver damage, depression, male sexual function, baldness and infertility.

It's the build-up to the big game, the big race or the big match. The pressure is on and your college's reputation is at stake, or the University's, or for some students, that of their country. You're suspicious that a teammate has taken something to help bring victory. But who should you ask? What should you do? Who is responsible?

At a university where performance is paramount, success can seem non-negotiable. *Varsity* has discovered that 41 per cent of Cambridge sports men and women questioned took some form of performance-enhancing product. Many take apparently innocent supplements such as vitamins and protein shakes to aid their body's capacity to train and compete, others gamble with anabolic steroids. Despite our findings the University - a centre of sporting excellence - offers no central source of guidance on the risks of legal and illegal performance aids.

Students are given a lot of information on illegal recreational drugs, but advice about performance-enhancing substances is scarce. There is also a problem of accountability. According to Lesley Parker of the University Counselling service, coaches and captains at college or university level are responsible for the well-being of their own athletes. Many college captains are unaware of this responsibility, one said, "I had no idea that I was meant to be looking out for what my team were taking."

Ignorance extends to the side effects of performance-enhancing drugs. The internet is the only source of information for students, but the sites selling steroids and supplements lie or understate their risks to sell their products.

Anabolic steroids are the most infamous drug of choice for the pressured athlete. They are used to increase muscle strength by encouraging new muscle growth. They permit harder training for longer periods. However they are expensive and need to be used alongside a carefully-monitored training program in order to be effective and to reduce side effects. Cambridge students do not have access to this kind of expertise, increasing the risks involved with their use.

At a college level 10 per cent of those surveyed used the muscle-building supplement Creatine. Although it is not banned in the UK, the American and French equivalents of the British University Sports Association (BUSA) have banned its use in sporting events. It has many side-effects and it is widely available, but Cambridge students are worryingly unaware of its dangers. The pressure on students to keep up with work, whilst playing at a high level against universities with lighter workloads, may cause our sports men and women to turn to supplements such as Creatine in an attempt to keep up.

There is a twofold need to address the problem of sports drugs at a university level. Firstly, drugs endanger users - taking Creatine can lead to liver and kidney failure; common protein shakes, supplements and vitamins damage health if used excessively - even innocent Vitamin C tablets can cause diarrhoea and nausea if taken to excess. With no information provided by the University about these dangers, sports men and women cannot safeguard their health.

Secondly the use of drugs

means universities cannot guarantee a level playing field. BUSA does not have a drugs testing policy for inter-university sports and there is certainly no testing taking place at a college level. According to our survey 46 per cent believed there should be drugs testing within the University, indicating the scale of the problem. Unfortunately, because drug testing is complex and expensive it is unlikely to be implemented by the University. There is very little to stop Cambridge athletes getting caught in vicious circle of artificial stimulation.

Even an event as high profile and commercial as The Boat Race does not have a University implemented drugs testing procedure. The university crews are regulated, but by an external authority (the Amateur Rowing Association), who deal with rowing events in general. Being a member of the ARA does not ensure regular testing, however they reserve the right to test at random. The University itself does not monitor the drug taking activity of any of its athletes.

The official advice of the major UK sporting bodies, including UK Sport and the British Olympic Association is, "For athletes consuming a normal, varied and balanced diet, that meets their energy requirements, there is no evidence that vitamin and mineral supplementation is necessary to enhance health or performance. In fact, excessive ingestion of vitamins and minerals can be dangerous to health."

Although only a few people stated that they had heard of illegal drug use within the University, this minority could well be indicative of a larger problem. Even though the extent of the problem may appear relatively minor the potential consequences should warrant the establishment of a better support system. Currently the only provision for dealing with the problem of drug abuse within the university is the University Counselling Service. The most they can do is provide support for those who are suffering emotionally and mentally. The University needs a comprehensive and centralised system of advice and aid accessible to all levels of university sports.

There is a serious lack of education about the dangers of these unnecessary supplements. Why are students being allowed to damage themselves? Is it because this university prides itself on being the best? Or is it because the university is not aware of the extent of the problem? It is naturally something which people are hesitant to talk about, and as no university body exists to monitor the problem then it is easy to be ignorant of the fact that one exists.

“ 41 PERCENT OF CAMBRIDGE'S SPORTSMEN ADMITTED TAKING PERFORMANCE-ENHANCING PRODUCTS ”

SELLOUT

Zoe Pilger investigates the secret lives of college masters



Cambridge is a retirement home for the British establishment. This fact seems to arouse no controversy. Many Masters of our respective colleges are fresh from a life-time service in "industry"; what "industry" actually is remains unscrutinized.

Take for example, the most notorious fresh-out-the-box: Sir Richard Dearlove. Dearlove was Head of MI6 during the wars against Afghanistan and Iraq. He was our man in Washington from 1991-3, and was instrumental in the split between Downing Street and the Intelligence Services. This split is said to have prompted his resignation, and subsequent welcoming into the Cambridge fold. He is now Master of Pembroke College.

Why? We don't know. Clearly he needed somewhere to go. Dearlove's apparent lack of any educational background whatsoever (other than his own standard public school-to-Cambridge greasing), is of no interest. To the contrary, many would argue that after leading MI6, under the code name 'C', he is more than equipped to commandeer a Cambridge college, with all the perks that entails.

Every college carries its own mythical Master-appointment process. This may perpetuate the Cambridge allure of rumour-



based tradition; of our need to never really know what tradition exists, or indeed *why* it exists. But it does not serve education. In fact, it falls very neatly in line with the current New Labour trend of marrying business with learning.

In Blair's Academy Schools, businessmen can be headmasters. Like Cambridge Masters, they require no educational background: they can run a school like a business. And why not? Surely the two are governed by the same principle: to provide the best service for clients.

This is indeed a principle well-learned at Cambridge. Since 1996 the Master of Churchill has been Sir John Boyd. From 1997-2000 Boyd was also the non-executive director for British Nuclear Fuels plc (BNFL). Being master is not evidently a full-time job. Though BNFL enjoys a 12 per cent share in the world's nuclear power generation, it was recently made bankrupt. The company became famous in the early 1990s for reports of cancer increases around its "nuclear installations", such as Sellafield.

Greenpeace has declared a campaign to prosecute the management of BNFL for "crimes against the planet". BNFL have been accused of "ongoing, massive radioactive discharges into

the global environment, a litany of safety breaches at BNFL's Sellafield plutonium facility, global transports of weapons-usable plutonium and failure to deal with a huge stockpile of radioactive waste."

Business as usual. Sir Boyd may find something in common with Lord Wilson of Dinton, the Master of Emmanuel College. Prior to his 2002 appointment, Wilson served for 36 years in the civil service. His responsibilities included nuclear power policy and the 1982 privatisation of Britoil. Without irony, Wilson later became the Permanent Secretary of the Department of the Environment.

Aside from his duties at Emmanuel, Lord Wilson is now a non-executive director of both Murdoch's British Sky Broadcasting Group plc, and Xansa, which describes itself as "an outsourcing and technology company". In 2004, Xansa aided the NHS in cutting bureaucracy costs through privatisation and dependency on Indian "human resources". Translated from corporate-speak, this means using a developing country's labour force because it is cheap.

Balancing extra-curricular activities is evidently a tricky task for a Master. Lord Eatwell (full title: Lord Eatwell of Stratton St. Margaret in the County of Wiltshire), of Queen's College, is by far the most spectacular example. Eatwell has so many fingers in so many different pies, it is difficult to keep track. He is Chairman of the Board of Trustees for "think tank" IPPR (with Lord Rees of Ludlow, the Master of Trinity College) and a board member of the Securities and Futures Authority, "Britain's securities markets regulator".

In addition, Eatwell is Chairman of The British Library, a member of the Board of Directors of the Royal Opera House, with responsibility for the Royal Ballet, and Chairman of the Commercial Radio Companies Association.

The Master, it seems, is spread a little thin. When does he find time to actually *be* a Master? Dr. Alan Findlay, the Senior Tutor of Churchill College, estimates that the Sir John Boyd of Churchill "divides his time fifty-fifty between Cambridge and other duties". As Sir John (I was corrected when I called him Sir Boyd) was not available, I asked Dr. Findlay what the Master actually does.

Dr. Findlay described the role as a half-way house between the redundant University

Chancellor, Prince Phillip, and the extremely pro-active Vice-chancellor, Alison Richard: "To be the external face of the College in the outside world and to act as Chairman of strategy from within."

To act "from within" sounds remarkably like Richard Dearlove's old post at MI6. The process of appointment at Churchill is similarly Masonic. Findlay explains: "Each of the six candidates for Master visit the college for twenty-four hours. Downing Street feeds names into the list, and there is an extensive consultation with Fellows. The final appointment is made, formerly, by the Queen."

I asked Dr. Findlay about Churchill's policy on scrutinising the business interests of the Master, in view of BNFL's track record on the environment and human rights. Findlay was aware of BNFL's "troubles", though argued it was "better that they get experience and reasonable advice, rather than advice from zealots." He defended the company's ethics as relative: "I don't think BNFL are regarded in the same light as British American Tobacco, for example."

Dr. Findlay also pointed out to me Sir John's current, more innocuous, role as Trustee of the British Museum.

CLASH OF THE BRIGHT ‘UNS

ANDERSON

It was somewhat fitting that, in order to reach the man at the centre of what he believes is the fight to regain the control of Intellectual Property belonging to Cambridge academics, I should have to make my way to the heart of the Computer Laboratory's William Gates Building.

When Bill, as he prefers to be known, was working on an IBM contract with his little-known company Micro-Soft, he bought the rights to a bit of software that controlled all of the bits of a given computer (the 'operating system') that no-one thought particularly important at the time. The rest is, of course, history.

In *Varsity's* Power 100, Anderson was described as "looking like a Viking," and aptly - I barely had time to find a space for the Dictaphone among the debris piled on the table and switch on before the onslaught began. Anderson is a man on a mission; a soldier in what he sees as a "war of attrition" against "centralisers".

What struck me when interviewing both Ross Anderson and Ian Leslie is that they have a surprising amount in common. Both are professors at the Computer Lab, one of the world's leading institutions in that field. Both have numerous

inventions (with the corresponding patents, of course) to their name. Both have had their own companies, exploiting research that they have carried out. And both are clearly very intelligent; not only in their respective fields (security engineering and distributed systems respectively), but in terms of getting to grips with the complexity of the issues surrounding intellectual property, and how it should influence the running of the University and the lives of those who are part of it.

So what is it about the amendments to the University's IP policy (see box below) that could so polarise two seemingly similar people? The proposals and the amendments to them are based on vastly differing philosophies on how IPR is handled at the University. Leslie believes that the University should control and distribute the intellectual property of its staff, Anderson in intellectual autonomy for the academic and the student.

The problem is that the sense of the new proposals, and Anderson's amendments to them, is hard to extract from the legal speak in which they are written. But this is legislation that will affect everyone falling under the jurisdiction of the University. Understanding the arguments of Leslie and Anderson, even if you can't vote on them, is vital. I hoped that by talking to both protagonists in

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HOW CAN YOU
REALISTICALLY
RUN A
UNIVERSITY
IF YOU'RE
GOING TO
RUN IT LIKE
A COMPANY?
”

the conflict, I could understand their mindsets and find the source of the divergence

Anderson's opening salvo does not disappoint. His first complaint: the proposals have, "too many grey areas" which could be exploited by the University further down the line. "There are those of us who have had experience with IP and we'd very much like it if these things were made crystal clear. The problem with the current policy is that they're not".

One of the key problems he cites is that of copyright ownership. Under Clause 7 of the proposals, the creator owns the copyright on all work they produce - including plays, music and software - giving them complete control over their work, barring external agreements. The problem is, most external agreements assign copyright control to the institution where the work is carried out - i.e. the University - and Clause 28 of Leslie's proposals do nothing about this, stating that the University cannot overrule any agreements with external funding bodies.

"The RG22 Clause (the standard agreement used by most external funding bodies) says that all intellectual property belongs to the University unless stated otherwise," states Anderson. "This policy, as it's been put forward by the Council, doesn't 'state otherwise' in the necessary terms".

Anderson argues that it could, and should give the externally funded creator their copyright back. "We amend the policy to ensure that where the University acquires any rights which aren't capable of commercial exploitation, then it will automatically return them to their creators".

He also criticises the opacity of the text with respect to how this sort of short-cut is almost hidden. "It's designed to appease people who don't understand the details of this and don't read it with the care that's needed".

The idea of a single University arbiter for IPR does not meet with much approval. Within a University, people can work on competing ideas. The question arises- who decides who wins?

"This is a generic problem if you've got basically one channel for exploitation of intellectual property. As long as you've got people who are acting as individuals you can cope with these kinds of conflicts. It's when you try centralising everything that the wheels start coming off."

The amendments hand back the initial right to apply throughout the world for a patent on an invention back to the inventor from the start - thus removing any power the University would have had to arbitrate. This, according to Anderson, gives back power to the people that make Cambridge what it is - a "Community of Scholars" who should be able to make up their

own minds about how and what to patent. "How can you realistically run a university if you're going to run it like a company? This is what was wrong with Alec Broer's [the former Vice-Chancellor] vision of how the University should be run."

Finally, Anderson stresses how important a University's IPR policy is for both the recruitment and retention of top quality staff. "[The University] would be a lot less attractive to people who are entrepreneurial, and it would provide less for the students. If the Council gets through this IP policy there will be a chilling effect," which would, of course, be bad for all concerned.

But despite the unenviable task before him and the other members of the Campaign for Cambridge Freedoms, he remains positive: "If we win this round, then we'll be in a good position to fight the next attempt on our intellectual property. But if we lose... well, it won't be good. Down the years, Cambridge always took the view that academics and students must own the copyright to what they produce - that is an essential guard of academic freedom. But the only way we'll get back to where we started [i.e. pre 2001] is when we've worn them out."

Anderson sees a long protracted battle ahead. "It's going to be a war of attrition."

BRIEFING: A SHORT HISTORY OF IP AT CAMBRIDGE

1920s:

Issue of Intellectual Property ownership first rears its head. Oxbridge parts ways; Cambridge's lawyers - worried about the responsibility of owning the patents of inventions that could go wrong, wash their hands of the matter - all patents stay with inventors. Oxford set up company to own patents of inventions created within the University.

1987:

In response to a letter from the Science and Engineering Research Council, Cambridge state they do not propose to make any change to the policy that it should not hold patents. The principle is to provide an "incentive to the individual inventor", with a provision for a share for the University if help is given to exploit the invention. This policy is taken to be a major factor in the occurrence of the "Cambridge Phenomenon" - the large number of high-tech start-up companies (such as ARM, Cambridge Display Technologies, etc.) emerging in the 1980s and 90s.

2001:

Under Vice-Chancellor Alec Broers (former head of IBM), and the Director of the newly-created Research Services Division David Secher (recently resigned from this role,) a new policy is brought into force whereby the default position on externally-funded research is that the University owns everything associated with it intellectually, except for things channelled through the "normal academic forms of publication".

2002 - July 2005:

Objections to the 2001 amendments are raised, leading to the formation of a Research Policy Committee Working Group, chaired by Professor Bill Cornish. After a number of discussions and consultations, the Third Joint Report of the Council and the General Board is presented before the Council and a Grace (motion presented before Regent House) submitted to make the contents of this report University Policy.

October-November 2005: The Situation Now

According to University regulations, any amendments to the proposals in the Grace had to have been received before the October 14, with 25 signatures of members of Regent House. 84 academics sign the amendments proposed by Ross Anderson et al, and so it is announced on October 24 that a ballot is to be held with the following options:

- Pass the Research Policy Committee Working Group's proposed policy governing Intellectual Property Rights;

- Reject the proposed policy; Pass the amended version of the proposed policy;

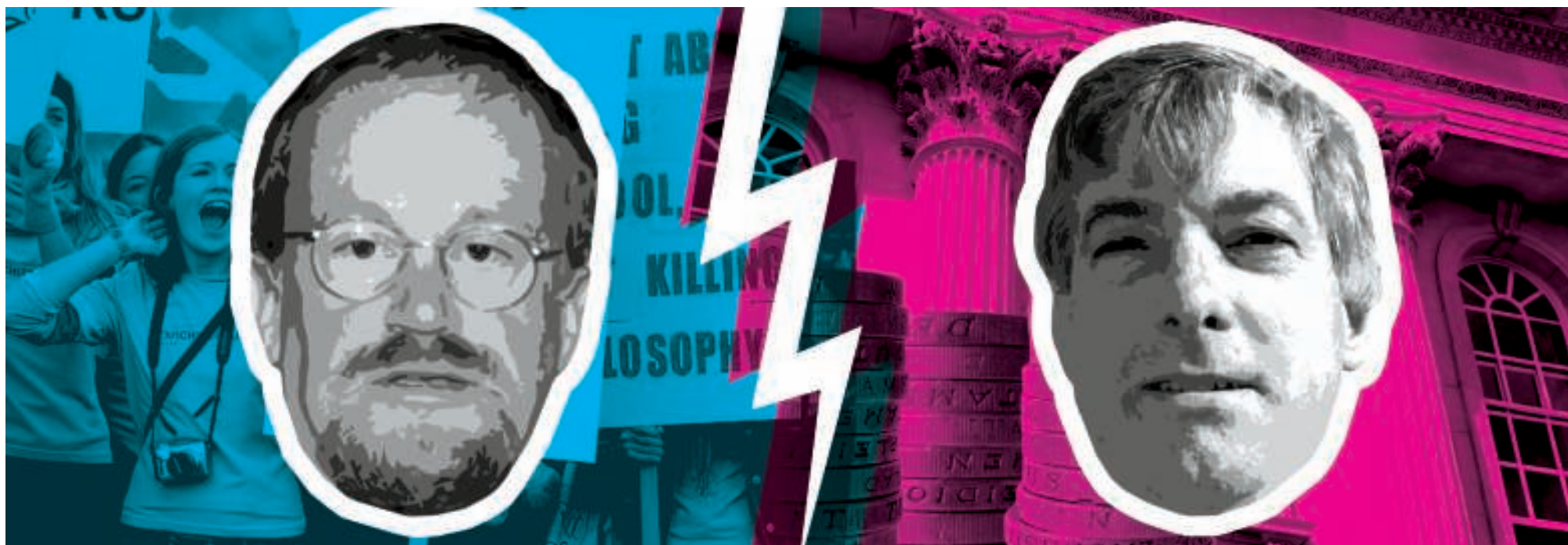
- Pass any other alternative proposed by the Council.

UNDER PROPOSED POLICY

- Academics to own all copyright materials, unless externally funded, in which case terms specified in agreement
- University owns IP on everything potentially registered automatically -can assign rights to inventors, the department and the university accordingly
- University acts as arbiter (should disputes arise), has final say on all matters before the courts are involved
- Students to assign rights to University in case of joint creation and/or interfering or competing IIP. They may take case to a tribunal.

UNDER AMENDMENTS

- Removal of University control of things potentially registered - creators to control from outset
- Ownership of copyright material from externally funded work is returned from the University (the default owner, according to a general clause in most funding bodies agreements known as RG22) to the creator
- Students treated equally as staff - importantly in matters of joint creation and interdependence
- No obligation to inform the University of any creation where IPR may be an issue.



ROSS ANDERSON THINKS THE UNIVERSITY IS TRYING TO STEAL INTELLECTUAL PROPERTY. IAN LESLIE CLAIMS CAMBRIDGE IS JUST PROTECTING ACADEMICS' AND STUDENTS' RIGHTS. TOM WHYNTIE HEARS BOTH SIDES OF THE STORY

LESLIE

Meeting Pro Vice Chancellor Ian Leslie, an architect of the proposals before the Council and staunch opponent of the CCF amendments, could not have been a more different experience. Arriving at Regent House, I realised I didn't know how to get into the building. It's the sort of situation that demonstrates how little you know about the institution where you study, and what is happening behind the many closed doors. After finding the visitor's entrance on Trinity Lane, I was greeted by the man who would hopefully explain it all to me.

Professor Leslie founded two high-tech start-ups on the basis of his research at the University, the first of which was sold on to a larger corporation for a tidy sum. So, as Pro Vice Chancellor for Research, who better to lead the University's policy on research, management of contracts and interaction with both industrial and government sponsors? And who better, indeed, to sit on the Working Group responsible for formulating the University's IPR policy?

He led me to the University Combination Room. The carpets may have been a bit nicer, and there may have been

slightly fewer bean bags dotted around the place, but it was nice to know that the concept of the 'combination room' was the same at the top of the university's hierarchy. He told me that we had half an hour, so after confirming the history of Cambridge's IP policy (see box, below left) it was straight to the heart of the issues.

Leslie believes that these new proposals "provide uniformity" for everyone concerned in the research process. "We're simply recognising the status quo – students are funded by sponsors who place constraints [on them]".

The old policy applied only to externally funded research; the new one apparently levels the playing field by specifying the IPR considerations regardless of where financing comes from, claims rejected by Anderson.

"[CCF's amendments] say only third party constraints can be binding," says Leslie. "If this becomes so, two people working on the same project will have completely different constraints depending on their funding. Any project with third party constraints will have to officially acknowledge them. The ability to move in and out of a project informally – which we feel is extremely important – just can't happen without unnecessary bureaucracy".

We then move to the ques-

tion of arbitration by the University in matters of a joint claim on IPR – something that requires the initial right to apply to belong to the University. This, to Leslie, is essential, as it means a member of staff cannot patent something without the University making sure everyone involved being included on the patent.

"That's the entire reason for the whole process. If you accept that looking after the rights of students is important, and want to have the University involved in looking after people, then you need full disclosure, and an element of ownership to be able to rule."

But what about the problems inherent to this sort of centralisation? The arbitration process assumes that the University is completely independent of the outcome of any decision. But what if the rights to grant a patent for a technology that would compete with something the University had previously invested in?

"The immediate response is: why wouldn't you license the improvement to the people who are already in the business, and probably make a lot more money that way?" Alarm bells ring, but die away as he continues, "The onus of the University is not to make money; it is to ensure that the

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IT COMES BACK TO THE QUESTION OF WHAT THE UNIVERSITY IS HERE FOR - CREATING KNOWLEDGE

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idea gets out and is exploited; the *secondary* concern would be whether it made money. It comes back to the question of what the University is here for, and it's about creating knowledge, disseminating knowledge and where appropriate that dissemination should be via commercialisation, and where it's not. The overriding concern would be: is this technology going to be used, or is it going to fall by the wayside? If we don't have a view of what's going on, we have no way of acting."

The conversation returns to the proposed amendments. "Suppose you're a student – you've jointly created something with your supervisor, and you find out two years later that your supervisor has patented something. What can the University do? There was no third-party agreement, so you've got joint ownership – it's up to you to take it to court. I don't think that's a responsible institution that does that."

But why would anyone oppose proposals that would seem to help students and staff alike in matters of IPR disputes? Leslie has his opinions. "One is that they don't see the University as competent to look after intellectual property, and so it becomes a vote not about policy but a vote of confidence. Secondly, there are people who are quite good at

operating in an environment where there are no rules who see rules as something that will inhibit them – something I find difficult to understand. The clearer one can be, the more confident funders, venture capitalists, or licensees are going to be when we say believe that you own this, as opposed to having no rules where – who knows?" And I think the third one is that people think that it's financial, and about control. But we've gone out of our way to hand control over to creators once we understand who they are. The return that the University is seeking is pretty modest by every other institution – it's a compromise, and I think it's pretty fair and balanced."

Leslie ends by emphasising how important he feels the tribunal aspect to the running of the University, which agrees with what he has been saying about a centralised University protecting its, and the students', interests. "We don't want to see people ripped off by other people – in a general sense, it's very bad if as an organisation if the only way we can do anything about intellectual property in the institution is to say 'go and sort it out in the courts'. If we can't understand what's going on, I can't see how we can look after people."

Varsity asks: Who do you want to own your IP?

Academics

Would you trust the university to look after your intellectual property rights?

Yes. I think I have a pretty good deal ... The lawyers here hammer out a pretty good deal for us on balance.
Dr Sandra Leaton Gray Centre for Applied Research in Education Technologies

I think it's better if the person who makes it is free to decide how it is looked after and assigned. Academics should make money from what they invent. Many brilliant people enjoy not only research and teaching but also entrepreneurship. If we don't allow them to pursue this, we risk losing their contributions
Dr David J.C. MacKay, Cavendish Laboratories.

Should the university be entitled to a share of the profits from inventions by its academics?

Only a bit, say 10-30 percent depending upon whether lab facilities were supplied or whether it was desk-based. If academics didn't make any money from anything they invent while working at the university ... half of us wouldn't work here.
Dr Sandra Leaton

I think that whoever gave support deserves a share... Many of us academics have been supported from the cradle by the taxpayer. I think that even more than the University, the taxpayer is entitled to have my inventions for free! For that reason I like to release everything I do in my research as free software.
Dr David J.C. MacKay

Students

Would you trust the university with your intellectual property?

I haven't really thought about it. I don't feel like I'm doing a creative or experimental enough subject to be worried. I'd be more concerned if I was studying something like science or architecture.
Graduate, Downing

I signed a contract with the company and one with the university. Any monies made go to the university and then I have a cut of the University's rights – they've taken over the rights on my behalf... that's the standard way of arranging things. I don't think it will matter as the project is so far from getting any money ... I just want my PhD.
Helen Chappell, PhD Material Scientist.

Should students and academics have rights over work if they are funded by the university or research grants?

No enough. I feel sorry for academics and that's why I've left. They're not given enough ownership and need better royalties and more from discoveries. They should get a substantial amount – it's an incentive to drive scientists. A lot of good scientists have left for better rewards – more money – in other jobs. The institution should get some, but I would encourage better royalties for inventors.
Mamnun Khan, 3rd Year PhD, Genetics/Immunology.



Articles about Wikipedia seem to be popping up in the press all the time at the moment so I thought I'd have a look. I was shocked to find there was a button on every page imploring me to "Edit this page"; have I been singled out from the masses because of my supreme general knowledge and dazzling prose? I'm afraid you're not really special at all. The whole point of the Wikipedia project and wikis in general is that anyone can edit them. In the case of Wikipedia an encyclopaedia has been created with nearly 800,000 articles in just over 4 years.

But what is there to stop me deciding to run amok amongst the entries venting my spleen about whatever takes my fancy? Very little. Wikipedia does have ways to stop persistent abusers of its system but they are rarely invoked. The main protective mechanism is the vigilance of other Wikipedia users, if they find a page that has been badly modified they can recommend for the page to be reverted back the original or even deleted in the case of a new page.

Surely that can't be an efficient way to run an encyclopaedia? You'd be surprised. A study by IBM found that on average acts of vandalism by users of Wikipedia were corrected within 5 minutes. Sadly this doesn't tell the whole story. Whilst the IBM study could take account of attempts to delete pages and alter very large chunks of articles it couldn't track how long it took to find smaller acts of vandalism like adding extraneous lines to articles.

So maybe this online encyclopaedia idea isn't all it's cracked up to be? I'm afraid you might be right. An even bigger problem than vandalism is the sheer poor quality of many of the articles. Most press reporting about Wikipedia has focused on the ideal of the "collective intelligence" of web users being harnessed to create a massive repository of valuable information. In reality one of the founders of Wikipedia has recently admitted that the quality of that "collective intelligence" is in many cases not worth preserving.

Are they making any attempt to correct this trend? I've heard rumours that student journalists couldn't live without Wikipedia. There have been proposals from people outside of the Wikipedia community to form groups of people with expertise in an area to make a custodial committee for parts of the site. But this goes against many of the founding principles of the Wikipedia community and has been given short shrift by the controlling foundation. At the moment the project is in a transitional phase that will either make or break its reputation as an authoritative, reliable and valuable source of information.



www.wikipedia.com

Doug McMahon



TOM KINGSLEY

A high-profile environmental campaigner, *Guardian* columnist and political activist - and he refuses to turn on his radiator. **NATALIE WHITTY** meets **GEORGE MONBIOT** and gets the shivers

Almost as soon as I sit down in George Monbiot's living room, I wish I'd worn more clothes. He is wearing a thick knitted jumper with a shirt underneath, while I am in a summery T-shirt selected, rather optimistically, at half past six this morning. You can't ask an environmentalist to turn the heating up in mid October, though he might approve of how rarely I do my washing.

Finding out whether one might provide a justification for doing the other isn't an ethical dilemma I'd like to trouble him with in any case. The activist has enough to ponder, currently writing a new book on why and how to halt climate change, as well as continuing his weekly column in the *Guardian*.

Monbiot has a continually confounded expression, as though forever absorbed in making a difficult decision. If he works past six o'clock at night he can't sleep, "I just get so wired, all the issues start churning round in my head." He has a habit of asking himself (and me?) questions mid sentence: "What's the alternative?"; "how on earth do we reconcile this stuff?" When he can answer them, I want to chuck him a soapbox - his articulate, vigorous oratory seems wasted on just me.

Sometimes, however, the answers falter. We discuss his recent trip to Nairobi, to be at his sister's wedding. He feels guilty: a long haul flight uses a lot of energy and releases a lot of gases, and hardly corresponds to his stance on climate change. I make it worse when I point out that his air travel isn't restricted to family celebrations: doesn't he spend rather a lot of time travelling to promote his books? His face contorts. "It's something I constantly struggle with. I believe I'm doing something important by raising awareness of issues which have been woefully neglected and that if I can push them onto the political agenda, then the payoff justifies the flight. But then it might all be self deception." He chuckles at this, but it's clear that he's suspicious of his own motivation and frustrated by his inability to find an adequate answer.

When he does have an answer however, he is determined in his presentation of its merits and his condemnation of the alternative. He reserves his most articulate responses for the issues he regards to be of importance. Corporatism is therefore subject to an emotional, rousing attack: "the only way in which you are going to prevent these people from destroying the

conditions which make human life possible is through regulation, and that means confronting them." The Tory leadership contest only deserves a dismissive "it's all bullshit, it's all complete bullshit".

What makes him thoroughly likeable is embodied by his overuse of the word "bullshit". Just at the moment I decide his intensity is getting too much and that his tortured grimace is making me feel quite sick with myself for asking the questions, he'll offer a refreshing respite. He has a very specific type of humour - he doesn't tell jokes, or cite amusing anecdotes, but has a kind of 'faux ironic' way of dealing with issues he plainly feels passionate about. "I do fantasise from time to time about having a confrontation - I would love to get hold of Dick Cheney and just have a hour with him to ask him some really hard questions about what the hell he thinks he's doing." The result is a tone of voice and choice of words totally incongruous with the mania behind his eyes. I think I laugh more out of relief than amusement, but all the same, it is genuine.

Halfway through the interview, a friend rings the doorbell and he apologetically leaps up to answer it. I gratefully take the opportunity to blow on my hands and experiment with wiggling my toes. Listening in to his pleasant, interested tones I'm struck by Monbiot's teacher-like quality. "Oh yes, yes, I'd love to see that," I hear him say. I wonder what it is. Monbiot is so accommodating in conversation that it's impossible to tell if it's his neighbour's new fishpond or a written promise from George Bush to sign Kyoto.

As a result of this engaging manner, I'm already significantly more knowledgeable about the restructuring of the BBC in the 1980s, the certainty of planetary 'positive feedback' if we don't cut carbon emissions by 90 per cent by 2030 and the 1649 landholding disputes between Gerrard Winstanley and General Fairfax than I was when I arrived. Monbiot doesn't simply serve you with his opinion: he wants you to understand the historical context of his point and he tells you precisely and earnestly, with encouraging nods whenever you interject.

That's not to imply that Monbiot is patronising - quite the contrary. He is very sincere even though some of the things he says will come over in transcript later as horrendously, outrageously pompous. Speaking of his undercover investigation into the systematic destruction of the culture and land of indigenous peoples

I WOULD LOVE TO GET HOLD OF DICK CHENEY AND ASK HIM WHAT THE HELL HE THINKS HE'S DOING

in West Papua he says "we quickly came to relate to the lives of the people we were covering because we were also being hunted." Hmmm. Articulating why it's entirely excusable coming from him is tricky, but I think it's because his sporadic lack of humility in no way equates to arrogance. He appears too troubled to be arrogant. The issues he grapples with every day are not certain enough to inspire much certainty in one's self.

But when Monbiot is certain, he snaps. He loses his amiable, measured manner, and turns from friendly P.S.E. teacher to terrifying headmaster. 'Live 8' gets special attention. "Geldof created a fantastic opportunity and that's commendable. He then proceeded to squander it and he squandered it utterly," he fumes. "He was afraid of upsetting his new political friends and he was intellectually ill equipped to deal with the kind of complex issues he was throwing up." For almost the first time in the interview, Monbiot isn't trying to weigh one point of view against another; there is no bewildering trade off mincing his mind. He just *knows*. "Charity is never a substitute for justice." I gingerly ask whether justice is possible in the current context and

he looks aghast that I should dare. For the first time the room feels a little more temperate. "Justice is achievable, absolutely achievable. In fact, it's very hard to resist."

Monbiot is an odd mix. On most things, he is uncompromising on what he thinks and what he believes should be done. He wants to be ruthless. But he's also a very *nice* man and much of what he wants is going to upset people, at least in the short term. This truly bothers him. "Everything that we thought was good turns out to be bad, or turns out also to be bad."

Most endearing is that he's not immune to indulgent tendencies himself - "sometimes I envy people who are better at enjoying things as they are than I am." And when I ask him about vegetarianism, the worry crease between his brows deepens and he looks sheepish. "I really do try...what happens is I eat meat about once a month..." Does he enjoy it? "Oh god. I *really* enjoy it."

Monbiot is human despite his finely tuned moral conscience and almost fanatical sense of responsibility for curing the world's ills. When I leave, I can't help but feel quite warmly towards him. Metaphorically speaking of course. I don't thaw out until I'm on the train with a hot chocolate, using my bag as a scarf.

GEORGE MONBIOT ON...

The BBC: "An incredibly timid and conservative organisation"

Greg Dyke: "Only a hero in retrospect, when he was there he was a man who understood the commercial imperative but not the public service one"

Politicians: "The great majority of what is discussed in parliament is at the lowest end of triviality"

Political journalists: "Really ought to be gossip columnists, it's all complete bullshit"

His status as one of the 25 most influential people in Britain: "Media bullshit"

Bob Geldof and Live 8: "His campaign did far more harm than it did good"

His Zoology degree: "Very very exciting and very stimulating except for the bits where you have to get down on your knees and count microscopic things per square metre."

Fox hunting: "There are many much more effective ways of attacking the ruling class which have been distracted from by pursuing the ban - I still think it's a stupid and revolting activity but that doesn't equate to wanting to ban it."

Iraq: "It could now be on an inexorable path to civil war. It's a complete disaster"

Allotments: "Don't diss the idea of allotments!"

Oxbridge: "I hated it, this sense of self-described ruling elite believing they have a God-given right to inherit the Earth. As institutions, Oxford and Cambridge stink"



STYLED AND PHOTOGRAPHED BY LUCY MINYO AND AISHA SPEIRS

Nico wears zip up by Supremebeing at Unify, 72 King St
Tom wears trousers by G-Star, shirt by Stussy, jacket by Adidas all at Dogfish

Mirror, Mirror



06. Picture Perfect

Looking beautiful in photographs should not be left to chance. It's not down to luck or turning your head at the right moment. The face book shows that it's not about how fit you are in real life, it's all about how good your picture is. What Ms. Moss realised early on is that it's all about tactics.

Tip One: Gaze up at the camera. The perfect photograph is like a date – its success stems from attention to detail, flawless make-up being key. This means liquid eyes with plenty of mascara, highlighted by fluid eyeliner along the lower lid and framed by glossy, dark eyelashes will make you irresistible. No one can help being drawn in by helplessly huge innocent eyes, and you want everyone looking at your photo to be unable to tear their gaze away.

Tip Two: Make like a model and pout. Flashing a huge toothy grin looks cute, a sticking-out tongue is adorable, but when you're going for full-on temptress, the pout makes your lips look plump, enticing and just waiting to be kissed.

Tip Three: Always get yourself in the middle of any group (this does not just apply to photographs, by the way: it's standard social etiquette). Apart from making you look like you've got friends, being in the centre means that you'll have a flattering face-on view.

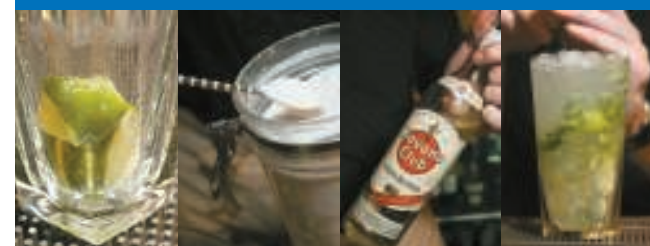
Unless you've got a profile to die for, looking directly into the eye of the camera is bold, seductive and makes your eyes look enormous. Almost every shot of Naomi Campbell, whatever the mood, shows her staring directly into the lens with her wide dark eyes.

Tip Four: It's all about positioning; you can't hide broad shoulders under make-up. But this isn't real life, it's a photo. You can hide anything. Stand at a slight angle to the camera, so that your hips and shoulders are narrowed. In one move you've slimmed down your entire frame. Place one foot in front of the other, with your weight on your back leg. Your legs will melt into a slim silhouette. Fashion illustration and photography always employ this device for that streamline shape.

Tip Five: Get real. Just because you look good in a photo doesn't mean you're effortlessly attractive. These tips may make you look great in your coffee table photo album, but remember that in real life it's all about confidence, grooming and self-respect.

Fiona Walker Doyle

at the bar



MICHAEL DERRINGER

The Classic Mojito

■ The History

Picture yourself in Cuba during the summer of '43. 116 degrees by noon. 95% humidity. Sugar cane plantations dot the horizon. Now let's cut to the mambo-dancing, cocktail-sipping halcyon days of Havana, to fan-cooled casinos, to the sweet bygone era of mafia-supported elegance. That's where you will find the Mojito at home.

■ Ingredients

2 parts light rum
1 part soda water
1 small lime cut into wedges
1-2 tbs Demerara sugar
Mint sprigs
Crushed ice

■ You will need

Cocktail shaker
Pestle/Muddler
Tall glass

■ Method

1. Pestle the mint leaves, Demerara sugar and lime in a mixing glass.
2. In a cocktail shaker add the rum and ice to the mixture and shake.
3. Pour into a tall glass and top with soda water. Stir lightly.
4. Garnish with a fresh mint sprig.



Sasha Nicholl

Snug

mixed by The Snug, 67 Lesfield Road



Getting Stuck in the Fourth Estate

The dangers of wanting to know more

Tom Williams

“Right, we’re going now,” sounds the cry. “Yeah, just a...just a sec...” I mumble in response, my wide eyes fixed on the flickering screen. Scroll down, check the reader comments, look across, links to related articles, peruse and...slam. The door is shut. Or at least, I heard it being shut; I don’t actually look to check until I finish the article. I then realise they have left. I frown, and take smug solace in the fact that at least I’m up on the latest news. Then I wonder if this is a good thing at all. Somewhere, a tap is dripping.

People are forever talking about the hideously clichéd “Cambridge bubble” with all its connotations of apathy, aloofness, alcohol-fuelled action and arbitrary inaction. But I chose not to choose that. I chose something else. My fundamental laziness, however, has circumscribed that revolutionary something. Not for me jaunty break-outs to London, not even cycle rides to Grantchester. Instead my escape consisted of regular visits to the newsgent and an unhealthy relationship with my network cable. Within a matter of weeks I developed an obsession; I became a bonafide news junkie.

I should have been more wary. Looking back on my early time in Cambridge I can see the warning signs; I used to actually read the News sections of *Varsity* and

TCS. Tales of CUSU crises and porter pedantry could not, however, satisfy for long and I went in search of more.

Stage 1 of my information addiction progressed, predictably enough, to Stage 2. Here, the patient investigates the untapped outer world and devours newspapers. The morning routine of casually glancing at the rack in Borders

is no longer enough. You must get at least one paper, every day. If you miss a day, buy two papers the next; just make sure you get a sufficient share of the nebulous mass of swirling print that surrounds us. News extends beyond boundaries, it is as greedy for us as we are for it, and it is this infinite quality that makes it so utterly alluring.

Your newsagent’s raised eyebrow suggests that alternative action should be taken, and so you move onto the socially deadly Stage 3: the charms of the internet, the weekly wait for one’s Popbitch fix, the trawls through Facebook and, if you’re really desperate, Google blog search. The internet has become too great, too sprawling and too dan-

gerous a place; a human brain can barely cope with such a mass of nothingness. Like information-seeking lemmings we follow its sordid path into corners dark and dank.

Soon enough a new low is reached and one is discovered slumped over a fatigued computer, wearily tapping the refresh button on BBC News Online. It’s hap-

pened to me, and a survey of fellow students (I use “survey” in the loosest possible sense) suggests it’s happened to others as well. I suppose that what sufferers share is the belief that if we read enough, assimilate sufficient knowledge, we will experience some kind of rebirth. In their new, heightened state of existence we will educate our companions, answer obscure quiz questions, and appease our crippling insecurities.

Now, however, I have learnt my lesson and I cast aside my curse. The internet shall be perused solely for the occasional trudge through e-mails, the newspaper meanwhile can continue its current role as a sort of unattractive, rustling carpet. I have benefited in some small, obvious ways from this influx of information, but more importantly I have realised the extent of the media’s charm, its illusion that all answers are to be found within its sphere. I have seen through the false truths it offers, raising more questions than they answer and exploiting our futile desire for comprehensive understanding. I’m going to cut myself off for a while, resume my student apathy, wrap myself in a tight scarf and retreat to my minute social circle where a death stare in the college bar is as important and provocative as any Tory shenanigan. And, to be honest, I’m quite looking forward to it.



“ Soon enough one is discovered slumped over a fatigued computer, wearily tapping the refresh button on BBC News Online ”

Cross Over The Bridge My Brother

The case for more interdisciplinary work in the arts

Glyn Salton-Cox

The great statesman, butt of Joseph Heller’s *Good as Gold*, and all-round raconteur, Henry Kissinger once famously remarked that after university politics he longed for the simplicity of the Middle East. To all those familiar with the ongoing and bitter struggles within Cambridge for representation and influence, this remark will come as no surprise. Indeed, university life in England has always been a site of struggle. Battles have been joined for widely different ends: for the right to conscience (a curious struggle, something I’ve always tried to run from); for power and influence within the university itself (surely the most undignified form of politicking); and for wider political points best explored in non public spaces for lawyer-less chaps like me.

But there is one particular struggle which I would like to highlight here: the attempt to get important interdisciplinary work up and running in Cambridge, where boundaries between disciplines still seem to some to be the last bastions of “rigour”.

Firstly, a note of congratulation to a certain faction within the English Faculty, whose deep wisdom and foresight in setting up the new MPhil in “Criticism and Culture” is clearly manifest, not least in the shining qualities of the students participating in this course, particularly those writing on Nietzsche. Such praise shall not, however, go unleavened. What tickles me is that the course was initially called “Culture and Criticism”; and it is now called “Criticism and Culture”. What could have precipitated this inversion of the course title? Well, it seems to me that there was some concern over the primacy of the word “culture”. “Criticism” is an academic moniker with a rich tradition of “rigour”. “Culture”, however, today speaks to academic snobs of the dreaded sobriquet of “Cultural Studies”: an ignoble aegis under which one imagines sub-literate fools labouring over essays on the development of David Beckham’s hairstyle and the genealogy of “metrosexuality”. And thus we must first be critical, before we are cultural.

Fair enough, I suppose.

Another small contribution to the cause of interdisciplinary endeavour has been made by a publication set up with the help of the Forum for European Philosophy, *Naked Punch*. This magazine, in the mould of a French-style review, aims to unite theorists and practitioners in a number of different disciplines and arts in a medley of interests and concerns; and it welcomes contributions from all comers.

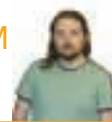
And how to move on? Well, one way is to get less personal. The usual battle lines drawn in this debate in the humanities are trenchant in their biographical fallacy. The interdisciplinary champion, usually with some interest in continental philosophy, will be characterised by his adversaries as having a dilettantish mien, a flippant buffoonery, a malodorous bohemianism, and an unnatural cultural relativism; whereas the traditionalist will be imperialist, morally conservative, and represent, of course, the very nadir of academic anomie. A nascent showing of this ten-

dency is to be found in the work of Bertie Russell - that shining exemplar of Cambridge rigour and shameless bigamy - in his *History of Western Philosophy*. More recently, one only has to witness the objections raised to the honorary fellowship of Derrida - characterised by outraged personal assaults upon his integrity and seriousness - to grasp the depths of this insane process of caricature. For my part, I can conclude these observations with the thought that an attempt to transcend the conflation of academic interests and personal characteristics is perhaps the best way forward to productive work within the humanities, whether one seeks to remain formally disciplined, or one wishes to branch out and embrace subversive European winds of change. But then I would say that, being a glib, unprincipled, Gauloises-smoking kind of guy.

Glyn Salton-Cox is, unsurprisingly, a Criticism and Culture MPhil student (writing on Nietzsche), and an Editor of *Naked Punch*



VIEW FROM OXFORD



CHERWELL EDITOR
Luke Alexander

There is no good reason why you should know anything about student journalism in Oxford. For it seems that student journalism thrives on an exaggerated sense of urgency and importance, which drops away swiftly and embarrassingly as one leaves the university itself.

But it is fitting that I’m writing this, rather bleary-eyed, at the end of a 30-odd hour shift in a tiny cluttered office working on Oxford’s analogue to Varsity, *Cherwell*. The fact is that in all universities, journalism inspires a freakish tenacity and fervour which fringes on insanity. There are very few other spheres of student activity in which people will voluntarily imprison themselves for days on end.

There’s an obvious reason why people do make the effort: while CV points and Facebook glory are attractive glitter, the entire thing is just a lot of fun.

Yet even those not actually involved in student journalism can benefit from this enthusiasm. The student press has an important role in acting as a watchdog for JCRs, reporting on such worthwhile student campaigns and, every now and then, challenging authority in an environment where the balance of power is heavily weighted towards the thousand-year-old institution rather than the individual.

Which brings me, in a roundabout and self-indulgent way, to my point. It seems that student journalism is getting harder. Legal and ethical issues, which did not infringe upon the university journalists of old are raising their ugly heads with worrying frequency. An atmosphere of litigation more germane to the cut-throat mainstream media is beginning to permeate our cloistered quads.

Amongst other things, the Internet, it seems, has brought the eyes of the nation down on the birthplaces of some of its most prominent members.

What was once college gossip, forgotten after a month of entering the real world, is now archived, gathered, scanned and stored for eternity. *Cherwell* has seen this phenomenon first-hand over the last few years: one memorable incident involving a threat of legal action from our own student union. Recent events in Oxford, however, have changed the landscape dramatically.

Last month, Oxford University threatened *Cherwell*’s rival, The Oxford Student, with an injunction that resulted in their entire print run being destroyed. Suddenly, things got a lot less fun, and what began as smug curiosity on our part quickly turned to genuine consternation. The University claimed that The Oxford Student had compromised student welfare, the paper itself claimed nothing, silenced by confidentiality agreements. Our initial

It is difficult to know how, as students, we should react to these events. Increasingly, those of us involved in journalism are aware that we’re suddenly playing a game with very indistinct rules. The precedents just do not exist. It seems that student journalism has grown up.



Youth is wasted on the young. It should be kept from the young, and instead be given to domestic appliances currently lacking durability. Like a blender currently lacking durability. Or cutlery lacking durability. Or a mug lacking durability (and a handle).

We are the young, and we are misusing, misspending and misunderstanding our youth. A friend of mine mislaid his youth, and died of old age before he realised he'd just left it on the surface. I wish I was better at youth, and I keep buying clothes that are 'retro.' I'm probably buying clothes that are older than me to supply the parent figures I so desperately lack. This is the reason our generation buys retro clothes. My brown tank top is my father and the black T-shirt is my mother – not biologically, nor legally, but sartorially. Which is almost certainly most important. They clash. I can't wear them together. A broken home.

My father's got angry about the jumper. The jumper's not a good father, but it is definitely a good jumper. My dad's not a good father or a good jumper.

In the room the women come and go, talking of 'Mike and Angelo.'

I always find myself in a conundrum when buying retro clothes from a retro clothes shop (let's call it Cool Cool Hot Old Clothes). I don't know what to wear. If I wear workaday, modern clothes, I will not garner the respect of the man behind the counter. If I wear retro clothes, he will think I'm stealing his stuff. He knows this. He uses it as a source of his service industry power.

He is of another generation than I. These clothes are not retro to him, they are merely nostalgic – their odour and pattern brings back to mind happy memories of a hippy childhood spent hiding fireworks up his flares and twisting to the beat of Tears for Fears. He was never seen as special by the other people: he was bullied by children who were better than him (both objectively and subjectively). Now, suddenly, the world has moved around him and he finds himself to be the King of Cool, he's the Cool. And he's angry too, he's the King of Angry. He's the Angry. And I get the latent whack of his festering anger because of my generation.

In the room the women come and go, talking of 'Mike and Angelo.'

Everyone needs to differentiate their generation from the last, so as to avoid mistaking a parent for a friend or lover. We all know the old generations - we've had generation X, the MTV generation, the ITV2 generation, generation grope, generation Egg... What are we? All we've got to differentiate ourselves from those that went before is irony. And hoverboards. Irony and hoverboards. Irony hoverboards. Made-up hoverboards, genuine irony.

That said, we have also got lactose intolerance and the fall of the Berlin wall. We need something to make our generation great – even the Berlin Wall fell when we were too young to notice it. If only those fidgety Germans could have waited for one or two decades, we could have shared in the glory. Now what have we got? Yeah, we've got a social conscience but what good's that? There's nothing easy left to do - we can only save the world by eradicating poverty. Great. Great. It's like being on the *Weakest Link* when the player just before you was asked 'where are your feet?' and then you get asked a really detailed question about plankton. And you've never heard of plankton.



Decline and fall of a secret society

The apocryphal Apostles and how times have changed

The other day someone accused me of being an Apostle. I'm not an Apostle - but then I would say that, because if you are an Apostle, you're not allowed to tell anyone that you're an Apostle. If you don't already know what the Apostles are, a short history follows. If you do already know, feel good about yourself and skip to paragraph three.

The Apostles, also known as the Cambridge Conversation Society, was founded in 1820 by twelve undergraduates from St John's (although over the years most of its members have been drawn from Trinity and King's.) It is, or was, a debating society: members meet in somebody's room in the evening, someone presents a paper, and then the paper is discussed. Former members (known as 'Angels') include Alfred Lord Tennyson, Bertrand Russell, Ludwig Wittgenstein, E.M. Forster, John Maynard Keynes, Aldous Huxley, and countless other intellectual giants of the nineteenth and twentieth centuries. Undergraduates being considered for membership are called 'embryos', and they're invited to parties where, unbeknownst to them, the current members judge their suitability. If you get in, you have to take an oath of secrecy.

In 1986, when Richard Deacon published *The Cambridge Apostles*, they were still going - or so he claims, but then the book is mostly an attack on the society as a sinister 'homosexual mafia', so I'm not sure we should trust him. What about today? I've never heard any rumours about it, but then I don't get out much. Before writing this article I asked a few people who I thought might know, but predictably none of them could tell me anything.

My father went to Trinity in the sixties, and he's always been disappointed that he was never asked to join the Apostles, so when I came up, I wondered if I would be asked. But now, of course, the idea is laughable. Let's face it: if the Apostles still exist, they're probably a

bunch of losers. With its male domination, smug slang, and tedious rules - apparently you can be fined if you fail to produce a paper when requested - the society is reminiscent of the worst sort of public school drinking society. It's simply not plausible any more that the sort of people who will be most influential in twenty years time, the great artists and thinkers and statesmen of the future, are also the sort of people who would join a club like that.

“Your best friend might be a genius, but unless you have a joint supervision you'll never find out.”

And that tells us a lot about how Cambridge has moved on. Everyone still wants to be one of the elite; that will never change. But, firstly, there is no longer any such thing as intellectual celebrity. The Apostles were meant to be the twelve cleverest people in Cambridge. In those days, of course, a particularly brilliant undergraduate would soon acquire a reputation (everyone seems to have gossiped about Wittgenstein's phenomenal mind, for example, from the moment he arrived) but these days a student's academic abilities are effectively as private as his or her sexual habits. How would you ever go about identifying the twelve cleverest? Your best friend might be a genius, but unless you have a joint supervision with them you'll never find out.

Secondly, 'the elite' in Cambridge means something different. Look at the Pitt Club. Membership of that used to be something to be proud of, but these days, admitting to your friends that you're in the Pitt Club is akin to admitting that over the holidays you drunkenly shagged a schoolgirl you met in a park - they'll forgive you, but it's still a shameful error of judgement. The Pitt Club Committee, I've heard, is desperate to restore the body's reputation. But it won't work. Because real success in Cambridge is no longer a matter of belonging to the clubs that are the hardest to get into - it's about celebrity of a more conventional kind. It's about being known, whether for directing plays or editing newspapers or organising demonstrations or just for throwing parties. And that's how it should be. If you're so talented, you should share that with the rest of the university, not keep it a secret to everyone but your clique of close friends.

"Now, stop there, Beauman," you're thinking. "It seems to me that you're bitter that you haven't been asked to join this club, so you've written an article proclaiming the existence of some sort of nebulous new 'elite', which, conveniently, you would appear to be a member of, what with your big beardy face being plastered all over Varsity every couple of weeks." You're half right. But the point is that you, or anyone, could write a comment piece for *Varsity* and get your photo in the paper, or apply to the ADC to direct a play, or audition for a Footlights Smoker, or stand for election to CUSU, or do any of the other things that get you known in Cambridge. And that's if you even think that being part of this dubious 'elite' really matters, that it wouldn't be better just to make friends and learn a lot and have a fun, stimulating, normal time at Cambridge. I wouldn't join the Apostles even if they wanted me, and the fact that they are no longer the subject of any excitement shows how far Cambridge has come.

Ned Beauman



Do you want to edit Varsity next term? See page 23 for details on how to apply.

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

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Cambridge CB2 2PH
Tel: (01223) 353422

Section Meeting Times:
News - The Munby Room, King's: 7pm, Sundays
Music - King's Bar 4pm, Friday
Literature - Tatties, Trinity St: 2pm, Friday
Comment - The Eagle, 8.30pm, Monday
Contact section editors (left) to get involved with other sections.

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VARSTY

TOM KINGSLEY

Varsity

Student Censorship

Aside from navigating baseline grids, waking up (in cold sweats) over font sizes, and learning to love microwave meals, student journalists now spend the majority of their time talking to lawyers.

By which we mean *Judicium Legal Services* – a chat line for the legally inept and seriously out-of-pocket. This week, for example, we hoped to run a front page uncovering the long-held secrets of a group of leading Professors in the University. The lawyers saw us coming, and without a penny to our name (being David in a world of Goliaths) for a legal defence team, we were characteristically silenced. Last week, an injunction brought against *The Oxford Student* by Oxford University resulted in the destruction of their entire print run. An attempt to publish details of a controversial disciplinary case against an undergraduate that failed to adequately disguise the student's identity led to the University Management's intervention. The paper had an obligation to report the truth, the university to protect its students. *The Oxford Student* was left powerless to a higher authority for the second time in under a year. It is easy to caricature student journalism as irrelevant, irreverent and self-important, but it is vital that student journalism exists without censorship. Without this, a loosely-knit Cambridge community would lack its most visible means of standing up for and expressing itself – two essential components of any student's life.

Cambridge has one of the largest press offices of any university in the world. *Varsity* and *TCS* have a business manager and a legal chatline. We are probably immature enough as journalists to warrant this. But the odds remain against us. And perhaps that's why people bother with student journalism.

Free Book Offer

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When dinner goes very wrong

Dear Sir,

I am writing about a meal I had at Al Casbah recently. I'm not normally one to complain, but the service we received was just shocking. I honestly have never seen anything like it.

Even though we specifically asked if there was any gluten in a particular dish, it turned out that it contained pasta, causing one of our number to become very sick; secondly, the manager shouted at one of our group in front of all the other customers for "treating his son [the waiter] as a slave" when he asked the waiter to take his plate away; finally, after paying, the same waiter physically man-handled another member of our group out of the restaurant and had to be pulled off our friend by two other men in our group.

Instead of apologising for such disgusting behaviour, the manager followed us out into the street and shouted at us for a good ten minutes about how we needed to learn respect for others, and to do "our worst" and write on websites about how awful our experience was.

He assured us that this would not harm his business, as he was so successful and the food was so great, a few students having a bad experience would make no difference to him.

He's probably right, but then there's bad and then there's being poisoned, embarrassed and physically abused all in the space of two hours.

Lizzie Perdaux
St Catherine's College

Aftershave. Men. In a phone box?

Dear Sir,

It has recently come to my attention that the smell of men's aftershave is being pumped into every single red public telephone box in Cambridge.

I have tried to trace the source of this scent, and I can only deduce it is from an ominous black box placed above the phone-set. As if male urine - made tolerable only after years of nose-adaptation - was not bad enough, the smell of a male's night-out-on-

Don't banish the Tories from this town

Dear Sir,

I would like to take issue with Seth Thevoz's comment on the Conservatives, proclaiming that "their brand of politics has no place" in Cambridge (*Varsity News*, 14 October).

Not only is it factually incorrect as CUCA is one of the largest societies in Cambridge, but it displays a disturbingly illiberal attitude.

Alison Pearce
Newnham College

Letters

Perhaps if the Lib Dems had a more coherent political standpoint they might be prepared to engage with opposing views rather than trying to banish them from town?

Richard Sidey
Chairman (Spring 2005), CUCA

Another one for Mary

Dear Sir,

As instructed by Mary Bowers (*Varsity Comment*, 28 October), I am writing to inform you that I actually know someone who is in a long term and loving relationship with a non-cantabrigian.

He has been seeing her for almost three years now, and they are very much in love. She wears his college football shirt and he teases her about Leeds. In fact, I have only slept with him twice throughout his entire relationship, so they must be pretty serious.

Rebecca Heselton
Newnham College

Letters may be edited for space and style



Letters of the Week

If it ain't Baroque, don't fix it

Dear Sir,

As an Architecture student the little pictures of buildings on page 31 (*Varsity Arts*, 21 October) made me whoop in an understated manner in keeping with the 80s electro-clash chic I am trying to perfect.

The noise that I emitted on reading the title of the thin blue strip down the side of the page ("Where to find Baroque architecture in Cambridge") was, however, not pleasant; I screamed in shock. The fact of the matter is there is no Baroque architecture in Cambridge, I struggle to think of any in the entire country.

The idea of pushing all architecture into convenient "styles" is highly dubious in the first place but to claim that the buildings listed were Baroque is similar to calling Beethoven an ardent Serialist, Chaucer a gushing Romantic or Marx a supporter of the English class system: absurd.

The Baroque began in Italy and is characterised by illusion, movement, and the impression of infinite space; the boundaries between architecture, sculpture, stucco and painting are blurred beyond distinction. It is an incredibly emotional, religious and above all Catholic manner of building.

It is easy to see even from the tiny pictures on the page that these buildings do not fit into this box.

As for the article below praising Gibbs' Fellows' Building in King's College, quite where the "plasticity", "fluidity" and "decorative flare" of the Italian Baroque are I would be enthralled to discover.

To me this is a singularly ugly building that serves only to block views of the river from King's main court, and, of course, hold up the flagpole. Its flat grey stone, reserved manner and triumphal arch (where exactly does this lead?!) would be more at home on Whitehall than a Cambridge college. Its only architectural merit is in highlighting the glory of the chapel next door.

David Valinsky
Fitzwilliam College



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

"...just one of the forty-one sports teams Harvard offers"

The Last Word

This Week: The Other Cambridge

Mark Adomanis



Harvard, unlike many prestigious institutions of learning through the world, has for a long time made "character" an important part of its admissions process.

While in the past this meant that the admissions committee went searching for "manly vigour" and all sorts of other politically incorrect attributes, today it means that they search for high-schoolers who have been "active."

Although it is easy to take a cynical attitude towards the guidebooks offered to prospective students, where beaming students of every skin colour imaginable are shown singing, dancing, running, reading, and, of course, studying, the fact is Harvard students really do engage in a mind-numbing variety of extra-curricular activities.

I am a coxswain for the men's varsity lightweight rowing team and a writer for the student newspaper and my teammates are a fairly good barometer of how exposed most Harvard students are to activities beyond the classroom.

Participation on the team itself is a major commitment in both time and energy; rowing consumes a bare minimum of two hours per day, six days a week, all year round.

But it is in addition to all of their training that my teammates alternately run a bike repair shop, act as teaching assistants, play in the marching band, sing *a capella*, work in a robotics laboratory, write for the student newspaper, program websites (one was a programmer for thefacebook.com), participate in ROTC, clean dorm rooms, organise Bible studies, and invest money in the stock market.

While participation in other clubs is certainly not a universal characteristic of the rowers, I have been surprised at the frequency that those who do not participate in anything else have remarked that they need to "find something" in addition to their athletic pursuits.

And note that the pursuits I have so far described are limited to members of one varsity sports team, of the forty-one Harvard offers, and that athletes are frequently castigated by their peers for being lazy and unmotivated.

None of this, of course, is healthy, and it breeds a campus that is perpetually late for meetings, classes, or practice. In one breath students here will complain about the campus atmosphere and lack of joviality, and in the next they will note that they have to get running to several straight hours of rehearsal.

From where does this insatiable appetite for extra-curriculars derive? Habit. The admissions process to schools such as Harvard is in large part based on the high school resumé of applicants, with sports, community service, writing, or acting an absolute must.

When we graduate, my teammates and I will remember, more than anything else, rowing on the Charles, while others of our classmates built scenery, edited the newspaper or ran a store. As far as I can tell, and as far as my foreign friends have informed me, the preoccupation with out-of-class activity I have seen here is a uniquely American trait.

I hope that I have been able to shed some light on it.

Mark is a contributor to the Harvard student newspaper, The Crimson

APART FROM PYTHON

Taking Footlights alumni out of the shadow



GERMAINE GREER: Dropped the comedy and became a popular feminist academic. Regularly seen talking on *Newsnight Review*.



MEL AND SUE: Likeable double act who present light-hearted things.



SANDI TOKSVIG: The highlight of *Call My Bluff*, until she mysteriously disappeared to be replaced by Rod Liddle, of all people.



JOHN LLOYD: Producer of two landmark 1980s sketch shows, *Not the Nine O'Clock News* and *Spitting Image*. Also wrote the first-rate comic book, *The Meaning of Liff* with Footlights' contemporary, Douglas Adams.



MORWENNA BANKS: Starred in highly regarded late 1980s sketch show *Absolutely*.

LIGHTS OUT?

The seats of the ADC are full, but is anyone laughing? **OLLY BATHAM, MATHILDA IMLAH, SAM JONES and MIRIAM FOSTER** ask if the Footlights are still funny

The only gripe I used to have with the Footlights was that in my first year they neglected to send me my membership after I'd paid them. But that wasn't my first gripe with comedy. That came entirely from me, when I finally realised – after nearly a year of performing stand-up, on and off, and even doing a small slot on TV for a late night comedy competition – that I wasn't really that good. I didn't believe in what I was saying. I wasn't even that interested in what I was saying because it lacked any kind of relevance. I didn't tell anyone at Footlights this, of course.

Thanks to my mistreatment at the hands of whoever was running the membership at the time I applied, I've felt disinclined to go to many Smokers or events that have been put on by the club, but those that I have been to have been mixed at best. This was confirmed, ironically, by a visit to the Footlights' website, where excerpts from reviews of *Under The Blue, Blue Moon*, their latest Edinburgh show, were displayed. Being slightly anal, I visited some of the reviewing websites. One said that the show made them wonder if 'I was on the same planet as the writers.' For a club that often deals in absurdist humour, this sounds good. That's the wonderful nature of excerpts. The entire sentence says: 'However, for me and a vast majority of their audience at the performance I saw, the material was far too surreal, so much so I wondered if I was on the same planet as the writers.' *Under The Blue, Blue Moon* got three stars. The Northern Youth Theatre's production, *Not The Footlights*, got four.

Surreal humour is a hallmark for Footlights and their alumni, but it is a difficult comic form to handle. A lot of the time, absurdist humour is only funny for a couple of people, or a group of students studying at Cambridge, but not for people outside the bubble. Often it just isn't

funny at all. The comics I saw die most often on stage were surreal. People I have talked with about the Footlights have commented that a lot of the material they were presented with didn't make them laugh. Comics like Lenny Bruce, Bill Hicks (before he was appropriated by sixth form colleges across the country), even Eddie Izzard and Bill Bailey, use surreal humour and free association as a means to an end. They

“

FOOTLIGHTS SHOULD ENCOURAGE A REDISCOVERY OF THEIR ANTI-ESTABLISHMENT PAST

”

manage to make it applicable and relevant to their audience. The comparisons with successful comedians in this respect are admittedly unfair: Footlights performers do not have the time to invest in comedy or the experience to be anything like those comedians. Moreover, a reliance on surreal humour (or on mimicking favourite comedians) is not just an issue with the Footlights, but with the comedy circuit as a whole.

Another problem with modern comedy is that it is often seen, though never said, to be a springboard to a media career of some kind. A lot of comics that I met when I was first openmiking were 'making a documentary' or 'doing something with Channel 4', but never men-

tioned that they were stand-up comedians. Admittedly few will achieve the success that Izzard and Bailey have had, but light-entertainment seems to at the moment welcome comics with open arms. They shift from doing live comedy or the odd TV slot to becoming smug gameshow presenters like Jimmy Carr or reality TV show presenters like Patrick Kielty, who used to do some quite biting political comedy before the lonely Kelly Brook lured him to peek at people on *Celebrity Love Island*.

Likewise with Footlights. Few current Footlights members will go on to achieve the successes that prior members have had. There are undoubtedly some talented comedians and actors that will go through Footlights and do some valuable things. But there are a lot more that aren't talented and won't go on to do valuable things. Perhaps Footlights should consider looking beyond their tradition of absurdist humour and try to encourage a rediscovery of their anti-establishment past. Maybe it's also worth being a little bit cruel to wannabe stand-ups who just can't do it, and letting them know, rather than taking away from genuinely funny parts of a performance.

I still think, beyond my bitterness, that Footlights is a valuable breeding ground for talent. My attitude was neatly expressed by a friend of mine that regularly attends smokers. She commented about one show she'd seen that often 'there were some funny bits, but it was generally poor.' When I asked her why she kept going back, she said 'I like to live in hope.' Which is a good thing, and people should keep going, because there will be someone there at some point who will be astoundingly funny.

Ollie Batham



Superheroes, rabid dogs and mashed potato

Alice Harper is delighted by the next generation of Cambridge comedy at the Virgin Smoker

There is a sort of poetry in the recent Footlights scheduling at the ADC. Last week saw comedy duo and Footlights aristocracy Joe Thomas and Jonny Sweet put on their own show, *The Future*. The show was testament to the partnership immaculately conceived two years ago at the Virgin Smoker, prompting one astute *Varsity* critic to dub their material 'the most inspired and beautifully acted sketch of the night'. So the instruction from Simon Bird, MC of Tuesday night's Virgin Smoker, that 'You must laugh so hard you usher in a new century', was given particular poignancy when Thomas and Sweet whipped the crowd to an almost Bacchic frenzy, chanting for the slaughter of virgins that might follow in their footsteps. The future of Footlights was left hanging in the balance.

Lucky for Bird, then, that this fresh crop had the audience in titters for most of the show. I say most, for there were moments when the laughter subsided. In what seemed like the token politically incorrect sketch, there were audible groans – is a sitcom from the point of view of an aborted foetus ever funny?

But it was the range of material on show that made this Smoker a delight to watch. If this generation can do one comic trope, it can do them all. Matt Bethal's delivery gave a fresh twist to musings on emotional scars left by being an overweight kid; a remarkably assured performance of a Victoria Wood-style character

“

THOMAS AND SWEET WHIPPED THE CROWD TO AN ALMOST BACCHIC FRENZY, CHANTING FOR THE SLAUGHTER OF VIRGINS THAT MIGHT FOLLOW IN THEIR FOOTSTEPS

”

monologue had the audience in stitches at lines like, 'Lionel, rip off my clothes and beat me over the bottom with a *Woman's Weekly*'. There were puns galore in a topical sketch featuring Grant, a student loan personified, and a bizarre but energetic skit imagining a union between a rabid dog and a meercat.

The highlight, though, came as a complete surprise in the middle of the show from Alistair Roberts. Masquerading as standard observational stand-up ('Cous cous... Shouldn't it be called cous?'), the unprepossessing beginning morphed into a beautifully performed teen-angst song 'about obsessional unrequited love', in which his character sang, 'You'll never know how I trace your face in mashed potato'. Such subtle material was mirrored in Ned Beauman's superhero stand-up, who took the audience on a gentle meander from the observation that 'apart from my beard, I don't have any superpowers', to his realisation that he could predict the tragic demise of third division superhero, Asbestos Girl.

With a couple of remarkable exceptions at both ends of the scale, this crop proved themselves more than capable of providing late-night entertainment for an ever-hungry Smoker crowd. With such performances from James Allnut and Eley Williams, the future looks assured for the Footlights. But it was particularly welcome to see a healthy number of girls on stage – could this be the end of a male-dominated Footlights committee?

PRESCRIBED

www.factmagazine.co.uk: splendid London music/style magazine launches a website

Mace on Victoria Road: open until 10 every night except Monday and a great Haribo selection. Still no match for Regent Street Convenience Store though

Bomb training: all media outlets are now legally obliged to teach their employees 'bomb threat and terrorism procedures', so if you've got a Mad Bomber on the phone, just call *Varsity*, we'll know what to do

Fifth-week blues: nothing to do with homesickness. Actually fifth week is the first time that all the freshers feel secure enough in their new-found friendships to bitch about each other behind each other's backs

The ongoing 'cool kids' farrago in *Citizen King*: gripping. We're flattered that *Varsity* is considered a 'trendy' hang-out; if spending every night of the week eating Dojo's and arguing about fonts is cool now, then consider us James fucking Dean

Sound of the Underground

Liz Bradshaw and Sarah Pope talk to rising garage-rock trio the Subways

Everything about The Subways is down to earth. Everything, that is, bar their frenetic live shows. Interviewing them is a bit like going round your mate's house for tea: singer/guitarist Charlotte quietly makes small talk about *The O.C.* (the band have just appeared on the show and Mischa Barton's apparently a "really lovely person"), while drummer Josh hovers around in the background like her moody younger brother, occasionally contributing the odd Kevin the Teenager-style grunt. In fact, Josh is the younger brother of Subways' frontman Billy Lunn and Charlotte is Billy's fiancé. Does this close relationship affect the way they operate as a group? "I think it does it in a positive way - when we're onstage, or when we're song-writing, it just feels natural and flows together quite well." The band have always been concerned to build up a following 'from below', rather than through media hype and consequently their advice for student bands is "just to play as much as possible". It's an approach that's paid off, and the band are currently crowd-surfing on a wave of popular support, securing themselves a place in a British scene that they see as refreshingly heterogeneous, "It's really exciting to be part of something so diverse. A little while ago there was almost a London scene but it never really kicked off because everything just sounded the same." This

appreciation for diversity perhaps reflects their influences, which apparently range from Nirvana to Motown. And who is Charlotte's ultimate Rock n Roll Queen? "I'm a really big fan of Hole and a really big fan of Garbage so I think Courtney Love and Shirley Manson would feature quite high up on my list." Later tonight she does a pretty impressive job of living up to the title herself. She appears onstage having undergone a Cinderella-style transformation, whirling around the stage like the cool, bass-

“ SHE APPEARS ONSTAGE HAVING UNDERGONE A CINDERELLA STYLE TRANSFORMATION ”

playing girlfriend every indie-boy has ever dreamed about, while Billy has to be restrained from jumping into the crowd by security. The disturbingly young audience responds in kind, moshing like they're at a heavy-metal gig, singing along like they know it's past their bed-time. The Subways may have a long way to go until they become as revered as their idols, Muse, but they're definitely on the right track.



Are there enough opportunities for debating in Cambridge?

Adam Swersky says:



As a critical skill that endows confidence, the ability to extemporise and analyse complicated topics quickly as well as structure an argument, debating should be an activity available in every college. Instead it is almost entirely confined to the Cambridge Union.

Nevertheless, the Union does provide a phenomenal range of activities for those interested in learning the art.

For those still mastering the craft, training workshops for beginners, intermediate and advanced students are available each week, given voluntarily by highly-experienced debaters. Debaters who want to practice in a more difficult environment can try their hand at a Union 'emergency' debate, an all-student event that takes place half an hour before the main event each week.

For the best of the best (and Cambridge has, officially, some of the best debaters on the planet), the Union sends teams to the World Universities Debating Championship every year.

Finally, for a few, very jammy students like myself, there's an annual junket where American universities pay for the Union to send teams to debate against them. Despite a great deal of travelling on Greyhounds around small north-eastern towns, what price can you put on the opportunity to argue the Israel-Palestine issue very loudly in a North Carolinian diner at midnight?

the Story

This is the start of something amazing.

Each week, we're going to print 400 words of a story.

This week, Elizabeth Dearnley wrote the first 400 words.

Next week, you can.

Email your 400 words to literature@varsity.co.uk and if we think your continuation is the best then we'll print it here.

On the street below my window is a tiny restaurant called the Archipelago. A peek through the windows reveals glimpses of dark wooden tables lit by dripping candles, and smoky exotic murals of trees and lakes. On the stone table in the courtyard outside is an incense burner which gives off a patchouli-scented smoke in all weathers, curling and drifting into the street. An old-fashioned carved wooden piano, sodden with damp, stands outside next to the door. Sometimes, on their way home, the waiters lift up its ancient lid and press down the keys, and a string of ghostly jangled notes rises up to my room. Late at night I sit at my desk and hear them; faint, otherworldly.

I had been living in my new

flat - a small, higgledy-piggledy jumble of coffee cups and box-room furniture and an inordinate number of paperback books - for a couple



of weeks before I really became aware of the comings and goings of the restaurant. At first, the usual upheaval of moving to a new city and starting a new job had kept me from noticing much about my new neighbourhood. However, as my work - organising the private papers of Edmund McQuilliam, the composer - began to involve a good deal of working from home, I began to study the workings of the Archipelago more closely.

There was a slight, dark, dancer-like man, who seemed to be the most senior waiter. He worked at the Archipelago every night. In the orange-purple afternoons of late autumn he would walk quickly down the street towards the restaurant, stopping by the piano to play a few ornamental trills and flourishes in the

manner of a master baker decorating a cake.

Then there was a plump, melancholy-looking older man, with a thick graying moustache and a series of lurid bow ties, who appeared to be the owner. He was there most of the day, bustling in and out of the doors with his arms full of supplies for the kitchen, or setting out the specials board on the pavement outside. Roasted lamb with coriander and saffron. Stuffed aubergine with vine leaves. Chicken with apricots and raisins.

It was on Sunday evening when -

to be continued ...by you?

College Film Recommendations

Il Postino

Michael Radford's captivating Capri-set tale imagining a shy young postman's wartime friendship with exiled Chilean poet Pablo Neruda. Beautiful and very moving, not least for the fact that lead actor Massimo Troisi died soon after shooting. Do not miss.

Christ's Auditorium, Sunday 6th Nov: 8.30pm/10.30pm. £2

If you liked this try... *Malena*

Punch Drunk Love

Adam Sandler proves his mettle as more than a gross-out hero to 12-year old boys, with his turn here as a beleaguered small business owner who navigates blackmail, seven abusive sisters and a fledgling romance with Emily Watson. Paul Thomas Anderson (*Magnolia*) directs.

St Catherine's (Ramesden Room), Monday 7th Nov: 8pm. Free.

If you liked this try... *The Royal Tenenbaums*




www.wesanderson.org

DVD: Maria Full of Grace ★★★★★

Strong-minded, ambitious Maria is stuck in small-town Columbia with no job, no money and no prospects - until, that is, she meets Franklin, who has an appalling but irresistible proposition for her. If she swallows seventy pellets of cocaine and manages to get past customs in New York, she can earn enough to break away from her controlling family and unfulfilling life. The risks involved - agonizing death, prison, threats to her family - seem too scary even to contemplate, yet the film succeeds in conveying the desperation that leads to her decision to make the trip anyway. The film is harrowing and painful to watch, but the makers don't seek to shock or to sentimentalise the events; instead they communicate how common and essentially unremarkable Maria's story is. *Maria Full of Grace* plumbs the murky depth of the drugs industry, stripping away any of the glamour associated with it to reveal its brutal reality. Should be made compulsory viewing for Kate Moss.

Olivia Humphreys

Maria Full of Grace is out now to rent and buy



www.mariafullofgrace.com

CRASH AND BURN

Jonathan Yarker discusses the end of Britart with *Guardian* critic Jonathan Jones

The YBAs

- 1988 Damien Hirst curates *Freeze*, a student exhibition in an Docklands warehouse
- 1991 Marc Quinn makes *Self*, a sculpture of his head in his own blood
- 1992 *Young British Artists 1* at the Saatchi Gallery
- 1992 Hirst's *The Physical Impossibility of Death In The Mind Of Someone Living* created for Saatchi
- 1993 Rachel Whiteread's concrete *House* erected in east London and later demolished by the council
- 1993 Rachel Whiteread becomes the first woman to win the Turner Prize
- 1997 *Sensation* at the Royal Academy selected from Saatchi's collection
- 1999 Tracy Emin exhibits *My Bed* at the Turner Prize
- 2000 *Apocolypse* at the Royal Academy
- 2001 *Untitled Monument* by Whiteread unveiled in Trafalgar Square
- 2003 New Saatchi gallery opened on the Southbank
- 2004 Fire in a warehouse destroys part of Saatchi's collection

When Britart burned, we laughed, it seemed a fitting conclusion for a movement that lived by spectacle to die by it. But laughing was wrong because, like it or not, Britart is an indelible part of us, as much as Big Brother or Hollyoakes. We turned Emin, Hirst, Whiteread and Ofili into celebrities and if we dump them now, what's left? Hollyoakes and Big Brother? It's a serious question, where does Britart go now?

"More of the same?" is the initial response of the *Guardian* art critic Jonathan Jones. But the question bothers him; Jones has been following Britart since its conception in the 1988 exhibition *Freeze*, "Seeing what was being produced at the end of the '80's, especially the work of Hirst made me want to paint, and art can't do better than that." Jones didn't paint, however, he did begin to write.

Damien Hirst's *The Physical Impossibility of Death in the Mind of Someone Living* (the pickled shark) exhibited at the Saatchi Gallery in 1991 represented "a new exciting, democratised art...Hirst had something to say." These two things seem extremely important to Jones: art having a voice, an intelligent voice, and its democratisation. Jones was a socialist in '80's Cambridge while Britart emerged from Thatcherism; a truly working class movement that gave a populist, uncomplicated voice to contemporary art. It was revolutionary, stripping away the traditional academic snobberies of modernism.

Britart awakened the radical and progressive in Jones and through its democratising influence, it awakened a latent population to the possibilities of art, "Never before had artists achieved celebrity status, art could sell newspapers and everyone wanted to talk about the latest shock piece."

I see this as a problem for

“
BRITART STOPPED BEING CREATIVE AND STARTED BEING ALL ABOUT SHOCK
”

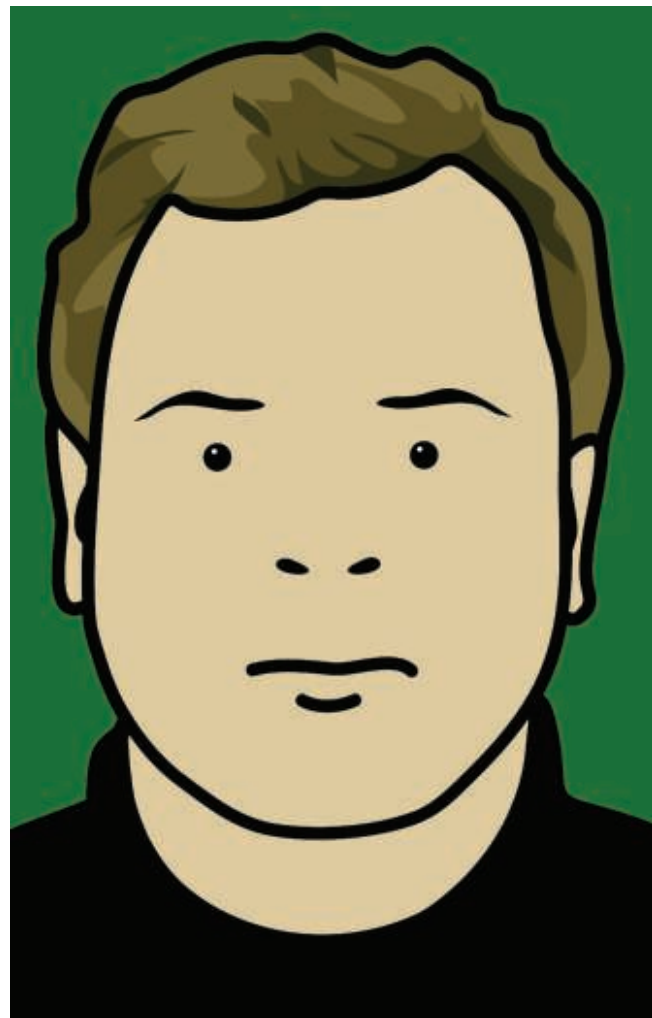
Jones. He is naturally a populist and, I think, an idealist but democracy in art usually results in the tyranny of mass taste. This is exemplified in the popularity of Jack Vettriano "not even an artist...he produces brainless slick corpses of paintings." The same public liked Britart. When this happened, I think it stopped being challenging for Jones and became...well, to an extent, brainless. "It seems to me that Britart was created by Hirst, for himself, he's like some Prospero figure." If Hirst is Prospero, its clear who the Calibans are: "Quinn and Gormley and Sam Taylor-Wood; their work is tired and middle-class, arid...quite frankly the Lapper sculpture is crap." For someone who watched this movement from its conception in an east London warehouse, the end was in sight when the Royal Academy, the most established of establishment art institutions mounted the *Sensation* exhibition in 1997. Britart had captured the contemporary imagination, not necessarily a bad thing, but it

couldn't maintain its progressive momentum, new celebrity status and eager public at the same time.

For Jones, people like "Emin, stopped being creative and started being all about the shock." He makes exceptions, "Hirst and perhaps Rachel Whiteread" he considers "great" adding, "I think the day Hirst stops saying something new, is the day I turn into Brian Sewell." In discussing them, Jones brings up Michelangelo, "so much of Hirst's work draws on the sculptural legacy of, say, the Captured Slave in the Louvre, the shark tapped into our perpetual crisis with mortality." Jones is not scared to see the best of Britart in the context of the Western canon, "it's lazy to see contemporary art in a bubble". It's this insight that makes his commentary so pertinent; to see the stacked white cubes of Rachel Whiteread's new installation *Embankment* as a "distillation of Bernini's great, flamboyant sculpture" is challenging and exciting.

But isn't there a danger of elitism? Talking about Tate Modern, he observes, "I used to love it, but now (laughing) other people have discovered it, I hate it." Jones is emphatically "an art critic not an art historian". He's writing a popular piece of art history on Michelangelo and Leonardo "the kind of thing WH.

Smith's would sell", but his knowledge and love of art makes him recoil at popular taste. "Education, education, education" Jones cries, "should be the watchwords of British Art." But, he hates public art projects and believes that museum's "over curate" their collections. Producing "anaemic" displays. He's an idealist who began by believing that Britart would be "educative" and its popularity would mean, "people would look at Whiteread and then study Magritte". He now believes its popularity has killed it, "it would perhaps have been better if the YBAs



TOM WINDLEY (AFTER JULIAN OPIE)

Jonathan Jones, in the style of Julian Opie, one of his favourite artists and a leading YBA

had stayed in their garrets and produced masterpieces." So, his answer? "We are in a modern mannerist age." Only a man who believed strongly in the Britart renaissance could see its decline as "mannerist", signalled by a modern sack of Rome: the Momart Fire. Reading Jonathan Jones's articles you can't fail to notice a certain amount of anger. "I am sounding a bit apocalyptic aren't I?" he jokes as we end our drinks, but Jones isn't a bitter man, he is merely frustrated at what he sees as "Britain's thin visual culture" the public's obsession with art but its refusal to

engage with it. He's a modern Hogarth; frank and unimpressed with the art establishment, but he hasn't quite given up on Britart and despite his apocalyptic tone he is still optimistic. Jones has the frank expression of Hogarth's tenacious, pug-like self-portrait in the Tate; he is the elitist who crusades against dumbing down, the everyman who demands more from art. However further contemporary art descends into mediocrity one thing is certain, this insightful, urbane man will never become Brian Sewell.



The Visitation by Maso da san Friano in 1560

Art Around Cambridge

'The Visitation' Maso da San Friano, 1560 Trinity Hall Chapel

Mannerism is the stylistic phase between the High Renaissance and the Baroque. It constitutes a move away from the grand Classicism of the High Renaissance toward a more elegant, refined pictorial style.

The Visitation shows a characteristically Mannerist endeavour to depict spiritual intensity. Forms become less tangible and clearly defined as greater attention is paid to colour and emotional intensity, achieved through the eye contact and gestures of the two central figures, Mary and Elizabeth. The influence of the great Mannerists Pontormo and Andrea del Sarto is visible in the refined, elongated hands and delicate faces of the two central women in particular. Their serenity and grace is characteristic of the Mannerist ideal.

Mary, standing to the right of centre, greets her cousin Elizabeth, who kneels before her. Maso shows Elizabeth's realisation that Mary is pregnant with Christ, just as she, who had been thought to be barren, is pregnant with John the Baptist. Behind Elizabeth stands her husband, Zacharias, his arms raised in astonishment. Above, between two putti carrying garlands, an angel scatters roses, a Marian image. Originally Mary's cloak was blue and not grey but the smalt used in the pigment has changed over the course of time and the original vibrant colour has faded.

There is a clearly visible repentance in the face of the angel hovering above Mary and scattering roses. This is a result of Maso da San Friano's (1536-1571) decision to change the direction in which the angel looks down. What appears initially to be a beggar, sits in the foreground, observing the scene. Separated by a column from the paint-

ing's action and with no obvious narrative importance, he is perhaps intended to guide the viewer from the earthly world into the spiritual; his hand gesture directing the viewer to contemplate the main narrative.

The setting is intriguing. Whilst the hilly landscape of the background is ambiguous, the foreground architecture appears to be inspired by contemporary Florentine architecture. The classical, Doric columns in the left foreground are reminiscent of Brunelleschi's architecture at the Medici church of San Lorenzo in Florence.

The altarpiece was painted for the chapel of the de'Pesci family in the church of S. Pier Maggiore, Florence. Since 1955 the painting has been on loan to the chapel of Trinity Hall.

Each week we highlight an object of aesthetic interest in Cambridge. Send suggestions to letters@varsity.co.uk

“Extraordinary vivacity, eagerness and truth”



Tabitha Becker-Kahn and Tim Smith-Laing

Annabel Trew tells Varsity her impression of *All My Sons* at Pembroke

I have to confess I worried about reviewing this play. I am not a fan of Arthur Miller, and *All My Sons* was my least favourite of Arthur Miller's plays, that is, until Wednesday night. I know that the objective of a Theatre critic is to congratulate and criticise, but frankly I can only fulfil half of that criteria in this case. Alex Dawson's production of this play that shatters the 2nd World War American Dream, was quite simply flawless.

The play depicts the brutal effects of wartime profiteering, as accusations are made against the father's (Joe Keller) factory that he and his partner knowingly shipped out cracked aeroplane cylinder-heads to 2nd world war pilots, consequently killing 21 men. Adding to the family distress is the death of the son, Larry, although the mother stubbornly refuses to acknowledge this. Through the course of the play this complex knot of lies unravels, as there are more and more horrifying revelations that threaten to destroy the seemingly perfect Keller Family.

I cannot name one weak character, I cannot name one weak moment - in fact I am struggling to find anything at all negative about the performance. Kate Keller, the dis-

tressed mother who refuses to accept her son's death, is an excruciatingly hard part to play, as it would be too easy just to dissolve into an incomprehensible hysterical wreck. However Helen Longfils proved that a sensitive, subtle and exquisitely poignant portrayal of the character was possible. Her brief monologue describing the haunting dream she has of her son's death was breathtaking. Equally, Gus Wight's extraordinary and seemingly relentless energy, as Chris Keller, Larry's brother gripped and shocked the audience. Even the nine year old Henry Kingsmill (Bert) continued the cast's faultless pace of delivery and impeccable sense of timing.

After being dragged through a maze of different emotions, as you watch this model fami-

ly and the very essence of what built the post-war American Dream painfully disintegrate, you leave the theatre feeling like you have been punched in the stomach. I must admit, this is the first play that I have ever cried in, and I was not the only embarrassed person hastily wiping away a tear. I wish I could praise all the cast members by name, as each one bought to their individual parts an extraordinary vivacity, eagerness and more importantly truth which sculptured this tragedy into, what I consider, one of the most successfully directed and performed plays I have ever seen in Cambridge. People, please, go and watch it.

Pembroke New Cellars,
7.30pm, until Saturday 5th
November, £5

Hedda Gabler Eva Augustyn reviews *Hedda Gabler* at the Corpus Playroom

This production of *Hedda Gabler* is bold, slick and cohesive. Ibsen's exquisitely crafted play tells the story of Dr. Jørgen and Hedda Tesman (née Gabler), recently returned from their honeymoon. Into their new house stumble and stride the other characters, tentatively, lovingly, threateningly. Hedda cries out "for once in my life I want to control another human being's fate".

This is what the play is essentially about. The strong characters mercilessly crush the weak, only to discover they too are vulnerable to the stratagems of others: from start to finish the stage sears with the sinister desire for control and the fluctuating dynamic between characters.

Will Irwin is well cast as Jørgen Tesman: his physicality and deliv-



Anna O'Grady as Hedda

ery is spot on throughout. Casi Dylan as Jørgen's Aunt Julia brings charm and sensitivity to the stage, and together they establish an atmosphere of nervous optimism for Hedda to shatter. And shatter she does. The part of Hedda Tesman seems to have been written for Anna O'Grady. High praise indeed but her entrance completely halts the pace and tone of the precedent action. O'Grady's glances and quips are caustic and electric. Vivienne Storry executes every moment of her character's anxiety with perfection. Disconcertingly, you cannot help but be seduced by Harry Adamson's voice although there are moments between his character and Hedda where their chemistry falters a little. However Andy Wimbush, playing the other of Hedda's past admirers, Løvborg, rescues the onstage chemistry and brings an engrossing strain of the tragic to the action. At the play's

climax Ibsen's writing peaks to a height of brilliance which challenges the actors who make a solid effort to reach it.

The direction by Ellie Decamp and Bella Watts has been confidently applied to every last detail without being obtrusive. Their attentiveness enables us to sit back more comfortably with a feeling of real aesthetic satisfaction.

The lighting is sufficient, the selection of music sensitive, though perhaps not used to its full potential. However the production makes a simply stylish use of the challenging space of the Playroom.

This is a competitive week in Cambridge student theatre with a number of very good productions all vying for your attention. Be sure not to miss this one.

Corpus Christi Playroom, 7pm,
£5.50/4, until Saturday 5th
November

Wild Honey

Tom Royston ponders Chekhov



Martha Spurrier and Simon Evans frolic

Some sort of stunt moustache. An exploding samovar. The tragedy of failed ambition. Kissing and evolvers. All week, this is how the ADC has been celebrating its 150th birthday.

Wild Honey is the story of a provincial clique of Russian nobles, bored into mutual infidelity by the Russian steppe. The central character, Platonov, once aspired to greater things, but has, a failure, ended up with the humble life of a village schoolmaster. Still remembering that once, he "went to Moscow", he is trying to understand - "Why do we never lead the lives we know it is in us to lead?" - where it all went wrong.

Michael Frayn, who adapted the play from an early - relatively obscure - Chekhov work, is an old ADC man. He is just one of the ADC's star alumni expected to be popping back to watch Wild Honey this week. So with this anniversary "showcase of talent", Cambridge theatre nods to its illustrious past, while Cambridge actors can wink out into the august audience their hopes of an illustrious future. Consequently there is little sign of the hurried production values which afflict too many Cambridge student productions as hacks dash from show to show.

Technically this production is excellent. Mark Dodwell's sounds and Tom White and Flora Joll's lighting are of a superior class. Props and costumes are generally good. Sparse sets avoid losing pace with lengthy changes, although at times they were so sparse that an audience member

was to be overheard asking "why are they sitting on the floor?" during a scene in the garden.

Sam Kitchener as harrumphing Colonel Triletsky is great fun, although he is basically reprising General Melchett off of *Blackadder*. Ellena Spyrides has an excellent bit part as the repressed student Mariya Yefimovna. None of the cast are less than good. Benjamin Deery, not only the lead but also this year's president of the ADC, makes an interesting choice for Platonov.

Mr Deery is a markedly attractive and doubtlessly successful man. But Platonov, despite being attractive enough to bed provincial widows by the dozen, is a consummate failure in life on his terms and crucially, he does not even know why. Some inspired direction brings this out at moments. The rest of the cast freeze on stage and we wait for Platonov to speak to us. But he has nothing to say. There is no internal monologue. He simply stumbles around.

Perhaps it's more failure in life that Deery and his director need. Perhaps it's something else. But whatever the reasons, we are shown, through most of the 150 minutes, the intentional tantrums of a little boy too egocentric to understand the feelings of others, not the panicked over-shoulder glances of a man who doesn't really appreciate he is already dead. Take Platonov's death under a train at the curtain-fall. In this production, he's clearly a glum suicide. But I think Frayn understood that life's steam trains are even sadder when you don't know they're coming for you.

album reviews

The Crimea Tragedy Rocks ★★★★★☆

You're five years-old and writing yet another story at school. The only adjective that frequently and incessantly appears in your inch high, well spaced out scrawl, much to the annoyance of your teacher is 'nice'. Apparently I have yet to progress. On first listen to *Tragedy Rocks*, nice, nice, nice, much to my annoyance, never mind my teacher's, was the only word floating around my head. But, The Crimea had tricked me. Now they're the ones who are five years-old and writing the story. They illustrate it with happy images, but the black crayon is welded firmly to their fingers. They refuse to consider using colours and when their teacher gets round to marking the story she finds something sinister and immediately calls in their parents to



have a 'discussion'. The album is rich in whirling strings, tinkling piano and hushed backing vocals. They move from 'get your lighter out' ballads to 'where's my pogo stick?' bouncing tunes. It is pure and perfect soft indie pop, but with a twist. Their lyrics are firmly placed at the deep, dark end of the melancholy spectrum but, don't go reaching for your Prozac prescription just yet. The album simply does not get you down. It is rich in effortlessly catchy hooks and choruses. Each song on the album has a familiar ring to it and, while being musically multi-layered the arrangement never takes away from Davey MacManus' wavering vocals. Their schoolwork may have resulted in parents worryingly clucking about their disturbed behaviour, but their musical work presents a battle of seemingly opposing forces in which the only winner is us, the listener.

Jacqui Tedd

Bearsuit Team Ping Pong ★★★★★☆



In another life Bearsuit are churning out bizarre Kids TV - in this life they're making collages out of pop history. Their control over making perfect pop moments is immaculate, their lyrics: absurd, psychedelic - avant-garde indie-pop? What are those SOUNDS? Why does this record sound like every pop formula re-written? Why are the vocals so perfect? Why does singing 'la la la' sound so profound? Why don't more people make records like this? Is twee an insult or do people embrace it? The dynamics in this record are ridiculous! One minute we're

Sam Blatherwick

rocking out and next we're chilling out and then we're on a rollercoaster and screaming in pure white fear and then I'm waving to a passing cosmonaut up on this cloud. Bearsuit are what Black Flag would have been if they'd grown up on Belle and Sebastian. Bearsuit are what Basement Jaxx would have been if they'd grown up on Blur. They're hardcore indie-pop, they're nu-pop-core, they're obsessed with pop cultures' ideas about space, they're obsessed with Japan. They're from Norfolk. They're the long lost musical brother of Dr Who. The soundtrack of every hyper-active cartoon you've ever watched with the sound turned down. Are they happy or are they sad? I'm happy to let you decide. I'm sad it's all over in just 25 minutes.


www.bearsuit.co.uk

Venue Guide: King's Cellars

Where is it? Um, King's. You know, the one with the chapel. Through the bar, left, then descend the stairs to the heaving mass below.

Why King's Cellars? It's one of the most fabled and celebrated college venues in Cambridge and is currently undergoing a renaissance. The music's always great, it attracts an unusually good-looking crowd and is the perfect antidote to all those shameful Wednesday night Cindy's trips. Its sweaty walls, sticky floors and dirty-red interior more than compensate for the Starbucks aesthetic of King's redecorated bar and it should soon have its own bar again anyway.

Guaranteed to get you dancing and feeling ever so slightly debauched. Oh, and it's cheap too.

What goes on? While it does still hold its classic drum and bass nights, the cellar has branched out and now offers grime, reggae, electro, indie, funk, everything. All you can be certain of is that it will be cool, danceable and definitely NOT cheese. It's also one of the best places to hear up-and-coming student DJ's. Although it varies from week to week, the cellars usually open on Friday and Saturday from 9:30 to 12:30. Get there early as it always fills up. Usually £1 King's £2 non-King's.

book now:



Jerry Springer: The Opera
Expect an angry mob of evangelical Christians (and undercover *Varsity* reporters) outside the venue when this critically-acclaimed comedy comes to Cambridge on its national tour.

Corn Exchange
10th-15th April 2006



Falstaff and Alcina
Verdi (above) and Handel, both sung in English, from the English Touring Opera.

Cambridge Arts Theatre
22-26th November

Martha & Mathilda

celebrate good times



Celebration is a musical number. It is a song, but mostly it is (from Wikipedia, the free online encyclopedia): Celebration (party) – a joyous observation on the occasion of either something joyful that is happening or has just happened (a birth, having got a better or own home, being released from hospital, prison, kidnapping); or commemorating something joyous that happened in the past, e.g.: birthday if the person is still alive, wedding if the partners are still together, a country becoming independent or liberated, if this is still the case.

Sumptuous – a definition that holds true in more than its red terror undertones (wikipedia.com) - the ADC proves that it is very much kicking with a showcase of past and present Cambridge performers (although obviously all still alive). In this, the joyous birthday week of the ADC, I am glad that the Hoop Hotel burned to the ground: it fulfils the relocation section, of the free online definition, admirably. All this is beginning to sound, oddly like a rhyme, however, it was a musical note which I began with and with which I intend to end (promise not binding).

It was a musical refrain taken up by the first night: cats sneezing in time to Brahms, meticulously conducted orchestral sketches, rounds of comedy and love songs to Nixon strung together discontented winters, sections from *Oleanna*, original writing and performance poetry. With a fresh bouquet of performers and pieces every night this week, *Celebration* is a variety show the like of which is rarely seen outside the confines (hospital, prison, et al.) of a Smoker – each new act is enjoyed independently of all the others which surround it. Indeed, amongst mono- and dialogues some of the Footlights' suspect regulars made an appearance, a rare thing in the same lineup as 'serious', or even non-serious, drama. Herein lies the success of such a four-night forum: it

allows some scope for a bit of theatrical controversy. By setting examples of all that the ADC has to offer in one show, new every night, the audience have the privilege of viewing a one-night only special which is drama in its rawest form. These are not necessarily pieces that are not polished or well-acted, that is not what I meant by raw, but they are pieces which have sprung from individuals. Every time an actor steps onstage they are each is his or her own director, with a particular style and/or talent to share with the audience. Inevitably, there will be items that each individual audience member prefers over others – it is the nature of preference, Eve, apple, deal – but this is an opportunity for these acts to break out of the audience and genre boundaries that they are normally trapped within and hold an audience captive for a very short while. Hence the delicious irony of the situation – in this most institution-celebrating of weeks, that institution breaks its own normal parameters with a slightly indefinable show. Tonight, or tomorrow, or tomorrow it will not have a musical note, it might be cabaret, it might not. It is a sign that the ADC is still 'happening', despite being 150 and technically a gerry, though you'd never say it to their facelift.

“THE ADC PROVES THAT IT IS VERY MUCH KICKING WITH A SHOWCASE OF PAST AND PRESENT CAMBRIDGE PERFORMERS”

”

the essential events of the next seven days



theatre

Hair
The rock musical which challenged the boundaries of musical theatre when it was first performed in the late 60s.

ADC, 7.45pm, Sat matinee 2.30pm, Tuesday 8th until Saturday 12th November, £6-9



Dead Funny
An exhilarating, award-winning custard-pie tragedy from Terry Johnson, author of *The Graduate* and *Hitchcock Blonde*, pushing the frontiers of farce into areas of real pain.

Corpus Christi Playroom, 7pm, Tuesday 8th until Saturday 12th November, £5.50/4



Tape
Stephen Belber's three-hander set in a motel room about a violent sexual encounter captured on video (adapted into a film by Richard Linklater in 2001).

Caius Bateman Auditorium, 8pm, Wednesday 9th until Saturday 12th November, £4-5



film & music

Britten Sinfonia
Works by Tippett, Beethoven, and Debussy, as part of the Tippett Festival.

West Road Concert Hall, Thursday 10th November £5



Ghost in the Shell: Innocence
Spectacular sequel, heavily influenced by *Blade Runner* and *Neuromancer*, to one of the defining works of Japanese sci-fi animation.

Arts Picturehouse, from Friday



Blind Beast (Moju)
Sleazy melodrama from Yasuzo Masumura, one of the most remarkable products of the Japanese New Wave of the sixties.

Robinson, 3rd November 9pm

Pick of the Week

When I was 21

Nicholas Serota
Director of Tate

In what year were you 21? 1967

What were you doing? Studying History of Art Part II at Cambridge and sneaking a trip to Italy to see Piero della Francesca.

Where did you live? I was at Christ's, but living out of college in a room at 58 Victoria Park rented from witty moustachio'd illustrator John Holder and his wife Heather. The house, conceived by Heather, was painted red, with lace curtains and Peter Blake screenprints and David Hockney etchings from the Cavafy series. It all felt very close to Sargent Pepper.

What was your favourite outfit? A three piece brown corduroy suit and white cheesecloth shirt.

Who was your best friend? My girlfriend, who was studying at Oxford (then, as now, a terrible journey by bus).

What was your most prized possession? My Rotring drawing pen. But I dreamed of owning an International fourteen-foot sailing dinghy, an amazingly sleek boat designed by Uffa Fox.

Who were your heroes? Martin Luther King, JF Kennedy, who had been assassinated in 1963, and the artist Richard Hamilton, whose work I first saw at an exhibition in 1964.

What did you keep secret from your parents? My decision to study Art History rather than Economics for Part II (I didn't tell them until well after I had made the change).

What did you hope to be? I had no idea.

What was the most rebellious thing you did? My parents were remarkably liberal and gave me few opportunities to rebel, even vacating the house for parties.

What are you ashamed of having done? Dropping girls before they had a chance to drop me.

What were your illegal activities? Cannabis.

What did you believe in? The possibility of a better world (naively, I still do).

What was your most political action? Regular Ban the Bomb marches from Aldermaston (the nuclear research centre near Reading) every Easter from 1961.

What do you wish you had known then that you know now? How to enjoy food. We seemed to survive on baked beans and cheese on toast. These were the days when even a pizza was exotic.

Emily Stokes



Careers Service



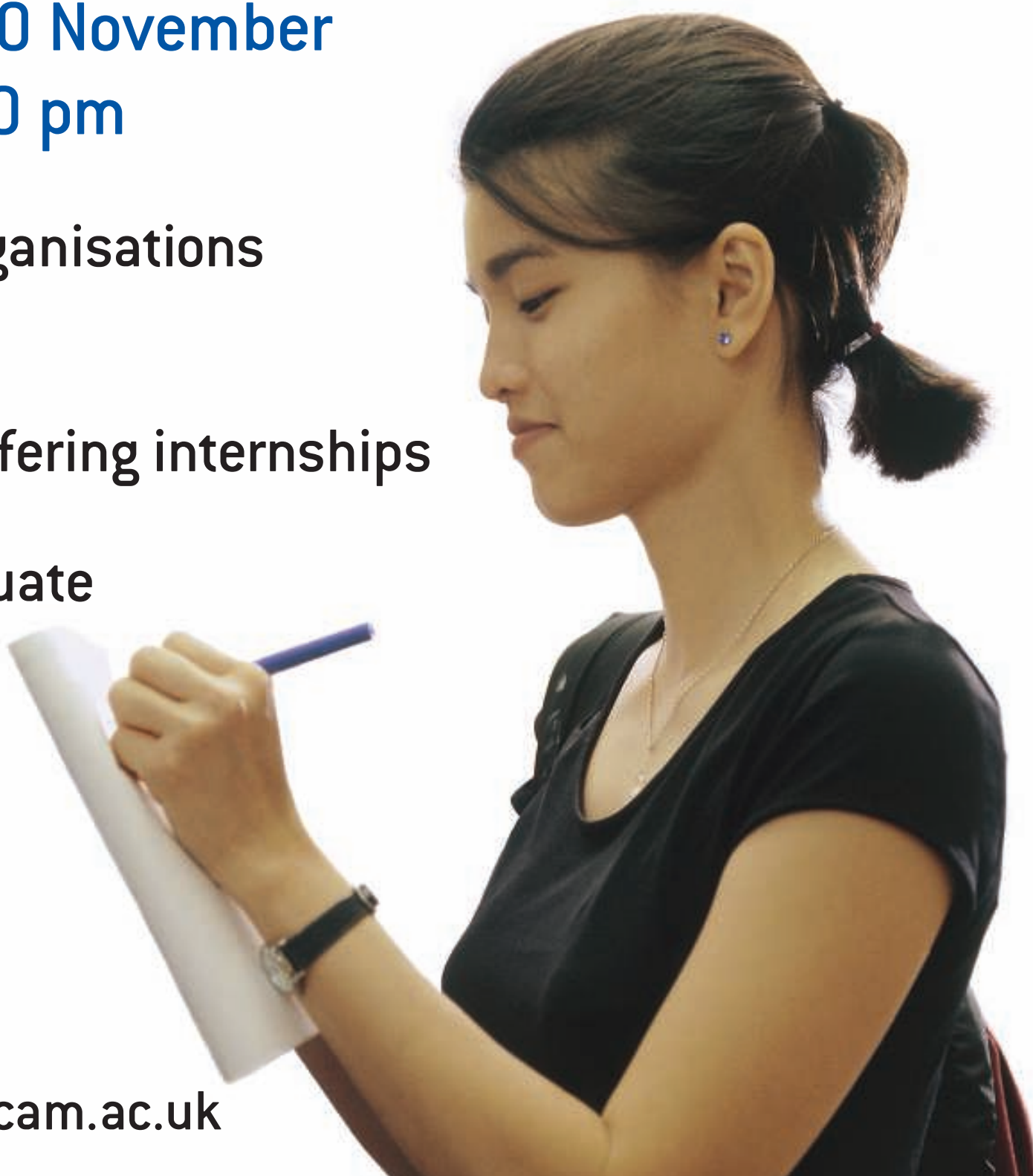
UNIVERSITY OF
CAMBRIDGE

CAREERS INFORMATION FAIR

Wednesday 9 November
Thursday 10 November
12.30–6.00 pm

- Over 80 organisations attending
- 40 firms offering internships
- 8000 graduate vacancies

Full details on
www.careers.cam.ac.uk



University Centre, Mill Lane



Dave King

This glorious recent period of winter warmth has turned me into a regular pagan sun worshipper, and nothing goes with a bit of sun worship like a good boogie. So this week I'm recommending some stuff to get your feet moving before the depressing icy winds return. On Friday head down to Clare Cellars for UK hip hop with **Yungun & Mr Thing**. Yungun has such a good flow and bouncy upbeat rhymes it's easy to see why he is thought of as one of the best MCs on the scene. So obey his command and "put on your dancing shoes cos it's a chance to groove...". If that's not your thing the always reliable **Indie In D Bar** at Emma is an option for semi-alternative grooving, cheap drinks and friendly vibes. **Cool Kids Can't Die** also makes its return at the Cow on Friday.

Award winning rapper and critically acclaimed leader of grime, **Dizzee Rascal** and his crew will be bringing their distinctive grimey thump to the adoring masses at the Junction on Saturday. Most people seem to love him or hate him, a real Marmite artist, unlike **Athlete** (at the Corn Exchange on Saturday) whose mild indie-pop is offensive only in its total inoffensiveness. Still, at least they're better than **Starsailor** (at the same venue on Monday), whose moany dirges I find utterly depressing. Far better to go see power pop band **The Posies** at the Junction. To sate your taste for cultural world music this week you can choose from some **East European Klezmer** at the Junction on Sunday and the Sri Lanka Society's **Arrack and Baila night** at Trinity Hall on Monday. Finally music aficionados should check out Radio 1's **Zane Lowe** at the Junction on Thursday, and the NME-rated indie-rock act **Boy Kill Boy** at the Soul Tree on Wednesday.

stage



Wild Honey
Michael Frayn's funny yet poignant adaptation of Chekhov.
ADC, 7.45pm, £5-£8, until Saturday 5th November

Celebration
Scenes and monologues by members of the Amateur Dramatic Club, past and present.
ADC, 11pm, £3-£5, until Saturday 5th November

Hair
Iconic rock musical.
ADC, 7.45pm, Saturday matinee 2.30pm, £6-9, Tuesday 8th until Saturday 12th November

Improv Takeover!
Improvised comedy show.
ADC, 11pm, £3-£4, Tuesday 8th November

Camera Obscura
New student writing (winner of the Other Prize 2005) about secrets and surveillance.
ADC, 11pm, £3-£5, until Saturday 5th November

Hedda Gabler
The story of one woman's struggle with life, by Henrik Ibsen.
Corpus Christi Playroom, 7pm, £4/£5.50, until Saturday 5th November

Orgy
"The most scandalous show of the term."
Corpus Christi Playroom, 9.30pm, £5.50/£4, until Saturday 5th November

Dead Funny
Black comedy about comedy and the people who watch it.
Corpus Christi Playroom, 7pm, £5.50/£4, Tuesday 8th until Saturday 12th November

Gate 13
Student writing based in an airport lounge.
Corpus Christi Playroom, 9.30pm, £5/£4, Tuesday 8th until Saturday 12th November

All My Sons
Arthur Miller's deconstruction of the American way of life.
Pembroke New Cellars, 7.30pm, £5, until Saturday 5th November

Relatively Speaking
Alan Ayckbourn's heady comedy of confusion and crossed wires.
Queen's Fitzpatrick Hall Theatre, 7.30pm, Tuesday 8th until Saturday 12th November

Gardi's The Opera
The long awaited student-written musical.
Queen's Fitzpatrick Hall Theatre, 11pm, £6.50/£5, Wednesday 9th until Saturday 12th November

The Woman in Black
West End thriller.
Cambridge Arts Theatre, various times and prices, Monday 7th until Saturday 12th November

Lady Salsa
Red-hot rumba, mambo, cha-cha, Macarena and sensational salsa.
Cambridge Arts Theatre, various times and prices, until Saturday 5th November

Tape
Tense drama fuelled by violence, resentment and a fierce sexual rivalry.
Caius Bateman Auditorium, 8pm, £4-5, Wednesday 9th until Saturday 12th November

Clare Summerskill Acts Her Age!
A mixture of monologues, stand-up, comedy characters and original songs.
ARU Mumford Theatre, 7.30pm, £8/£6, Friday 4th November



screen

Arts Picturehouse

Friday 4 November:
Battle in Heaven (18) 13:30, 18:10
Broken Flowers (15) 12:00, 16:40, 21:00
Corpse Bride (PG) 12:10, 16:30
DIG! (15) 22:40
Ghost in the Shell 2: Innocence (15) 15:45, 20:30, 23:00
Le Grand Voyage (PG) 14:15, 19:00
Primer (12A) 22:50
The Beat That My Heart Skipped (15) 13:40, 18:20, 20:40

Saturday 5 November:
Battle in Heaven (18) 13:30, 18:10
Blind Beast (n/c) 15:00
Broken Flowers (15) 12:00, 16:40, 21:00
Corpse Bride (PG) 12:10, 16:30
DIG! (15) 22:40
Ghost in the Shell 2: Innocence (15) 15:45, 20:30, 23:00
Herbie: Fully Loaded (U) 11:00

Le Grand Voyage (PG) 19:00
Primer (12A) 22:50
The Beat That My Heart Skipped (15) 13:40, 18:20, 20:40

Sunday 6 November:
Battle in Heaven (18) 13:30, 18:10
Broken Flowers (15) 16:45, 21:00
Corpse Bride (PG) 12:10, 16:30
Ghost in the Shell 2: Innocence (15) 15:45, 20:30
Le Grand Voyage (PG) 19:00
The Beat That My Heart Skipped (15) 13:40, 18:20, 20:40
The Last Mitterrand (PG) 12:00
The Wife of Seisaku Hanaoka (n/c) 15:00

Monday 7 November
Battle in Heaven (18) 13:30, 18:10
Broken Flowers (15) 12:00, 16:40, 21:00
Corpse Bride (PG) 12:10, 16:30
Ghost in the Shell 2: Innocence (15) 15:45, 20:30

Le Grand Voyage (PG) 14:15, 19:00
The Beat That My Heart Skipped (15) 13:40, 18:20, 20:40



Tuesday 8 November:
Battle in Heaven (18) 13:30, 18:10
Broken Flowers (15) 17:00, 20:30
Corpse Bride (PG) 12:10, 16:30
Ghost in the Shell 2: Innocence (15) 15:45
Le Grand Voyage (PG) 15:10
Noi Albinoi (15) 13:30
The Beat That My Heart Skipped (15) 13:40, 18:20, 20:40

The Miracle of Morgan's Creek (U) 21:15

Wednesday 9 November
Battle in Heaven (18) 13:30, 18:10
Broken Flowers (15) 16:40, 21:00
Corpse Bride (PG) 12:10, 16:30
Ghost in the Shell 2: Innocence (15) 15:45, 20:30
Le Grand Voyage (PG) 11:00, 14:15, 19:00
The Beat That My Heart Skipped (15) 13:40, 18:20, 20:40
Zoolander (12A) 11:00

Thursday 10th November
Battle in Heaven (18) 13:30, 18:10
Broken Flowers (15) 12:00, 21:10
Corpse Bride (PG): 12:10, 16:30
Ghost in the Shell 2: Innocence (15) 15:45
Silver Screen 15:45, 20:30
Good Bye, Lenin! (15) 17:00
Le Grand Voyage (PG) 14:15, 19:10
The Beat That My Heart Skipped (15) 13:40, 18:20, 20:40

exhibitions

Ways of Living
Contemporary sculpture from four internationally renowned artists. Each exhibit explores the relationship between art and life.
Kettle's Yard, free entry, 1st October until 20th November

Cambridge Illuminations
The largest and most comprehensive exhibition of illuminated manuscripts including ten centuries' worth from Cambridge collections.
Fitzwilliam Museum, free entry, 26th July until 11th December



Coveney: Island Identity in the Fens and Currency in Africa
Two of several small exhibitions in the Andrews exhibition gallery that explore the extensive reserve collections of the museum.
Museum of Archaeology and Anthropology, free entry, 19th September Until 1st December

The Real Madagascar
An exploration of the flora and fauna of the strange island of Madagascar, from pre-history to the present day (right).
Museum of Zoology, free entry, 19th July until 24th December

Drawn to Africa
Workshops including African fabric painting, Sona sand drawing, Kente cloths and African Indigo dye drawing.
Museum of Archaeology and Anthropology, selected dates throughout October and November, free

The Antarctic Photographs of Herbert Ponting
Photographs taken from the original negatives of the intrepid photographer who accompanied Scott's expedition to the Antarctic in 1910-1914 (right).
Scott-Polar Research Institute, free entry, 1st September until 31st March 2006

Life, ritual and immortality: Eating and Drinking in China
Special display of Chinese bronze, jade and ceramic vessels used for rituals and daily life
Fitzwilliam Museum, 4th October - 3rd January 2006, free entry



Cool Kids Can't Die
filthy electro, raucous garage rock and righteous fempop
8-11 free
The Cow

Def Fly and Real Old Etonian rapper Yungun represents
9-1 £4
Clare Cellars

Indie In D Bar if the NME is your Bible, this is your church
8-12 £3
Emma Bar

Miss Black America the singer and bassist met at a drum'n'bass night at the Junction
8pm £4
Man on the Moon

Dizee Rascal a dance to the music of grime
10-2:30 £12
The Junction

Athlete however much Chris Martin does for the third world, it won't make up for the existence of this band
7:30pm sold out
The Corn Exchange

The Once Over Twice with suport from the Resistance
8pm £5
The Portland Arms

Shekoykh klezmer mayhem
7pm £7
The Junction

Acoustic Soul Sunday can it ever to be as good as Songs in the Dark?
8pm £3
Clowns

Acoustic open mic degrading
9pm free
CB2

Sunday Roast the weekend stops here, and so does your dignity
9-1 £4
Life

Taurpis Tula astonishingly good drone-psych-folk, one of the most exciting gigs of the year
8pm £5
CB2

Nice Up the Shakedown funk, soul, hip hop, reggae, dancehall, d'n'b, breaks
9-2 £1 before 11, £2.50 after
The Kambar

Starsailor big pimpin' from the crunk lords
7:30pm £16:50
The Corn Exchange

The Posies DIY pop from Seattle
7pm £10
The Junction

Truant UK hip hop
9-2 £3
The Soul Tree

The Calling 'gothic, industrial, EBM and 80s'
11-2 £4
The Kambar

Top Banana CUSU's weekly fruit-market
9-2 £4 NUS
Ballare

Unique LBG night
9:30-1
£4

Club Goo with Boy Kill Boy, Vatican DC and Fortune Drive
8-2 £4
The Soul Tree

Funk da Bar you love this
8-12 £3
Emma bar

Diamorphine with support from Mutiny and Heist
8-12 £4
The Portland Arms

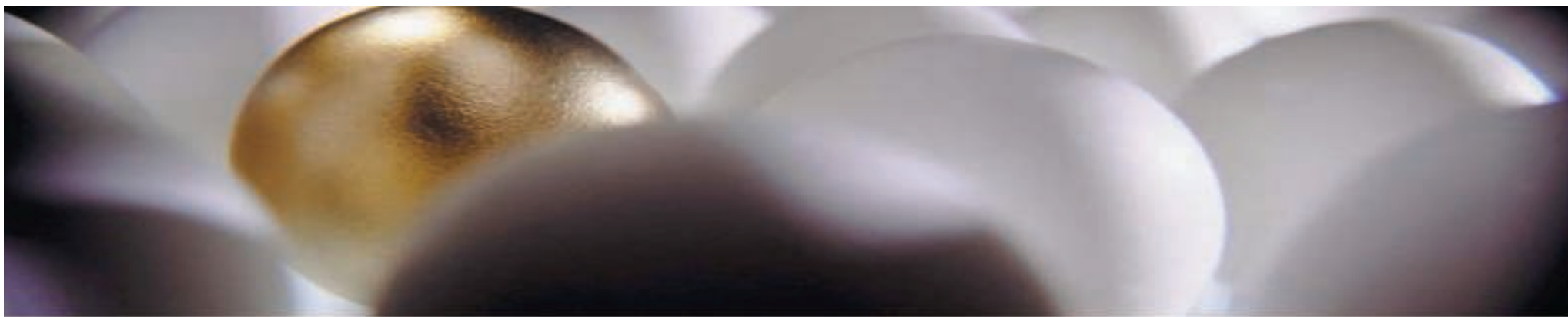
Rumboogie slit your wrists first
9-2 £4
Ballare

Arab Strap brilliant Scottish despair-folk duo
£9 8-12
APU

Zane Lowe the Westwood of indie arrives on his uni tour
10-2 £8.59
The Junction

International Student Night na zdravje!
9-2 £4
Ballare

Urbanite no country folk allowed
9-2 £3
The Soul Tree



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Date: Thursday 10 November 2005
Time: 6.00 for 6.30pm
Venue: The Harrods Room,
 Emmanuel College, Cambridge

Places are limited! You must book to confirm your place. Please contact Melissa Course at: course.melissa@adlittle.com

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'CRACK THE CASE'



Tuesday 8th November 2005
 6:30pm-8:30pm
 Harrods Room, Emmanuel College

Led by the Group Manager for Capital One Underserved Customer Management (ex Cambridge MET) a training session and interactive case study should show delegates how to use analytics and integrative thinking to assist them in getting through Case Study Interviews and provide an understanding of why companies use these type of interviews.

This session is largely targeted at students with numerically bias degrees as the aim is to aid you in your search for an analytically focused role.

'PANEL SESSION'

McKinsey
 &
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Thursday 10th November 2005
 6:30pm-8:30pm
 Old Library, Emmanuel College

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fourteen

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St John's steal march on rivals

Favourites maintain 100% winning start in men's college football league

Adam Bracey

ST JOHN'S CHURCHILL	2 0
------------------------	--------

St John's ran out clear winners against a stubborn Churchill on a blustery afternoon, and after this result, must be viewed as 1st Division favourites. The 90 minutes were far from inspired. This match merely confirmed what was already obvious before kick-off: that the league, despite John's impressive form, is a tight one, but that they look best-equipped of all other sides to produce the results needed to lift the title.

This was evident in the first fixture against Trinity, and here again today against Churchill, John's triumphed more through efficiency than attacking flamboyance. What they possess - and which their rivals do not - is a spine of players capable of asserting themselves against any college opponents. Two of these, Chris Cleaver and captain James Verdon, defended coolly when called upon, and provided the foundation for this John's victory. Despite their excellence, there was little else to admire from the performance of either side. Both will claim, with some justification, that the conditions were prohibitive. However, it was chiefly their approach that produced a scrappy game, mostly devoid of incident and punctuated by stoppages.

The first half was dominated early on by John's, and the goal that they pushed for duly arrived mid-way through the half. The unfortunate Churchill captain Barney Coles diverted the ball past his own goalkeeper as John's pressed. For a spell afterwards Churchill looked to hit back, with a succession of corners and

high balls into the John's penalty area. These were defended competently and without much alarm, and the game settled back into its untidy pattern. Churchill came on strongly again towards half-time, and created one of their better opportunities when they had an effort cleared off the line, and then seconds later had a goal disallowed for offside.

This must have raised their hopes of a second-half equaliser, but when Churchill threatened thereafter they did so fitfully, as John's dominated the second-half and ended the game as a contest

“Despite the impressive form of John's, the league is a tight one”

(as a spectacle it had long since descended into mediocrity) with a second goal on 60 minutes, as promising first-year Ben Gibson latched on to a quick free-kick and flashed a shot high into the net.

John's will be pleased with this win, which had a look of formality, even routine, at the final whistle. Captain James Verdon: “You can't fault three wins out of three, especially as they were far from easy fixtures. I always felt we were the better side today, and there was only one winner, especially after the second went in”. His side's efficiency is not in question, but perhaps they might provide something more watchable next weekend.

Elsewhere, Homerton beat Catz 2-1 with two controversial goals, Caius wer comfortable 3-1 victors over rock-bottom Trinity and Jesus against Christs ended in a 0-0 stalemate.



CLAUDE SCHNEIDER

The Churchill skipper Barney Coles slides in to break down a John's attack

MEN'S RUGBY DIVISION 1									MEN'S FOOTBALL DIVISION 1										
	P	W	D	L	F	A	PD	PTS		P	W	D	L	F	A	GD	PTS		
GIRTON	4	4	0	0	62	41	21	15	ST JOHN'S	3	3	0	0	7	3	4	9		
ST JOHN'S	3	3	0	0	58	10	48	12	JESUS	3	2	1	0	4	0	4	7		
JESUS	3	2	0	1	30	38	-8	9	CHURCHILL	3	2	0	1	5	3	2	6		
DOWNING	3	1	0	2	33	37	-4	6	CAIUS	3	2	0	1	4	4	0	6		
MAGDALENE	3	1	0	2	11	30	-19	6	CHRIST'S	3	1	1	1	3	2	1	4		
PEMBROKE	4	0	0	4	37	75	-38	4	ST CATZ	3	1	0	2	4	4	0	3		
Results:											HOMERTON	3	1	0	2	3	4	-1	3
Girton 22-16 Pembroke									DARWIN	2	1	0	2	2	3	-1	3		
									FITZ	2	0	0	2	2	5	-3	0		
									TRINITY	3	0	0	3	3	9	-6	0		

Desmond stars in rugby victory

Jamie Brockbank

CAMBRIDGE LONDON WELSH	29 10
---------------------------	----------

An impressive first half performance ensured the Blues recorded their third win of the season under the Grange Road floodlights against London Welsh. Girton's Charlie Desmond was the main highlight showing off his crowd pleasing pace.

Both sides opened their accounts with a penalty kick a piece, either side of a couple of pulverising dump-tackles meted out by Blues hooker Jo Clark in defence. It was in the 15th minute that the home side took the initiative with an impressively worked opening try. Scrum-half Bradshaw's darting run off the back of the ruck provided the diminutive Desmond an opening on the wing which he fully exploited at searing pace to sidestep into the corner.

Soon after the visiting 13 was sin-binned for persistent infringement, the reunited front-row partnership of Kirkman and Bosch used their experience and ball-carrying strength to earn the Blues a 5-yard attacking scrum. Harfoot's 'number 8 pickup and drive' was foiled, but the scavenging Bradshaw snuck in instead to touch down.

Ufton followed up his conversion by bagging himself the Blues' third try of the half from close-range by selling the bemused London Welsh defence an outrageous Guscott-esque dummy, which helped partially compensate for a marked dip in his usually dependable form kicking from hand.

Fired up from a half-time managerial rollocking at their 22-3 deficit, London Welsh emerged much the stronger after the break and reaped a soft try under the posts from lacklustre Blues' defence in the 49th minute. Meanwhile, Ed Carter looked far from convincing throughout at full back as he struggled under the high ball and with the boot,



ANDY SIMS

Blues break through the London Welsh defence

although the skipper blocked a late try from the visitors at the expense of a damaging knock to his hand.

After a chronic lack of second-half possession and territory, the Blues' finally secured second-half parity in the final minute when a powerful rolling-maul from the lineout saw flanker

Dave O'Brien add to the try count, with Ufton confidently converting to secure a 29-10 victory.

Star flanker, Nic Alberts, nursing a groin strain in the stands, considered it a "good win" to build on next Monday against a strong London Wasps Academy side.



THE LOW-DOWN

Korfball

>>Name: Cambridge University Korfball Club

>>Where: Kelsey Kerridge Sports Hall. However the sport can also be played outside on grass in summer.

>>When: CUKC train in Michaelmas and Lent terms only, with the Varsity match in March. We train Mondays 10-11pm, Wednesdays 9-11pm.

>Who: Korfball is the only officially recognised mixed sport in the world, with both men and women playing together on the same team.

>>Aim: Score by shooting the ball through a "korf" 3.5m high, positioned one third into the court at each end. The ball must be passed without dribbling and a player can take a maximum of two steps while holding the ball.

>>National: Great Britain captain Dave Synot

>>Cambridge: Reached the BUSA National final this year, narrowly missing out on the gold medal and have beaten Oxford in the Varsity match for the past three years.

>>Contact: c.u.korfball@sport.cam.ac.uk

sport in brief

Boxing: The Boxing Town vs Gown match will take place on Saturday 18th November in the Cambridge Guild Hall. Tickets £10 each - contact bkm22@cam.ac.uk or tmb34@cam.ac.uk for details.

Ice Hockey: The women's ice hockey team have beaten Oxford for the first time in 12 years. They won 2-1 and will hope for a repeat in their Varsity encounter in March.

Rugby League: The men's Blues lost 21-8 to Loughborough 2nds. Alex Drysdale and Evan Hughes scored tries for Cambridge in a physical game.



A WEEK IN THE LIFE OF
DAVE JONES
UNIVERSITY HOCKEY

monday

Morning workout with Euan "the body" Finlay. Evening with hockey lads - gag of the night: "if you've got a green ball in one hand and a green ball in the other, what have you got? Kermit the Frog right where you want him!"

tuesday

University hockey training then dominated a micoreconomics supervision. Evening meal and inspiring Bible study to keep me focussed for the week ahead.

wednesday

Woken by Dean "the dishwasher" Hanafy and the wife at 5am. Mid-afternoon tea and cakes with mates and then mildly late and bloated for evening supervision. Evening festivities for fellow hockey player Nick McClaren's birthday, but didn't get into Cindies after queueing for ages.

thursday

Carrot soup lunch prepared by DJ Terrestrial. Evening hockey training and I successfully lived up to my Dave "Pele" Jones reputation. Missed Thundercatz outing and met up with old school buddy in Selwyn Bar.

friday

Early start to meet and pray with mates from college. Afternoon training session for college squash but get beaten by a fresher. Attend Scholars dinner in the evening and entertain the Master with awesome chat about jazz and Cindies.

saturday

Played hockey for Uni 2nds but lost 4-1. 5 green cards, 3 yellow cards and 1 red card in a combative match. Pub golf in the evening and I downed a litre of cranberry juice in world record time. Also got rejected from Spoons for carrying an 8-iron.

sunday

Church in the morning - highlight of the week! Really joyful. Managed to poach three goals in men's and mixed college hockey, followed by match teas. Curry Mahal in the evening, dressed as Kermit the Frog. Boys night at Fez with DJ Black Dog.

rotations

Win one of three copies of 'Titanic Special Edition'. Titanic 2 and 4 disc special edition is available to buy from Twentieth Century Fox Home Entertainment on 7th November 2005. Thanks to www.fox.co.uk

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

“The feeling was indescribable”

Ryder Cup golfing legend Sam Torrance in conversation with Joe Speight

Sporting venues create sporting legends. Think of Wembley and you think of the 1966 World Cup winning team; the Telstra stadium in Sydney and you think of Jonny Wilkinson and that last minute drop-kick; the Oval and Michael Vaughan collecting the Ashes urn. In the world of golf, the Ryder Cup is seen by many as the ultimate prize. The intense three day clash between the best golfers in Europe and the best America has to offer always provides drama and tension and pure sporting theatre. In the context of the Ryder Cup, the Belfry, situated near Sutton Coldfield on the outskirts of Birmingham, has become the magical venue, for Europeans at least. And the legend? Sam Torrance.

Having become a professional golfer at the age of 16, Torrance remarkably reached scratch as a golfer by 13. In the same year he left school to focus on his beloved sport. The golfing genes aided in his entrance to the game. “My dad was a professional and I was born and grew up on the golf course”. From then on, Torrance became one of golf’s most well-loved character; though he is quick to point out that the transition from amateur to professional is not plain-sailing. “Dedication, practice and mental strength are the key qualities required - professionals have far more desire than the top amateurs”. And these qualities are regularly tested in a sport which can be as frustrating as they come. “You always get losses of form

and it’s a game where you have to be content with not winning to be honest – you don’t win that many tournaments over your career. You just have to keep digging in”.

And dig in Torrance did, though his main successes did not come on the tour. Despite being the first golfer in European Tour history to compete in 600 tournaments and win 21 European titles over the course of the past three decades, the Ryder Cup is the tournament which elevated Torrance to legend status in this country and across Europe. His love affair with the tournament began in 1969, while at home one of the most remarkable moments of sports-manship at a time of the utmost drama.

“Nothing compares to the Ryder Cup captaincy - it was the highlight of my career by a mile”

British rookie Tony Jacklin walked down the 18th fairway in the final singles pairing of the match all square with his formidable US counterpart Jack Nicklaus, with the overall scores tied. Nicklaus completed the hole leaving Jacklin to hole a three feet putt to half the match. In one of the great sporting gestures the American picked up his opponent’s marker, saying “I don’t think you would have missed that Tony, but I didn’t want to give you the chance”. The first ever Ryder Cup tie resulted, but for Torrance “from that moment on it was always something I wanted to be a part of”.

He was a part of it 8 times as a player, and once as an assistant captain to Mark James in Brookline 1999 when the Americans regained the Cup after disgraceful scenes on the 17th green. However, the Belfry is the venue where Torrance’s career came alive. Firstly, as a player in 1985 Torrance took on Andy North in the final day singles and fell three holes behind, but fought back to all-square heading up the 18th hole. An 18 feet putt lay between Torrance and



Sam Torrance contemplating his next shot at a Senior’s tour event

the birdie required to win the Ryder Cup, and he duly sunk it to end Europe’s 28 year drought in the competition.

However, when the Ryder Cup returned to the Belfry in 2002, Torrance held the coveted captain’s role. “Nothing compares to the captaincy. That was the highlight of my career by a mile”. And Torrance was not overawed by the challenge ahead of him, remarking with a telling self-confidence “the only thing which worried me was the speech-making. I felt that the key was to make the players feel very special – they were in a very special place doing a very special job”. Torrance was an inspiration. He guided his team to a remarkable final day surge which resulted in

debutant Paul McGinley in exactly the same position as his captain 17 years earlier. The Irishman sank the put to give Europe the victory and send the Belfry into raptures once again. “The key was that we played better, played beautiful golf all week and showed tremendous courage. They were all magnificent and unusually every player won at least half a point. The feeling at the end was indescribable”.

And so Torrance’s legend status was cemented. He is currently playing on the Seniors tour and playing in Bahrain next week. But when will the love affair end? “I’ll continue until I drop” he says. I wonder if the Belfry will be the venue.



by Zoe Organ

Halloween is a weird time for women. From before the Middle Ages, we have been divided into whores and virgins- now, still, at kid’s Halloween parties there is always the nauseating child that comes dressed as an angel- the unapologetic pilgrim with her little fairy cakes, and a glowing mother, who confesses that her child simply couldn’t muster up the desire to be evil. The failed witch is the heroine of children’s stories. My mother read me Meg and Mog from a very young age, the witch whose spells always seemed to go wrong. Then there was Mildred Hubble, in which the witch at the top of the class, Ethel, was as nauseating and snide as a good angel. At A level history they told us that all the witches in seventeenth century New England had been subjected to a parasite in the crop yield one year, which was related to LSD and for some reason only affected women. A dubious story, but even at eighteen we were not allowed to think Abigail Williams was actually evil. They give us wicked female role models and then rip them down. Perhaps this was designed as a consolation for those of us who had broken many bones trying to fly off the top of the garden shed with the disinterested brush, or had spent hours mixing all our fathers aftershaves together before drinking them and being sent to hospital. We were taught that the failure to be evil was part of growing up, a nice message, for young girls, and a convenient deterrent from Daddy’s deodorant.

Boys never seem to have this problem. After all, they can’t dress up as angels because they have to wear dresses at too formative a stage. God is usually out of bounds, mainly because, apart perhaps from being blasphemous, at his most celebrated stages he is either invisible or in the process of crucifixion, and then wizards are just such a weak counterpart. Hogwarts has changed things (But why is it that Harry has to do so well, while all his female counter-heroes famously fail? No one wants to dress up as a swat and go wild for one night of the year.) When I was little, little boys at Halloween parties seemed to sink into the background as indeterminate monsters, and watch the girls perform. It is intriguing to see that as Anne Summers reputedly brings out its range of cobweb lingerie and eight inch devils horns, there are no pointy blue hats for the boys. And it seems unlikely that tomorrow they will be selling chastity belts and neon halos for All Souls Day, because desire will always be associated with the forbidden.

Evil has now been sanitised. Even Cinderella turns into a pumpkin. Here we wear our bat like gowns with non-chalance, row sturdily through the mists and use our coffins (at Newnham at least) to store wine. But we should not forget, as women, that our disinterest is a privilege. Bridget Jones still ‘caught’ Mr Darcy, even as a spinster eating blue soup and Branston pickle and sleeping with men far too quickly. We are in a honeymoon phase of women’s liberation in which we can scorn both evil and good, dress up as drunken nuns, eat frog’s legs in posh restaurants, call our daughters Megan and keep lucky black cats. We lounge among the delicacies of evil. We must remember those who suffered: the Pendle witches, the New England witches, the enforced nunhoods, and we should not only thank the women who fought against our chastisement, but also our generous modern me.

Channel Hopper is away

fact file

Name: Sam Torrance
Born: 1953, North Ayrshire
Age: 52
Turned professional: 1969
Ryder Cup: 8 appearances. Played 28 matches, won 7, lost 15, halved 6. Vice-captain in 1999 and captain in 2002.
Other: First player to play in 600 European Tour events
Broadcasting: BBC Television golf commentator
Other interests: Family and all sports

College cross-country

Celina Hutton

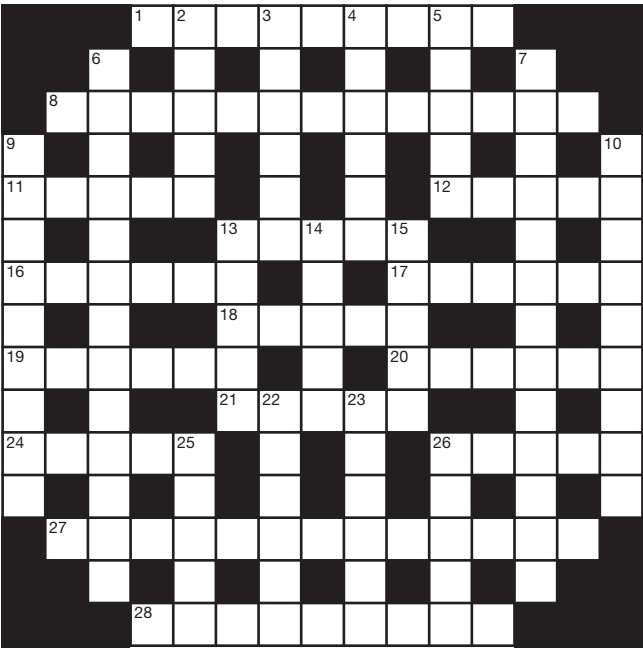
Last Sunday over 130 students were let loose on Grantchester Meadows for the second cross-country league match of the season. The women’s race was won by fresher Charlotte Forbes (Girton) in 10.53mins, with Trisha Peters (Darwin) another first-year taking third in 11.03mins. The day, however, went to Trinity’s women as they won their second straight team victory, with Queens’ in second.

In the men’s race, Will George (Jesus) sprinted home in 18.08mins, leaving spectators to admire the scenery for a near 50 seconds before Andy Bell (Queens’) clinched second and Matt Armstrong (Tit Hall) took third. The results left the men’s First Division in a set of tied pairs with Jesus and Queens first, Catz and Girton second, and Robinson and Wolfson tied third.

The next college race will be Cuppers, on Saturday 19th November, at Wandlebury Country Park. Contact Si Rutherford (sr278).



www.cam.ac.uk/societies/cuhh



Across

- 1. Disability beyond gradual recovery (9)
- 8. Hard working Tories take money from client with debts (13)
- 11. Where chalk is found at the right moment (2,3)
- 12. Incorporate disoriented émigré I abandoned (5)
- 13. Crude ship on road (5)
- 16. Bronze or light brown (6)
- 17. Master’s backed Old Etonian with degree in parasite (6)
- 18. Snake dared otherwise (5)
- 19. Harvester’s behind with exercise (6)
- 20. Stifle courier with very loud contents (6)
- 21. We agree to go back to the East for medical procedure (5)
- 24. Food required by poker players (5)
- 26. In Perth a vocational qualification means devastation (4)
- 27. Excellent point; note is out about believing in magic (13)
- 28. Magnificent headland’s grandeur (9)

Down

- 2. Beer is carried in passageway (5)
- 3. Surrounded by a central road (6)
- 4. In canyon Derek’s found over there (6)
- 5. Sacred syllable at end of tyrant’s speech (5)
- 6. Goons count in a style that can’t be picked up (13)
- 7. Spicy wedding gift? (7,6)
- 9. Make smaller firm by study (9)
- 10. New church after ten years moral degeneration (9)
- 13. Disturbing reason nothing gets away? (5)
- 14. A theologian the French go off (5)
- 15. A mark perhaps determines destiny (5)
- 22. Eastern sauna produced feeling of sickness (6)
- 23. Follower’s authority to throw party (6)
- 25. Ox manoeuvre (5)
- 26. I shall lose money over precipitates (5)

POT BLACK

Instructions: Complete the questions in order from red to black. The answer to each ball is integral to the following question.

- What country is set to host the 2008 Olympics?
- ‘Redball’ beat what country to Olympic tennis gold?
- ‘Yellowball’ have how many teams in the Champions League?
- Who wears the number ‘Greenball’ for Manchester United?
- ‘Brownball’ plays for which international side?
- ‘Blueball’ wear blue and what colour as their regular strip?
- Jimmy ‘Pinkball’ is famous for playing which sport?



CLAIRE JAMIESON

For answers to the crossword and Pot Black, contact:

competitions@varsity.co.uk

MEN'S RUGBY



Blues 29-10 London Welsh

Desmond, Bradshaw, Ufton and O'Brien's tries seal win

WOMEN'S RUGBY



Two more victories

Wins over Nottingham and Harlow maintain winning run

COLLEGE FOOTBALL



St. John's 2-0 Churchill

John's lead the way as Jesus are held 0-0 by Christ's

HARE AND HOUNDS



College cross-country

Victories for Trinity women and Jesus and Queen's men



Captain's Corner

LORNA COLLINS

Women's Rowing Captain

As President of CUWBC and a returning member of the Blondie 2005 crew, I am pleased to be leading a squad of enthusiastic and dedicated athletes. I am joined by my Lightweight Captain, Sarah Farquhar and Vice President, Lourina Pretorius, both members of last year's lightweight crew.

In recent years CUWBC hasn't been as successful in the Henley Boat Races as they have been in the past. Last season saw that change. The Blue Boat turned the tables with a convincing win. The Lightweight VIII rowed an extremely close race and Blondie put up a strong fight too.

With this solid foundation beneath us, the season ahead looks set to be a successful one. The summer has already seen CUWBC showing its strengths in various races and regattas. Our Development Squad had wins at both Molesey and St. Neot's Regattas and culminated with the National Rowing Championships in which we finished 4th. A team of Lightweight scullers took part in the Ilan International Collegiate Invitational

“EVERY MEMBER OF THE SQUAD HAS THE MENTALITY TO WIN A BOAT RACE”

Regatta during September and achieved the best result CUW has seen since our first invitation - a silver medal for the quad. Later that month an alumni crew raced at the Centenary Regatta on the Zambezi River, Zambia, winning the 2km race. Most recently, CUWBC sent a crew to the Head of the Charles Regatta, Boston USA, for the first time ever. The race went well and we came in second. However, due to our success at the National Rowing Championships, we were ineligible to be placed.

Cambridge Winter Head is our next aim. This will be a day in which the whole squad is involved and is likely to produce some positive results. Looking ahead further to next term, we have the Women's Head of the River Race. Our Blue Boat last year were winners of the University Pennant and we don't intend to give that up easily!

Every member of the squad this year has that fighting mentality required to win a Boat Race. They hold nothing back in training and will certainly put up a good fight come April 1st.



MICHAEL DERINGER

Holding the line for victory

Helen Richardson Wins against Nottingham and Harlow for rugby Blues

Cambridge University Women's Rugby Team continued their unbeaten start to the season comfortably winning 12-0 against Nottingham University and squeezing past Harlow 20-17.

First up was Nottingham University for the first BUSA game of the season. Nottingham had won the league last year and with Cambridge relegated from the league above, it promised to be a tight affair. The match proved to be very one-sided with the Blues camped in the Nottingham half for the majority of the game. Cambridge dominated the lineouts and scrums and tackled well to prevent the backs breaking through. However, weather conditions and some suspect handling from the Blues kept the score at a modest 12-0.

The opening try came midway through the first half following a series of runs by the forwards. The ball was popped off to Herbie Cooper, who stayed strong in the maul to break over the line to score. The rest of the first half was spent in the Nottingham half, who were unable to

break through the Cambridge defensive line. The score, however, did not increase in the Blues' favour as a lack of discipline and some bad handling let them down.

The second half began as the first had ended, with Cambridge in control, though still unable to make a breakthrough. They were given a bit of a shock when a chipped kick forward was seized by the Nottingham full back who sprinted the length of the pitch only to be taken down just before the try line by Maddie Garnish. This kicked the Cambridge team back into action. There was a scrum down to Nottingham on the five metre line, which the Blues turned over. Kim Stephens at fly half took the ball and fought her way to the try line to make it three tries in three games. Nottingham's spirits were

broken and Cambridge played out the game comfortably.

Sunday saw the first home match of the season against Harlow, an imposing side who had defeated their last opponents 48-0. Cambridge began the game impressively with Jen Hawkins scoring a penalty try within ten minutes. Cambridge should have made it two when a try by Alice Sargent was disallowed seemingly unfairly. However, she made amends for this apparent injustice by scoring the second try of the day with a superb breakthrough run into the corner. Unable to push further in front the Blues concentration slipped just before half time with Harlow pulling one back.

With confidence affected by Harlow's try, the second half started poorly for

Cambridge. Harlow's speedy scrum half broke through the defence and scored a second try for the opposition. This saw the scores level with two tries and one conversion apiece. The pace of the game really picked up as Harlow felt they had a chance to get back into the game. A frantic period of play ensued. Cambridge earned a penalty on the twenty-two and opted to kick for goal. The kick was good and the Blues spirits were raised. Cambridge began to dominate once again and following a good period of forwards pressure and backs passing, Alice Sargent again found a gap and surged forward to score. Despite a rather lucky try from an intercepted pass for Harlow, Cambridge held on to win by three points, 20-17.

The season has started brightly for Cambridge. Even with a number of identifiable weaknesses in their game, the Blues have continued to win against impressive opposition. The confidence in the team is at a high and the success look likely to continue well into the term.

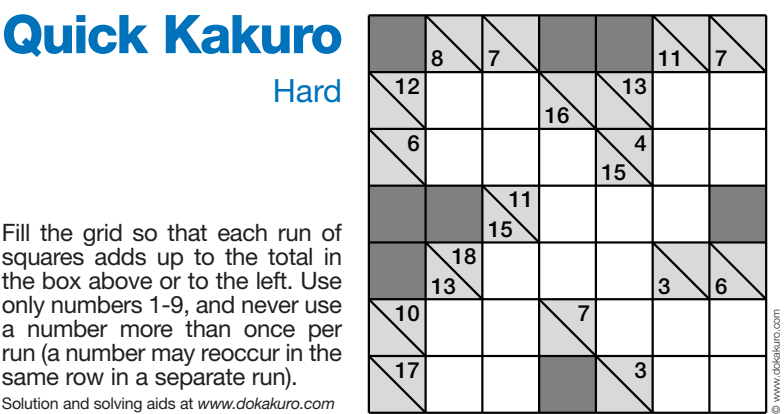
“EVEN WITH WEAKNESSES THE BLUES HAVE WON AGAINST IMPRESSIVE OPPOSITION”

Next Week

The Times' Bel Mooney solves your university blues. Email: letters@varsity.co.uk

Quick Kakuro

Hard

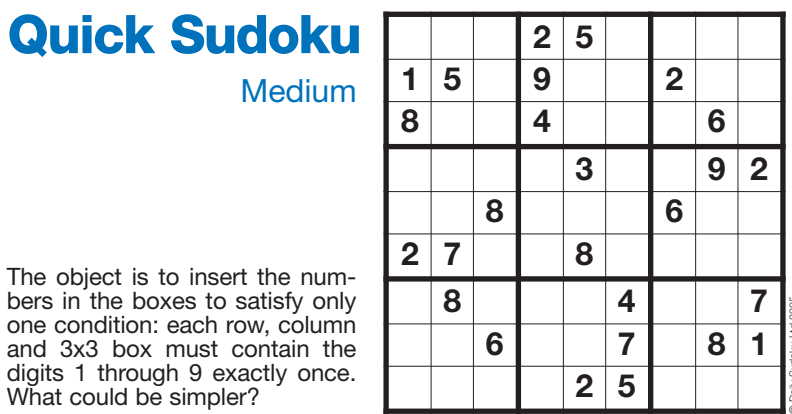


Fill the grid so that each run of squares adds up to the total in the box above or to the left. Use only numbers 1-9, and never use a number more than once per run (a number may reoccur in the same row in a separate run).

Solution and solving aids at www.dokakuro.com

Quick Sudoku

Medium



The object is to insert the numbers in the boxes to satisfy only one condition: each row, column and 3x3 box must contain the digits 1 through 9 exactly once. What could be simpler?

5002 PTI Images/Alamy