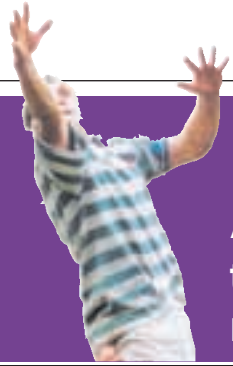


Issue 550

# VARSITY

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## Rugby Special

A guide to the prize, the players and the pubs of Twickenham in a Varsity match special pull-out

## Interview

Neil Hamilton talks to us and Christine wants to snog the Union President on PAGE 20



The Cambridge student newspaper

23 November 2001

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# THIS DEMO COST MORE THAN £10,000. WAS IT REALLY WORTH IT?



Photo: Kieran Drake

### Julian Blake

A senior officer of the Cambridge Constabulary has launched a scathing attack on the organisation of CUSU's regional rally, claiming that the event cost the police in the region of £10,000. The officer told *Varsity* that the police had to employ 50 police officers at a cost of around £140 per officer. Further costs involved the use of

police vehicles, administration and local co-ordination. Sergeant Davidson, one of the officers involved in organising the policing, could not confirm these figures, but emphasised that the march used valuable police resources. She told *Varsity*, "the cost is more in time that could be spent elsewhere. While the officers were at the demonstration, they could have been on duty elsewhere," and extra costs were

involved because "there were special police on standby in case there were problems." She insisted that co-ordination between CUSU and the police was good, but they had given inaccurate estimates of the expected turnout for the event. The police had been given figures of between 800 and 1,000, but fewer than half attended. Tom Licence, Magdalene JCR Vice President said, "I would estimate that there were no more than 150

people in total," but CUSU figures suggest around 400 attended. Inspector Alan Jarman, who is responsible for the policing of the city centre, accused CUSU of making "a gross overestimate." He said, "I had to withdraw police from other areas to police the event. It could have paid for more police on the street." However, both Davidson and Jarman were keen to stress that they agreed with the legitimate right to protest.

The costs to the police were not the only costs incurred. Stewart Morris, CUSU Services Officer, estimated the total cost of publicity for the event as £1,000, with about £215 spent on flyers and £300 on posters. CUSU President Pav Akhtar defended the demonstration, claiming "whether there were 400 or 1,000 students it doesn't make a difference because they raised the issue and put the pressure on the gov-

ernment." The budget had been approved as part of CUSU's higher education funding campaign, passed last year. Rachael Tripp, CUSU Access Officer, told *Varsity*, "we shouldn't look at the march in isolation, this was part of a national series of marches." Akhtar added, "It made the impact we wanted it to in terms of publicity. We stood up and made a clear statement that we want grants not fees."



# Pathetic Protest

Katy Long

A vocal but disappointingly small number of student protesters marched through Cambridge's streets in the NUS Regional East Anglia Demonstration against Tuition Fees. Groups from several Cambridge colleges were joined by student protesters from sixteen other regional higher and further education institutions, among them APU, UEA, Luton, Essex and the University of East London. Yet despite the enthusiasm of the students present, the turnout was described by many as "disappointing" and even "embarrassing," and the organisation of the protest appeared to lack either inspiration or direction.

As protesters gathered on Parker's Piece at midday, there was frustration with NUS and CUSU organisation: although numbering only a few hundred in total, the march through Cambridge was late leaving. Demonstrators appeared resigned to the low turnout. Ben James, Pembroke's JPC President, admitted that participation levels "could be better," but emphasised that those present – with numerous banners – were "very colourful." However, as Alexander Marianski replied when asked by *Varsity* why he felt more students had not attended the protest, "most Students in Queens' said 'Demonstration? What Demonstration?'" Many colleges had very few representatives at the march, the fact Cambridge's presence was visible at the protest was

largely as a result of the efforts of a few colleges, most notably King's.

There was criticism of the timing of the march from many students. Amy Pollard, a third year student from Kings and one of the most vocal demonstrators on the protest, admitted "I very nearly didn't come here today, because I have my lectures and I need to go to those as well," and highlighted both the problem of "political burnout" among many Cambridge students following the rent strikes, and the perception by many more that with the Government's announcement of the Higher Education funding review in October, the "battle over tuition fees has been won."

Those protesting were clearly aware of the drawbacks of the Government proposals such as the introduction of a graduate tax, but while the march through the streets of Cambridge, although small, was highly visible, the speeches that followed at the intended rally were often incoherent, and lacked any substance, failing to add further impetus to the campaign. While Pav Akhtar, CUSU President, had earlier told *Varsity* that the presence of Narinder from *Big Brother* at the rally "might seem random, but it isn't. She does a lot of work with children from ethnic minorities," her short speech failed to even mention the issue of access. The carnival-style celebrations promised were non-existent, except for the playing of two pop songs, apparently unconnected to the rest of the proceedings, or to the NUS's position

on tuition fees. This emphasis on presentation over message served only to irritate the protesters present, and the sense of anti-climax felt by the committed protesters remaining was evident, summed up by one speaker's desperate comment while on the platform, "everybody's just leaving, aren't they?"

Owain James, NUS president, emphasised that the regional protests marked only the beginning of this campaign, part of a massive build-up to the National Rally Against Tuition Fees in London on 20th February next year, but his optimistic view that these series of rallies would be "the biggest set of student protests seen by our generation" seemed misplaced in the atmosphere of apathy that surrounded him on Parker's Piece. While Paul Lewis, the outgoing KCSU co-ordinator, emphasised that "the King's delegation is testament to the importance of this issue. We will not give up." Tuesday's demonstration underlined the problems of motivating student interest on a wider scale. The scheduling of the rally – at midday and in midweek – meant that many students were deterred from attending by their workload, but the rally also clearly failed to impress those students who had protested through the streets. It did little to work up anger over the issue of finance, but instead restated the need for wider access and the problems of student hardship of which, as students themselves, demonstrators were clearly already aware.



A protestor at Tuesday's march – some students have questioned whether CUSU should be relating the issue of tuition fees to the war.

# King in the Clink

Judith Whiteley

Jonathan King, the pop celebrity now serving a seven year sentence for sex offences against school boys, used to be a columnist for *Varsity*.

King, who graduated in 1967 having read English at Trinity, had a regular *Varsity* column called "King's Parade." He was sentenced yesterday on six charges of serious sexual assault and indecent assault against five boys aged 14 and 15, and is currently residing in Belmarsh Prison, Woolwich. He has been added to the sex offenders' register and has been banned from working with children.

In the light of recent events, King's columns make interesting reading. "Every woman I have met has been difficult to communicate with," wrote King for the *Varsity* of May 14th 1966. "A man needs a woman for one thing only – everything else is a subsidiary to it. One needs to adapt oneself completely to a different level in conversations – a woman's interests are shallow, her mind works in a foreign way, her aims and ambitions are basically alien to those of a man – except in one respect." He goes on: "When a boy goes out with a girl his whole attitude must change – to a lower plane. He knows and she knows why he is bothering with her: all the rest is small talk."

This nugget of literary and intellectual brilliance prompted a storm of protest. "Dear Madam," writes one R I Kellaway, "We already know that Mr Jonathan King cannot sing. Is it therefore fair on us for you to give him an

opportunity to demonstrate that he cannot write as well?" King responded in his next column, insisting that his views were a "fair assessment of the fair sex. Surely you must all agree. Women

are a sexual necessity, but an intellectual drag."

King, it would seem, hasn't found the ladies such a necessity in recent years...  
Additional reporting Glenda Newton



# CHARITY CASE

Helen McKenna

The colleges of Oxford and Cambridge Universities may be forced to relinquish their charitable status, after a Cabinet Office investigation revealed that despite receiving millions of pounds in public support, they do not currently have to provide the Charity Commission with updated accounts.

The Prime Minister is undecided about whether to prohibit the two institutions from existing as charities due to fear of the wide-spread criticism such a measure would inevitably entail. However, should he go ahead with the move the financial repercussions could be massive, since colleges would no longer enjoy the tax exemptions of registered charities.

The investigation was carried out by the government's official think tank, the Performance and Innovation Unit of the Cabinet Office, which is currently assessing the future of charity law. Their findings emphasise the government's dissatisfaction with the current law. The 1993 Charities Act states that all charities with an annual income in excess of £10,000 are obliged to submit accounts to the Charity Commission but up until now Oxbridge colleges have been classed as exempt charities. The present loophole in the law gives colleges almost complete autonomy over their finances, since they are not accountable to any official external body.

Colleges argue that figures for endowment income and spending are in fact available to the public. An annual internal bulletin publishes college accounts for Cambridge University and at Oxford

data can be obtained by paying £60 to the University Finance department. David Palfreyman, of New College Oxford, also insisted that colleges' "charitable assets are deployed very clearly in support of the charitable objectives – teaching and research, and having to do so within an expensive-to-maintain listed building "national heritage" infrastructure."

The Prime Minister's decision does not look set to work in colleges' favour, however, after an article in the *Guardian* this week claimed that King's College spends £130,000 a year on entertaining, while spending only half this on supervisions.

Roger Salmon, bursar of King's College, told *Varsity* that the figures in the *Guardian* were unreliable, claiming that the amount quoted for the entertainment figure failed to take into account "the regular costs of feeding fellows at high table, which is part of the remuneration for their work here." He also added that the amount spent on supervision teaching was far higher than the figure quoted in the *Guardian*: "The published 1999/2000 accounts show a total of over £600,000 on tutors, college lecturers and supervisors."

Whether or not the *Guardian's* figures are to be believed, widespread concern has been sparked about the financial autonomy of colleges among students and MPs alike. In response to the Cabinet Office investigation, Lord Browne, the chief executive of BP Amoco and an honorary fellow of St John's College, has been described by the *Guardian* as "wanting a thorough overhaul of how the two universities are run."

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## News in brief

## Playroom

The Playroom, Cambridge's intimate theatre studio, is to come under the day-to-day management of the Cambridge Arts Theatre from January.

Corpus Christi has owned the tiny venue for many years, and the college's drama society, The Fletcher Players, have put on regular productions there. Fears over financing and fire safety put the theatre's future in jeopardy last year, but the imminent professional input looks likely to ensure that student drama will continue to thrive in St Edward's Passage.

The relaunch of the Playroom will be at the end of January following a dramatic refurbishment and technical improvements. The Arts Theatre also intends to issue season brochures with details of student productions alongside its own events. Outside of term, the emphasis will be on youth drama, new writing and non-mainstream performances.

Commenting on the new partnership, Roberta Hammond, Education and Community Manager at the Arts, said: "It's fantastic...We can help the students from a technical and professional point of view and the students can give us back talent and interest in return."

## Calendar

The 2002 Oxbridge Calendar will be officially launched at the Oxbridge Ball following the Varsity Rugby match on 11th December. Six lovely ladies from each university are featured in the calendar, produced by the Rock Models modelling agency. Starring from Cambridge are Clare Fidler – St. John's (January), Clemency Burton-Hill – Magdalene (March), Anna Ayree – Magdalene (May), Lucie Bower – Newnham (July), Laura Sorenson – Jesus (September) and Roisin Monterio – Magdalene (November). The calendar pictures the girls at various Cambridge landmarks such as the Indigo Coffee House, a punt by Magdalene Bridge and outside the Senate House.

## Ice Ice Baby

An Olympic sized ice-skating rink is to be built in Cambridge within the next eighteen months. The planned facility, which will cost up to £3 million, has been championed by a university don.

Professor Bill Harris, CU ice-hockey coach said "It's better than I'd hoped for. We'll be able to use it for figure-skating, ice-dancing and all the ice sports that were huge in the fens in the old days."

The largest portion of the funding will come from a £1.4 million bequest by alumnus David Gattiker, who played ice-hockey for the university in 1930.

The rink is University-backed but will be a centre for the community as a whole. Prof Harris said "Ice sports are healthy and a good way to get exercise. Ice-hockey is a game for all ages."

Sophie Morphet and Judith Whiteley

## UNION-ELECT

Rachael Marsh

The hustings for the presidential elections were held at the Union on Monday. The elections saw a closely fought battle between the two candidates, Ed Evans and Michael Lynas. But today Lynas is celebrating victory after a lively hustings and fiercely contested campaign. Both candidates have expressed admiration for the conduct of their opponent during the election.

Lynas stood as part of a movement of people in the Union who wish to see the society modernised and fulfilling its potential. Currently around 40% of Cambridge students are members of the Union, making it the biggest society in the university, something Lynas is aware



of as he talks of making the central building a more widely used facility, as it is "something that CUSU haven't got."

Lynas wishes to dispel perceptions and stereotypes which surround the Union. He has spoken of his belief that having been elected he has a legitimate mandate, which he feels a duty to deliver. The Union this term has seen far fewer cancellations than previously, and has made a conscious effort to attract a broader range of people by inviting such figures as the scientist Stephen Hawking, and others such as Will Self and Bobby Charlton, a trend which is likely to continue.

However, sources within the Union have suggested that there is discontent with the constitution which has been brought into relief by the election. The constitution allows for no written campaign material other than a single manifesto sheet, and no canvassing of Union members. While the idea of this is to ensure wealthier members are not put at an advantage, it could allow for the rise of other forms of discrimination. Although there are no explicit links with the Cambridge University Conservation Association (CUCA), the influence of such allegiance is pervasive in the upper echelons of the Union. If it is not possible to canvass for votes, such backing as the CUCA membership within the Union undoubtedly improves a candidate's chances. It has the further effect of dissuading other candidates from standing. The process by which nominations are determined has been described by one source within the Union as involving "clandestine meetings in the Maypole." The individual went on to say that "the system is intrinsically geared to hackery." Such feeling is unlikely to help dispel the image of the Union as the home of future Tory politicians, exclusive to all others.

## Mistress

Oliver Duff

Conservative Party heavyweight Ann Widdecombe was this week rumoured to be replacing Sir John Meurig Thomas when he completes his nine-year term as Master of Peterhouse at the end of the academic year, according to the *Evening Standard*.



Miss Widdecombe, MP for Maidstone and The Weald, and formerly at Lady Margaret Hall, Oxford, "categorically denies that any such offer has been made, and wishes to remain an MP until her retirement," according to her Press Office.

Gloria Nicholl, Miss Widdecombe's Personal Assistant, believed that it was "an attempt to tease Michael Portillo more than anything else." Arch-enemy Portillo, recently defeated in the Tory leadership contest, was an undergraduate at Peterhouse in the early 1970s.

The decision concerning the appointment of Sir John's successor will be made by the Peterhouse Fellowship, and should be announced by the beginning of February.

Sir John, the first British scientist in seventy-five years to receive the Willard Gibbs Gold Medal of the American Chemical Society, said that he would continue to pursue his research in Cambridge and at The Royal Institution in London.

He this week stated, "As Master I am the last person in College to know the names of any of the candidates to succeed me. I do not believe that Miss Widdecombe would be very high on the list that has been drawn up but rumours have reached me that many of the younger Fellows are keen to propose the name of Jennifer Lopez."

We wait with bated breath...

## Dr Zadie

Oliver Duff

Award-winning author and former Cambridge student Zadie Smith is to put her writing career on hold next year after just two novels, in order to realise her ambition of becoming a professor and pursuing a teaching career.

The 26-year-old, who last year shot to fame and glory picking up the Whitbread First Novel award and The *Guardian* First Book Award with *White Teeth*, will start an MA at Harvard University after the publication of *The Autograph Man* in September.

Though not discounting the possibility of writing another novel in the future, Miss Smith spoke of the difficulty and "boredom" in writing, and said, "I definitely don't think I have a duty to write."

She told the *Daily Express*: "I want to study some more and become a professor. I'm lucky, I know it's a luxury not

everyone can afford."

Though Zadie Smith has always expressed an interest in teaching, the news has come as a shock to the literary world following the stir she caused when she first came onto the scene.

Writing *White Teeth* in the third year of her English degree at Cambridge, following a reported £250,000 two-book advance, she became the darling of the media. The *Guardian*'s Simon Hattenstone labelled her "the perfect demographic. Young, attractive, black, female...and very talented." Salman Rushdie called *White Teeth* an "astonishingly assured debut." Smith, though surely with a touch of irony, once called her success "one of those freak events in publishing," and described herself as a "young fogey."

Smith has been very guarded about her second novel, revealing only that it is about Jewish cabbalism and "much funnier" than *White Teeth* – certainly one to look out for in ten months time.



## War hostage

David Benson interviews Yvonne Ridley

"Is it true that Osama's hung like a donkey?" is the question my friend encouraged me to ask when I told him I was interviewing Yvonne Ridley. Ms Ridley, the *Express* journalist whose capture and imprisonment by the Taliban was never far from the front pages last month, has had to put up with such ridicule ever since she returned to Britain. Many columnists wrote her off as a "silly blonde" who made a massively irresponsible error of judgment when she decided to disguise herself as an Afghan woman and cross the border into Taliban country.

Having spoken to Ms Ridley, I would suggest that she is a lot more brave and intelligent than some give her credit for. She does not regret what she did, and intends to go back to Afghanistan as early as January. She justifies her decision to enter Afghanistan by arguing that it was good "investigative journalism." She wanted a piece for the *Sunday Express*, and at that time journalists were running out of things to say about the war (the bombing had not yet started). No one was covering the humanitarian crisis in Afghanistan because no one could get into the country. She planned to interview

some villagers about their plight and then get out as quickly as possible.

She had spent two days unnoticed and was travelling via a smuggling route back to Pakistan and safety. The donkey she was riding suddenly bolted and Yvonne unwittingly screamed "Bloody Nora" at the top of her voice, thus alerting a nearby Taliban soldier to her presence. They took her to the Intelligence Headquarters in Jalalabad where she was held for ten days. Intelligence chiefs quizzed her as to why she was in the country, suspecting that she was a US spy. Once they were satisfied that she was merely a journalist she was released.

Ms Ridley is an admirable woman, and what she lacks in prudence she makes up for in northern grit and determination. She was on a hunger strike the whole time during her imprisonment, in protest at her captors' refusal to let her use the phone. This was one of the few complaints she had about her treatment by the Taliban, and she has been praised for portraying the regime as decent and civilized (not something the British media often do). Ms Ridley was in Cambridge to give a speech at the Union.



# Ethical journalism in focus

Esther Bintliff

If you had opened the *Guardian* newspaper to page three last Wednesday, you would have been confronted with an image, which, 40 years ago, many editors might have considered "not fit fare for the breakfast table". The first thing we notice about the imposing photograph is the beauty of the backdrop; the aesthetic contrasting of colours in this picture; baby blue, red, black, olive, sand, all startlingly illuminated against the dirty white newspaper and the black-brown type of the article below. Here is a news 'photo' so cinematic, it looks as though we are being offered a still from some new Hollywood blockbuster. Which is arguably not so far from the truth.

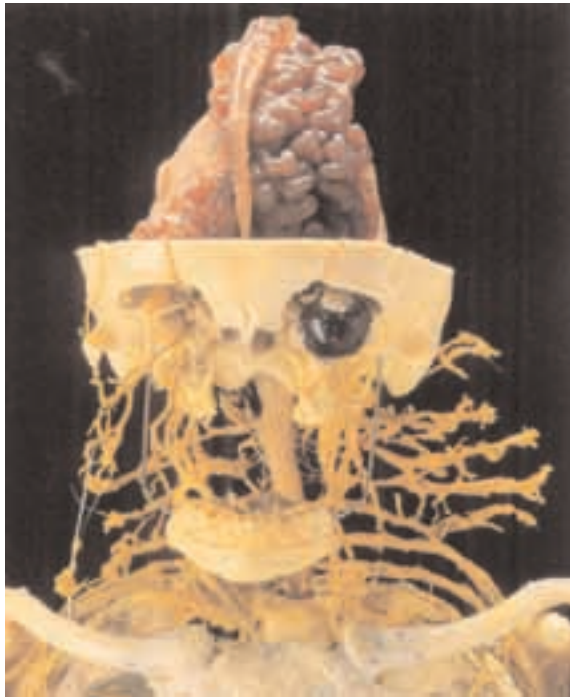
As theatre owners, film producers and airlines are discovering, there has been a shift in consumer tastes and demands since September 11. Movies such as *Collateral Damage*, due for release in September, are now feared too close to the bone in their depiction of bloodshed and politics, and were hurriedly pushed to the back of the shelf, replaced by escapist family fantasies like *Harry Potter*. Apparently the public cannot cope with realistic violence on film, when the channel can be switched to CNN in order to find more of the same.

Our complex relationship with the journalistic camera has been undeniably confused by the chilling fact we have all had to accept; that while, with incred-

ulous horror, we watched that second tower fall on September 11, we unwittingly became the final players needed by Osama Bin Laden to complete his war game. The attacks were carefully orchestrated in order to give the media those few frantic minutes after the first crash to arrive just in time to catch the second round of destruction. Bin Laden did not actually write "Are you listening carefully? Then I'll begin" in those blue New York skies, but he might as well have done.

The question of ethics versus coverage in photo and film journalism is not a new global headache, but one that asserts itself more frequently and I would argue, at more controversial levels, with each natural disaster, genocide and tabloid revelation that occurs. At what point does it become disrespectful to show the world the corpse of an unknowing individual. In 1936, a photo of a Loyalist soldier in the Spanish Civil War, taken at the exact moment of his death, ensured Robert Capa international fame. The picture became so well known that it was used in history textbooks as a symbol of war; in 1938 *Picture Post* called Capa "The Greatest War Photographer in the World". What had elevated him to this status? The unique position held by his photo was its opportune framing

of that moment which defines human existence; death. Sensitivity to our own mortality explains much of our socially bemusing and disturbing behaviour; we slow down to peer and gasp at car accidents because we are at once fascinated



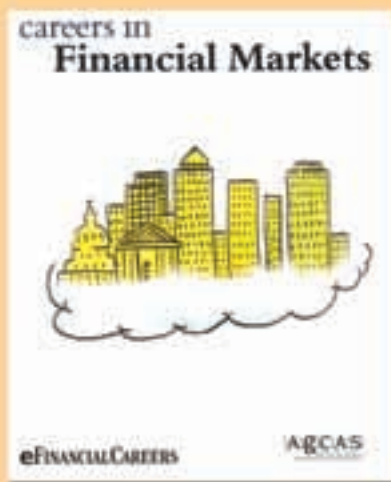
and repulsed by our own inescapable fates. And as readership figures prove, explicit pictures of suffering sell newspapers. But at what cost? The American cultural commentator, Susan Sontag, has disconcertingly argued, "Taking

photographs has set up a chronic voyeuristic relation to the world which levels the meaning of all events". In the past few years, ubiquitous fly-on-the-wall documentaries and Big Brother episodes have bombarded us with "real life", yet as we read New Yorker Evan Fairbanks' comment on re-watching his self-made video of the terrorist attacks, "I always think that I'm going to walk out of the room, that I'm going to get tired of seeing it. But I don't", we cannot help but ask, how long will it be before we have feature length films of "real death", and then how will we distinguish them from entertainment?

*Varsity* was unable to reprint the *Guardian's* half-page photo mentioned at the start of this article. I will describe it. The shot is split horizontally in half; the top shows a beautiful blue sky brushed by cotton-wool clouds, the lower half simply shows sandy flat ground in close up, in between we catch glimpses of austere cliffs and hills. But all this merely frames the real picture; the sprawled corpse of a man, face up, features haloed by the unrelenting Afghan sun, arms splayed to his sides, one knee slightly bent, elevated a few centimetres above the ground as if he might sit up and walk again any minute. If it were not for the blood.

In response to *Varsity's* request for a statement regarding the photo, *Guardian* Picture Editor Roger Tooth explained, "We used the picture of the dead Taliban soldier because it was an extraordinary image, shot from an interesting angle under brilliant light: the figure looked like a fallen Greek statue, like a giant. These were some of the 'photographic' arguments for using the picture. Journalistically it showed the truth of war: there are many deaths, but this picture gave the dead fighter a certain dignity." A well-reasoned justification, although whether dignity is the first quality you would attribute to the dead soldier is another question altogether.

It was June 1963, a national American newspaper rejected Malcolm Browne's picture of a Buddhist monk, burning himself to death in Saigon, with the explanation that it was "not fit fare for the breakfast table". Today nothing is too much for the camera's eye. Despite Tooth's summary of *Guardian* policy: "We wouldn't shy away from depicting dead bodies, but we wouldn't show anything graphically gruesome", the entirely subjective matter of how we define "gruesome" suggests that less than a hundred years after the dawn of photographic journalism, censorship and discretion in the name of ethics has hit the plastic roof of human curiosity, and if we cannot experience something for ourselves, we can come bloody close to it.



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TERROR  
TACTICS

It is something of a tradition that governments use crises to pass laws which would never be accepted normally, under the disguise that they are "temporary measures"? The Official Secrets Act of 1911 went through parliament in under an hour in a time of international uncertainty. The 1974 Prevention of Terrorism (Temporary Measures) Act remains in force, having replaced the Civil Authorities (Special Powers) Act of 1922. Even income tax was introduced as a temporary measure during the Napoleonic Wars.

This time round, it's the "Anti-terrorism, Crime and Security" bill, which looks set to be rushed through parliament within the next fortnight, cynically taking advantage of September 11 to curb our civil liberties. It will become illegal to publish information on the location of trains transporting nuclear material, making it virtually impossible to conduct peaceful protest on such a controversial issue, and denying people any right to know whether insecure nuclear waste has been left near them. It will allow military police powers beyond military sites. It will enable police to force people to remove 'disguises', allowing no provision for the society and religion of groups such as Muslim women. It will increase the rights of police to intercept communications.

But most worrying of all are the powers granted to the Home Secretary, which will give him the power to indefinitely detain foreign nationals without trial or right of appeal, merely on the basis that they are suspected of having "links with a person who is a member of or belongs to an international terrorist group." Bearing in mind that the definition of a terrorist group is so loose that it would include even Greenpeace, a huge number of Cambridge international students would be potential detainees.

Concerns about the bill are not abstract and impractical, nor are they irrelevant to Cambridge. We have no reason to trust Mr. Blunkett's assurances that only a "handful" of suspects will be arrested. In World War II thousands of Germans, many of them Jews fleeing the Nazis, were locked up in Britain. In their eagerness to punish terrorists in Northern Ireland in the '70s, police arrested hundreds of republicans suspected of resistance. Then over 100 had to be released within days because there was no evidence against them. Under the new act, they might not be released at all. During the Gulf War almost 100 Iraqis were detained without being put on trial or even charged. Some of them were students, arrested merely because they were funded by the Iraqi government. Again, under the proposed laws it is uncertain whether they would have been released. The precedent is disturbing, and not just for those the home secretary calls "airy-fairy civil libertarians."

The problem is particularly acute in Cambridge because of the huge numbers of foreign students and fellows, whose basic human rights are being threatened by this bill. Any law which will theoretically allow hundreds of University members to be imprisoned merely for expressing their opinions, and which could deny them the right to a lawyer or a fair trial, should be of immediate concern to us all.

Dan O'Huiginn

## An ever closer Union

Tim Stanley takes his own perverted and somewhat biased look at the Union elections

We had a bird's eye view when a friend and I snuck in to the gallery of the Union for its Presidential hustings debate, with a friendly bottle of Mouton Cadet and a Barbara Cartland to read when Michael Lynas wasn't speaking. We needn't have been sheepish about taking up seats in the Chamber, as no one else had any intention of turning up. Apart from the candidates and their friends, the chamber was conspicuously empty. At one point Mr Lynas referred to the masses sitting behind him, and as I scanned their embarrassed looking faces I realised that, like me, they were in fact all members of the debating squad here for the eight o'clock session, waiting inside out of the rain. If the candidates could not count on those poor lambs for their votes then they certainly could rely on the backing of their respected families who slouched and grunted their way through the speeches doing their best impersonations of Tory backbench MPs. They viciously stared at each other across the hall. The heady scent of betrayal was in the air. Through every man's minds were running the same thoughts: "How can you back him? After all we did at school together?"; "How can you be backing him? His house in school was an absolute dump."; "What are you doing here? You didn't even go to Eton!"

We were facing a thrilling ideological clash. This was a straight fight between a Tory who went to Eton, Michael Lynas, and an Etonian who is a Tory, Edward Evans. The prime difference in policy: Lynas is slightly blonder than Evans.

Jeremy Brier entered the chamber. He shifted uneasily, but then he was always



just the regent. The true Emperor had come of age and was ready to take his throne. Lynas checked his hair in the polished oak table and smiled to himself.

He rises to speak. My friend wakes me up. The shirt is Thomas Pink with a large collar and French style cuffs, undone by two buttons and taken in to a tight fit. The trousers are Burberry on Bond Street. The jacket a casual Lacoste fleece unzipped half way. The hair is by Nigel. Like a Persian

rug there is a one premeditated error: a small chocolate stain in the shape of New South Wales on the chinos. As he speaks time slows. Both the Bordeaux and the speech take longer to swallow. His fingers run through his flaxen hair, the eyes turned down to speak and raised to listen with puppy-like attentiveness, hypnotising the Chamber with his cheek bones. His eyes seem to plead, "Please vote for me. I'll be awfully hurt if you don't." Which is an

improvement on the catchphrase of some of his canvassing supporters. "Vote for Michael or I'll sit on you."

When he finished there was a perfect, stunned silence. Someone was rude enough to clap and then, when Michael had made it clear he quite liked this by thanking his deputy for doing so, we all joined in. Evans spoke next. He said some very cruel things. He said that only a small group of people run everything. He said that they were all from Trinity. He said that they were all friends with each other. But he was like Cnut fighting against the tide that is Tom Kibasi, who sat opposite him and maliciously looked down his nose at him for the whole speech. The Lynas bench heckled "Shame!" and stamped their feet. When he'd finished, he slunk back and grimaced at the whole foregone conclusion of it all. Then the election of the other officers started and my friend and I did the decent thing. We left.

I didn't bother to go to the count to see who'd won, but went straight to the Lynas celebration party to crash it. As I watched the two groups of supporters downing vodka shots like brain cells were going out of fashion, with the vote fodder looking at the hacks and feeling slightly dirty, the hacks looking at the fodder and feeling like getting dirty, I contemplated an amusing email that I'd received from a friend in Oxford. I told him about the election process and in disbelief he'd written, "Don't be ridiculous. Where are all the busy girls seducing the Tories at parties to get them to vote for them?" "How amusing!" I wrote back. Women seducing the voters? We don't need women in the Union: we've got Michael Lynas for that!

## Workers of the world unite

Alex Lee tells us why he thinks Cambridge is more than just a factory churning out workers

If you are a Fresher, your future may be planned already. You may never have to engage your brain again. From here on in, the passage to the city may well be mapped out. A reasonable amount of study, enough to get a decent degree at least; a few "extra-curricular activities", just to keep the CV nice and rounded, and a fair bit of socialising, just like anyone else. The only choice you will have to make could be between Management Consulting and Strategy Consulting, or, at a push, between McKinsey and PricewaterhouseCoopers. Cambridge, after all, is just a training ground for the real world. You will graduate and, perhaps after a Masters (just to keep ahead of the jobs market), you will set out on your career. From nine to five each day you will work in your office alongside other graduates, some of whom you may even know. You will become just another grey silhouette against a grey background. After a few years you will rise in the company hierarchy and push your earnings up and up. No doubt you will derive great pleasure from discussing the exact scale of your salary at dinner parties with your friends. For the next three decades or so life will continue at this pace, occasionally shifting location and nature, but always pointing in the same direction. Gradually your bank balance will increase to such a level that you can retire early and live in comfort, resting on your laurels as your grandchildren play about your feet.

Slowly your body will deteriorate and you will die. You will be buried and time will obliterate all that remained of your mind. There is, of course, nothing wrong with this. For the majority, it is probably an accurate description of the rest of their lives and few could wish for more. A dull, prosperous life is the happy life and from the earliest days of our school careers we are prepared for our jobs. This is what is expected of us, this is what we expect of ourselves and this is what we desire.

We may live in a global village, where commerce binds the world together and multi-national business covers every area of our lives, but there is still room for adventure, for invention and creation amidst the drudgery and grime. Despite the knowledge that we possess about every square inch of the earth, despite the arrogant assumption that anything unconnected with wealth-creation is worthless, there is still scope for the daring, the original and even the aesthetic. Yet in this whirlwind of preparation for the rest of our lives, there is no time to look to what could be done. So important is the pursuit of a Cambridge degree that the Cambridge education is ignored. So wrapped up are we in the years beyond Cambridge that we have lost sight of the spirit of Cambridge itself and the sense of excitement and elation at open-minded discovery and fresh approaches have long since been spurned. Cambridge has become cynical

of itself in its eagerness to get out. All is reduced to percentages and marks, papers and options and we are happy to confine the world and ourselves to the narrowness of our courses. This, indeed, is exactly what our future employers want to see in us. Variety just makes business difficult. Our souls, our spirit and curiosity have been washed out by a tide of ink on application forms. When you are old and grey and full of gout, maybe you will take the time to walk out of your office in the City. Maybe

some whim, or chance, or fate will take you far from your familiar path and into some gallery. If, should the circumstances conspire, you happen upon a painting, or sculpture, or book, and emotion, long forgotten in your hours of work, rise up and fill your heart, perhaps you will think that once a man made this and still his soul you may see. And maybe, just maybe, a thought will cross your mind that, for all your wealth and power and respectability, you could have made this.



Photo: Amy Lawrence



# Quotas correct Cam disparities

Cathy Nicholson

The writers of the *Varsity* editorial entitled "Quality, not quotas" make a pretty vast assumption when they claim that "If Cambridge gets weighed down by too many quotas then the University's reputation will suffer." First of all, what is meant by "too many quotas"? I believe that the current debate revolves around one specific type of quota, one intended to encourage an increased number of female faculty members. The wording of the editorial suggests that to implement such a quota would be to open the floodgates to any number of quota policies allowing God-knows-who-and-what into the University. That sort of "barbarians at the gates" mentality is hardly a useful approach to the consideration of a particular policy.

But more importantly, what are the grounds for assuming that a quota necessarily equals reduced standards? That is only true if one assumes that the current hiring process is based entirely on assessment of qualifications, and is not at all impeded or influenced by any kind of prejudice. That seems like a pretty optimistic view of things, given that 94% of the current Cambridge professors and 85% of the lecturing staff are male. To refuse even to consider the possibility that the current hiring system is in any way biased towards male applicants seems rather careless, given what is at stake.

So why does this disparity exist? One possibility is that Cambridge is simply not attracting the best variety of potential female applicants out there, meaning either that the female applicants they do get are not necessarily the most desirable or that their pool of female applicants is disproportionately small. This seems to me entirely possible, and at least worthy of consideration. I speak from personal experience here, and I offer my own case as in some small way representative. I am currently studying for an M Phil in English as part of a two-year fellowship at Emmanuel College. I did my undergraduate work at a high-calibre American college, where, as at many American institutions, affirmative action has been used to great effect in the hiring process. As a result of my non-Cambridge undergrad experience, I bring a quasi-outsider's perspective to Cambridge life, which I hope allows me to take a slightly broader perspective on some issues. For instance, I know that while Cambridge is excellent as a place to study and a place to teach, it is hardly without peer among the universities of the world. There are numerous alternatives available to students and to professors, all equally excellent. I am currently applying to Ph D programmes in the States. I never considered staying at

Cambridge for my Ph D, mainly because my personal life is back home and because the British and American Ph.D systems are quite different, but also because of the depressing lack of female professors and supervisors I've encountered here. It's not that I don't

Now, it seems likely to me that female academics looking for work would be likely to have similar concerns. Cambridge is not the only good university out there. Women have many options available to them. It's hardly surprising if many of them, especially the best of them, who would have the most attractive alternatives, should simply choose to go elsewhere.

This frames the quota issue in a different light; it's not so much a matter of lowering the bar for unqualified applicants, it's an expression of commitment and good faith to the many highly qualified women out there. If the hiring system is in fact biased against women, then a quota serves as a necessary corrective measure. If it's not, if the disparity in gender is due rather to the lack of qualified female applicants, then a quota, while it might feasibly let in a few applicants who are not absolutely the number one candidate for the job (although, remember, a quota doesn't mean no standards, as these women will still be deeply intelligent researchers and teachers who have completed years of study in their chosen fields), it will also send a signal to all female academics that Cambridge is a university committed to the support and encouragement of women in academia. And that can only be a good thing.

The *Varsity* editorial questions Mr Deer's statement about hiring needing to reflect "the needs of the institution, rather than [being] simply a search for excellence." I would also challenge this, but not because I think he's got his priorities wrong; instead, I would ask why "excellence" and "the needs of the institution," should necessarily be separate. The thing is, having a faculty with a strong and equal female presence is part of being an excellent university. So is having a faculty that reflects ethnic and racial diversity. Not because it's politically correct, nor because it's nice, but because diverse communities contribute to a more vital and stimulating academic exchange. What this means is that, given the current make-up of the Cambridge faculty, a female or black or Asian candidate with slightly fewer credentials may contribute more to University excellence than a slightly more qualified male. That's not positive discrimination, that's a realistic and holistic understanding of what excellence is. The longer the Cambridge community refuses to acknowledge the changing demographics of academia and of life itself, the more surely it will itself into obsolescence. Quotas are by no means a perfect answer to the persistent gender and racial inequities of academic life, but they do work, however clumsily. Until someone comes up with a more effective way of enacting diversity, we'd be wise to give this way a try.

### Quality, not quotas

This University does have a problem with both sexual equality and access. Only just over 50% of students come from State school backgrounds and 45% of students are women. These statistics are even worse when you look at the University's staff, with only 6% of Professors being female. However, the recent statement by Peter Dear, the University's Director of Personnel is worrying. To say that "selection criteria should be based on the needs of the institution concerned, rather than simply a search for excellence" is at best difficult to agree with. This University is and should be about the search for excellence. If Cambridge got weighed down by too many quotas then the University's reputation will suffer. Our position as this country's best University will disappear faster than the Personnel Office can congratulate itself on the steps it has taken towards equality. Part of the problem is that people get confused between 'elit' and 'elitist'. Cambridge should be for the elite, but we should take steps towards reducing elitism. At the moment we have heard too little about what sort of positive action will be put in place. Action should be taken to increase the number of women applying for positions, but this should never be at the expense of the search for excellence.

believe that I could get a truly excellent and globally respected doctoral degree from Cambridge, it's rather that, given the number of other excellent and globally respected Ph D programmes available to me, why should I choose one at a University that seems to have little regard for female academics?

Lord Byron, Trinity. Salman Rushdie, King's. Thomas Gray, Peterhouse. Clive James, Sidney Sussex. Christopher Isherwood, Corpus Christi. Vladimir Mayakovsky, Trinity. Margaret Drabble, Newnham. John Dryden, Trinity. Rupert Brooke, King's. Alfred Tennyson, Trinity. Samuel Taylor Coleridge, Jesus. William Wordsworth, St. John's. Christopher Marlowe, Corpus Christi. Andrew Marvell, Trinity. Edward Bulwer-Lytton, Trinity Hall. E.M.Forster, King's. Peter Ackroyd, Clare. Ted Hughes, Pembroke. Sylvia Plath, Newnham. Thomas Wyatt, St. John's. Stephen Fry, Queens'. Thomas Randolph, Trinity. J.B.Priestley, Trinity Hall. A.S Byatt, Newnham. Christopher Smart, Pembroke. Laurence Sterne, Jesus. C.P. Snow, Christ's. Angela Tilby, Girton. Siegfried Sassoon, Clare. Zadie Smith, King's. Michael Frayn, Emmanuel. Nick Hornby, Jesus. Germaine Greer, Newnham. Thomas Campion,

# May Anthologies

## 2002

### Michaelmas Launch

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**7-9pm**  
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## VARSITY

**The students aren't revolting**

The demonstration this week was meant to be the highlight of the term for CUSU's political activities. It should have provided a welcome respite from the negative publicity surrounding the Creation Events and Union building fiascos. The result, though, was another failure. It is unfair to put the blame solely on CUSU; it was an NUS regional rally and they should also take some of the stick. The most generous estimates suggest that around 200 Cambridge students turned up at the demonstration. This demonstration by 1.3% of the University came at a cost, according to a senior Police officer at the rally, of around £10,000. But whilst the money is obviously a big issue, a more important one is perhaps the loss of political credibility as a result of the low turnout. A turnout this small sends only one message to Tony Blair: students don't care what happens. *Varsity* does not believe this is true. Students do care about higher education funding. However as we said in last week's editorial they are not genuinely angry enough to demonstrate at the moment. There are other ways to get a point across, such as a petition or a representation to the government. CUSU are using these avenues, but the effect is diminished when it is publicly seen that only 200 students can be bothered to protest. Whilst Pav insists that the demonstration was "a success and does send a strong message to the government," *Varsity* doubts whether the demonstration will change the Report on Higher Education Funding due out in January by one iota.

**The Union's term card**

Jeremy Brier, President of the Union, has delivered a successful term at the Union. A significant increase in Freshers joining, fewer cancellations of speakers and high turnouts are all indications that Brier should be congratulated. Most impressively he managed most of the time to keep the back-stabbing Union hacks in order. He gave all the varied hacks a lesson when the Director of Debating had to resign after a controversy over the World Debating Competition. However, his hopes of fundamentally changing the Union have not been realised. The recent election was between two Old Etonian Tories and the atmosphere in the Chamber is still very much like a public school reunion. Brier has delivered what he said he would, but his promises were not particularly radical. Until a Union President is prepared to tackle the significant access barrier presented by the £85 membership fee through corporate sponsored bursaries or some other means, then it will remain predominantly the preserve of the privileged.

**As Christmassy as mince pies & almost as tasty**

Well done to Christian Gardner, a fourth year physicist at Trinity. He was the lucky winner of the two week holiday on the ski trip, picked at random from the many questionnaire answers. The findings from the survey will be exclusively revealed in the first issue next term. Christian will now be away on the slopes of Val d'Isere, missing the *Varsity* rugby match. However, for all those back in blighty there is no excuse not to go to Twickenham to support those magnificent men in Light Blue. Last year the underdogs Cambridge just lost to the Dark Side, so this time with the sides more evenly balanced *Varsity* expects a victory. However, it is vital that as many people as possible go to the match to cheer on the team. We give you the low down on the pubs and teams in the special pull out. Finally whether you are planning to be on the slopes, at the rugby or just planning to get merrily fat on mince pies, the whole *Varsity* team would like to wish you all the best for the festive season. Mwah mwah.

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## LETTERS

**Where's the war?**

Although I understand your position on not covering the war in Afghanistan, the fact that you completely ignored the CamSAW student demonstration of 250 earlier this month shows a misunderstanding of your remit. Large student protests are news, and your utter failure to report on the peace movement borders on censorship. Whilst I understand that drunken students are more interesting, relevant and important than dismembered and starving Afghans, I would like to see this imbalance in reporting redressed.

Anna Gunn  
CamSAW

**It wasn't me**

Your editorial in the 16th November issue of *Varsity* ("Quality, not quotas") wrongly attributes to me the "recent" statement that "selection criteria should be based on the needs of the institution concerned, rather than simply a search for excellence." This statement is taken from the report of a seminar for heads of institutions that was held some six months ago on 21st May 2001. This report may be readily consulted at <http://www.admin.cam.ac.uk/offices/personnel/equality/seminar.html>.

Peter Deer  
Director of Personnel

**Alex Lee is wrong again**

Having read Alex Lee's article last week ("All Aboard for Elitist Access"), I had to write in and respond. The article demonstrated a fundamental misunderstanding of the principles of the Access Campaign,

and indeed the principle of access to Cambridge and participation in Higher Education.

It is to dichotomise 'access' and the high standards of intellect demanded by this university. "Access to Cambridge" should mean access on merit, ability and potential, not access based on parental income, educational background, ethnicity, gender or any other criteria. It is precisely through a desire to maintain academic excellence that the university has realised it must attract the best students from all sixth forms in all areas.

To be content with a student profile that was anything other than representative of the UK as a whole would be to assert that those groups who are under-represented in Cambridge at the moment...are under-represented for the reason that they are less intelligent or less able.

I doubt that this was what Mr Lee meant, but these are the conclusions of his flawed arguments, and why I find I have to disagree.

Rachel Tripp  
CUSU Access Officer

**Help for the homeless**

I would like to commend Michael Phillips for his article highlighting the plight of the homeless in Cambridge. It disturbs me that many students have come to accept homelessness as a feature of life in Cambridge...This is promoted by an implicit assumption which seems pervasive in Cambridge that the university and colleges are somehow wholly distinct from the city and do not bear responsibility for its problems...As students, we can engage in a vigorous campaign to put pressure on the authorities to ensure that no-one in our community is left literally out in the cold. Anyone who is interested in getting involved in such a campaign please contact me.

David Bilchitz  
dib20@cam.ac.uk

**Make a motion**

I refer to last week's letter concerning the policy of the CUSU Women's Union to affiliate to the National Abortion Campaign, a national pro-choice group.

Perhaps the writers of the letter are not aware, however, that the Women's Union is a wholly autonomous body within CUSU which makes its own policy.

Any woman who is a member of CUSU is welcome to submit a motion to Women's Council. It confuses me that these students, none of whom has ever contacted me as Chair of Women's Council about this issue, feel unhappy with current policy but write complaining letters to the student newspaper rather than make an attempt to change that policy through the democratic avenues freely available to them.

Alison Ismail  
CUSU Women's Officer

**Letter of the week**

Is Tim Hall really "the most eligible man in Cambridge"??? I read your piece on him...purely to see what women want...and was totally amazed that someone so monochrome could be regarded as so attractive! His responses...were so appallingly dull and predictable. Okay so he may be mildly good-looking (or so I'm told) but where's his wit, his individuality, his eccentricity? Cambridge women want...character, distinction and verve, not a platitude-producing monosyllabic stereotype. Or maybe your interview didn't permit his character to shine through?

Peter Head  
Magdalene College



letters@varsity.cam.ac.uk

The winner of the Letter of the Week wins two tickets to the Arts Picture House

**The Varsity Team**

If you would like to contribute to *Varsity*, turn up to a section meeting (times below) at the *Varsity* offices (unless otherwise indicated) or email a section editor

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A day in the life of the most eligible





# Most Eligible the dame and the date

Last week we gave you the lowdown on our eligible bachelor, so this week we are going to treat you to a bit of info on our awesome eligible bachelorette, Little Miss Feisty, aka Juss Hudson. We thought long and hard about the questions to make sure to give you rounded and informative insight into Cambridge's most eligible bachelorette.

1. Which famous man really turns you on and why? Clint Eastwood or Arnold Schwarzenegger because they don't take any shit, and they're cute.

2. What do you look for in your average bloke? I'd rather not pull an 'average bloke,' yet that seems to be an



alarming accurate description of my usual attempts. I tend to go for men who coach or teach; I've been doing that since I was about 10. Ideally the guy for me has to be sporty, musical, very bright, witty, sexy and love dogs.

3. Which chat up line melts your heart? I am an ice maiden – nothing melts my heart, but if a man cooks me a good meal I get very keen. Saying that I do lurve accents (posh or Australian) so they can talk crap and I'll be loving it.

4. Which is the ugliest college? Churchill

5. Which has the ugliest people? Johns (except Mr Balls of course)

6. How often do you get drunk? Once a month.. maybe .. I'm an athlete! Saying that, the Hawks caught me out earlier this week.

7. How much do you spend on booze per week? Maybe enough for the odd Guinness.

8. Have you ever vomited under the influence of alcohol, if so, where? No, I'm not a vommer.

9. Where would you go on your ideal date? Ideal date would be to go to the gym and do a massive work out, he cooks me spag bol and then we walk the dogs. I'd be putty then.

10. In your dreams, where would you like to live? Australia or America, well a few houses all over the place would do.

11. If you could blow up one thing in Cambridge, what would it be? Filth Avenue.

12. If you hadn't met the man of your dreams in Tim, which other bachelor would you have gone for, and why? Tim is the one. defo. yum.

## This is how he rated her...

Ok then, I'd just ordered my drink at the bar when this vision of beauty strolled into Browns with photographer trailing behind. In short, Little Miss Feisty was stunning – I'd hoped for someone Kournikova-esque but frankly she was even better. Initially things were slightly awkward but fortunately the photograp-

er's sparkling banter and witty innuendo got the conversation flowing – he definitely knew how to play the role of cupid. We had a really deep and meaningful discussion and when we started discussing our future kids' names it was obvious that we were really hitting it off. Was slightly worried that she seemed to favour William

(after the Prince) for a boy instead of my preferred Montgomery or Dwayne, but it mattered little. It was a terrific evening – I can only think it was the Jesus-John's rivalry that prevented things going any further during the night. Thank you *Varsity*, I'm sure we'll be meeting again, hopefully very soon and then, well, who knows...



Photos: Sam Dobbin

## ...and what she said about him

Right, well, Mr Balls was thoroughly gorgeous. He even picked my main course for me (and an excellent choice – the Guinness pie) as I was too overwhelmed by the fabulous choices from the menu. It was a bit tricky at first, we were a bit embarrassed but the photographer broke the ice with some witty

suggestions and soon I was laughing my head off. We chatted all night about all sorts of random stuff, I gazed into his Prince William-esque blue eyes, stunning. Who would have thought I'd ever meet someone so close to my ideal type (Mark Mangan from Jesus). Slightly disappointed about the nasty college he

goes to, but have been able to forgive this mistake of his. Had a beautiful meal, and had much trouble finishing the cheese toastie I was made later on into the morning. wink ;-). I can't believe my luck, thank you *Varsity*. will defo meet him again and again and again. \*sigh\*. Am WELL pleased.

# Jack of all trades, master of none

Ad Cloherty munches his way through Mexican fare on the other side of the world, aka the Grafton Centre

Readers of an adventurous persuasion might be interested to learn that there is civilisation on the other side of Midsummer Common. It comes in the form of Footlights bar-cum-restaurant, situated in the Grafton Centre.

Although the menu proclaimed "the best Mexican food this side of the Atlantic", we remained sceptical (in unashamed journalistic style) that an apparently unimpressive establishment such as this could meet such a tall order. The starters, however, were excellent. My companion had Hongos: a tortilla with mushrooms cooked in white wine and lemon served with guacamole and melted cheese. A subtle mix and not bad at £3.40. After much deliberation over what is a comprehensive selection, I settled for the Cajun onion rings, which were served with blue cheese and sour cream dips. Unlike many places, they actually were crispy (and good value at £2.85) and there were more than your average weight-conscious Cantabrigian would dare eat.

On the other hand, the main courses were mediocre. I opted for the rump steak with green peppercorn sauce (£10.45) – easy to compare with other places and not difficult to deliver.

Whilst I asked it to be cooked medium, it arrived well and truly cremated and the sauce had a fairly thick 'skin' of the type that recalls the custard of school dinners and the college buttery. My companion fared slightly better with a warm chicken salad 'Mexican style' at £8.90. Although the stir-fry element was decidedly limp, there was plenty of it and the marinade made its mark without losing its subtlety. Already beginning to suffer the effects of over indulgence (our meagre student stomachs not being used to such multi-course action), we decided to share a lemon sorbet for dessert, which I'm sure would have been good. If they weren't out of it. In fairness, there were many alternatives on the dessert menu, such as 'Death by Chocolate' – all priced at just £3.25 each – but all seemed a little heavy for us.

Now to the important bit. Drinks. The house wine at £2.35 at glass was refreshingly good. She sampled the white, a very drinkable French number, while I slurped through a deep, fruity Italian bottle. Even better were the cocktails and, in the spirit of investigative journalism, we tried a range of creamy and fruit-based drinks. My companion reported enjoying her

'Orgasm', and also recommended the 'Evil Barman' – I shall leave it to readers to deduce whether the two things are linked. During happy hour, all cocktails are £2.95 or two-pint jugs are £11, which makes Footlights a definite option for pre-clubbing lubrication and the good range of tortillas and dips are recommended stomach-liners. There is also a scaled-down lunch time menu, reasonably priced to tempt those die-hard Grafton centre shoppers away from their sport. Footlights bills itself as a 'Mexican, American, European Café, Bar, Restaurant' but I'm not sure it lives up to such a wide claim. With American and European diners proliferating in Cambridge at the moment, there is no need to cast their net so wide and had they restricted themselves to just the Mexican theme, which is undoubtedly their strong point, I'm sure they would have carried it off really well. On the plus side, the service really was faultless and the restaurant itself had a young, vibrant feel, with lots of glass and a split-level arrangement – not to mention Kylie and the rest playing in the background at just the right unobtrusive volume. All in all, worth the trip and especially so for lunch or cocktails and munchies.





# So good it should be illegal

James Douglass and Thomas Farnsworth enjoy tantalising tastes at persuasive prices

I love the snow. When I'm inside. When I'm out in it, it just gets down the back of my neck and annoys me. Which bloody country did John Keats live in? "Season of mists and mellow fruitfulness" my arse. With this being the weather conditions, we were grateful indeed to be able to duck into the Lawyer's Wine and Oyster Bar, opposite the Catholic Church on Lensfield Road. The Lawyer's is, I must admit, a bit of a haunt of ours. The atmosphere is amazing. You are instantly confronted with a scene that you can imagine either finding in a Spanish cellar or a Dorothy L. Sayers novel, or possibly both. It is all polished wood, candlelit, and comfortable, with the candles standing in old wine bottles with decades of wax running down the sides. Eschewing the sort of muzak one usually finds in a restaurant you'll find an eclectic Latin jazz mix, which I just love.

The menu's not bad either. If I were to pick holes, I'd say that the starters are a lit-

tle unadventurous, and mainly soup-based, but the rest of the menu is widely ranged, and since main course prices start at £6 and go to £13, the sheer value cannot really be sniffed at. Not even if you have walked in out of the Cambridge cold. The scope of the menu and the prices will almost inevitably leave you to believe that the food will be mediocre at best. You will be very, very wrong.

We started with the house pate, and the fish soup. The pâté was smooth, creamy, and tasty, and came with a dressed salad, which was more than the usual plate-filler garnish that one expects, because it was worth eating. They also resisted the temptation to drench it in dressing, a personal *bête noire*. The cranberry sauce that accompanied was fruity, and very nice. And, (and this is a big "and") there was enough bread. The soup was unfortunately on the mediocre side. It was timidly fishy, as if the last person to eat it had complained that it had tasted of, well, fish.

They served it in the French style, with a single large parmesan crouton. Ten out of ten for presentation, zero for practicality. See me. This doesn't really work in a deep bowl, and the parmesan was the sort of socks-and-old-sawdust stuff you get in Pizza Hut. Shame. It was palatable, but I just wanted the taste of fish, and I didn't get it enough.

Mains, however, were simply amazing. If the chef cares to explain quite how they engineered the main courses for size, presentation, and taste, I would very much like to know. We had the Local Roast Ham with Mustard Mash and Parsley Sauce (£7), and the Wildroast Pheasant with Winter Vegetable Purée and Parsnip crisps (£12). The sheer size of the portions and the artful presentation presaged a great meal, and it lived up to expectations. Ham first. It sounds disturbingly like a glorified school dinner, but it was beautifully well-cooked ham, and the balance in both the mustard mash and the parsley sauce was just right. I would discuss it more, but I want to rhapsodise about the pheasant, because I really, really want people to eat this dish. I grew up on pheasant stews, and I have never had game fowl like this. Having been warned by the waiter that the pheasant had been shot, I expected to lose at least some tooth enamel to Purdey's finest, but it was free from metal, and perfectly roasted. Parsnip crisps complied with the Delia school of deep frying, crispy on the outside, fluffy within. The *jus* was rich and tasty, and the swede and potato mash juicy and gorgeous. I would give this dish six out of a possible five. Hell, I'd give it ten.

Desert was a 'raspberry brulée', which was of no interest to me, because if I had

eaten another thing I would have fallen off my chair. I tried some though. Well made, well presented, sweet and rich. Very good indeed.

The wine list was wide ranging – New World and European – and goes from £9 to £16. The house Merlot is excellent. This is a restaurant that I will return to, and where I would take someone I wanted to impress, because after ten minutes in the low-lit chilled atmosphere, you can't help but relax and grin, like everyone else. There doesn't seem to be a need to book, and the relaxed attitude of the staff is wonderful. That isn't to say the service isn't attentive, it is, but it isn't smothering either.

And then, we had to put on our coats, and go outside. And it was snowing. Down the back of my neck.



# RANT

Zoe Strimpel

Don't get me wrong; I'm in one. I am in the Scarlett Harlots, and last night we dined with the Trinity Golden Members. Last night got me thinking. What is implied by being in a drinking society, where the rules are reminiscent of a kindergarden classroom seating plan, and the games played are similar, only with wine and not apple juice? We meet and walk over, as a group, united in the common goal of...What? We are shown into the bar and are expected to schmooze with the boys. The nature of the schmoozing is stilted and awkward, one feels precariously balanced between the dorkiness of a singles club and the cool, fun-lovingness of girly confidence. Still, those boys look mighty eager to please. We are hearded to the buttery, our two bottles of wine, and then walk back to the bar.

Finally, the meal. Where does one try to sit? After all, isn't the ultimate goal of the night to meet someone nice, and to put it crudely, to pull? Therefore, if you aren't sitting next to cute guys, isn't the whole night a waste of time? As the wine is poured (the boys are good at penning) the conversation moves from "So, Are you all first years?", "What subject do you do?" etc. to "Lets all pass opal fruits around by mouth and still not admit that what we all really came for would happen if it weren't for those pesky opal fruits." But, the nature of a place like Cambridge means that no one can say this; hidden desires for mass orgies and the like have to be oppressed and concealed under the ambiguity of a "drinking society." After all, with a name like the Scarlett Harlots, shouldn't we be acting like harlots? And shouldn't the Golden Members be giving their Members an airing?

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## Cryptic Crossword

- Across**  
 3. A birdwatcher is in spasms? (8)  
 6. He killed sons and she overdosed (5)  
 7. Run around a pot (3)  
 8. It's a hat for a cricketer (6)  
 10. March day Caesar should beware – dies in commotion (4)  
 11. Self-esteem produces, for example, love (3)  
 12. Neatest or saucy ditties (7)  
 14. Difficult start, not beginning in shallow water (2,2,3,4,3)  
 16. Condiment neither for the goose nor the gander, but the turkey (9,5)  
 21. Dim Lara in a sorry state for naval man (7)  
 22. Help maiden knock men out (3)  
 24. One in run for defeat (4)  
 25. Trap puma not very quietly, giving suffering (6)  
 26. Love of French poetry (3)  
 27. Bring a suit after one bearing children (5)  
 28. Ten relax carelessly outside (8)

## Down

1. Expressionless, when six feet under a pot (7)  
 2. No cents hammered from agreement (7)  
 3. A cistern on caterpillars? (4)  
 4. Portraitist's holiday shortened by second rate German one (7)  
 5. Scarceness of rector and rabbi in talking Yiddish, initially (6)  
 7. Initially under fire over flying saucer (3)  
 9. Pious Ed upset by mother-lover (7)  
 12. The gold year hypothesis (6)  
 13. Grain is in the instalment, but the sound of it (6)  
 15. Deviant mutant with king gives outburst of bad temper (7)  
 17. Batter at segment from fortification (7)  
 18. Sad reds devastated by speech (7)  
 19. Incur most of debts when inquisitive (7)  
 20. Feline let loose into cows (6)  
 22. Non-returnable stroke from one on the cards (3)  
 23. 8 loses hesitation and provides vessel (4)

## Quick Crossword

- Across**  
 3. Type of angel (8)  
 6. Fruit (5)  
 7. Short-lived craze (3)  
 8. Sweet pastry containing cream (6)  
 10. A part of speech (4)  
 11. Herb of laurel family (3)  
 12. Declare as "blessed" (R C Ch) (7)  
 14. Study of chemical composition of rocks (14)  
 16. Disposedness to fight (14)  
 21. Branch of maths that uses letters (7)  
 22. 2D representation of the Earth (3)  
 24. Layer of earth containing dense grass growth (4)  
 25. Cook in liquid (6)  
 26. Pool of air condensation (3)  
 27. Fold, press, stretch with hands, esp. dough (5)  
 28. Sourness (8)

## Down

1. To calm, pacify (7)  
 2. Whale fat (7)  
 3. System of signals to ensure secrecy (4)  
 4. Pan for holding burning coals (7)  
 5. One put to death for their religion (6)  
 6. Having a fairylike quality (3)  
 9. Metal frame of car (7)  
 12. Woody grass (6)  
 13. A ballroom dance (3-3)  
 15. Comprising of several items, esp. book (7)  
 17. Promote (7)  
 18. Roman god of water (7)  
 19. Austere (7)  
 20. West African country (6)  
 22. To cut grass (3)  
 23. A fluid current moving against the main current (4)

The Varsity crossword is sponsored by Joti and Debbie, graduate advisors at NatWest. To win a £10 music/book voucher return either completed puzzle with your details to the Varsity offices by 12 noon Wednesday.

Compiled by Sarah

## Answers to last week's crossword:

**Cryptic Crossword – Across:** 1. Sternum 5. Home run 9. Spied 10. Liner 11. Gesticulate 14. Terrain 16. Sultana 18. Holdall 21. Cussing 24. Word of mouth 28. Udder 29. Ingot 30. Singles 31. Dryness  
**Down:** 1. Suspect 2. Eking 3. Nudes 4. Martian 5. Humbugs 6. Malta 7. Range 8. Nirvana 12. Err 13. Tot 15. Aha 17. Les 18. Hiccups 19. Duo 20. Loo-fahs 21. Camp bed 22. Sat 23. Gyrates 24. Woden 25. Rural 26. Unity 27. Hague  
**Quick Crossword – Across:** 1. Abscess 5. Syringe 9. Texas 10. Irony 11. Nonchalance 14. Steroid 16. Rundown 18. Widdled 21. Dowager 24. Renaissance 28. Cumin 29. Meets 30. Banshee 31. Schools  
**Down:** 1. Antlers 2. Saxon 3. Essen 4. Swathed 5. Stellar 6. Reign 7. Noose 8. Elysian 12. Oar 13. God 15. Owl 17. New 18. Wolf cub 19. Die 20. Deicide 21. Discuss 22. Arc 23. Revises 24 Roman 25. Ninth 26. Nymph 27. E.I.E.I.O  
 Last week's winner was Glenda Newton (Trinity) – your voucher is at NatWest Bene't Street.

# CHRISTMAS

Spending Christmas in Cambridge this year? Most people go home, but a surprising number of people also choose to stay, especially overseas students.

It is for these people that a new society is forming. When everything else shuts down this society comes alive! Through a series of social events, before and after Christmas, it aims to build a community from those staying on. Email [cambridge\\_christmas@yahoo.com](mailto:cambridge_christmas@yahoo.com) for details.



## Christmas Offers

Full head highlights and a cut and finish for an amazing **£59.50** (normally £90)

Half head highlights and a cut and finish all for **£51** (normally £75)

A **15% NUS discount** applies to all other services and is available, Monday to Friday, all year round

Crowne Plaza Downing St  
01223 301010

Offer also available at Atrium Health Club, Newmarket Rd 01223 319154

Special offer is valid Monday to Friday until 8th Dec, please bring this ad with you





# KATH AND EMILY'S WORLD OF FASHION



DISASTER! THE PAGE WAS DUE, IT WAS MIDDAY, WE STILL HADN'T STARTED...

...AND EMILY WAS STILL ASLEEP

Denim coat, Levi's. Brownie badge, priceless. Duvet, Clare college.



SHE CRAWLED OUT OF BED AND WE BEGAN OUR RESEARCH

Very interesting

J-17, Sainsbury's, £2. Biography of Chanel, Galloway & Porter, £2



Accessories?



We've used all these clothes already



WE WERE DESPERATE FOR SUSTENANCE, SO WE STOPPED FOR LUNCH...

Slinky, Woolworths. Asthma Inhaler, NHS. Satsumas, Sainsbury's.

Hat, Charity Shop. Knickers, Miss Selfridge. Belt, stylist's Dad's

Bowl of custard, Clare buttery, 10p.

WE SET OFF IN HOT PURSUIT OF SOME TRENDY GUYS

WE RAIDED THE SHOPS FOR INSPIRATION...



Where did they get those hats?



What about gowns as dresses? Monochrome and austere!



Which college scarf do you think would suit me best?

Clare bridge, not paid for by Clare college

Gown, Ryder & Amies. Gloves, M&S, £5. Scarf, M&S, £15

College scarves, Ryder & Amies, £14.50. Grey scarf, flea market, 15p

NEXT, TOPSHOP...

12 FASHION FILLED HOURS LATER AT THE VARSITY OFFICES



Very Hoxton, darling



Gosh, Charlie we've been looking all day and we still don't know what to put on our page!

Why don't you just do a photo story?



Gimme five!

Hurrah!

Hat, £10. Skirt, £28. Shirt, £25. Bustier, £30. All Topshop

Duffel coat, Rokit, Camden. Bag and badge, Superlovers.

Style, Emily and Kath, very expensive.

THE PROBLEM WAS SOLVED!

THE PAGE WAS FINISHED. THE END.



# Hangovers: the ultimate guide

As the end of term approaches and Christmas looms, Hannah Fuller brings you *Varsity's* top ten hangover cures.

When you wake up with your mouth drier than the front page of *TCS*, you know it is going to be a long day. Most of us have experienced the symptoms: pounding head, nausea, dizziness, horror at the memory of that minger you pulled. But what actually causes a hangover? Early Christians believed that it was a punishment from God for over indulgence. However, we now know that there are four main factors involved in giving you the hangover from hell. Firstly, alcohol is a diuretic and so causes you to become dehydrated. This has a number of effects on the body including causing the brain to swell, hence the headache. Secondly, there are the effects of highly toxic congeners. These are chemical substances that are by-products of the fermentation process and give drinks their colour and flavour. Thirdly, the body suffers malnutrition, as the alcohol and liquids flush out essential vitamins and minerals. Lastly, you are actually suffering from withdrawal symptoms after overloading your system with a drug.

So, want to know how you can ease the pain? Read on...

## Black Coffee

An old favourite, coffee can provide relief from that pounding headache, as it constricts enlarged blood vessels in the head. However, coffee is a diuretic and so can add to the dehydration, worsening your hangover. If you choose this remedy, ensure you drink plenty of water as well.

In addition, the caffeine contained in the coffee will prevent you from sleeping, which is something you will need to do to get over your hangover. The liver breaks down alcohol into sugars, so when you pass out after an evening of drinking, your body becomes overloaded with



energy in the form of sugar. This prevents you from entering REM, or deep, dreamy sleep, which is why a hangover usually comes hand in hand with tiredness, no matter how many hours you were passed out for!

Effectiveness Rating: ☆☆☆

## Baking soda

An irritated stomach produces acid, so baking soda can help to relieve this. If you mix it with water then this can also help with the dehydration.

Effectiveness Rating: ☆☆☆☆☆

## Water



This is the best hangover prevention and cure by far. Try to drink several glasses of water during the evening and always drink a couple of pints before you go to bed. This should help to prevent dehydration and the next morning drink even more. Combine this with a generous helping of vitamins B and C (for example, whole grain cereals with fresh milk and a glass of orange juice for breakfast) and you should be virtually hangover-free!

Effectiveness Rating: ☆☆☆☆☆

## Hair of the Dog

This is also a popular hangover cure, and the reason why it may seem to help is because of the withdrawal symptoms you are suffering after an alcohol overdose. It may alleviate some of the pain, but the effects are temporary and you are likely to end up with the mother of all hangovers eventually!

Many people swear by a Bloody Mary the morning after and this is a good option if you want to try 'hair of the dog' because the tomato juice is rich in vitamins and nutrients, replacing some of those lost by drinking too much.

Effectiveness Rating: ☆



## Choose Your Drinks Carefully

In general, the darker the drink, the more congeners it contains. Port and red wine are notorious for giving hangovers while vodka and gin are a much better option. (However, tonic contains quinine, which can cause male infertility, so don't overdo the G & Ts!)

The old adage "liquor then beer and you're in the clear, beer then liquor and you'll get sicker" actually has some truth behind it. The carbonation in beer speeds the body's absorption of alcohol, so drinking beer then liquor would cause the latter to be absorbed at a faster rate than it would normally, leaving you feeling sicker!

Effectiveness Rating: ☆☆☆☆☆

## Aspirin

If you're the sort of person that naturally reaches for the over-the-counter drugs at the first sight of a hangover, think again. Aspirin, paracetamol and ibuprofen may ease the pain temporarily but the combination of alcohol and another drug is likely to cause quite serious damage to the stomach lining.

Your liver is responsible for breaking down painkillers: but if you are hungover at the time, it will be overloaded with alcohol as well, so mixing these two drugs could do permanent damage here too. Probably best to give this one a miss!

Effectiveness Rating: zero



## Greasy Breakfast

A full English breakfast may help to replace some of the missing nutrients and soak up any alcohol not yet absorbed, but few can handle a fry-up when they feel like they're about to throw up!

Effectiveness Rating: ☆☆☆



## Soot

Nineteenth-century chimney sweeps in England used to swear by a long, warm glass of sooty water to cure a hangover – yum!

*Varsity* is looking for a volunteer to test this one out.

Effectiveness Rating: ?

## Voodoo Cure

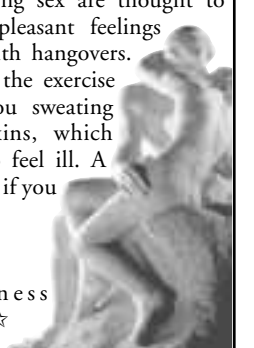
If all else fails, then try the ancient Haitian Voodoo Cure. Stick 13 black headed pins into the cork of the offending bottle...

Effectiveness Rating: I'm not promising anything!

## Sex

The endorphins and dopamine released during sex are thought to ease the unpleasant feelings associated with hangovers. In addition, the exercise will have you sweating out the toxins, which cause you to feel ill. A good remedy if you feel up to it!

Effectiveness Rating: ☆☆☆



# Still the safest form of transport?

The tragic crash of American Airlines Flight 587 in New York on 12 November has reminded us of the vulnerabilities of the air transportation system. Passenger numbers, already low after September 11th, have fallen even further as journeys have been cancelled and travel plans cut back, plunging many airlines into financial strife. "I'll never set foot in a plane again," declared one American. But is this fear justified? Is there any reason to grip the arm rest as the plane gathers pace on the runway?

According to Boeing, fear of flying is the second most common phobia with over 25 million sufferers. Yet out of over 18 million airline flights in 2000, only

36 crashes were recorded, a measly rate of 1 in 500,000. At this rate, if you were to fly once a day, you could expect to be in a crash by the year 3370. And that statistic takes into account airlines with less salubrious safety records. Since 1970, British Airways has had a mere two crashes whereas Korean Airways has clocked in a rate 17 times as high.

Mechanical failure is thought to be behind the demise of the Airbus A300 on 12th November and this is the most common cause of plane crashes. However, safety checks among reputable airlines are more stringent than for any other form of transport, barring space travel. When so many aircraft are mak-

ing so many flights, it is inevitable that the unexpected will occur.

Fear of flying seems to be bred from a feeling of a lack of control. Humans weren't designed to fly and the thought of something going wrong at 500 mph and 35,000 feet makes us all feel rather helpless. However, as the statistics prove, there is simply no logical reason to fear air travel: we are more safe in the air than we are when driving to the airport.

Yet for those of you not convinced by statistics, do not despair. An American company, SafeAir Services, Inc., offers for \$20 a guide to surviving an air crash. A wise read? I think not.

Simon Dangoor





## FRIDAY 23

### FILM

• **ARTS:** 2.00, 5.00, 8.00: Harry Potter And The Philosopher's Stone (PG). 11.00pm: This Is Spinal Tap (15). 3.15, 7.15: Apocalypse Now Redux (15). 10.40pm: Happiness (18). 1.30: Pandemonium (15). 3.50, 6.10, 8.30: Ghostworld (15). 10.50pm: This Is Stina Nordenstam.

### MISC

• **CU Jewish Society:** 'Friday Night Experience' - meal + entertainment, followed by Culanu Oneg. *Student Centre, 3 Thompsons Lane.* 7:30pm.  
• **Hughes Hall Ents:** Xmas BOP with cheap beer, cocktails, breezers and free wine (while stocks last). Cheesy Music. *Hughes Hall, Bar.* 9pm. £1 HH, £3 non-Hughes.  
• **Junction CDC:** Apples and Snakes present five master of storytelling and poetry. *Cambridge Drama Centre, Covent Garden, Mill Road.* 8pm. £5.  
• **Salsa Classes with Nelson Batista:** www.cambridgesalsa.com  
Abs beg/imp: 6-7.30pm. Int/adv: 7.30-9pm. *St Columba's Hall.* 4 Downing Place 6pm. £5 (£4 stud).

### MUSIC

• **Britten@25:** Britten Sinfonia Soloists play Britten's chamber music masterpieces. *Jesus College, Chapel.* 8pm. £10; £3 student standby.  
• **Cafe Studio:** Sue Gilmurray - singer and songwriter. *Emmanuel URC, Trumpington St., opp Pembroke College.* 7:30pm. £5 (£3 concs).  
• **Cambridge University 'Fitz' Swing Band:** Laid back gig; bar available. *Christ's College, Theatre.* 8pm. £4.  
• **Downing College Music Society:** Downing orchestra & choir - Beethoven, Mozart, Britten. *Downing College, Chapel.* 8pm. £2.  
• **Junction CDC:** Boogie Wonderland. *The Junction.* 10pm. £3.50 b4 11 door/5.50 adv.  
• **Kettle's Yard Music:** Lunchtime recital by students. *Kettle's Yard.* 1:10pm.

### TALK

• **Cambridge Bird Club:** "Richard Meinertzhagen" a talk by Mark Cocker. Students welcome. *Milton Country Park Visitor Centre, A10/A14 junction.* 7:30pm. £1 n.m.  
• **Cambridge Bird Club:** "Richard Meinertzhagen" by Mark Cocker. Ornithologist, spy, fraudster. *St Johns Community Hall, Hills Road, Cambridge.* 8pm. £1 non-members.

### THEATRE

• **ADC Footlights:** Inspired silliness! The ADC Footlights Pantomime 2001 "The Scarlet Pimpernel". *ADC Theatre, Advance Tickets 01223 503 333.* 7:45pm.  
• **Lady in the Dark:** Gershwin/Weill jazz musical. *Robinson College, Auditorium.* 7:30pm. £4.50.  
• **Lady Margaret Players:** The Real Inspector Calls. Surreal dark comedy by Tom Stoppard. *St John's College, School of Pythagoras.* 8pm. £3.  
• **Pembroke Players:** Sarah Kane's Phaedra's Love, a darkly comic modern Greek tragedy. *Pembroke College, New Cellars.* 8:30pm. £4/£5.  
• **Preston Society & DeFusion Productions:** Striking production of Mame's Oleanna-do you know your tutor? *Trinity Hall, Trinity Hall Theatre.* 7:45pm. £4.  
• **REDS and CUCDW:** Confused? A celebration of original contemporary dance. *Emmanuel College, Queen's Building.* 8:30pm. £3.50.

## SATURDAY 24

### FILM

• **ARTS:** 11.00am: The Last Unicorn (U) (Kids Club). 2.00, 5.00, 8.00: Harry Potter And The Philosopher's Stone (PG). 11.00pm: This Is Spinal Tap (15). 11.30am, 3.15, 7.15: Apocalypse Now Redux (15). 10.40pm: Happiness (18). 1.30: Pandemonium (15). 3.50, 6.10, 8.30: Ghostworld (15). 10.50pm: This Is Stina Nordenstam. Bar: from 8.30: Charm Offensive; music and visuals.

### MISC

• **Christmas Studios:** exhibition of B&W and colour photographs by Elena Retfalvi. *Cavendish Road 33.* 11am.  
• **CU Ballet Club:** Pointe Class [30 mins] for 'intermediate' & 'advanced' dancers. *Kelsey Kerridge.* 4pm 50p.  
• **CU Ballet Club:** Adv. Lasts 1.5hours. *Kelsey Kerridge, add £2.25 entrance to KK.* 4:30pm. £1.  
• **CU Ballet Club:** Intermediate (approx. grades 4-6 RAD) 1.5hrs. *Kelsey Kerridge, add £2.25 entrance to KK.* 2:30pm. £1.  
• **CU Judo Club:** Senior graded session. *Fenner's Gym.* 6pm.

### MUSIC

• **Jazz in the Bar, Churchill:** with the Ben Arnold Quartet. *Churchill College.* 9pm.  
• **Britten@25:** Cambridge University Chamber Choir & Orchestra play Britten & Mozart. *Great St Mary's Church.* 8pm. £8; £6 Members £1 Student members; £3 student standby.  
• **Christ's College Music Society:** Lunchtime Recital - Mozart Horn Concerto No.4, Telemann Double Horn Concerto. *Chapel.* 1:30pm.  
• **Green Mind Presents:** The Rock of Travolta + Chris TT + Eeblee. *The Portland Arms.* 8pm. £4 (£3 NUS).  
• **Junction CDC:** Dot Cotton: Lesbigan starring 'I need a miracle' Coca 10-3. *The Junction.* 10pm. £7/8 door.  
• **Junction CDC:** Gig: Pandhora: stunning rock and blues singer. Support Calling Orson. *The Junction.* 8pm. £3/4.

### TALK

• **Britten@25:** Britten Study Day: *West Road Concert Hall.* 10am.

### THEATRE

• The ADC Footlights Pantomime 2001 "The Scarlet Pimpernel". *ADC Theatre, Tickets: 503 333.* 7:45pm.  
• **Lady in the Dark:** Gershwin/Weill jazz musical. Fantastic show including the song "My Ship". *Robinson College, Auditorium.* 7:30pm. £4.50.  
• **Madhouse/Gods:** Auditions! Brecht's Caucasian Chalk Circle. Freshers only. *St John's College, 4th practice room* 2pm.  
• **Pembroke Players:** Sarah Kane's Phaedra's Love, darkly comic modern Greek tragedy. *Pembroke College, New Cellars.* 8:30pm. £4/£5.  
• **Preston Society & DeFusion Productions:** Striking production of Mame's Oleanna-do you know your tutor? *Trinity Hall, Trinity Hall Theatre.* 7:45pm. £4.  
• **REDS and CUCDW:** Confused? A celebration of original contemporary dance. *Emmanuel College, Queen's Building.* 8:30pm. £3.50.

## SUNDAY 25

### FILM

• **ARTS:** 2.00, 5.00, 8.00: Harry Potter And The Philosopher's Stone (PG). 1.00, 8.30: Ghostworld (15). 3.00: Chinatown (15). 6.30: Warren Miller - Extreme (Ski Programme). 12.45: Damnation (15). 3.15, 7.15: Apocalypse Now Redux (15).  
• **Christ's Films present:** SHREK: Smash hit animated comedy of 2001 - not just for kids! *Christ's New Court Theatre.* 8pm & 10:30pm. £2  
• **Queens' Films:** Memento. 8pm. £1.50. Stand By Me. 10:30pm. £1.50. *Fitzpatrick Hall.*  
• **Robinson Films:** Save The Last Dance. *Robinson College, Auditorium.* 7pm & 10pm. £2.  
• **St John's Films:** Swordfish (15). 3pm, 7:30pm and 10pm. *St John's College, Fisher Building.* 7:30pm. £1.80.  
• **THEFT:** The Princess Bride. Rob Reiner explores the concept of the post-modern fairy tale. *Trinity Hall, Lecture Theatre.* 7:30pm. £2.  
• **Trinity Film:** The Maltese Falcon. A Bogart classic. *Winstanley Theatre.* 9pm. £2.

### MISC

• **Christmas Studios:** exhibition of B&W and colour photographs by Elena Retfalvi. *33 Cavendish Road, open 11am to 6pm.* 11am.  
• **CU Kickboxing:** suitable for any standard - beginners welcome. *Parkside Community College,* 7pm. £2.50.  
• **MethSoc:** Student led service. Guest preacher, Malcolm Guite - APU chaplain. *Wesley Church, nr Christ's Pieces.* 8pm.  
• **Samatha Meditation:** Meditation classes in traditional buddhist meditation. No charge. *Darwin College, Old Library.* 8pm.

### MUSIC

• **Emmanuel College Music Society:** Organ recital by Mark Turner. Feat. Bach, Ireland and Dubois. *Emma College Chapel.* 8:30pm. £2/£1.  
• **Salsa Dance Night:** Pre-Club dance class for all levels 7-8pm. Club till midnight. www.cambridgesalsa.com. *Sophbeck Sessions, 14 Tredgold Lane, off Napier St, (next to Grafton Centre).* 7pm. £Class+Club:£4. Theatre  
• **ADC Footlights:** Inspired silliness! The ADC Footlights Pantomime 2001 "The Scarlet Pimpernel". *ADC Theatre, Tickets: 503 333.* 7:45pm.

• **Footlights:** Bar night. Enjoy excellent stand-up, fine music and good company!. *ADC Theatre, Bar.* 7:45pm. £3.  
• **Madhouse/Gods:** Auditions! Brecht's Caucasian Chalk Circle. Freshers only. *St John's College, 4th practice room (will be signposted).* 2pm.

## MONDAY 26

### FILM

• **ARTS:** 2.00, 5.00, 8.00: Harry Potter And The Philosopher's Stone (PG). 2.00, 8.15: Apocalypse Now Redux (15). 6.00: Bunuel Season: Los Olvidados & Simon of the Desert (15). 2.30, 4.50, 9.30: Ghost World (15). 7.00: Jewish Film Festival Special Event: I Am, You Are (15) -  
• **Central European Film Club:** The Thief (1997) by Pavel Chukrai. *Caius College, Bateman Auditorium.* 8pm.  
• **Trinity Film:** The Maltese Falcon. A Bogart classic. *Trinity College, Winstanley Theatre.* 9pm. £2.

### MISC

• **Belly Dance:** Belly dance for absolute beginners. Fun and good for stress. *King's College, Chetwynd Room.* 7:30pm. £Concs.  
• **Belly Dance:** Belly Dance for regulars. Powerful form of self-expression. *King's College, Chetwynd Room.* 6pm & 7.30pm. £Concs.  
• **Cambridge University Strathspey and Reel Club:** Scottish country dancing: all welcome including complete beginners. *St John's College, Palmerston Room.* 7:30pm. £2.

• **Cambridge University International Society:** University International Xmas Party Night. *Toxicate* 10pm £4.  
• **CU Meditation & Buddhism Society:** Introduction to meditation, for relaxation and development. *Sidney Sussex College, Knox-Shaw Room.* 7:15pm.

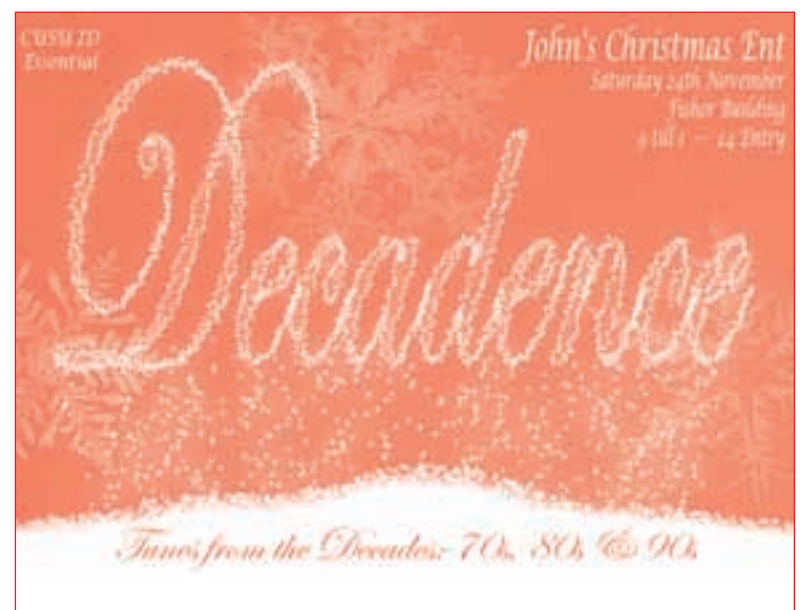
• **cu yoga society:** Iyengar Yoga with Philippe. *Lucy Cavendish College, Oldham Student Bar.* 5:15pm. £3.50, or termcard for 4 sessions for £10.  
• **CUTAZZ:** Intermediate/Advanced tap classes. *Robinson College, Games Room.* 7pm. £2.50.  
• **Queens' Art Society:** Life drawing class. Everybody welcome. (Materials provided.) *Queens' College, Erasmus Room.* 7:30pm. £2.  
• **Raja Yoga Society:** Stressed? Remaining free from worry helps your study. Empowering tips. *Inner Space, 6 King's Parade.* Cambridge Tel: 464616. 8pm.

### MUSIC

• **Cambridge University Troubadours:** Rehearsals for performers of mediaeval and Renaissance music. *Jesus College, Octagon room beneath bar.* 7:30pm.  
• **Clare College Music Society:** Allison Griffin, Mezzo-Soprano. *Clare College, Chapel.* 1:15pm.  
• **University of Cambridge Concert Band:** Charity Christmas Concert in Aid of 'Winter Comfort'. *Sidney Sussex College Chapel.* 7:30pm.

### THEATRE

• **ADC Footlights:** Inspired silliness! The ADC Footlights Pantomime 2001 "The Scarlet Pimpernel". *ADC Theatre, Tickets 503 333.* 7:45pm.



ST JOHN'S FILMS  
http://come.to/johnsfilms

Sunday 25th November

## Swordfish

3pm, 7:30pm and 10pm

John Travolta  
Hugh Jackman  
Halle Berry  
Don Cheadle

Sponsored by  
citigroup corporate & investment bank

Fisher Building, St John's £1.80

## Does Science Leave Room for the Soul?

with

PROFESSOR SIMON BARON-COHEN  
PROFESSOR ROGER PENROSE  
DR BRIAN LANCASTER

Sunday 25th November - 8pm

The Culanu Centre  
33 Bridge Street  
(By Magdalene Bridge)







# **VARSITY RUGBY PREVIEW**

## **YOUR EXCLUSIVE PULL-OUT GUIDE TO THE PRIZE, THE PLAYERS AND THE PUBS**





## SAMOA STORM

## Rugby Union

27 Cambridge  
39 Samoa

## Ben Speight

It is not every Saturday that you get the opportunity to watch an international side play in the flesh, let alone see them playing against your University side. But last Saturday the Samoans were in town to renew acquaintances with the Cambridge Blues, the Pacific Islanders claiming victory in what was a highly entertaining match. Thanks to the International Rugby Board organising this fixture at the last minute, a packed Grange Road had the chance to see the likes of Brian Lima and Tofo Vaega in all their hulk-like glory in a game that did not lack action or brute strength. Not ones to miss the opportunity for a crunching tackle, the Samoans, as wide as they were tall, showed flare with fast and incisive movement. But Cambridge were not to be overawed by their Southern Hemisphere opposition and they were by no means out of their depth. Indeed, the deficit at the end of the match might only have been four points, if Blues stand-off Sam Howard had taken all of his penalty kick opportunities.

The visitors didn't waste any time in stamping their authority on proceedings. Two minutes after kick-off, a penalty was awarded to the Samoans. Tanner Vili, who had a faultless afternoon with his kicking, popped it between the posts.

Not long after that, Samoa scored their first try. Following Stowers being held up on the try line after a scintillating run down the left wing, the resulting five-metre scrum brought the try with flanker Segi spinning off the pack to score. The conversion followed and Samoa had a 10-0 lead inside six minutes. More points were added to their tally five minutes later when Vili put over another penalty to open up a thirteen-point gap. Samoa had visited Grange Road twice in the 90s, both matches close encounters. But just a quarter of an hour into this



match, Blues supporters might have been worrying just whether this match could be just as tight.

Cambridge, though, soon got to grips with Samoa. The Samoans lost the ball and quick thinking from James Baker saw him kick the loose ball ahead. The crowd roared him on, sprinting against the covering man to score in the corner. Yet, only two minutes later, they raided down the right, Vaega setting up Sevealii who sprinted over for Samoa's second try. Following a successful conversion another brilliant move put the contest out of sight. Vaega this time passed to Faatau who chipped over the last line of Blues defence, and chased his own ball to score. At 27-10, Howard seemed to find his kicking boots following his earlier misses and slotted a penalty through the posts so that the score at the half-way break was 27-13.

The second period saw the Blues show a little more attacking force. Pressure in the opening ten minutes of the half was rewarded by two penalties knocked over by Howard, the second of which was awarded after a sensational burst by Blues captain Michael Count. But, as in the first half, any time Cambridge began to get close,

the Samoans set about scoring. This time Meredith was the scorer, to extend Samoa's lead to 34-19.

The score was brought closer by another Howard penalty but again, from the restart, the Samoans passed the ball to the wing and substitute Lima stormed over for try number five. The final piece of significant action was a Blues move of high quality five minutes from time. Cambridge, in a well worked, sweet move to the left, gave the opportunity for Stuart Moffat, returning from Scotland A duty, to score in the corner to make the final score 39-27.

It was a good, competent performance from the Blues with plenty of positives to take away from the game. Howard, once in the groove, was impressive, as was James Baker. The Cambridge performance may have offered food for thought for some the Oxford squad, reportedly watching on Saturday with the Varsity match now just over two weeks away.

## Story so far

## 2001 Review

## Hilary Weale

Eleven wins and only three losses up to Saturday's Samoa match is indicative of the success of the Blues' season so far, and constitutes an impressive build-up to the crucial clash against the "auld enemy" at rugby HQ. The Light Blues' results ring out all the more brightly when compared with Oxford's tally of four wins from nine games up to the same point. However, come 11th December, past form will count for almost nothing.

"Almost", because the confidence bred from winning a match, whether it be in style or through sheer drudgery, means a great deal psychologically and helps to foster team spirit.

There is no better way to kick-start team unity than by packing them off on tour together.

So on 12th September, CURUFC set off for Japan. To play in big stadia in front of thousands of doubtless partisan Japanese supporters will have granted a foretaste of the Twickenham experience to come.

Wins were grafted out against Keio and Hosei Universities, by 32-20 and 24-19 respectively, but going down 18-30 in the final match against Kanto Gakuin University would steel them for the challenges to come. Last year's Varsity Match squad will testify that a team can only know the true joy of winning if it has experienced the pain of losing too.

And so the Blues flew home for their first matches of the season in front of the Grange

Road faithful. A comprehensive 58-7 win over Cambridge RFC demonstrated what fierce competition there was likely to be for Varsity Match places. Aki Abiola's brace of tries marked his scintillating home debut on the wing, whilst Sam Howard at fly-half earned plaudits not only for his place-kicking but also for the variety in his game. Four wins on the trot followed, the first two at home against the sterner opposition of Northampton (28-0) and Aberavon (17-9). Two away wins against Newcastle Falcons (23-14) and Bective Rangers (20-0) proved that playing away does not daunt the squad. Harlequins' fairly comprehensive away victory (6-30) probably came at the right time to reassemble the players' focus and determination. Not that the squad or Tony Rodgers were likely to become complacent about any areas of their game that required work.

Following a heartening away victory over Loughborough (26-3), the Blues made their 46-18 win over Crawshaw's Welsh XV difficult by first conceding thirteen unanswered points to the visitors. That they then turned round at half time 24-13 up says an enormous amount about their character and the leadership of Michael Count, captain and no. 8, who has had an excellent season so far. Indeed, the whole pack is looking formidable at scrummages, and their rumbling maul from the line out has proved a potent weapon, leading to many tries. Another rather untidy win against Bedford (30-15) preceded the hastily arranged encounter with Samoa, in which Howard put in another impressive performance, and from which the Blues, losing 39-27, can take at least as much credit and positives as Oxford will have from their encounter with Australia. Oxford should take particular note that many of Cambridge's victories have been sealed in the second half, when their fitness tells, and forwards and backs combine to notch up the tries.

We can look forward with optimism to more of the same in the coming matches, and of course on 11th December.

## The view from the Dark Side

## Oxford comment

## Carl Laferton of Cherwell

This year's Dark Blues have been nothing if not infuriating, combining the exhilarating with the exasperating in equal measure. Whether they will win for the third consecutive Varsity Match on 11th December depends on how the Oxford side that turn up that day decide to play. Will we see the free-running, hard-hitting team who were within four points of Australia with ten minutes to go and put fifty-eight unanswered points past Bristol? Or will misfortune bring us the ragged bunch who have allowed indiscipline and defensive laxity to hand victories to opposing sides throughout the season? Only time will tell, but ex-Wallaby international Oxford captain Brett Robinson must be praying that it is the former.

Robinson himself has had a difficult season, playing only twenty minutes of rugby since the tour of Italy. He is adamant that he will be back for the game against Cambridge, and he will need to be at his formidable best in the backrow. Of equal importance will be vice-captain Simon Miall, the England Sevens lock-forward, who Robinson describes as "outstanding". If those two, along with international props Kevin Tkachuk and Ray Lehner, can wrest control up front, then that will allow the Oxford backline, far more comfortable in attack than in defence, to play off the front foot and dictate the game to Cambridge.

Of most note in the backs are Seb Fitzgerald at fly-half and full-back Nick Marsh, both of whom have represented England Sevens. Fitzgerald is Oxford's lynchpin; secure with boot and hands, he links play tremendously, and is flexible both in offence and in the tackle. If Cambridge are to win,

they must devise a way to stop Fitzgerald bossing the game and bringing his fast back three of Marsh, Will Rubie and Will Ellerby into play.

The game against Australia at the beginning of November provided something of a diversion for players and supporters alike, though Robinson has always insisted that "our focus is totally on the 11th December. The game against Australia is just a build-up game like all the others." Now, with little over two weeks to go, the skipper is focussing his troops on the biggest game of many of their lives. It will, he says "be very close; the team that wants it the most will win it." Yet however much the Dark Blues want it, they must ensure that it is the clinical and collected version of the 2001 side that walks out at Twickenham, rather than their calamitous alter ego. On the unpredictable schizophrenic nature of Oxford hangs the outcome of the 2001 Varsity Match.



Photos: Catherine Harrison



# Oxford will get a proper mauling.

Nick King talks to the Blues' skipper Mike Count about how he rates his chances against Oxford

After a chat with the Blues skipper, Mike Count, one thing is obvious above all: he has absolutely no intention of losing this year's Varsity Match. This might sound like I am stating the obvious but it is hard for me to put into words the calm with which he talks about all the things happening in the lead up to the match, and how the game might go, and also to describe the steely determination which is so hard to miss in his eye. To talk to him

game and triumph (Angus Innes, victor in 1998). The defeats have hit the Cambridge lads hard and they know it is time for revenge. Of course there is an equally determined Oxford team who will stand in their way but, as Mike makes all too clear, "it's been hard for us losing the last two. The defeats have been narrow and that has made it all the more difficult – we know what we have to do." I believe him.

Like any good leader, he refuses to offer any hints as to his possible thinking but it is clear that competition is particularly fierce in the locks, wings and centres. But perhaps it can be seen as a pleasant choice to have to make – it is certainly better to have too many good players than too few. One might have expected the strongest side to have been played in the recent Samoa match but, "things were not ideal and we were slightly limited by injuries



Photo: Nick King



is to be convinced of the outcome. He has the sort of mettle that Blues captains are made of and the sort of mettle that winners are made of. On 11th December, Mike Count will be both.

I am putting myself on the line in saying this but I am of little doubt that we will go to Twickenham and we will overcome what is certainly a tough Oxford side. The margin of defeat will not be great, the last two seasons have both given the Dark Side victories by just a three-point margin, but the points difference is not what counts. The trophy is all that matters. When the Light Blues take to the field there is only one potential player who knows what it is like to be part of that 15 who start the

At the moment the entire squad is focussed on this, the most monumental fixture of their sporting careers. It is tragic that some will be told they cannot come, awful that they are informed they are surplus to requirements and that they hear those gut-wrenching words: "I'm very sorry, but you won't be starting." Competition in the squad at the moment is fierce and within the next week or so Mike must sit with his coaches and decide the starting line-up. Mike though has the final say and it is a responsibility that sits heavy on his shoulders: "It's not something I'm looking forward to doing," he says with a rueful tone to his voice, "but it comes with the job and I'm ready to do it."

and absent players." Nevertheless, the skipper was pleased with the performance. "We showed a lot of character and, as we have done all season, picked up our game when it was necessary to do so." Mike was also pleased with the enthusiasm of the crowd at that match and mentioned the partisan support that he has experienced and expects again at the Varsity Match as so important to him. "It is one of the most special things about the game and all the team get a lift from the fans."

All the team are, of course, keen for the game but does it mean anything above that for Mike Count as captain? "It's the most important game of my life," he informs me with a glance up from his food

that lets me know he isn't joking. But it's important for everyone surely? He agrees but considers what it means to him on a personal level and tells me that playing as captain at Twickenham is the ultimate. He's not quite sure how to put what he wants to say but nor would I be – it's simply something inside. If you can, consider for a minute what Mike Count has achieved. Having started on the bench for the Colleges XV in his first year, he has gradually moved his way higher and higher through the ranks of CURUFC to have now finally made it. Six years of rucking, mauling, scrumming and God knows how much training and he is finally there – the pinnacle. Skippering the Blues isn't some-

thing that he had thought about prior to getting the job but now it is all he thinks about. The hopes of a University lie with him and his team.

None of the Cambridge players underestimate the strength of the Oxford squad, but at the same time none of them have any doubts about their own ability and their potential for this match. When the ball is kicked high into the air at Twickenham and a near 80,000 capacity crowd starts to cheer and urge on their friends and representatives, the team's desire will come through. The "early Christmas present" that Mike Count speaks of will be delivered because the grit of the Light Blues will tell.

## Booze and munchies

Chris Waiting checks out the post-match eating and drinking scene

I love the Varsity Match. Back when I was a student at Richmond College, the Principal used to close the college for the day to turn the site into a giant car park, since this would bring in far more money than trying to educate us scruffy students. It is of course also an opportunity to drink with your Cambridge mates outside Cambridge, and shout obscenities at students from that other university. So here are my suggestions for places to drink yourself into a stupor pre- or post-match.

Firstly The Cabbage Patch. Yes it's famous and always packed solid on rugby days, but it's not a bad place to go, if you don't mind a 20-minute queue for the bar. Prices are slightly above average, but they normally organise a barbeque, it's easy to find from the station/stadium (just follow the crowds), and their Guinness isn't bad. I'd stop here for a couple, before moving on. If you don't feel like moving far, just round the corner is The Albany. Slightly smaller than the

Patch, The Albany is more of a traditional pub, but also offers the advantages of giant Jenga, Connect 4 and an L-shaped pool table.

For the cheapest drinks, the Moon Under Water has to take the prize. Like all Wetherspoon's it is lacking in atmosphere, but to be honest, that's not why you go there. It's also next door to the Patch. Further along the road, you'll find the George (after passing Reunion Jacques – the self-styled "classiest bar in Twickenham") and the Hogshead. Both are typical chain pubs, so you'll probably know in advance whether you'll like them or not. Down by the river you'll find the Balmy Arms and, nearby, The Eel Pie and The Fox. All are pleasant places to drink, and tend to be less crowded than the pubs closer to the stadium. Of course, if you want to get further away from the crowds, you can always get the train or bus to Richmond, which has many great pubs particularly overlooking the river (The

White Cross) and around the green (The Cricketers).

If you're looking to eat before the match, I cannot think of anywhere better than Norma's Diner. The breakfasts are legendary, prices are good, and it's only five minutes from the station. There are also the usual fast-food places and a small supermarket for those wanting something light, plus a selection of restaurants for the hungrier. Ken Hom's Yellow River Café is an excellent, if pricey Chinese and Pizza Express and the various Indian restaurants are exactly what you'd expect them to be like. Again, Richmond offers more variety and will almost certainly be less crowded.

So enjoy the match, get drunk, and intimidate the locals by conforming to every Cambridge stereotype. They won't mind too much, since they will already have made a small fortune leasing out their driveway/parking permit to those desperate to find a space less than two miles from the stadium.

## VARSLITY MATCHES

|  |                           |                       |
|--|---------------------------|-----------------------|
| Cambridge Colleges XV v Oxford Colleges XV | Thursday<br>29th November | 2.30pm<br>Grange Road |
| Cambridge U21 As v Oxford Whippets         | Tuesday<br>4th December   | 2.30pm<br>Grange Road |
| Cambridge LXs v Oxford Greyhounds          | Wednesday<br>5th December | 2.30pm<br>Iffley Road |
| Cambridge U21s v Oxford U21s               | Tuesday<br>11th December  | 11.00am<br>Twickenham |
| Cambridge v Oxford                         | Tuesday<br>11th December  | 2.00pm<br>Twickenham  |




Photo: Mike Hewitt/ Allsport



**BATS**    
BATS in association with ecko  
announce auditions for their 5th  
week Mainshow  
**The Chairs**  
by Eugene Ionesco  
Saturday 24th November, 10-4pm  
Sunday 25th November, 12-4pm  
Erasmus Room, Queens' College  
Contact Cressida (cgg12 0781 | 900351)

auditions for 3rd week  
adc lateshow  
for  
**'spoonface  
steinberg'**  
by lee hall  
sat 24th nov 2-6pm  
sun 25th nov 2-4pm  
christ's college  
new court gallery  
any questions please email  
natalie n1a24

 The Amateur Dramatic Club  
announces  
**AUDITIONS**  
for  
**The Dumb Waiter**  
by Harold Pinter  
Week 4 Elsewhere Show  
Saturday 24th November 1-4pm  
Sunday 25th November 12-5pm  
ADC Theatre Dressing Room 1  
Male Actors only  
Contact Anna Ferguson (acf34)

**CU Gilbert &  
Sullivan Society**  
announces  
**AUDITIONS**  
FOR  
**CANDIDE**  
by Leonard Bernstein  
AND  
**THE SORCERER**  
by Gilbert & Sullivan  
To play in rep at Cambridge Arts Theatre,  
Week 7, Lent Term.  
We are auditioning for 2 separate casts:  
**CANDIDE** –  
Sunday 25th November, 2-6  
Founders Room, Arts Theatre  
(St Edwards Passage Door)  
**THE SORCERER** –  
Saturday 24th November, 3-6  
Newnham Old Labs  
Bring something to sing if you like  
Contact: Anna on ah295@cam.ac.uk

**BATS**    
BATS in association with ecko  
invite applications for  
**Set Designer**  
and  
**Lighting Designer**  
for their 5th week Mainshow  
**The Chairs**  
by Eugene Ionesco  
Contact Cressida (cgg12 0781 | 900351)

**CUMTS**  
announces  
**AUDITIONS**  
For its Week 4, ADC Mainshow  
**City of Angels**  
a jazzy 40s musical  
**Actors and Singers plus  
Dancers required**  
(please bring something to sing if you'd like)  
Friday 23rd 12-6pm and  
Saturday 24th 2-6pm  
On the ADC Stage  
Sunday 25th 12-6pm  
Benson Hall, Magdalene College  
Contact Alex alc43 or Louise lcl20  
**CUMTS**  
also invites  
**APPLICATIONS**  
For Musicians, Assistant  
Musical Director and  
Technical Posts  
Contact Louise lcl20

Fletcher Players & Shadwell  
**Smørgåsbord**  
- 2002 -  
Fifth Annual  
Festival of New  
Writing for  
the stage  
**Wanted:  
SCRIPTS**  
Deadline: 23rd January  
To: A. Jones  
Corpus Christi College.  
Enquiries: Skye hsw21  
**DIRECTORS**  
To be interviewed  
on the 1st and  
2nd December.  
E-MAIL ED: EJKL2

The Fletcher Players  
announce  
**AUDITIONS**  
for week 3 mainshow  
4 New and Exciting  
Adaptations  
from *Lorca, Carver, Gorey &  
Wyndham-Lewis*  
at the  
Corpus Christi College  
**PLAYROOM**  
A high profile production to launch  
the newly-refurbished, much-loved  
studio theatre in front of prestigious  
alumni, with national press and  
national theatre interest.  
Sat. 24th & Sun. 25th  
12-5  
I6, CORPUS CONTACT  
JO (JFP24) FOR INFORMATION  
JUST TURN UP, NO EXPERIENCE NECESSARY!

**The Cambridge  
Mummers**  
invites applications from  
**SCRIPT WRITERS**  
for a show to be  
performed at the 2002  
Edinburgh Fringe  
Scripts to the 'Mummers' pigeonhole in the  
ADC Clubroom by Friday 18th January 2002  
Contact: Michael Nabarro (man32)

**FOOTLIGHTS**  
are pleased to announce auditions for  
**WRITERS and PERFORMERS**  
for their  
**2002 Spring Review**  
Saturday 24th and Sunday 25th  
ADC THEATRE BAR - 2-6PM  
All enquiries to:  
Lloyd (rlt28) and Stefan (sg300)

**The Cambridge  
Mummers**  
invites applications from  
**SCRIPT WRITERS**  
for a show to be  
performed at the 2002  
Edinburgh Fringe  
Scripts to the 'Mummers' pigeonhole in the  
ADC Clubroom by Friday 18th January 2002  
Contact: Michael Nabarro (man32)

**Outlook Productions**  
invite applications for  
**LIGHTING /  
SOUND OPERATORS**  
for their national tour of:  
*A Midsummer Night's Dream*  
this winter  
**Contact: Ed (emdr2) or  
Rose (rs335)**  
AS SOON AS POSSIBLE

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evolves around  
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basic need...  
satisfying the  
hunger within.

  
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Mill Lane  
Cambridge  
CB2 1RQ  
01223 363 471  
www.dojonoodlebar.co.uk



This is the last Varsity of this term. Deadline for listings and box-ads for the first issue of next term is Jan 14th

**The  
Anonymous Players**  
invite  
**APPLICATIONS**  
to DIRECT a Lent Term show  
in the Old Labs.  
We also invite  
**APPLICATIONS**  
for funding.  
Applications to: Anna Jones (agj23)  
Newnham College by 29.11.2001

**FEMALE AUDITIONS**  
*MY MOTHER SAID I NEVER SHOULD*  
A play by Charlotte Keatley  
a PLAYROOM lent term show  
**AUDITIONS ON:**  
Saturday 24th 5-7pm +  
Sunday 25th 11-3pm  
In the Godwin Room,  
Old Court, Clare College  
Contact: Jess jjr31

*The Marlowe*  
THE MARLOWE SOCIETY  
invites  
**APPLICATIONS**  
for the post of  
**CREATIVE DIRECTOR**  
for a new series of play readings/  
workshops of new writing pieces  
E-mail: cal36 for details - by 27th November

*The Marlowe*  
/ RSC Other Prize  
Invites entries of new, unperformed plays.  
**The prize includes:**  
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**TUESDAY 27**

**FILM**

• **ARTS:** 1.00, 4.00, 9.00: Harry Potter And The Philosopher's Stone (PG). 7.10: Ghostworld (15) – no trailers! 2.00, 8.15: Apocalypse Now Redux (15). 6.20: The Exterminating Angel (12). 1.30: The Cherry Orchard (PG). 4.50: Ghostworld (15). 9.15: Donnie Brasco (18).  
• **Corpus Christi College Pictures:** The Lady Vanishes (original). McCrum Theatre, Benet Street. 8pm. £2.

**MISC**

• **CU Ballet Club:** 'Improvers' Ballet Class. Queens' College, Fitzpatrick Hall. 6pm. £1.50.  
• **CU Ballet Club:** Jazz Dance Class – beginners level. Kelsey Kerridge, (+£2.25 entrance to KK). 8pm. £1.  
• **CU Judo Club:** Senior graded session. Fenner's Gym. 8pm.  
• **cu yoga society:** Ivengar Yoga with Pavara. Pembroke College, New Cellars. 7pm. £3.50 or termcard (4 sessions) for £10.  
• **cu yoga society:** Ivengar Yoga with Yvonne. Pembroke College, New Cellars. 5:15pm. £3.50 or termcard (4 sessions) for £10.  
• **CUTAZZ:** Beginners jazz classes. Emmanuel United Reformed Church, Church Hall. 7pm. £2.50.  
• **CUTAZZ:** Intermediate/Advanced jazz classes. Emmanuel United Reformed Church, Church Hall. 8pm. £2.50.  
• **The Globe Cafe:** For international students, relaxed and informal chat, coffee, cakes. Emmanuel College, O6 New Court. 7pm.

**MUSIC**

• **Club Africa:** Cools sounds to dance to from around the continent. Devonshire Arms, Devonshire Road. 8pm. £2.

• **CU Jewish Society:** The Minims' – new singing group with fun and diverse music. Culanu Centre, 33 Bridge Street, More info: jmr53. 7pm.  
• **ISIS:** Prokofiev – Peter and the Wolf, Debussy, Falla, Ibert. Jesus College, Chapel. 8pm. £5 (£4) from Arts Box Office (01223) 503333 or on the door.  
• **Junction CDC:** Pandhora: stunning blues and rock singer. Support: Calling Orson. The Junction. 8pm. £3/4.  
• **The Cheese Factory Jam Sessions:** Jazz/Funk Jam session. Local session/professionals and students jam night. The Man On The Moon, See www.thecheesefactory.co.uk. 8:30pm. only £2 (£1 for players).

**TALK**

• **Geoffrey Coombe and friends present Jazz record listening sessions:** The sax: Jazz Cinderella. Lecture Room 3, Music Faculty. 7:30pm. £5 (£4 conc).  
• **Inter-Disciplinary Group, Faculty of Divinity:** George Pattison. "Balancing Disciplines: Unbalancing Disciplines". Philosophy and Theology, Reception. Faculty of Divinity, Lightfoot Room. 4:30pm.  
• **Operation Wallacea:** Slide presentation on opportunities to join exciting expeditions to Sulawesi. St Catharine's College. 8pm.

**THEATRE**

• **ADC Footlights:** Inspired silliness! The ADC Footlights Pantomime 2001 "The Scarlet Pimpernel". ADC Theatre, Advance Tickets 01223 503 333. 7:45pm.  
• **Footlights:** Smoker. Fantastic late night comedy! "Intensely entertaining ... unhyped excellence!" (Varsity). ADC Theatre. 11pm. £3.50.  
• **Outlook Productions:** A Midsummer Night's Dream: Prior to a national tour. 'An extremely exciting theatre company' (Telegraph). St John's School of Pythagoras. 8pm. £6/£5.

**WEDNESDAY 28**

**FILM**

• **ARTS:** 2.00, 5.00, 8.00: Harry Potter And The Philosopher's Stone (PG). 2.00, 8.15: Apocalypse Now Redux (15). 6.20: Bunuel Season: The Criminal Life Of Archibaldo De La Cruz (15). 4.50, 7.10, 9.30: Ghost World (15).  
• **Churchill MCR Film Soc:** Pearl Harbor (no late show). Churchill College, Wolfson Hall. 8pm. £2.  
• **Peterhouse Films:** Casablanca (U). Shown in fixed-seat auditorium, with fullsize cinema screen. Peterhouse, Peterhouse Theatre. 8pm. £1.50.

**MISC**

• **cu yoga society:** Ivengar Yoga with Nancy. Corpus Christi College, Party Room. 5.15pm & 7pm. £3.50 or termcard for 4 sessions for £10.

**MUSIC**

• **Emmanuel College Music Society:** Michaelmas Term Concert. Featuring works by Handel, Schubert and Rachmaninov. Emmanuel College, Old Library. 8pm.  
• **Junction CDC:** Napalm Death: Enemies of the Music Business here to rock. The Junction. 8pm. £8/9.

**TALK**

• **CU Sikh Society:** The Philosophy of Guru Nanak. Robinson College, Robinson Auditorium. 7pm.

**THEATRE**

• **ADC Footlights:** Inspired silliness! The ADC Footlights Pantomime 2001 "The Scarlet Pimpernel". ADC Theatre, Advance Tickets 01223 503 333. 7:45pm.  
• **JCDS:** Retail Rock – comedy musical set in world of handbag retail. ADC Theatre. 11pm. £3.  
• **Outlook Productions:** A Midsummer Night's Dream: Prior to a national tour. 'An extremely exciting theatre company' (Telegraph). St John's College, The School of Pythagoras. 8pm. £6/£5.

• **Queens' Films:** Blade. Queens' College, Fitzpatrick Hall. 10:30pm. £1.50. The Nightmare Before Christmas. 8pm. £1.50. Queens' College, Fitzpatrick Hall.

**MISC**

• **CU Ballet Club:** 'Beginners' Ballet Class. Queens' College, Fitzpatrick Hall. 7pm. £1.50.  
• **CU Ballet Club:** Beginners Classes. (both at the same level). Classes last one hour. Queens' College, Bowett Room. 6pm. £1.50.  
• **CU Jewish Society:** 'Lunch and Learn' – free bagel lunch and great discussion. King's College, Chetwynd Room, More info: jmr53. 1pm.  
• **CU Judo Club:** Beginners session. First session free. Please wear strong long-sleeved top. Fenner's Gym. 8pm.  
• **cu yoga society:** Ivengar Yoga with Yvonne. Trinity Burrell's Field, Butler House Party Room. 6pm. £3.50, or termcard (4 sessions) for £10.  
• **Greek Dance Classes:** Come have fun by learning to Greek dance! Darwin College, Common Room. 5pm. £15 /term or £2/class.

**MUSIC**

• **Kettle's Yard Music:** Subscription Concert: chamber music in the beautiful setting of Kettle's Yard House. Kettle's Yard. 8pm. £8.50 per term, £20 per year.  
• **Retro Electro:** evening of classic and contemporary electronica, synth, indie, sixties. Q Club, Corner Hills Road and Station Road. 9pm. £2.50 before 11pm.

**TALK**

• **Kettle's Yard:** Lunchtime talk about the current exhibition or a work of art in the house. Kettle's Yard. 1:10pm.  
• **PdOC (Post-docs of Cambridge):** Opportunities for Post-docs in the banking industry (Doug Huggins, ABM-AMRO). University Centre, 12 Mill Lane, Room 1. 6pm.

**THEATRE**

• **JCDS:** Retail Rock – comedy musical set in world of handbag retail. ADC Theatre. 11pm. £3.  
• **Outlook Productions:** A Midsummer Night's Dream: Prior to national tour. 'An extremely exciting theatre company' (Telegraph). St John's College, The School of Pythagoras. 8pm. £6/£5.  
• **Show and Tell:** Mix of everything live on stage- bands, guests, previews, more ... Emmanuel College, Queen's Building. 8pm & 10pm. 8pm. £3.

**THURSDAY 29**

**FILM**

• **ARTS:** 2.00, 5.00, 8.00: Harry Potter And The Philosopher's Stone (PG). 12.15, 4.15, 8.15: Apocalypse Now Redux (15). 6.00: Michael Eaton Industry Focus. 1.00, 3.30, 7.10, 9.30: Ghost World (15).

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**FRIDAY 30**

**MISC**

• **CU Jewish Society:** 'Friday Night Experience' – meal + entertainment, followed by Culanu Oneg. The Student Centre, 3 Thompsons Lane. 7:30pm.  
• **Queens' Ents:** Jingles – Happy 10th Birthday! Once you bop, you just can't stop! Queens' College, Fitzpatrick Hall. 9pm. £4.  
• **Salsa Classes with Nelson Batista:** www.cambridgesalsa.com Abs beg/imp: 6-7.30pm. Int/adv: 7.30-9pm. St Columba's Hall. 4 Downing Place (opp Crowne Plaza). 6pm. £5 (£4 students).

**MUSIC**

• **Junction CDC:** Boogie Wonderland: 70s and 80s disco extravaganza. The Junction. 10pm. £3.50 b4 11 door/5.50 adv or after 11.  
• **Kettle's Yard Music:** Lunchtime recital by students. Kettle's Yard. 1:10pm.

**THEATRE**

• **JCDS:** Retail Rock – comedy musical set in world of handbag retail. ADC Theatre. 11pm. £3.  
• **Junction CDC:** Meat & Two Veg: Twelfth Night with skiffle and tea. The Cambridge Drama Centre, Covent Garden, Mill Road. 8pm. £5.50 disc.  
• **Outlook Productions:** A Midsummer Night's Dream: Prior to a national tour. 'An extremely exciting theatre company' (Telegraph). St John's College, The School of Pythagoras. 8pm. £6/£5.

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# SEX, LIES, AND THE HAMILTONS

The notoriously irreverent media couple talk to the notoriously irreverent *Varsity* Editor, Adam Joseph

Neil and Christine Hamilton are media whores. Abused and beaten up by the press, they can't survive without the media appearance fees. They are stuck in a Catch 22, where they are dependent on the people who have in many respects ruined their life. Worst of all, they are outwardly cheerful about the whole thing. While interviewing them in the Union I was struck by how sad the whole affair was; in fact Neil and Christine Hamilton are sad people.

Neil Hamilton never achieved truly high office in government. Having entered Parliament in

1983 as MP for Tatton, he rose through the ranks to become a government whip and corporate affairs minister. He did have dreams of leading the Conservative party: "Nobody but a fool goes into politics without wanting to realise that ambition, if he wants to make changes." Hamilton had a "clear agenda of my own", and felt that he had made a start "dismantling the mountain of red tape". There was no chance

to continue, as the cash-for-questions row led to him losing his seat in disgrace in the 1997 general election. He was unseated by the anti-sleaze candidate Martin Bell and his famous white suit. Hamilton's expulsion from Tory politics was confirmed when, in 1998, Tory leader William Hague singled Hamilton out as one of the MPs who had brought the party into disrepute, and asked him to stay away from that year's Conservative conference.

Hamilton is in no doubt as to who is to blame, even advising us to look at the website, *guardianlies.com*. Much of his anger though is saved for Mohammed

and a blot on society." Neil Hamilton is however prepared to support Al Fayed's application for a passport, "so long as it is for another country". The couple has also been banned from Harrods,

**"Anne Widdecombe has more balls than the whole cabinet and shadow cabinet put together."**

not that they have "any desire to go to that souk". Al Fayed's lawyer, James Price, comes in for even more stick. Christine Hamilton refused to speak at the Union if he was also invited, as "she had no intention whatsoever of sharing a room with an odious little shit like him". So not exactly cordial feelings for the man who is alleged to have paid £3600 for them to spend six nights at his hotel, the Ritz!

Neil Hamilton is more positive about the current war in Afghanistan. "I think the West's policy has been absolutely right, and paid off a lot more quickly than most people thought." He is pleased with the close co-operation between Britain and America: "Britain has proved itself to be America's most reliable ally, just as America has proved itself on many occasions to be Britain's." Neil Hamilton's feelings for Tony Blair, and the Labour government in general, are less than flattering. "Blair is the apotheosis of spin, has absolutely no political principles, is the ultimate political chameleon." He feels that the movement of the centre ground to the right has made it much more difficult for the Conservatives: "The government is the most right-wing we have seen for years, certainly more right-wing than Thatcher... you can't outbid the Labour party to the right." His views on Iain Duncan Smith are mixed: "He is not exactly the most exciting commodity, but the difference between him and Blair is that he is fundamentally a thoroughly decent, uncalculating, honest per-

son." However, "undoubtedly the tide will turn, although it may be a long and hard road for the Tories".

The Hamiltons are now very pleased to be out of politics.

with a bottle of wine and glasses. Would you snog him? I enquire. "Of course," she exclaims. Brier is, possibly for the first time in his life, lost for words, but Christine is enjoying herself. "One of the great joys about being a happily married woman is that you can flirt outrageously and nobody takes you seriously." Quite.

The Hamiltons are certainly not shy of publicity. According to Neil Hamilton the media world "is now largely the way we make our living". He adds, "We are going to be on the Louis Theroux programme and also look out for the January issue of *GQ* magazine." Posing for *GQ* magazine and getting the piss ripped out of them by Theroux: they have truly fallen a long way. Neil Hamilton seems positive, however, about his new life: "We have certainly met a wider variety of people in media than in politics." Christine agrees: "We enjoy all

Perhaps this is one of the most annoying things about the Hamiltons: they should be disillusioned with society, instead they have a banal cheerfulness about them. They enjoy feeding from the hand that has already bitten them.

Finally the time was up: the Hamiltons had to go to bed early as they had to be ready to present the *Big Breakfast* at 4am. This typifies their life: they have become C-list celebrities going wherever the next media cheque sends them. Their downfall was admittedly of their own making, but two people with no choice other than to make their money by ridiculing themselves is not an edifying sight. After starting with high aspirations, Hamilton is aware of his place in history: "I will probably be some footnote to a chapter, and possibly in twenty years some PhD student from a Midwestern state will do a disser-

**Would you snog the Union President? I enquire. "Of course" she exclaims.**

the media work, we certainly meet a jollier sort of person than we did in politics."

tation on me." Their hopes and their integrity disappeared when they first met with Al Fayed and his cash-filled envelopes. A footnote in history is now the best they can hope for.





This picture is not an accident. It has not been put here for your gratification. Tim Stanley did not choose it. Tell the children to come out from behind the sofa. Reassure your grandmother. Put your trousers back on. This picture is not a gimp in leather. It may look like a twisted little freak bound up until his pips squeak, but it's not. Not entirely, anyway.

This picture is a view of Cambridge theatre in all of its glory. The theatre world is a mass of whores, with every person out to sell themselves for another's pleasure. But in Cambridge, our whores are twisted. Real twisted, yeah. Like the gimp, they are bound to the chair of mediocrity by the fetters of their own ego.

Cambridge theatre is just a colossal exercise in sado-masochism. We pay to see Cambridge productions. We pay for our pleasure. It hurts. We just want something simple. Nothing special. Quick, easy and, if possible, clean. Unfortunately, this bitch isn't having any of it. We have to be bound in tight to our seats and subjected to horrible torture while they prance around in front of us. There is no concern for our delectation: all that is important is feeling big. Real big.

Sarah Legrand and Alex Lee







Messieurs Oxide and Neutrino, the proverbial two fingers waved in the general direction of Craig David, Artful Dodger et al., are b-da-b-da-back, and have evolved a mode of phonetic txt msg spelling that Noddy Holder would be proud of. Since the release of *Execute*, the teenage duo's acclaimed overground-underground (wombling free?) debut album, Oxide has achieved on *U Can't...* a quality and clarity of production – all sparse beats, keyboard stabs, and gurgling bass lines – that a number of more renowned knob-twiddlers would die for. And they probably will, if Neutrino and his fellow So Solid MCs have their way. They're angry, and seem in little hurry to disassociate themselves from their glamorised history of gun violence. Neutrino rants about his recent judicial dealings. Gold-digging hangers-on are warned to "go blow" or find themselves "in a box, flowers spellin' ya name on top". Even S-Club 7 and Five don't escape the wrath. The music may be So Solid, but the morals are certainly not. Come on, boys. Grow up.

Oxide and Neutrino  
*U Can't Stop Dis Shit* (Warner)  
Out 26 November  
MARTIN HEMMING



As you step into the bar, the beat hits. It is smoking R'n'B. The place is jamming as kinky afros and urban queens groove to the rhythm that is filling their pants and teasing out their soul. On the stage is Missy Elliott, humming with a soft gospel power. Aggressively feminine.

The pendulum bass mesmerises the sea of heads, as this diva on top guides them through the contents of her heart, an empowered statement about independent women... As she seduces the crowd, Tim 'Timbaland' Mosley stands at the back, silently directing this soulful exposition. Together they have been known for breaking up old ground to etch a new groove.

Yet this latest single *Take Away* is lazy, ordered from the back catalogue of soul, rather than cooked up by their own creative hands. Maybe the bar next door is playing something more interesting.

Missy 'misdemeanor' Elliott  
*Take Away* (Warner)  
Out 26 November  
MARTHA HOUSDEN



As avid cultivators of a brooding guitar pop, Muse epitomise provincial angst hitting the big time. From this particularly unremarkable double a-side (produced by John Leckie – Radiohead, Stone Roses), pours an endless stream of bleak introspective sentiment. *Feeling Good*, written by Bricusse and Newley for a 60s musical, and popularised by Nina Simone, is joy-ridden through mediocrity with a profound lack of charisma; the song's winding melody tragically rendered in bum falsetto by vocalist Matt Bellamy. Thom Yorke and Jeff Buckley comparisons aside, magic mushrooms (his favourite drug) are wasted on people like this. *Hyper Music* is simply bad poetry and serrated jerk-guitar woven into muddled commotion, and a cover of The Smiths *Please Please Let Me Get What I Want* on CD 2 is only partly redeeming. In all, *Feeling Good / Hyper Space* – the band's fourth single from album *Origin Of Symmetry* – offers an emotional ferris wheel of a ride. Hold on tight or you might drop your lollipop.

Muse  
*Hyper Music* (Mushroom)  
Out Now  
GRAHAM HERTRICH



Refreshingly, Peppercorn has all the confidence of an eminent precursor, Alanis Morissette, yet none of her exasperating arrogance! *Free Love* is an exhalation of clear air; imbued with spirit and potency, but minus the angst that so often renders such music morose, or worse, melodramatic.

A thoroughly modern songstress, this deadlocked beauty is the lyrical equivalent of Zadie Smith. Each track is a vignette of contemporary life, circumstance and love's deviant ways, but all exude a sense of her liberty; Peppercorn has conceived her music not contrived it.

Born in Casablanca, Peppercorn's life was far from romantic – it is this assured, tough style that suffuses an album of perky hooks and vivid lyrics.

*Hyperventilating* is a brilliant paradigm of acoustic soul-rock and *to err is human* proves that Peppercorn's melodies have all the gravitas of Tracy Chapman and the effervescence of Erika Badu. "I have no intention to bow to convention".

Peppercorn  
*Free Love* (BMG)  
Out 26 November  
AISLING O'NEILL



Along with driving Rolls Royces into swimming pools, selling your soul for rock n' roll is mandatory. However, defying convention, Delirious? have gone and flogged their souls to God, offering conclusive proof if ever you needed it, that the devil really does have all the good tunes.

Five desperately earnest and healthy looking individuals masquerading under the wholesome banner of Christian rock, Delirious? come across like trendy vicars desperately trying to be down with the kids and intent on proving that being a Christian doesn't stop you peddling sub-Coldplay stadium indie drivel.

*I could sing of your love forever*, resplendent with its gospel choir and epic chorus is scarily reminiscent of Cliff Richard's *Mistletoe and Wine*, only worse. They may well be able to sing of Jesus' love forever, but 3 and half minutes of this quasi-spiritual shite really is quite enough.

Delirious?  
*I Could Sing of Your Love Forever*  
Out 10 December  
JIM HINKS

# GIVE A LITTLE WHISTLE

Alex Marshall whistles on the streets of Cambridge and annoys the hell out of everyone

“Stop it, you annoying little shit” shouted a fat-bloke with thin lips.

I looked for a 4-year old poking him, but not seeing one carried on walking until he punched me in the mouth; “stop fucking whistling.”

What do people have against one of my favourite past-times? I've always whistled. It's become an involuntary appendage of walking – to the toilet, to lectures... Wherever I go my own blend of atonal, execrable and unmelodic jazz will fill the air. The muted squeal of a full-volume Walkman just isn't enough to let me spread the music that has such an invigorating effect on my life to the masses. Admittedly, the tunes I'm paying homage to may be a bit difficult to pick out at times, surrounded as they are by improvised yelps worthy of Coltrane at his most diffuse; but I'm sure the sound in some way is getting through. I could, of course, achieve my little mission more easily by walking around with a Ghetto Blaster strapped to my back, but unless I was in the Gap, I'd just get accused of being 'soooo 80's, soooo passé.'

I don't see why whistling is viewed as such a social menace or why it's become such a social pariah. It's heard about as often in public as Cherie Blair. I mean talking on cordless mobile phones like a jabbering schizophrenic, singing at bus-stops in the hope of getting a record deal, wearing pre-faded jeans – many such things annoy me about other people when I stroll down the street, but I simply

ignore them and carry on, not assault them. I admit whistling's got an antiquated, Dick Van Dyke, image. It symbolises stupefying cheeriness totally opposed to our cynical times, especially true given its high-pitched nature which means you could whistle Radiohead and still sound like you've Oded on Saccharine. It's also been tarnished by the fact its greatest advocate is an insect who befriends puppets and sees it as the cure to immortality (“Take the straight and narrow path / And if you start to Slide / Give a little Whistle!”). It may even be a potent symbol of female and sheep dog oppression. But think of the good points. To be honest, aside from the fact it's quite uplifting and it fulfils my musical ambitions to the extent that I haven't formed a band yet, there aren't any. Regardless, it still begs to be answered, what's intrinsically wrong about putting your lips together and blowing?

Thus I plead for more whistling in our society. Partially its absence can be blamed on the musical community. If only they'd see its instrumental potential they could redefine its image into one of cool. It's not that hard to envision, after all, theramins feature in so many records, yet they're effectively nothing more than the whistle in electronic form. If bands would popularise it maybe we, the whistling fraternity, wouldn't feel so alone in the world. Come on people, I've been forced into hanging out on building sites...



“Try Whistling this!”

## PREVIEWS

Christmas is coming, the undergraduates are getting fat, Father Christmas is coming and he's got a big bag of musical treats for those of you who are in Cambridge over the break. Too much to preview, not enough space, so just the bare essentials for the bigger venues.

The Good: Pulp let us party like it's 1995 at the Corn Exchange on Tuesday; Basement Jaxx party like it's 2001 at the same venue the following Tuesday.

The Bland: Status Quo refuse to give up and die at the Corn Exchange on Sunday 2nd December; Delirious? do their bit to reinforce Christian stereotypes at the Junction on Wednesday 5th December; Paul Weller bores for England on the same night at the Corn Exchange; Wheatus look foolish at the Corn Exchange on Tuesday 6th December; and Faithless also play at – you guessed it – the Corn Exchange on Monday 10th December.

The Ugly: Napalm Death do their best to upset people and keep the environmental health officers in work at the Junction on Wednesday.

The Best Bit: Saturday 5th January sees S Club Party and Ronan come to the Corn Exchange. We're almost certain this isn't a hoax, and what better excuse for coming up early could you want than the chance of seeing one of the most evil men in modern pop and some brightly-dressed clowns?

The boy that lived



## PREVIEWS

Friday 23 November

**BRITTEN@25** – Chamber Music Masterpieces, Jesus Chapel, 8pm, £3 student stand-by on the door. The Britten Sinfonia Soloists play a selection of Britten's Chamber music.

**Downing College Music Society**, Downing Chapel, 8pm, £5/2. Music by Beethoven, Mozart and Britten, featuring Leona Tan (piano).

Saturday 24 November

**BRITTEN@25** – Study Day, Music Faculty, 10am-4pm, free. Lectures and seminars to round up the festival with performances by Instrumental Award Holders.

**Gonville and Caius Recital Series**, Bateman Auditorium, 1.15pm, free. Schubert's *Rosamunde* performed by Owen Cox, Martin Suckling, Andrew Griffiths and Sophie Rivlin.

**BRITTEN@25** – CUCO and Choir, Great St. Mary's Church, 8pm, £3 student stand-by. Grant Llewellyn conducts music by Britten, Holloway and Mozart, plus a festival tribute by Tom Poster.

Tuesday 27 November

**ISIS Christmas Concert**, Jesus Chapel, 8pm. Debussy, Ibert, De Falla and Prokofiev's *Peter and the Wolf* narrated by Rohan Stuart-MacDonald and conducted by Stephen Rajam.

BW

## A challenging screw

Joseph Finlay is impressed by the madness of another example of Cambridge ambition

People do crazy things in Cambridge. Some decide to go rowing at 7am on freezing winter mornings while others spend all night doing an essay well when it could have been done badly in two hours. Musicians demonstrate this craziness by embarking on ridiculously large projects that professionals would think twice about. We've had Mahler in Jesus Chapel, the fiendishly difficult *Company* at the ADC, and KCMS are still talking about doing the Berio *Sinfonia*. Putting on a full length opera with semi-professional singers plus a newly commissioned work however, takes the biscuit, and I would have to suggest that both the conductor (Matilda Hofman) and the producer (Rachel Solomon-Williams) are completely mad.

The new work, Cheryl-Frances Hoad's *Broken Lines* is a delight. Subtitled 'a sonata for opera' it takes three unrelated Pinter sketches and brings them together in the form of a three-movement sonata. The link between them is simply that all three show people unable to communicate with each other. In performance the work seems to sit on the fence between being a dramatic unity and being distinct movements, and is not dramatically convincing. Musically, however, *Broken Lines* is extremely effective with assured and original orchestral writing, sharp rhythmic vocal lines and a sound world that both fits the text and sheds new light on it. Particularly impressive is the second scene love song (described

by the composer as "the big slushy aria") which uses cluster harmonies to create a real sense of modernist lyricism, to contrast with the brilliant mechanistic rhythms of the final act. The sparse, minimalist setting was extremely successful, and all three singers handled the music extremely well, with special credit going to the excellent John Saunders.

*The Turn of the Screw* was in a sense a bigger challenge, being a known and loved work, with much of the 'Britten mafia' in the audience – the contingent having taken a such delight in this festival. The quality of the singers was apparent from the outset. Cerys Jones as Mrs Grose and Bria Lauren as the Governess were the best of a superb cast, and Louise Kateck as Flora demonstrated just how to make a big impression with a small part. The large amount of rehearsal time was immediately apparent: Matilda Hofman was able to shape the phrasing throughout, and brought out fine orchestral playing from an ensemble that was tight, focused and always played extremely musically. The staging was generally excellent, although slightly ham-

pered by the set which lacked the required claustrophobia of a Victorian house. This was compensated for by some extremely creative lighting and a level of acting which put to shame the awkward gestures and bizarre facial expressions of so many opera companies.

The venue of St Edwards Church was strangely appropriate – it brought a sense of intimacy that is so obviously

lacking in the large opera houses. There were problems: the acoustic led to the singers sometimes being overpowered in the Frances-Hoad, the possibilities for set design being extremely limited and large proportions of the audience having restricted views. Despite these problems, the Cambridge New Opera Group put on a production that was slick, beautiful and charming, and has set the standard for all insane projects to come.



## ARTSVISUAL

## Pisanello



Pisanello, Margherita Gonzaga

## The Renaissance (continued) at the NG

The National Gallery is apparently having a 'Renaissance Autumn'. Well, it seems to me, they have been having a Renaissance year, if not attempting a decade. There doesn't seem to have been much progress since the admittedly wonderful Renaissance Florence exhibition back in 1999. They seem to have found a niche, in which they feel comfortable, feeding the less well-known Italian quattrocento painters to an unassuming public. However, whether it is possible to hang an entire exhibition on the basis of three or four paintings remains a question.

Pisanello is no doubt an extremely important figure of the period, influencing many later artists, as well as highlighting the importance placed on cross-cul-

ture, northern art with that of Italy. We see the influence of medieval French art on Pisanello's work almost straight away. However, the curators seem to have been attempting to recreate what was achieved with Renaissance Florence, by splitting the rooms into themes; cultural, historical and so on, to give a good idea of context to the artist's work. However, the formula that worked so well before seems only to be a lukewarm attempt this time. When the work was diverse, creating a rich collection, this idea of establishing themes worked well, but in addressing just one artist, perhaps the emphasis ought to have been more fitting, more definitive.

The rooms are filled with bits and pieces, sketches and studies, to add a bit more bulk to Pisanello's small-scale work. Many of the comments, in my opinion, were just space fillers, something that appears to be a lasting impression of the show. Such a big space for so little material. Comments like 'Pisanello made studies from life specifically for the work.' You don't say? Isn't that what artists tend to do when working towards a painting? Ah yes,

but don't forget, 'Some of the studies have details added in watercolour, others are highly finished watercolours.' Well, that we can also see by looking at the works. The general public doesn't really need to have such an obvious description of what is in front of their noses. This just demonstrates a general dumbing down that many institutions have begun to incorporate into their shows. There is a difference between making work accessible to a wider audience and treating people like morons. The team of curators at the National Gallery seems to be treading a fine line. The most beautiful works are small, some in fact are miniatures painted by the artist, such as the exquisite *Conversation of Saint Paul* (c.1438). Even the portrait of *Margherita Gonzaga* (1440) is relatively small, making the quality of the detail all the more astonishing. Perhaps if the exhibition space had been in closer relation to the size of Pisanello's work, it would have shined the way it ought to have done. Instead, we descend into a basement full of things, and it becomes a task just to locate the works amongst the odds and ends.

The moment that did stand out from my visit to the gallery, was when I left the Sainsbury Wing, a little disheartened, and decided to take a look around the rest of the permanent collection. It was only then that I realised the amazing quality of the works that make up this National Gallery treasure. In some ways, these exhibitions in the basement serve to reveal works that tend to go otherwise unnoticed by the masses. It is certainly a worthy effort, except I think they ought to find a new formula. Renaissance is all becoming a little New Labour for me.

*Pisanello at the National Gallery*

## Flowers



## Leila Beydoun Chalabi at Emmanuel College

Last week Emmanuel College saw the Beirut-born artist Leila Beydoun Chalabi exhibiting works from her "Parcour des Saisons" series of flower paintings. A stark contrast to the Old Library's ancient wood panelling, these bright multi-coloured works recall for Leila the smells and colours that she attributes to her youth in Lebanon. The strong sensuality of some of the paintings in comparison with the black and white studies of a smaller size, created a full body of work from this artist who has exhibited several times in Paris, but never before in England. Unfortunately, the exhibition was only on show for a few days, but highlights the fact that Colleges within Cambridge University often play host to

visiting artists, and that the majority of students often overlook these smaller exhibitions. Emmanuel College along with others such as St John's, Jesus and Clare, take an avid interest in both collecting and exhibiting artists within college walls. Chalabi's works presented a fresh approach to the traditional genre of flower painting, which, moving away from a concentration on British artists, reflected a more continental feel against the old Cambridge architecture. Such an opportunity passed by almost unnoticed, but brings to light these hidden treasures.

For more information on future exhibitions, please contact individual colleges.

Vanessa Hodgkinson



# Patten's giant success

Emily Haworth-Booth loses her high heels to read a few fairy tales

I wanted to review Isabel Allende's new book, but I knew that a substantial novel would be death to my degree. Then I spotted Brian Patten's new children's book, *The Story Giant*. It looked unassuming, friendly, and a little bit cute. I was sure I could find room in my life for it, especially when it was pointed out to me that, as it was really just a collection of stories, I could read some of them at random and review it on the basis of those.

And it was indeed a collection of stories. Patten has collected and adapted tales from all around the world as well as throwing in a few new ones; he provides sources in the back of the book. But I soon discovered that more would be required than perusing a few pages and closing the covers. I realised that the book demanded reading from start to finish, because the frame in which the stories were told was just as important as the stories themselves.

Patten's *Story Giant* is like the love child of Roald Dahl's *BFG* and Oscar Wilde's *Selfish Giant*. He lives alone in a beautiful, slightly mythical place, to which he draws children with his power for controlling

their dreams. On the night on which the book is set, he brings together four children from different corners of the world. In his castle, they tell each other stories,



with the hope of finding the one tale that can keep him alive. Patten manages to maintain the tension throughout the book by switching between the story of these children, and their stories-within-a-story, and by keeping these tales bite-sized.

His prose tends towards the gently

authoritative and gently cadenced tones of Wilde's fairy stories than the craziness of Dahl's vocabulary; the book's ending is accordingly serious. Patten is slightly moralising here, consciously trying to prove the value of storytelling and to teach us to use our imaginations. The book could fall flat at this point. Fortunately, however, he avoids patronising his adult readership and instead creates a convincing and moving conclusion that I found genuinely thought-provoking.

I grew to love this book. It sat on my bedside table and waited patiently for me to return bleary-eyed and disappointed from long nights out, when I would open its beautiful ivory covers and slip into the *Story Giant's* castle before sleep. Because this is a book for a time and a place. It is a bedtime book, a book about dreams to prepare you for dreaming, a quiet, kind book for when you have slipped off your high heels and your hard heart. It requires a readiness to swap irony and cynicism for the naiveté of a child's dream world. Once there, however, you might find a secret sadness and a few truths that make this

# Well-Thumbbed: Master

Sameer Rahim orders us to read Stalin's favourite novelist, Bulgakov

The notion of the 'classic novel' has, in recent years, taken a beating from the furious 'post' brigade. Post-modern, post-colonial and post-structuralist pugilists have sought to discredit the formation of a work that attains the status of a classic through a faintly mystical historical process. Therefore I wish to recommend you to try *The Master and Margarita*, by Mikhail Bulgakov, not as a classic, but in the same way as one suggests trying yoga, tofu burgers or homosexuality.

Mikhail Bulgakov was Josef Stalin's favourite writer. As a satirist and playwright in the 1920s, he managed to survive Stalin's purges by personally appealing to him. The creative frustration engendered by the constant censorship of his work led him to write this fantastical masterpiece, *The Master and Margarita*. Set among the poets and writers of Moscow, the devil appears, with a massive black cat and a naked woman, to wreak havoc on the complacent population. The book's power stems from its startlingly black humour.

In the first scene, the head of Massolit, a man named Berlioz, dies after encountering the devil. His friend Ivan is then sent to an asylum for claiming the devil has killed him. The plot rolls along in a loosely structured but eminently readable way for the rest of the novel until we encounter the Master and his lover Margarita, whose integrity and imagination leave them immune to the Devil's play.

The genius of this book is its wonderful sense of play, and the fun it has with authority. Bulgakov interweaves his Moscow plot with a sly look at the birth of Christianity. The devil narrates the story of Jesus – the man mistaken for the



Messiah and misinterpreted by his over-zealous followers (Bulgakov got there before Monty Python did). These sections of the novel portray Jesus as a revolutionary figure put to death for his opposition to the state. Pontius Pilate is akin to a greasy Soviet commissar just following the orders of an invisible authority. This led to

the book being banned in Russia until 1966, twenty-five years after the author's death. (The fantasy passages inspired Salman Rushdie to imitate the religious parody in another controversial novel *The Satanic Verses*).

*The Master and Margarita* uses fantasy to undermine the artistic basis of socialist realist art. There are no grinning and productive proletariat in a rural utopia. Instead, we see the back-biting, petty and vindictive lifestyles of the urban literary community and writers who have little talent but live in luxury because they compromise with the regime. Bulgakov knew this community best and, in this final work, only two years before his death, he excoriated them with his satiric brilliance. He uses slapstick to poke fun at those who take themselves too seriously and in doing so proves himself to be more intelligent than all of them. At the start of the novel he quotes Goethe's *Faust*. The devil "wills forever evil, Yet does forever good". The hero of this novel is both the devil and Bulgakov himself. He and the devil invert the moral structure of a society that is living according to false values. The devil takes sides and points at frauds, mocks the power structures of Moscow and then disappears in a puff of smoke when his job is done. This novel has a steely moral core and a sense of transcendent spirituality to it, but its main strength is its assertion of the playful fantasy of the artist over the suffocating uniformity of the state's imagination.

**Currently Reading:** I do quite a lot of work on Ruskin, and I'm going to Venice in December to do research, so I've been reading a history of Venetian architecture by Deborah Howard. If you lead the kind of life I do – part academic, part writer – there's an awful lot that you have to read...it's hard to distinguish what's for work. Purely for pleasure, I've read John Updike's *Rabbit is Rich*. I don't read many novels – partly perhaps because I've lost interest in modern fiction.

**Childhood Reading:** When I was ten or eleven, I was crazy about historical

# Cam creative

What to write for over the Christmas holidays

## Cellar Door

*Cellar Door*, according to the press release, wants "to motivate people to 'act' by writing, and in consequence to provoke similar 'active' responses from those who read it: satire, comment, a philosophical treatise, or a collection of limericks." Info: [cellardoor@mail.com](mailto:cellardoor@mail.com).

## The Cantab Lit 'Scene'

So you write. Maybe you're even more than half in love with it, despite the fact that you're realising that staying up til whatever cold hour with nothing but a fag trembling from your lower lip and its acrid smoke in your eyes not only drives one to distraction but is effing lonely too. Accept it. Unlike the, at times, rather viciously bouncy theatre scene, at the end of the day you're not going to be in bed with the director but snivelling over a keyboard. However there are things (quite sociable sometimes) to do with whatever self-indulgent bit of misery you end up writing.

The most established is *The May Anthologies* which is, this year being its tenth, doing a jazzy retrospective edition as well as publishing the finest Oxbridge poems and fiction. Andrew Motion is selecting (deadline: January) and they'll bea do in Borders for its **Michaelmas Launch** on the night of 28 November. Info: [tcvm2@cam.ac.uk](mailto:tcvm2@cam.ac.uk).

The rather less imposing staple-bound *Tallulah* magazine has a **Festival Night** (expect candles) on 26th November, 7pm in the Robinson Party Room, to launch their new magazine; open-mic for the brave and egotistical plus music, bar and free nibbles. Contact Anita on [as410@cam.ac.uk](mailto:as410@cam.ac.uk) for info.

You can also do the 'open-mic poetry' thing at **Borders** or join this cuddly giant's **writing groups** – ask at one of those annoying information desks where you can't actually buy anything.

There is also a rather exciting and ambitious new project in Cambridge (and for one year only), *Works on Paper* – see below for more information...

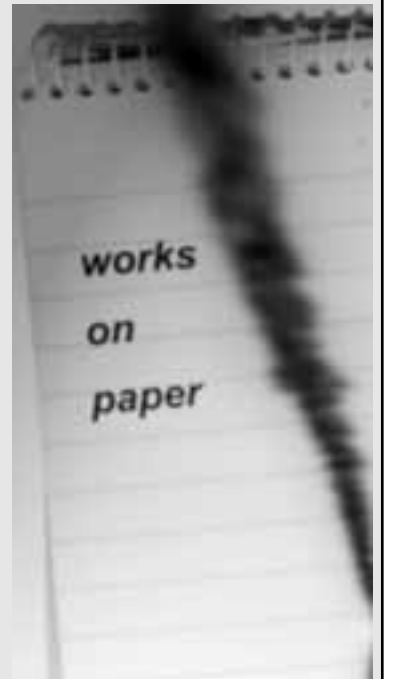
Skye Wheeler

## What Works on Paper

It's gratuitous fun to imagine tuberculosis and whisky and old typewriters, but the problem with this in Cambridge is that writers sold on being Byron don't ordinarily have any collaborators in artistic excess. Apart from a few (interesting and worthwhile) student publications and events, Cambridge students have little idea about where to go with work. After you submit something, it may be accepted, but when it comes round to publication, the wincing embarrassments of hastily prepared masterpieces cause a kind of rage – berets are destroyed, pipes trampled on,

rollnecks torn to shreds – all because nobody was around to advise constructively. A comma is misdeployed; the plot distantly nonsensical; the readership, in the light of day, perhaps unready for that dwarf copulation episode.

Cambridge's publications (bar the Mays) mainly have editorial policies which emphasise the absence of the editor. There are reasons for this – it minimises fussiness, cuts down on egos, and focuses attention on the work. But the magazine becomes a collection of atomised poems without any particular connection. For this reason, perhaps, I tend to find poetry magazines are quickly forgotten when they shouldn't be, dipped into, then discarded. But if the relationship between the editor and



reader and writer were stronger, if the magazine itself could be seen as a piece of work in its own regard, then it's possible that a really interesting anthology could be produced. That's the basic premise behind *Works on Paper*, a major new project that will produce a durable, perfect-bound publication out in spring next year. We want to work closely with writers in a relationship that is constructive. We're inviting all kinds of submissions – from artwork to essays to journalism to poems to ideas to fiction. Though certainly not a prerequisite, we are particularly interested in things that investigate, however loosely, the notion of 'works on paper'. Interpret as you will. Info: [hs229@cam.ac.uk](mailto:hs229@cam.ac.uk).

Ben Musgrave

## Smorgasbord

And for those of you good at writing dialogue, don't forget *Smorgasbord*, the competition for original student dramatic writing. Info: [ac361@cam.ac.uk](mailto:ac361@cam.ac.uk).



Photo: Sarah Savitt

## Literature on the bedside table

This week Sarah Savitt interviewed Clive Wilmer, a Cambridge prof and poet.

**Influences on his poetry:** There are hundreds of people. The living poet would be Thom Gunn; he's also a friend, which contributes to it. Apart from him, there's Donald Davie, Geoffrey Hill, and Edgar Bowers, whom I think is a wonderful poet. Ezra Pound is the Twentieth Century poet I read most often.

**Re-Reading:** *A Midsummer Night's Dream* – that's probably the book I re-read most often. Re-reading Shakespeare gives me more satisfaction than anything else I can think of.



**LAW  
INFORMATION  
EVENT  
2001**

**Thursday 29 November & Friday 30 November  
1.00pm – 5.00pm**

**Garden House Hotel**

River Suite (car park entrance)

**Meet representatives of solicitors firms, the Bar,  
lawyers in government & course providers  
& lawyers & trainees with human rights / pro bono experience  
– over 80 organisations**

**Thursday 29 November**

**Solicitors Firms**

Allen & Overy • Andersen Legal Garretts • Ashurst Morris Crisp • Berwin  
Leighton Paisner • Bird & Bird • Burges Salmon • Clifford Chance • CMS  
Cameron McKenna • Dechert • Eversheds • Farrer & Co • Freshfields Bruckhaus  
Deringer • Gouldens • Herbert Smith • Linklaters • Lovells • Macfarlanes •  
Morgan Cole • Nicholson Graham & Jones • Norton Rose • Richards Butler •  
Rowe & Maw • Shearman & Sterling • Sinclair Roche & Temperley • Slaughter  
and May • Travers Smith Braithwaite • Trowers & Hamlins • Withers • Wragge &  
Co •

**Barristers Chambers**

Blackstone Chambers • One Essex Court • Littleton Chambers • 2 Harcourt  
Buildings (Gerard Ryan) • 40 King Street, Manchester •

**Public Sector**

Law Commission • Lawyers in Local Government •

**Course Providers**

BPP • College of Law • Nottingham Law School •

**Pro bono / human rights / legal aid**

Solicitors Pro Bono Group • Lawyers, trainees and volunteers with experience •

**Inns of Court student officers**

Kate Leafhead, Gray's Inn • Rachel Jenkins, Middle Temple •

**Loans advice**

NatWest Bank

**Talks**

2:00–2:30pm

**The Legal Practice Course (LPC)** Bob White, Course Leader, LPC  
Nottingham

2:30–3:00pm

**The Bar Vocational Course (BVC)** Sarah MacDonald, College of Law  
3:00–4:00pm

**Making Successful Applications to firms of solicitors** Jenny Chapman,  
Nicholson Graham & Jones

4:00–5:00pm

**The Bar, the Inns, Pupillage & Tenancy** Kate Leafhead (Gray's Inn Student  
Officer), Rachel Jenkins (Inner Temple Scholarships Officer) and young barristers

**Friday 30 November**

**Solicitors Firms**

Addleshaw Booth • Baker & McKenzie • Barlow Lyde & Gilbert • Bates Wells &  
Braithwaite • Bristows • Cadwalader Wickersham & Taft • Capsticks • Charles  
Russell • Cleary, Gottlieb, Stein & Hamilton • Clyde & Co • Denton Wilde Sapte •  
DJ Freeman • Hammond Suddards Edge • Holman Fenwick & Willan • Ince & Co  
• KLegal • Lawrence Graham • Masons • Mills & Reeve • Nabarro Nathanson •  
Olswang • Penningtons • Pinsent Curtis Biddle • SJ Berwin • Stephenson  
Harwood • Taylor Joynson Garrett • Watson Farley Williams • Weil Gotshal &  
Manges • White and Case •

**Barristers Chambers**

Essex Court Chambers • Fountain Court Chambers • 9 Gough Square • Queen  
Elizabeth Building • 3-4 South Square • Wilberforce Chambers •

**Public Sector**

Government Legal Service • Lawyers in Local Government • Crown Prosecution  
Service •

**Course Providers**

Bristol Institute of Legal Practice • City University and Inns of Court School of  
Law

**Pro bono / human rights / legal aid**

Solicitors Pro Bono Group • Lawyers, trainees and volunteers with experience •  
Veronica Candy, Sarfo Solicitors - small Cambridge practice specialising in crime •

**Loans advice**

NatWest Bank

**Talks**

2:00–3:00pm

**The Law Conversion Course (CPE/PgDL)** Katherine Reece-Thomas, City  
University

3:00–4:00pm

**Choosing Chambers for pupillage and mini-pupillage** Debbie Abrahamson,  
Inns of Court School of Law

4:00–5:00pm

**Human Rights / Legal Aid / Pro Bono Work** Liz Barratt, Solicitor, Immigration  
and Asylum, Bindman & Partners

**Full details of everyone attending the Event on  
[www.careers.cam.ac.uk](http://www.careers.cam.ac.uk)**



# To erg is human

Indoor Rowing

Nick Braddon

'Really, really, quite hard work' was how George Sandison, a novice rower from Downing, described his exertions in the Queens' College Ergo Competition which took place on Wednesday 14th November. He muttered a few more sentences about the experience being 'character building', before heading off for some refreshments and a well-earned rest.

The competition was the first chance for this year's novice rowers to experience the ferocity of inter-collegiate boatie rivalry. What an introduction to competitive rowing it was! During the races the noise in the Fitzpatrick Hall was absolutely deafening, as coaches, coxes, and team-mates screamed at each rower to give that little bit more, and the sizable crowd in the gallery above shouted encouragement to their friends down below.

102 teams, each consisting of eight rowers, took part in a competition that now rivals the national ergo championships in size. The format of the competition is essentially very simple, each rower in turn 'rows' 500m as fast as they possibly can, before getting, or being dragged, off the ergo so that the next rower can get in position to start his or her leg of the relay. About ten teams take part in each heat, with the ten fastest teams in each division going through to the final at the end of the evening, where they must put themselves through all the pain and torture once more in pursuit of overall glory.

By the time the mens higher division final was set to go, the crowd were feverish with excitement and expectation. Queens' had qualified fastest for the final, and there was a real possibility of a home win, which would have sent a large portion of the crowd into delirium. Queens' and Clare Hall, the second fastest qualifiers, were practically inseparable in the early stages of the final as they vied for the lead with every stroke. However they didn't have things all their own way, as CCAT came through incredibly strongly in the middle section of the race, to the delight of their fans, and never looked back as they maintained a phenomenal rate to the finish to win by a clear 12 seconds from Clare Hall. LMBC edged out Queens' for third place.



Photo: Catherine Harrison

The women's final before had also not been short of incident, although the race did not produce the same level of crowd noise as the men's final, as LMBC held off Selwyn and Trinity. At the end of the race it was discovered that there had been problems with a couple of the ergo machines and that the results could not be confirmed. We were still awaiting confirmation of the results when the men's final took place, and this uncertainty helped to charge the atmosphere for the final race.

There were no finals in the lower divisions, where New Hall II and Jesus II were victorious in the female and male lower divisions respectively. Rowing is such a team sport that it is rare for any individuals to stand out, but ergo competitions provide such a chance for personal success, and prizes

were awarded to the fastest male and female. The winners were a rower from CCAT and Clare Philbreck from LMBC, with times of 1 min 24.7 and 1 min 40.9 respectively.

The most enduring image of the event for me was not the grimace of pain etched on the face of every rower (it was agonisingly painful just watching!), but the amazing team spirit and camaraderie within each crew with all knowing that everybody had given their absolute best, and rowed their absolute hardest. Not everyone can win every time, but this support and team spirit will be invaluable when the rivalries continue out on the Cam in the Clare novices races and Fairbairns races over the next few weeks, when the mettle, togetherness and technique of each crew will be subjected to an even more stressful examination.

## RUGBY LEAGUE TABLES

| Division I | P | W | L | D | W/O | F   | A   | Pts |
|------------|---|---|---|---|-----|-----|-----|-----|
| Downing    | 8 | 7 | 1 | 0 | 0   | 208 | 26  | 29  |
| Robinson   | 8 | 5 | 3 | 0 | 0   | 144 | 87  | 23  |
| St John's  | 7 | 5 | 2 | 0 | 0   | 158 | 47  | 22  |
| Jesus      | 7 | 5 | 2 | 0 | 0   | 96  | 59  | 22  |
| Emma       | 6 | 3 | 3 | 0 | 2   | 89  | 139 | 13  |
| Fitz       | 6 | 2 | 4 | 0 | 0   | 92  | 85  | 12  |
| Catz       | 7 | 1 | 6 | 0 | 0   | 72  | 187 | 10  |
| Magdalene  | 7 | 0 | 7 | 0 | 2   | 29  | 255 | 5   |

| Division II  | P | W | L | D | W/O | F   | A   | Pts |
|--------------|---|---|---|---|-----|-----|-----|-----|
| Queens'      | 8 | 6 | 2 | 0 | 0   | 115 | 42  | 26  |
| Trinity Hall | 8 | 6 | 2 | 0 | 0   | 132 | 100 | 26  |
| Trinity      | 8 | 4 | 3 | 1 | 0   | 129 | 98  | 21  |
| Peter-Sel    | 7 | 2 | 3 | 2 | 0   | 84  | 86  | 15  |
| Christ's     | 5 | 3 | 2 | 0 | 0   | 92  | 80  | 14  |
| Girton       | 5 | 2 | 3 | 0 | 0   | 46  | 47  | 11  |
| Churchill    | 6 | 1 | 4 | 1 | 0   | 52  | 104 | 10  |
| Pembroke     | 5 | 1 | 4 | 0 | 0   | 26  | 119 | 8   |

| Division III | P | W | L | D | W/O | F   | A   | Pts |
|--------------|---|---|---|---|-----|-----|-----|-----|
| Sidney       | 4 | 4 | 0 | 0 | 0   | 172 | 42  | 16  |
| Caius        | 4 | 3 | 1 | 0 | 0   | 90  | 49  | 13  |
| Kings        | 3 | 2 | 1 | 0 | 0   | 72  | 40  | 9   |
| Clare        | 3 | 1 | 2 | 0 | 0   | 49  | 58  | 6   |
| Corpus       | 3 | 0 | 3 | 0 | 0   | 22  | 138 | 3   |
| Anglia       | 3 | 0 | 3 | 0 | 1   | 22  | 100 | 2   |

## MEN'S HOCKEY TABLES

| Division I  | P | W | D | L | F  | A  | Ded | Pts |
|-------------|---|---|---|---|----|----|-----|-----|
| Emma        | 6 | 5 | 1 | 0 | 19 | 3  | 0   | 11  |
| Pembroke    | 6 | 4 | 1 | 1 | 21 | 7  | 1   | 8   |
| Cam City    | 5 | 3 | 1 | 1 | 13 | 13 | 0   | 7   |
| Christ's    | 5 | 3 | 0 | 2 | 8  | 5  | 0   | 6   |
| Robinson    | 5 | 2 | 2 | 1 | 24 | 15 | 1   | 5   |
| Johns       | 4 | 2 | 0 | 2 | 12 | 7  | 0   | 4   |
| Caius       | 3 | 1 | 2 | 0 | 6  | 5  | 0   | 4   |
| Jesus       | 4 | 1 | 1 | 2 | 6  | 6  | 0   | 3   |
| Catz        | 5 | 1 | 1 | 3 | 3  | 9  | 0   | 3   |
| Queens'     | 4 | 0 | 1 | 3 | 2  | 12 | 0   | 1   |
| APU         | 3 | 0 | 0 | 3 | 0  | 16 | 0   | 0   |
| Fitzwilliam | 4 | 0 | 0 | 4 | 1  | 17 | 1   | -1  |

| Division II  | P | W | L | D | F  | A  | Ded | Pts |
|--------------|---|---|---|---|----|----|-----|-----|
| Downing      | 6 | 4 | 1 | 1 | 14 | 6  | 0   | 9   |
| Trinity      | 5 | 3 | 1 | 1 | 21 | 13 | 0   | 7   |
| Sidney       | 3 | 3 | 0 | 0 | 9  | 5  | 0   | 6   |
| Trinity Hall | 3 | 3 | 0 | 0 | 5  | 1  | 1   | 5   |
| Corpus       | 3 | 1 | 2 | 0 | 10 | 5  | 0   | 4   |
| Magdalene    | 2 | 1 | 1 | 0 | 7  | 0  | 0   | 3   |
| Clare        | 4 | 1 | 1 | 2 | 10 | 9  | 0   | 3   |
| Girton       | 6 | 1 | 1 | 4 | 9  | 19 | 0   | 3   |
| John's II    | 3 | 0 | 2 | 1 | 5  | 6  | 0   | 2   |
| Peterhouse   | 4 | 0 | 1 | 3 | 4  | 9  | 0   | 1   |
| Churchill    | 2 | 0 | 0 | 2 | 5  | 9  | 0   | 0   |
| Selwyn       | 3 | 0 | 0 | 3 | 2  | 19 | 0   | 0   |

| Division III | P | W | L | D | F  | A  | Ded | Pts |
|--------------|---|---|---|---|----|----|-----|-----|
| Downing      | 6 | 4 | 1 | 1 | 14 | 6  | 0   | 9   |
| Trinity      | 5 | 3 | 1 | 1 | 21 | 13 | 0   | 7   |
| Sidney       | 3 | 3 | 0 | 0 | 9  | 5  | 0   | 6   |
| Trinity Hall | 3 | 3 | 0 | 0 | 5  | 1  | 1   | 5   |
| Corpus       | 3 | 1 | 2 | 0 | 10 | 5  | 0   | 4   |
| Magdalene    | 2 | 1 | 1 | 0 | 7  | 0  | 0   | 3   |
| Clare        | 4 | 1 | 1 | 2 | 10 | 9  | 0   | 3   |
| Girton       | 6 | 1 | 1 | 4 | 9  | 19 | 0   | 3   |

## COMMENT



### SPEIGHT ON SPORT

Who is your Sports Personality of the Year? There can only be one candidate, can there not? After a year when sporting expectations did not quite live up to anticipation, David Beckham stands alone as the star of 2001. Few athletes have captured the imagination of the public quite like he. You may argue others should be in the hunt. Michael Owen - it was his hat trick that produced the greatest moment in English football since 1966. Perhaps Tim Henman. Think back to that weekend in early July when

he kept on us on the edge of our seats for an agonising three days in that semi-final with Ivanisevic. He also helped Great Britain defeat Ecuador to return Team GB to the World Group next year. A late candidate may be Lennox Lewis. After the humiliation in South Africa seven months ago, that left-right combination last Saturday night has brought him back to the top of the tree in boxing.

None of those athletes have achieved this year though what Beckham has. From the most vilified man in Britain after his impudent kick in World Cup 1998, he is now a national hero. He has led his team to next year's showpiece and how! Not only did he run the show against Greece, he produced the most dramatic sporting moment since that evening in Barcelona when Solksjaer won Manchester United the European Cup. He is a perfect role model to those who play with him and those he inspires..

Though personalities have been few and far between, British teams have had very successful years. The rugby league side may claim the Ashes series this weekend: a performance worth the accolade for team of the year. However, there are two certain teams in the running for the prize. The English rugby union side, despite their misfortune at Lansdowne Road, has had a sensational run of form; their annihilation of Romania was testament to their magnificent year and star of the match that afternoon, Jason Robinson, must be a serious runner in the race for Newcomer of the Year. Liverpool must also be in the running having won five titles this year and currently sitting at the top of the Premiership. Such is United's inconsistency this season, who says they cannot win the ultimate national prize in May?

Manager of the Year could possibly go to Sven Goran Eriksson, but wait until next year and he might warrant the prize

after the World Cup. Clive Woodward has shown his true colours this year as well. However, Gerrard Houllier, a man still recovering from his heart attack, deserves a special get-well present, after seeing his Liverpool side do so well. There are also several serious contenders that spring to mind for the Overseas Personality award. Schumacher for overtaking the all time record for number of Grand Prix wins; Tiger Woods for winning all the majors inside twelve months. However, Centre Court saw one of the greatest men's finals in the modern era and the people's favourite, Goran Ivanisevic, the victor that day, must be odds on to take this particular award.

Obviously many highlights. But there were some lows. In the Ashes, England's cricket team was thrashed. British athletes need not have turned up at the World Championships in Edmonton so disappointing were their performances. Also, due to the events in America, sport

lost one of its greatest tournaments this year: the Ryder Cup. But it will be back next year and along with it many events that make 2002 another year of sport to remember. Not only will America face Europe at the Belfry, Great Britain will try to reach Davis Cup glory, starting against Sweden in February. Also that month, the Winter Olympics will be held in Salt Lake City. February will see England mount another challenge for the Grand Slam as well. Can Sir Alex see his team become European Champions at Hampden Park in May; what a fitting end it would be to his career. The summer can bring much too. Henman might finally win Wimbledon, British athletes can hopefully show their true form in front of home support at the Commonwealth Games in Manchester, and maybe David Beckham will lift the World Cup. Next year's personality has the potential to be a lot more difficult to choose than this year's.





# FLYING FISTS OF FURY

## Jitsu Championships

Tim Robinson

Cambridge University Jitsu club were in action again at the Annual Jitsu Foundation Atemi National Competitions in Birmingham on November 10th & 11th. It was a chance to show off our self-defence skills using locks, strikes and throwing techniques against both armed and unarmed attackers. The squad of 16 all put in excellent performances, kicking some serious ass, in what proved to be one of the toughest competitions in recent years. Close to 800 competitors from clubs all over the country and from abroad climbed into their angry white pyjamas, picked up knives, coshes and baseball bats, and set about showing what they could do. The Cambridge squad demonstrated some solid and quite tasty jitsu in the competition arena and later, in the nightclub, showed all the other Jitsu clubs that Cambridge rule the podium.

Congratulations are well-deserved by all squad members, but particular credit must go to three jitsuka who put in outstanding individual performances. Phil Canner (Queens') battled his way into the semi-final of the eighth Kyu (novice) competition, and narrowly missed out on a place in the final. Dan Lumsden (St Catherine's) destroyed the pack in the fifth Kyu (Purple belt) competition, and was awarded a very well deserved



bronze medal. Finally, the stand out competitor of the weekend was Andy Colgan who, in a show of total domination, won gold in the seventh Kyu (Yellow belt) category.

Although enjoying getting the chance to give the other clubs in the country a good shoe-ing, the emphasis at the club is on practical self-defence. We teach a system of locking, striking and throwing

that is effective regardless of your size, strength, or gender. If you are interested in building your confidence, learning how to defend yourself, and having a lot of fun at the same time, then you should

come along to try it for yourself. The University Jitsu club train Thursday 6-8pm, Saturday 11-1pm, and Sunday 10-12noon at Fenners Gym. All are welcome, and your first session is free.

# Water slaughter

## Water Polo

14 Cambridge  
11 Bedford

## Buzz Hendrix

There are many beautiful, picturesque, exciting, or just generally happening places in England. These attract punters from miles around to savour the feeling, enjoy the atmosphere and be part of the buzz. I'm talking about the likes of Leicester Square for an evening, Twickenham when England are beating Australia or outside the Mill on a hot summer's afternoon in May Week with a cold pint of beer.

Bedford, however, is not one of these champagne-moment locations. In fact, as grim places go, Bedford, on a Friday night in the middle of a foggy November's evening, is a pretty grim place. Nevertheless, for the greater good of water polo in general and their Varsity and BUSA preparations in particular, the Blues squad endured the arduous trek through the fog-shrouded fens of East Anglia to take on their National League opponents from the hovel that is Bedford, the bleakest town in the UK south of Sunderland.

Fielding a team weakened by injury and inexperience, the Blues were expecting to learn from this fixture rather than come away with a result. Serial member of the starting seven, Magdalene's Benjamin Tausig, had to pull out due to a damaged shoulder and was limited to occupying the sidelines doing what he does best - talking a good game.

The university took an early lead after a brisk start to the game. John's Diver Angus Murray scored - for once in the pool rather than in *Life* - beating the hapless Bedford 'keeper with a delightful shot into the top corner. Perhaps dreaming a touch too early of a pint of beer celebrating a win in the tasteless wine bars of Bedford, the Blues inexcusably lost concentration and managed to concede two quickfire goals in reply. However, the story of the game was the class of Cambridge captain Russ Fuller, who managed to bag a double hat-trick. Three of Fuller's goals came from the penalty spot, the second of which was won in exquisite fashion by a perfect counter-attacking move set up by Fuller himself, putting Alex Starling clean through in a second wave attack, only for the Cambridge man to be cynically fouled in front of goal.

Some slack and inexperienced defending allowed the Bedford side to stay in the game. Churchillian 'keeper Joel Miller, active in defence as always, received a punch to the head for his troubles. However, unlike in their match against the University of London, an abandonment of the game was not required as the match did not descend into all out warfare. Instead, Cambridge went on to score some good goals, the pick of which came from an ethereal lob flighted in by Andy Harris from the halfway line. Further goals from Wiseman, Gomersall (2), Murray and debutantes Denley and Hensman added to the evening's good work.

Needless to say, if Bedford had fielded a full side, Cambridge would have struggled. However, a win against any side containing National League players is a good result. Captain Fuller was quick to highlight the positives but warned against complacency: 'We played some good water polo and scored some great goals, but we should not be happy to have let in 11 goals through poor defending'. The Blues will be hoping to carry this attacking form into the first round of BUSA which takes place at the start of December in Warwick. Anywhere but Bedford.

**BLUES PLAY WESTERN SAMOA:**  
Read about the action from this game and enjoy our look forward to all things Varsity in this week's special centre pullout



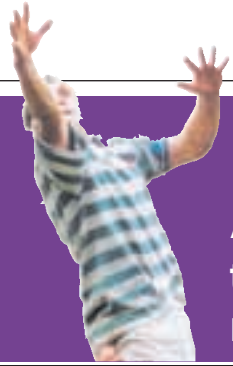
Photo: Rowan Huppert



Issue 550

# VARSITY

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## Rugby Special

A guide to the prize, the players and the pubs of Twickenham in a Varsity match special pull-out

## Interview

Neil Hamilton talks to us and Christine wants to snog the Union President on PAGE 20



The Cambridge student newspaper

23 November 2001

www.varsity.cam.ac.uk

# THIS DEMO COST MORE THAN £10,000. WAS IT REALLY WORTH IT?



Photo: Kieran Drake

### Julian Blake

A senior officer of the Cambridge Constabulary has launched a scathing attack on the organisation of CUSU's regional rally, claiming that the event cost the police in the region of £10,000. The officer told *Varsity* that the police had to employ 50 police officers at a cost of around £140 per officer. Further costs involved the use of

police vehicles, administration and local co-ordination. Sergeant Davidson, one of the officers involved in organising the policing, could not confirm these figures, but emphasised that the march used valuable police resources. She told *Varsity*, "the cost is more in time that could be spent elsewhere. While the officers were at the demonstration, they could have been on duty elsewhere," and extra costs were

involved because "there were special police on standby in case there were problems." She insisted that co-ordination between CUSU and the police was good, but they had given inaccurate estimates of the expected turnout for the event. The police had been given figures of between 800 and 1,000, but fewer than half attended. Tom Licence, Magdalene JCR Vice President said, "I would estimate that there were no more than 150

people in total," but CUSU figures suggest around 400 attended. Inspector Alan Jarman, who is responsible for the policing of the city centre, accused CUSU of making "a gross overestimate." He said, "I had to withdraw police from other areas to police the event. It could have paid for more police on the street." However, both Davidson and Jarman were keen to stress that they agreed with the legitimate right to protest.

The costs to the police were not the only costs incurred. Stewart Morris, CUSU Services Officer, estimated the total cost of publicity for the event as £1,000, with about £215 spent on flyers and £300 on posters. CUSU President Pav Akhtar defended the demonstration, claiming "whether there were 400 or 1,000 students it doesn't make a difference because they raised the issue and put the pressure on the gov-

ernment." The budget had been approved as part of CUSU's higher education funding campaign, passed last year. Rachael Tripp, CUSU Access Officer, told *Varsity*, "we shouldn't look at the march in isolation, this was part of a national series of marches." Akhtar added, "It made the impact we wanted it to in terms of publicity. We stood up and made a clear statement that we want grants not fees."