



## Light of his life

How every good piece of art has a great woman behind it

## Five years of freedom

Ruth Wyner reflects upon a miscarriage of justice that changed her outlook on life



# VARSITY

The Independent Cambridge Student Newspaper since 1947

No. 630, 20th January, 2006



## Cambridge University in 2006 and the people who define it



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### News Feature

Varsity interviews Ed Bolton and Phillip Scott, stars of Channel Four's new series *Beauty and the Geek*, about cold showers, Primark and leaving the lab to bed down with the High Street Honeys  
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### Sport

Richard Caborn, Government sports minister, says that he has the best job in the world, right now. With the Olympics won and Britain's recent sporting successes in rugby and cricket, it's hard to disagree  
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### Interview

**The Fast Show's Charlie Higson on having a life**  
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news in brief

**3As good enough for us**  
Geoff Parks, Cambridge's Director of Admissions, has slammed the current trend for students to take "a string of subjects" at A level. He said that gaining five or six A grades at A level only proved that a student was "pretty good" at a range of subjects, and they should aim for depth of understanding instead. "A student with three As at A level can be a much better applicant than one with six."

**Morrissey vs Life Sciences**  
Huntingdon Life Sciences have condemned ageing rocker Morrissey for backing violent attacks on scientists involved in research on animals. He said, "I support the efforts of the Animal Rights Militia (ARM) in England and I understand why fur farmers and so-called laboratory scientists are repaid with violence. It is because they deal in violence themselves and it's the only language they understand - the same principles that apply to war."

**Hughes Hall is college-to-be**  
Hughes Hall is on its way to becoming a fully-recognised college after the University Council recommended a change in its status. At present it is an 'Approved Foundation' of the University, but as a college its association with the University will be permanent.

**Terror Bill rejected**  
The clause in the government's proposed Terror Bill which *Varsity* reported last term was raising concerns that lecturers and librarians could be prosecuted has been defeated in the House of Lords. Vivienne Stern, senior public affairs officer at Universities UK, said the organisation was "absolutely delighted" that the government's amendment - leaving the clause in place had been rejected by 100 votes.

**Foster pleads not guilty**  
Alethea Foster has denied attempting to murder Lucy Cavendish student Julie Simpson last term. Appearing in court last week, Foster, 61, spoke only to confirm her name and plead "not guilty". Simpson, 44, a mother of two, was stabbed repeatedly in the face, chest and hands at the college in October. Foster has been granted conditional bail, pending review.

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our policy

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# Exam marking threat

Jamie Munk

Students' degrees could be in danger this year as Cambridge staff and lecturers prepare for potential strike action. As part of a national pay dispute between teaching unions and the Universities and Colleges Employers Association (UCEA), the Cambridge branch of the Association of University Teachers (AUT) is balloting its members on whether to pursue strike action. The move comes after the UCEA failed to reach an agreement on wage increases for university staff.

The demands for pay increases come at a time when universities are about to receive extra revenue through the new system of top-up fees. CAUT maintain that a third of the money from top-up fees was promised to them. Alan Johnson, the former Higher Education Minister, said in a statement in the Commons in April 2004: "University Vice-Chancellors tell us that, in general, at least a third of that money will be put back into the salaries and conditions of their staff." The AUT see the UCEA and Vice-Chancellors as reneging on this promise. Their general secretary, Sally Hunt, said: "This was their chance to demonstrate that decades of telling us they wanted to pay staff more, but couldn't because of a lack of money, were not just empty promises and they have blown it."

Pay for university staff has fallen by 40% compared with other professions over the last 20 years. Reforms passed in August mean that Cambridge staff are now paid according to the national pay grading scale, HERA, agreed between the UCEA and the unions. This also resulted in pay increases of three per cent for

university staff, but this has not proved satisfactory as a long-term solution for the unions.

At present there seems little prospect of the dispute being settled. Nick Savage, Secretary of Cambridge AUT would like to see more negotiations and told *Varsity*: "I'm not optimistic that the UCEA aren't going to play some brinkmanship with this". Chair of the UCEA and Vice Chancellor of the University of Westminster, Geoffrey Copland, said: "we were prepared to give serious positive consideration to this new claim but unfortunately, the academic unions flatly refused to engage in such negotiation, preferring to proceed with their pre-planned industrial action." In the last AUT strike students faced widespread cancellation of lectures in Cambridge, as well as an assessment boycott on all academic marking. This time the strike action is likely to take place from early March. Such a strike would see all preparation for exams and marking of coursework terminated at a crucial time in the academic year. Savage warns of "a danger of some students not graduating" if such a strike were not to be swiftly resolved.

The University does not officially recognise the Cambridge AUT, and was unwilling to furnish an opinion on the dispute. A spokesperson said, "Negotiations between the academic trades unions and the University and Colleges' Employers Association are still in progress and until these are concluded, it is inappropriate for the University to comment." They added, "students may be assured, however, that the University will take all steps necessary to protect their interests."

The National Union of Students (NUS) have said they "support



Nick Savage, Secretary of Cambridge AUT, anticipates strike action over pay

the demands of the AUT and NATFHE in calling for higher pay for teachers and lecturers. It is disgraceful that the promises made to staff that top-up fee income would result in higher pay have proven to be empty."

Laura Walsh, CUSU President rather ambiguously said, "The AUT were good friends to students during the top-up fees fight and we should support them now in their quest to get better pay... However, CUSU would discourage action that would impact negatively on our students. We hope that it would not come to a boycott of assessments..."

National AUT balloting of their 48,000 members finishes on February 15, and, in Savage's view, the verdict is most likely to be in favour of strike action. If negotiations fail, he told *Varsity*, "there will be people taking strike action in Cambridge." Savage refused to confirm the number of current members of CAUT, but there were 762 on record in 2004. However, it is difficult at this stage to ascertain whether a significant number of examinations will go unmarked, in the event of strikes.

# Galloway Drama

Jonathan Birch  
Hamish Falconer

George Galloway, the Respect MP currently mid-way through a controversial stint on *Celebrity Big Brother*, has stirred up tension closer to home this week thanks to his impending appearance at the Cambridge Arts Theatre.

Mr Galloway plans to follow his TV breakthrough with a lucrative speaking tour of the UK. On February 12 he is booked to appear at the Cambridge Arts Theatre, a move that has angered some Cambridge residents. Professor Matthew Kramer of Churchill College has been particularly vocal in voicing objections to the MP for Bethnal Green and Bow's visit. Professor Kramer, an expert in Legal and Political Philosophy, has engaged in lengthy correspondence with the Theatre and objects to the booking on several grounds. He takes issue with the claim in the Arts Theatre's brochure that Mr Galloway was expelled from the Labour Party "for his opposition to the war in Iraq", and objects more generally to the use of theatres as platforms for extremist views.

"I don't think the Arts Theatre is a suitable venue" he told *Varsity*. "Galloway's extremist views should be aired, but only so long as they are subject to vigorous challenge by someone joining battle with him on an even field."

*Varsity* has also learnt of similar letters of objection from other influential figures within Cambridge, including Samuel Green, President of the Cambridge Jewish Society, and Reuven Leigh, a Cambridge-based Rabbi.

The Arts Theatre has refused to cancel the booking and a spokesperson assured *Varsity* that "Galloway's appearance will go ahead". The Theatre's Executive Director, Dave Murphy, has also



George Galloway is due to speak at the Arts Theatre suggested that the various protests may originate from one coordinated campaign.

Mr Galloway is no stranger to scandal and enjoys a long-established reputation as a controversial orator with a keen eye for publicity. In 2004 he was embroiled in a libel battle against *The Daily Telegraph* and was widely criticised over video footage shown during court proceedings which appeared to show him saluting Saddam Hussein. However a commanding performance at a televised US Senate hearing in 2005, at which he refuted accusations he had profited from the UN Oil For Food programme, went some way towards restoring his reputation within the UK.

Professor Kramer believes there is weight behind the allegations of anti-Semitism which have previously been levied against Mr Galloway but he conceded "I don't think his remarks at present are legally objectionable, and I think that's proper: odious people should be allowed to express their odious views."

Galloway's impending appearance will not be the first time he has aired his views in Cambridge: In Michaelmas term 2005 he spoke in slightly more low-key surroundings for the Peterhouse Politics Society.

**Oxbridge commuters finally flying**

From February 1 it will finally be possible to fly between Oxford and Cambridge and the average journey time will be just 22 minutes. Last year *Varsity* reported on the unsuccessful attempts of 19 year-old entrepreneur Martin Halstead to launch his own "Oxbridge airline", Alpha Airways. Cambridge Airport said of Sky Commuter Ltd, the company now launching the route, "they are very enthusiastic and have done their homework".

**Prostitution crack down**

In an update on *Varsity's* investigation last term into the sex trade in Cambridge, police have smashed a local prostitution ring thought to have an annual turnover of several million pounds. A total of ten people were arrested following raids on four suspected brothels, a home in Royston and a business address in Great Yarmouth. These arrests were the culmination of more than 18 months of undercover investigation by Cambridgeshire Police. Five of the ten have now been charged with various counts of

managing prostitution and money laundering. Two women who were among the number originally arrested are now under investigation for immigration offences. Detective Inspector Dan Vajzovic said: "Prostitution and money laundering make up a small part of the total picture of serious and organised crime. However, very often it is these smaller operations that fuel the bigger operations including drug and people trafficking and terrorism. By disrupting these smaller operations, we can go some way to tackling the bigger problem."

**Addenbrooke's overstretched**

Addenbrooke's Hospital is on "red alert" following a massive influx of emergency patients. It reached crisis point last week. A state of "black alert" - the most critical possible - was declared last Wednesday. Addenbrooke's was forced to impose tight admission restrictions, accepting only 999 calls and pre-booked patients. By the next day the situation had improved and the alert level was lowered, however the hospital remains under immense pressure to accommodate patients.

# Harry Potter and the amateur journalists

Jamie Horder implores us to take science seriously

This year's Cambridge University Science Festival, part of National Science Week in March, is to have a Harry Potter theme. What exactly this will involve isn't clear, but the message is obvious - the public won't be interested in science unless it's mixed up with some silliness to keep them entertained.

Call me a cynic, but this does seem to be an attitude shared by many in the media and PR departments of our scientific institutions. And whilst making science accessible to non-scientists is a noble endeavour, why do we need witches and broomsticks to do it?

Take Cambridge for example: the University

Science Departments and many associated research centres make our city one of the largest concentrations of scientific research in the UK, yet the story that hits the headlines mentions none of the vital work going on here, but rather a Harry Potter Science Fair!

And this is a problem. I concede that people will always pay attention to discoveries which have a direct relevance to issues such as their health, but for the media to exploit this by uncritically publicizing attention-grabbing claims (the MMR-autism controversy, or the more recent "Vitamin D prevents cancer" story, for example) leaves the public bombarded with facts and

theories, but understanding little about the process of debate within the scientific community.

As a scientist, these problems are close to my heart, and I can't help but think the fundamental issue here is the fact that many of those responsible for promoting science to a wider audience - science correspondents and editors, for example - have no real background in science. Many are English graduates, and whilst we scientists would steer clear of criticising the latest novel, science news is being reported by those that know very little about the subject. Some might have a degree, but very few have ever worked in a lab doing original research.

As far as I can see, those who talk and write about science often don't fully understand the issues behind the latest ideas, making it difficult for them to effectively communicate and promote complex scientific ideas. As an easy way out, the media tend to focus only on those topics which require the least time and effort to communicate, like the perennially popular "X gives you cancer" stories, where a new study says that X causes cancer, so don't eat/drink/have anything to do with X. The concept is simple to understand, and also relevant to everyone in offering some sort of 'lifestyle guidance.' The problem with such stories is that they are always an

over-simplification - any scientist is aware that a single study, even if it's published in a prestigious journal, is never the whole story.

But perhaps I'm being too hard on them - as I've pointed out, the writers and editors may honestly not know any better.

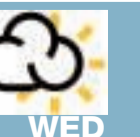
No science is inherently so difficult or boring that it can't be communicated in a fun way without dumbing it down, but this takes a combination of scientific expertise and journalistic passion which is rarely found in one person.

Maybe it's time we scientists sought and were offered a place amongst the humanities students of the media?

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Adam McNestrie aims higher



The Week In Weather



# New Channel 4 show has tongue firmly in geek

## Cambridge third year nerds aim to become sex gods in reality programme

Hannah Fletcher

Ed Bolton has a penchant for jam sandwiches. He has one for breakfast and supper. Every day. He cuts them into four triangles, eats the bottom triangle in five bites, the top triangle in four bites, the smaller side triangle in three and the last in two. He has a sip of milk after the first and last bites of each triangle.

Philip Scott sings while he cooks. About what he is cooking. "If I'm cooking a piece of pig, I'll sing something like, 'Little piggy. Soon we're going to eat you up.' That sort of thing."

Ed does not have Obsessive Compulsive Disorder. Philip is not a particularly ferocious carnivore. They are geeks. And in February, with the airing of a new E4 reality TV show, *Beauty and the Geek*, they will become Cambridge's most recognised and celebrated geeks.

Filmed last month, the programme sees Ed, a third year material scientist at Downing, Philip, a third year computer scientist at Jesus, and five other British geeks whisked off to a Scottish castle where they are paired up with seven beauties. Each couple must share a room and complete daily tasks. The beauties teach the geeks how to pick up girls. The geeks teach the beauties rocket science. Following each task, two couples are nominated for elimination. The final couple left wins £20,000.

Talking exclusively to *Varsity*, Ed and Philip tell tales of tears and tantrums on set. "When someone was kicked out, you could see the director cranking



Ed Bolton (left) displays his dramatic transformation, whilst Philip Scott (right) even fails to buy a new shirt

up the tension. You could cut the atmosphere with a knife." There was also the inevitable behind the scenes bitching. "I know my girl's concerned about having bitched about more people than just me," Ed smirks, "and she's not so concerned about me."

The crackling emotion in the programme, they claim, is all real. Hardly surprising when you consider the range of mutually suspicious, classically British stereotypes crammed in under one, albeit "proper swish", roof.

"To give you an idea," Ed offers, "one of the girls was FHM High Street Honey of the

Year, one was a page three girl, one was a *Grab A Grand Sky* TV presenter and one was a podium-dancing fire-eater." Among the geeks, "four of the guys were students, one was an RSPB fundraiser with degrees from Cambridge and Oxford and one had kissed Christine Hamilton."

In their search for participants, Channel 4 "e-mailed all the geekiness they could find", targeting maths and chess societies across the country. Ed received his call to stardom through the university table football society. Philip likewise, through the Gilbert and Sullivan society.



HANNAH FLETCHER

and bright red t-shirt. "My dad's a landscape gardener." He hangs his head. "So, I find it very important to prove my manliness by not manicuring my nails or using conditioner."

Sharing a bed with a beautiful woman (admittedly, with a pillow propped along the middle) has failed to reconcile him with the delights of preening. Philip's beauty woke early every morning so she could spend an hour in the bathroom. "Then she'd kick me awake. I'd get up and have a cold shower because she'd used all the hot water".

Despite this, Philip has a newfound respect for "girls like that. I'd assumed that they were all just ditzy blondes...and to be fair, they were all ditzy blondes. But they're actually quite sharp; you can teach them things. It's just, they don't have to worry about things like...spelling...in their life. They just get on with it."

But were Philip and his promotions girl or Ed and his waitress able to accept each other enough to win the show?

Ed stalls, "Umm, we might not even know who won."

You don't know who won? "You'd only know who'd won if you were there."

So do you know who won or don't you?

"We don't know." Philip shrugs. "If we haven't won, we wouldn't know." Ed adds, helpfully.

"We don't know." Philip repeats.

So neither of you won.

"We can't say."

What would two geeks do with twenty grand anyway? Philip says he would buy a glider. Ed would buy a frying pan.

## A serious hamster rap



The Market Square postboxes where the hamster began its journey

Joe Gosden

Churchill students David Jordan and James Cole were both fined and banned from keeping animals for 10 years at Ely Magistrates Court on Tuesday 17th January after posting a live hamster last summer. Jordan was fined £750 and Cole £500, in addition to prosecution costs of £100 each, for carrying out the somewhat cruel practical joke after "getting plastered" at a garden party in June. They had tried to send the hamster in a bid for revenge on a man who had allegedly threatened Jordan four months earlier.

In a joint statement the pair told *Varsity* that they "hope that any students tempted to pull any similar activities realise that this is not the

1960s and that the authorities will take these things very seriously." They went on to add that "we have expressed our remorse on several occasions, but once again would like to apologise to anyone that feels let down by this incident."

A spokesperson for Churchill College said that the "college deplores the actions of Mr Cole and Mr Jordan. The college will be considering, in the light of their guilty pleas and the action taken by the Court, what further action is necessary." Such views were acknowledged by the pair, who added that the incident has "been a useful lesson in the apparent priorities of society, one that we are not going to forget easily."

Michael Taylor, prosecuting on behalf of the RSPCA, told the court that Jordan and Cole

visited Petsessories in Cambridge on June 22nd and purchased a Syrian hamster for £5.99. The manageress, Josephine Rusby, said that she recognised the pair from a visit the week before when she had refused to sell them a hamster because they both appeared drunk.

The court heard that Jordan gave a false name and address when purchasing the hamster, before going with Cole to a nearby public toilet to seal it in an envelope and then drop it into the post box.

When asked by the magistrate why he had given a false name Jordan said "because I thought it would be a bit suspicious posting a hamster if I got caught. He added "I knew I could get into trouble for it. I don't think it crossed my mind that it was morally wrong."

The hamster was discovered by postman Robert Maher when he was emptying the box on Market Square in the afternoon of June 22. It had chewed through a corner of the bag and its head was poking out. Upon catching the animal, Maher took it to a nearby vet who examined it and found it to have survived the ordeal unscathed. Had the rodent made it to the sorting office unnoticed then it could have faced an interesting end in the mechanism of the mechanical sorting machine used there, the court learnt.

The animal has now been adopted by a nurse at the veterinary practice and given the name First Class.

## Downing MCR Disaffiliate



Downing MCR President Beth Wensley leads Downing MCR into independence

William Ellis

Downing MCR voted overwhelmingly in favour of leaving CUSU in a referendum on December 1, but have chosen to remain affiliated to the Graduate Union.

The vote came after Senior Tutor and expert in Equity Law, Graham Virgo, discovered that under the terms of the Education Act it is a legal requirement for JCRs and MCRs to vote annually on affiliation to external bodies.

The motion was carried 54 to 22 and the move will see Downing join Magdelene as the two collegiate bodies that have severed links with CUSU in recent years.

As of this month, Downing MCR will retain the CUSU affiliation fee for its graduate students and instead spend the money to provide the services that CUSU would otherwise provide.

Jonathan Prance, MCR Treasurer, told *Varsity* they will spend the money on welfare initiatives and academic services, such as journal subscriptions.

Tom Larsen, outgoing Downing MCR Vice-President, said "there is an increasing perception amongst our students that CUSU does not function well as either a representative body or services organisation, particularly for graduates... It was difficult to make an argument in favour of us continuing to pay them affiliation fees."

CUSU President Laura Walsh responded, saying "CUSU is saddened that Downing MCR has decided not to affiliate to CUSU," she explained, however, that she saw CUSU as still providing valuable services for graduates with "70% of CUSU casework being done on behalf of graduate students."

Larsen praised the GU for its ability to provide services relevant to graduates without attempting to "dabble in national politics or campaign on external issues," adding that for Downing graduates to want to re-affiliate to CUSU it would have to no longer be dominated by a minority "whose views are far from moderate" and would need to be "far more visible." In response to the accusation that Downing MCR would effectively be freeloading on the system, Larsen countered that CUSU had effectively been freeloading off them, by "taking our money for so little return."

Walsh denied that it was a legal requirement for JCRs and MCRs to vote on affiliation. At the time of going to press *Varsity* had been unable to contact Dr Virgo to hear his view. Downing JCR will vote on disaffiliation this month.

MIRANDA HOWARD-WILLIAMS

BEN JONES

## On Campus

### Puking on the piste Snow joke for pro

Oxford and Cambridge students caused £2290 worth of damage on the final night of the annual Varsity ski trip in incidents involving vomiting and kicking doors in.

The damage was principally to the expensive acrylic flooring of the final night event venue, the Tignes Sport Centre. "You practically had to wade through sick to get to the loos" conceded a second-year from Trinity Hall, "and they'd basically become fountains of vomit. People were also sick down the walls and on the drinks table. Additional costs were incurred for unreturned bed linen, missing keys and breakages in individual apartments. On one night, the police were called to the accommodation blocks on three separate occasions.

The Communications Officer of the trip said, "It is regrettable that everyone on the trip had to contribute to some of the damage, but we are all jointly responsible for looking after the resort when we are in Tignes, and it was impossible to attribute these costs to any individual." However, the resort and organizing companies seem unfazed. Ski Alpine, who organized the 2004 Varsity trip, said they would happily take the job again, their general impression being that the trip ran 'pretty smoothly', and both the resort and accommodation agencies are keen for the trip's custom in 2006. Tim Wilkes, the President of the trip committee said, 'There is a certain amount of damage each year following the Varsity Trip.'

The trip was hit by another debacle when the free style competition was re-scheduled without the awareness of many of the key competitors. The Burton-sponsored Ed Gunn, much touted to take the honours, missed the competition, leaving the President of the CU Snowboarding Society, Paolo Suarez-Serrato, to retain the prize for the second year running.

### Snapshot rescue

Dr Tim Flack, an engineering fellow of King's College, used his camera flash as a beacon to guide mountain rescuers to his family after they got lost in the dark on a hill-walking trip in Ireland. Dr Tim Flack and his four young children were stranded in a dangerous mountain pass in West Cork for several hours on January 2. As it fell dark they got lost and had to huddle together for warmth. By 9pm a mountain rescue team had managed to track them down, using Dr Flack's camera flash to find the stranded family.

### International research

The Universities of Oxford and Cambridge have joined the International Alliance of Research Universities (IARU), officially launched at the Inaugural IARU Presidents' Meeting in Singapore on January 14. The IARU consists of 10 research-intensive universities.

## Cross Campus

### Rector Boris

Boris Johnson has received seven times as many nominations than needed to stand as rector of the University of Edinburgh. The shadow higher education minister has won the support of the students, receiving 275 nominations more than was needed to stand. Students elect a new rector every three years in a tradition unique to the older Scottish universities. The rector represents Edinburgh students' interests at the university court, which they also chair. They also attend general council meetings in the absence of the chancellor. Election results will be announced on February 17.

### OUSU in crisis

Sabbatical officers have discovered a massive shortfall in its budget. Rather than the expected £50,000 profit expected last year OUSU have incurred an estimated deficit of approximately £50,000. The current budget decisions could result in an even bigger deficit of up to £60,000. The shortfall for last year resulted from huge overestimations of profit margins for OUSU's commercial branch, OSSL, in the Amended Budget of Hilary 2005. OSSL expected club nights and The Oxford Student newspaper to be more profitable than they were.

### \$100 to spy on anti-Bush profs

Students at the University of Los Angeles and California (UCLA) have been offered \$100 to spy on their professors. The right-wing group, the Bruin Alumni Association, the brain child of a former leader of the college's Republicans, is offering the

cash to students who provide full notes, a tape recording and a copy of teaching materials. The invitation is an attempt by the rightwing group to counter what they think is a leftwing bias at the university. Their website explains a "long-term project dedicated to exposing UCLA's most radical professors."

### Gay horseplay

The case of the Oxford "Gay Horse" was finally dropped by the Crown Prosecution Service (CPS) last week. The incident, occurred in May 2005 when an Oxford student spent the night in a cell after calling a policeman's horse "gay". After Brown, from Balliol, college, refused to pay the £80 fine for being drunk and disorderly it taken to the CPS. The CPS have decided not to proceed with the case against him, claiming that they had insufficient evidence to show that the accused was "disorderly".

### Less choice for Oxford applicants

Admissions to Oxford will become centralised if proposals are accepted by tutors later this month. Under the terms of the report students would no longer specify a preferred college on application and the offers of interviews and places would be offered by the department. The review of admissions claimed that the reforms would ensure that college choice is not the factor in candidate's chance of a place. The proposals will have to be agreed on by the Conference of Colleges which could mean changes introduced by 2008.

# University slashes deficit

## Rachel Cooper

Cambridge University is almost back in the black after a major cost-cutting exercise. Accounts published for 2004-05 reveal that last year's deficit of £8.3 million has been slashed to £500,000.

An increased income and a strong investment performance by its endowment fund have enabled the financial recovery.

Tony Minson, Pro Vice-Chancellor for planning and resources, said: "The university has made good progress this year to strengthen its financial position. We have increased our income to £695 million, reduced the deficit to modest levels and increased our net assets to £1.9 billion."

£219 million of the extra cash came from the inclusion - for the first time - of the activities of the Cambridge trusts in the accounts, including the Gates Trust. The Trust was funded by Microsoft

chairman Bill Gates and provides financial aid for overseas students wishing to study at Cambridge.

Professor Minson added: "The financial position remains tight and the university must continue to take proactive measures if we are to bring the entire budget into balance."

The University admitted that it had been struggling to reverse several years of losses and was under pressure because of underfunding in higher education. Professor Minson described the current climate as an "environment of significant uncertainty."

From next year, an extra annual income of £14 million is forecast from top-up fees of up to £3000 a year, which Cambridge will charge for all its undergraduate degree courses. Cambridge, in line with most of the Russell Group of leading universities has stated that this increased income will be spent predominantly on student bursaries and also on upgrading teaching facilities.



JAMIE MARLAND

Cambridge recently announced the launch of an Ivy League-style funding campaign to coincide with its 800th birthday in 2009, which aims to raise £1 billion by 2012. In a recent interview with *The Observer* newspaper, the University Vice-Chancellor Professor Alison Richard said that she would like to increase the percentage of alumni donating money to the university from 10 per cent to 30 per cent. She added: "There hasn't been a habit of giving

but there has not been a habit of asking."

Earlier this month, the University announced the formation of its first Investment Board which will advise the University on all matters relating to its endowment and other investment assets. Professor Richard described the Board as a "significant step forward for Cambridge." The Chief Investment Officer from Yale University, Professor Richard's previous workplace, will sit on the board along with other leading financial specialists.



LOTHIAN BUSES

Self-steering buses in action in Edinburgh

## Self-steering buses

### Laura Freeman

Britain's first 'self-steering' buses could be seen in Cambridge by the summer. The city has been chosen to pioneer the scheme due to the network of narrow streets in its historic centre, which cannot comfortably accommodate ordinary buses. If the trial works, pedestrians and cyclists will be able to use roads without fear of the driver veering off course.

The buses will not be left entirely to their own devices. There will still be a driver, who continues to control the accelera-

tion and braking, and is able to override the system at any time.

Asked if it was wise to introduce a system of automated buses in a city packed with cyclists, Andy Campbell, Managing Director of Stagecoach Cambridgeshire, which run the scheme jointly with the local Council, said: "From the point-of-view of cyclists, the system is actually better. It ensures the vehicle follows the same path every time it moves round the corner, so cyclists can predict exactly where the bus is going to go."

# THE MAY ANTHOLOGIES 2006

Submissions Invited:

Poetry, Prose, Drama, Photos, Cover Art



The Mays is an anthology of new writing by students in Cambridge and Oxford, which is released to critical acclaim each year.

The best submitted material will be published in the upcoming MAYS14 anthology, and the finalist's work will be distributed in advance to every major literary agency in the country.

Don't miss the deadline!

**Deadline: February 3rd**

Send your work to: [mays@varsity.co.uk](mailto:mays@varsity.co.uk)

## Free MAYS 14 Literature Event



**JANUARY 27TH, 2006 - 2.30PM - JUDITH E. WILSON DRAMA STUDIO, FACULTY OF ENGLISH - 'BRITISH PUBLISHING: FACTS AND FICTION'**

Speakers include representatives from leading literary agency ICM and publisher Penguin. Refreshments will be provided and all attendees will receive a free copy of last year's anthology



## weekdays

**DAVE MURPHY**  
DIRECTOR OF THE ARTS THEATRE

### Saturday

Off to the West End on my motorbike for a matinee performance of Schiller's 'Mary Stuart' – absolutely fabulous production. Would love it for the Arts. Back to Cambridge in time to meet my wife and friends for dinner.

### Sunday

Lunch with friends and various children. Back to the Theatre for the final performance of our panto 'Dick Whittington and his Cat' and then on to the 60th birthday party of our Board Chairman Nigel Brown, at West Road Concert Hall.

### Monday

Meeting with possible production team for next year's panto. Followed by meeting with candidate to produce possible new musical for next season. Meeting with three staff members to talk about the progress of their MA studies at Anglia Ruskin University (Arts Management).

### Tuesday

At the gym at 7 a.m. Christmas and New Year festivities have resulted in my bike leathers somehow getting too small for me. Lunch with Rob Hammond, Chief Executive of the City Council, to discuss a possible capital project. Then off to Covent Garden to see 'The Nutcracker'.

### Wednesday

Bring my son Charlie (11) to school on my bike. Ring Ducati dealer to see how my sick sportsbike is getting on. First night of national tour of 'Private Lives' with Belinda Lang and Julian Wadham, followed by post-show drinks with the cast and company.

### Thursday

At the gym at 7 a.m. Possibility of having to buy new set of leathers looming. Talk to new Front of House Manager about changes to current working practices. Reply to criticisms received about the appearance of George Galloway on 12th February. Meet with Touring Director of the National Theatre. See performance of Ibsen's 'Wild Duck' at Donmar Warehouse.

### Friday

Go up onto the Theatre roof to discuss a problem with the building with our Technical Manager. Take over as Chairman of the Friends of Arthur Rank Hospice. Meet with property advisers regarding designs for our new foyer project. Discuss literary rights for a new play we want to produce.

## Selwyn Porter plays it again

Lizzie Mitchell

Alan Ward first heard the National Youth Jazz Orchestra play in the Cambridge Guildhall in the late 1970s. He was struck by both the remarkable ability of the players and the questionable suitability of the venue for musical performance.

Six months later the director of the orchestra, Bill Ashton, still recalled the Cambridge acoustics with a shiver. And almost thirty years on, Mr Ward, Head Porter of Selwyn College, has finally fulfilled his ambition to bring the NYJO back to Cambridge: on Sunday January 29, they will give a concert at the West Road Concert Hall.

Mr Ward first began talks with Bill Ashton last spring. Although he has used the medium of the Selwyn College Music Society to turn a pipe dream into a reality, the impetus and the bulk of the work involved in such a project have all been his own.

Mr Ward has also provided an answer to the very real problem of financial backing, underwriting the costs of the concert himself. If the show is a success, the Selwyn College Music Society will reap the benefits; if it fails to excite enough interest, it will cost Selwyn nothing.

Members of the orchestra will be holding a jazz workshop at King's College School on the afternoon of the 29th, before

performing a range of pieces to members of the University and town that evening. The NYJO's repertoire is designed to appeal to all kinds of listener and the quality of play has earned them high regard in the musical community as well as collaborations with such famous names as Buddy Greco, with whom they will be touring this spring.

Many of the new generation of jazz stars have emerged from their ranks; the trumpeter Guy Barker, trombonist Mark Nightingale and composer Paul Hart are all among the alumni of the orchestra, which continues to pour forth fresh talent.

Performing in Cambridge on the 29th will be, among others, Attila Hussein, a singer and one of the rising stars of jazz. In the words of the musician John Dankworth, "Forget the word Youth, this is one of the best bands you will ever hear".

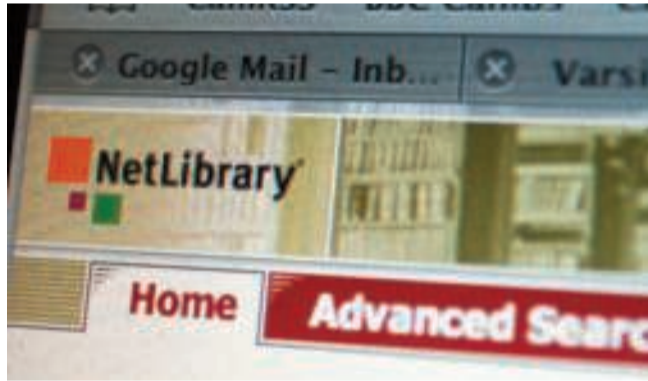
And the Cambridge Guildhall? If you go there on a still, dark night and listen carefully, you can still hear the echo.

**NYJO will be appearing at West Road Concert Hall on Sunday 29 January at 7.30pm. Tickets, priced £15, or £10 concessions, are available from Selwyn College by telephoning 01223 767844, fax 01223 767843 or e-mail alumni-office@sel.cam.ac.uk. Proceeds will go to support music students at Selwyn.**



Selwyn Head Porter Alan Ward (top) and NYJO (above)

## Classics go fully cyberactive



Victoria Hunter

Over one hundred of Cambridge students' most popular books have been made available online. eBooks@Cambridge was launched by the Cambridge College Libraries' Forum (CCLF) on January 7, making accessible 118 of the College libraries' most-borrowed titles to all members of the University. The project was

funded by a very generous donation from Professor Robert Z. Aliber of St John's College along with substantial contributions from six colleges.

The new online collection can be accessed via NetLibrary 24 hours a day from anywhere in the university domain and off-site using a Raven password. NetLibrary also offers a list of 3,400 publicly-accessible titles incorporating historical, scientific and fictional texts. It currently supplies

eBooks to universities including UCL, Sheffield and Edinburgh.

The project's objective is to meet undergraduate demand for major texts. "It will be of immense benefit to students who need to read short pieces of text, print off a chapter or check a reference. Being able to get the material online removes the hassle involved in tracking down paper copies of books which are in heavy demand," says Dr Mark Nicholls, St John's College Librarian and CCLF eBooks Project Team.

Students can browse eBooks for a maximum of 15 minutes and usage is restricted to three readers at a time. Sarah Stamford, Selwyn College Librarian and CCLF eBooks Project Team, told *Varsity*: "We've been advised by universities of comparable size that three is sufficient. If there are already three logins in use you can request an email alert to be sent to you when one has logged out. If we find that

three logins aren't enough we can negotiate for more next year."

The initiative is part of a year-long trial during which user surveys and statistics will be observed and collated in an evaluation report in Autumn 2006. Peter Fox, University Librarian, told *Varsity*: "We want to see how students react to the scheme but if it is a success we hope that it will be expanded to cover a wider range of books."

Students should try the new service and feed back to their College librarians so that they can plan for the future of the service." He added, "I am delighted with the scheme. It is something the UL has been supporting since it was first considered, and it should make access to books a lot easier for students, particularly those in colleges with libraries that don't stock a wide range of textbooks."



[www.netlibrary.com](http://www.netlibrary.com)

## the Story

**Sam Blatherwick gives the story of The Archipelago Restaurant a mysterious twist, but where does it go from here?**

**Next week, it could be in your hands...**

**Email your 400 words to [literature@varsity.co.uk](mailto:literature@varsity.co.uk) and if we think your continuation is the best, we'll print it here.**

... and the back of my neck tingled. I nodded in submission and wondered what drama was unfolding behind me.

Sophie's eyes waltzed from fraudulent disinterest to staring disapproval at the intruder's presence. I dared not press further lest it erode the disguise that she had instigated, however attempts at conversation were thwarted by her transfixion with the unwanted diner. She cut sentences abruptly and I tired of pushing her to finish them. Eventually I just left her to drift off, slices of chatter fading into the air. I felt guilty since the pretence and subconscious longing of a relationship was being spoilt by obviously poor conversation, however her drunken state deceived her into a belief that the act was working.

On the stroke of eleven she neatly arranged her knife and fork across the centre of her half finished meal, put the napkin upon the table and stood up. I questioned where she was going, but she sullenly ignored me, drawing a dusty ten pound note from her purse and placing it beside my plate. She turned heel, but I reached to grab her



arm. In a sweeping movement she turned and kissed me aggressively and passionately before teetering sharply backwards upon her high heels and marching militaristically out of the glass door without a thought towards my protestations.

I sat back in my chair in mild shock. It was certainly unexpected and far more enigmatic than I had actually anticipated from her considering the conversation that had taken place. I looked back at my meal and finished off the remaining potatoes. I glanced over my shoulder towards the man that had been the subject of her gaze. He was gone. The realisation of this also came with a realisation that I was now alone in the restaurant. Empty chairs sat lonely tucked underneath neatly laid tables. I realised this was

the first time I had seen Archipelago from the inside. Before it had always seemed so inviting, but now my solitude was imposing.

I picked up the ten pound note that Sophie had placed on the table. I turned it over and to my surprised scrawled across the back in blue biro was a name and a seven digit number. The name was a mystery, 'Avery' and the number was almost certainly a telephone number. I scribbled the number on my hand, paid the bill and left the Archipelago.

**to be continued  
...by you?**

# ROUGH JUSTICE?

**RUTH WYNER** was one of the “**CAMBRIDGE TWO**” jailed in 1999 for knowingly permitting the supply of heroin at the Wintercomfort homeless centre. **JUDE TOWNEND** talks to her about the case which shocked the nation, seven months of life inside, five years of freedom outside, and swapping helping the homeless for working with prisoners

Just over six years ago Ruth Wyner, then Director of Cambridge Wintercomfort was sentenced to five years’ imprisonment for knowingly permitting or suffering the supply of a Class A drug (heroin) at the Wintercomfort day drop-in under Section 8 of The 1971 Misuse of Drugs Act. She, and her co-defendant (and manager of the centre), John Brock, both protested innocence, which they continue to do today. The prosecution insisted that Wyner and Brock had not done everything they could to combat drug dealing at the centre, The Bus, and that the size of the drug problem at The Bus was so large that Wyner and Brock must have been ignoring it.

After spending 208 days in prison, they were released on unconditional bail, pending appeal against conviction. The appeal, however, held on December 1 2000, upheld their convictions. Though their sentences were reduced to fourteen months, meaning they were able to walk free, they would be tarnished with a criminal record for the rest of their lives.

On my way across Jesus Green to meet Ruth Wyner, an old, heavily bearded man, who I presume to be homeless, blocks the path. One hand rests on a trolley of some sorts, laden with army-style bags with two khaki roll mats poking out; the other hand clutches a can of special brew. I wonder if it would be pointed to cycle out on the grass around him but by the time I reach him he has staggered off the path.

It is this type of regular encounter that makes so many people of Cambridge openly hostile to the 61 rough sleepers (though the actual number is probably much higher) who spend their nights on the streets of Cambridge.

Wyner thinks that feeling in Cambridge is very polarised: whilst there are some “who do understand that some people don’t have the chances they have had or come from the backgrounds a lot of us were fortunate to have; on the other side you have people who don’t understand at all, and could feel quite disgusted that people allow this situation [homelessness] to have happened to themselves. They don’t empathise at all – that

kind of tabloid mentality. It’s not an issue people don’t have an opinion on in Cambridge – there’s no sitting on the fence.”

Ruth Wyner did, and still does empathise with the homeless. Some would say too much – her empathy led to seven months in prison after thirty years of homeless work in Norwich and Cambridge. She has not worked with the homeless since her conviction. The case of “the Cambridge Two” as they became known in the local and national media, has recently attracted renewed attention since the publication and general acclaim of *Stuart: A Life Backwards* by Alexander Masters, Cambridge graduate and winner of the *Guardian* First Book Prize. Masters, the chairman of the Cambridge Two campaign, describes their case in his unusual biography of Stuart Shorter, a homeless drug addict. Wyner describes the book as a “brilliant, marvellous book” but doesn’t really want it to lead to more attention – “I’ve got my life going again now. In my new work as a psychotherapist, [she works as a Group Analyst for the Dialogue Group in prisons] you tend not to want to be too high profile for your clients.”

However, she agreed to meet me, and over a cup of coffee at Clowns we discuss the many things that have been buzzing round my head since reading her book *From the Inside*, an incensed, powerful and often shocking account of the case and her subsequent time in prison. She’s smaller than I expected, with a mass of wiry curls. She’s tough, though not as energetically bitter about her perceived injustice as comes across in the book.

Sense of identity is a theme that pervades our conversation, something she has clearly spent a long time considering as a crucial part of her work as a group analyst (which she explains as a meeting point of psychotherapy and sociology). “It’s very hard to hold onto your identity in prison,” Wyner tells me, “You become a con. You get to know yourself like that. You’re very much part of the inmate culture.” And did she find it difficult to lose that when she was released? “I found it very difficult to hold onto the other part [the non-criminal] of myself. When I

came out I was completely overwhelmed by these feelings of shame just because I’d been in prison. That’s the expectation society puts on you.”

Helping prisoners find identity as a person, in order to develop respect for themselves and others is the basis of Wyner’s current work. “In the course of the group work, some of the things people say can access parts of themselves other than the criminal part. It might be buried, but they have to learn to access it. If they develop a respectful part of themselves they can start to respect others. This can help work towards preventing people from re-offending - which is more of a focus in prisons now.” Wyner used her own strong sense of injustice to help her through her seven months in prison. In her book she describes how she persistently fought life inside: demanding rights and furiously writing letters and a journal.

“I tended to fight the system a bit, which is a way of keeping going and avoiding going under,” she says. But this wasn’t always easy. Her co-defendant Brock, given a lesser sentence of four years, suffered a nervous breakdown in prison and is “still very ill to this day”. He hasn’t worked since his arrest in May 1998. Wyner was most shocked at the deprivation in prison and “its impact ... there was this loss of oneself. There is this misconception you go in and have time to read lots of books and write and so on, but because the regime is so deprived it is very traumatising and actually I couldn’t concentrate on reading for the first weeks at all.” She also talks of the “us and them” between officers and the prisoners. This is a particularly striking theme of her book. “Sometimes [the treatment by the officers] felt quite sadistic. There are some sadistic officers. But things are changing. There’s less in term of punishment.”

She blames the prison experience for her diagnosis of well-advanced breast cancer in 2001. In her book she states “I was under no illusions about what had caused my cancer: the stress of the arrest, trial and imprisonment – the shock of it, and the injustice.” After a year of terrible illness she was 75 per cent recov-

ered, but in her mind there was no doubt about which was more traumatic: prison or cancer. “Prison,” she told a friend, “being locked up and treated like scum felt worse than having a life threatening disease.”

Regarding her conviction, she seems surprisingly measured and pragmatic. In her controlled voice, husky from smoking (I forget to ask her whether she has managed to completely give up after re-acquiring the habit on the day she was sent to prison) she tells me that whilst she sees the police arrest as a combination of “conspiracy and cock-up” she can see that the police frustration at increasing heroin use, which they couldn’t stop, led to them scapegoating her (and John).

She says she is uninterested in pursuing the appeal any further: “we could have taken it to Europe but after the appeal we wanted to get on with our lives” but gives me endless evidence of how she feels they suffered a miscarriage of justice. Most of the anecdotes I’ve already read in the book, and in the media coverage in 2000. She describes the judge, Jonathan Haworth, very personally but how much personal influence does she think he was really able to exert? After all, the jury had the final decision. “I think he had quite a lot of influence. My barrister commented that he seemed to rule against us from the start. He wouldn’t uphold complaints that I was being bullied in the dock, or that it was unfair question. He was continually ruling against us. I thought his summing up was incredibly weighted and didn’t summarise it all fairly.”

“My remit at Wintercomfort was to shout from the rooftops about homelessness – which I did. When I came to Cambridge I was astonished at the lack of provision for the homeless. In my mind I was doing what I could to stop drug exchanges and use on the premises... I would talk publicly about it, long before it came to the forefront in people’s minds. I don’t think I was guilty: I was doing what I could, and my police liaison inspector was working with me telling me I was doing what I could within my remit. He did once ask me why I didn’t chuck off all the drug addicts and I said “I’m funded to work with that client

group” and so he said, “okay.” When he asked for the banned book [a list of names of homeless people banned from the premises for suspected drug dealing] and I refused, in accordance with our confidentiality policy, he said “okay.” He never said “if you don’t comply, you’ll be arrested.” If he had said that I would have gone to my trustees and said “I’ve got to do this.” I didn’t know I would contravene the law [by withholding the book.]”

Wyner has clearly moved on. She is no longer in touch with any of her former inmates (“I was in touch with one, but she has been deported back to Germany. I guess she is back on heroin, which make me sad.”) She rarely sees John Brock – “when I do get in touch with him he tends to feel very guilty that I’m doing all these things and he hasn’t been able to do that. As I understand it he’s still not very well. That link has kind of drifted away.”

She isn’t trying to reform the judicial system. She isn’t trying to reform prisons. She has left the homeless to her husband Gordon, who is the manager of another local shelter. She’s a determined woman using her experiences of prison to help others.

Throughout our conversation, I try to fathom how she keeps this level-headed approach while she clearly feels she was treated irrationally. Wyner explains, “Immediately I was very disillusioned and depressed, but the campaign kept me going... You have to accept the world is not perfect.”

I find myself with enormous respect for this woman who, whilst still very angry, is able to “look at it more rationally... You can see that people’s disgruntlement with the homeless (who are really difficult people, really difficult - nobody likes to see someone who’s really down at heel, dirty, off their heads, gouching out on heroin or whatever) was directed at me. All those feelings about the homeless seem to have been projected onto me, into me – I was the person they could blame.” As an afterthought she adds, “I was lucky to survive it really. But it hit my belief in the criminal justice system, and that’s for sure.”

“WE COULD HAVE TAKEN IT TO EUROPE BUT AFTER THE APPEAL WE WANTED TO GET ON WITH OUR LIVES”



JAMIE MARLAND

## RUTH WYNER: FACTFILE

- **AGE:** 55
- **STATUS:** Married, with two children
- **EDUCATION:** Left school at 17. Studied journalism
- **CAREER:** 1970 - reporter, Eastern Daily News; 1979-93 - part-time night shelter worker, St Martin's Housing Trust and became deputy director; 1993-95 - Co-ordinator, Herring Housing Trust; 1995-98 - director, Wintercomfort; 2003 - director, Dialogue Trust, a charity which convenes dialogue groups in prison and for offenders in the community. She is a fully trained group analytic therapist.
- **On the frustrations of working with homeless people:** "Any small movement, changes, that's what you hold onto. Sometimes someone will make good. But the ones who do, are the ones you don't hear about because they don't need you anymore. And so they go off and do their own thing. And that's reassuring and keeps you going."
- **On Cambridge's high number of rough sleepers:** "I think because Cambridge is a city it will attract people locally. People will come here because they have heard of it. It's a familiar name and it's inevitable. It happens in Oxford too... they come, they think it's a university town and there's lots of money."
- **On seeing more in prison than on the outside:** "I saw more drug addicts. In drug tests, done randomly, 1 in 5 are positive which is quite high considering the security. I'd say 75-80 per cent of prisoners at Wandsworth [where she currently works] are having to be detoxed."

## HOMELESSNESS IN CAMBRIDGE

- Outside of London, Cambridge has one of the highest numbers of people sleeping rough.
- The latest Cambridge Council report (July 2005) found 161 homeless clients using the homeless services, with 61 different individuals found to be sleeping rough throughout the year.
- Homeless support includes groups: the Cambridge Cyreans, Jimmy's Night Shelter, ECHG, SOT, the YMCA and Wintercomfort.
- Wintercomfort is still going and in 2002 "The Bus" was re-opened as "The Centre". They now have a strictly no-drugs and no-alcohol policy on premises.



[www.cambridgetwo.com](http://www.cambridgetwo.com)

[www.cambridge.gov.uk/ccm/navigation/housing/homelessness](http://www.cambridge.gov.uk/ccm/navigation/housing/homelessness)

[www.wintercomfort.org.uk](http://www.wintercomfort.org.uk)

## VARSIITY presents extracts from **STUART: A LIFE BACKWARDS** and **FROM THE INSIDE**, the acclaimed books detailing the trial and imprisonment of the Cambridge Two



**Stuart: A Life Backwards** by Alexander Masters

Stuart, a local homeless man introduced as a "thief, hostage taker, psycho and sociopathic street raconteur", has joined the campaign to free the Cambridge Two.

Stuart tells me that he has changed since he began working on the campaign. People have got friendlier. They've taken seriously what he has to say.

When the open meeting at Wintercomfort was over he had asked for a role, and was immediately given one. 'I was really surprised, to be honest,' he says. 'I thought middle-class people had something wrong with them. But they're

just ordinary. I was a bit shocked, to tell the truth.

Stuart and I have given nine or ten talks together about the campaign since we've been working together: in Birmingham, London, Oxford, in villages around Cambridge, to a half-full hall of university students at Anglia Polytechnic.

We are the only people in Cambridge who have time to do it and we have developed a good pattern. I speak first, for twenty minutes, about the details of the case ... then Stuart gets up and knocks the audience out of its seat with the story of his life.

'I am the sort of person these two dedicated charity workers were trying to help,' he says, in effect. 'Do you see what a nightmare I was? Do you see how difficult it would have been to govern a person like me? Do you see now why we should have awarded Ruth

and John medals for what they were doing rather than sending them to prison for what they could not control?'

Sometimes in his talk a stray 'fuck' or 'cunt' will slip past and then he'll blush or laugh, put his hand to his mouth in an unexpectedly girlish fashion and apologise for 'me French'.

He often ends up by suggesting that the government kick out their current homelessness Tsar and employ Ruth instead. 'I really do honestly believe that.'

Clap! Clap! Clap! More often that not, a standing ovation.

This speech and tactic are entirely Stuart's idea. He does two things for the campaign: he folds letters and exposes his soul.

© Alexander Masters & Harper Collins, 2005



**From the Inside** by Ruth Wyner

Ruth contemplates her fate as she waits to be transferred from HMS Holloway to HMS Highpoint.

I waited alone in the cell, impatient for the sweatbox that would ship me out to another place of torment. I felt the inactivity of prison would destroy me, as would the lack of agency. I was used to making decisions for other people as well as myself, as a charity director, running projects and heading staff teams, overseeing budgets and leading on new developments, often having to deal with angry opposition to them.

In Cambridge I had got to be quite a well-known, if rather

controversial, figure. But homelessness was a controversial area, and now I had been beaten down, reduced to nothing, as a result of my endeavours.

Maybe it would be better at Highpoint, I thought. Though prison was always prison. It seemed surreal: my arrest; the long months on bail while I tried to keep Wintercomfort afloat; the pantomime of the trial; and now jail. Did I really deserve this?

I had been outspoken during my time working in homelessness, certainly more outspoken than most of my colleagues...

That was my job. Was it also my crime? To speak up for the destitute and the dispossessed in our midst, people from all walks of life who had lost hope for the future. I had got to know these people, those who lived like shadows, seen by many as a stain on our communities, as lower and lesser, undeserving of our aid.

Now locked away, I had become one of those shadows myself.

Further into her sentence Ruth is increasingly aware of the high level of drug activity in the prison.

I am noticing more now how the addicts communicate and work together. One week someone gets something and shares it, and so they get a hit of what comes in the next week from another source. But it is a constant hassle: the supplies are not regular and there are constant rows about what is owed to whom. I come across one woman who got her move to Kainos [Ruth's house at HMS Highpoint] because her roommates had threatened to 'de-crotch' her. They thought she had smack hidden in her fanny and wanted a look.

© Ruth Wyner & Aurum Press, 2003



Paper, paper, everywhere, but not a jot of ink. I'm sorry?

**My New Year's resolution was to be more organised and get things done on time but I can't seem to find a way to get work started let alone finished.**

Have you considered trying to organise yourself by using a computer, setting up timetables and to make lists?

**I did think for a while that computers were supposed to make us more productive but mine just ends up being another one of those things that distracts me. I sometimes find myself huddled in the corner of my room, rocking gently, after a mammoth 3 hour binge on the BBC News website.**

It sounds like you are the perfect candidate for a bit of lifehacking.

**I know I've been bad but that sounds a little drastic.**

Not at all. Lifehacking is a broad term that covers a growing variety of simple to not so simple tricks to make a person more productive. It comes primarily from the world of computer programmers and enthusiasts who wanted to adapt the idea of a hack in computing terms (a quick and simple solution to a small complex problem) to productivity terms.

**I'm really not that technical so how is this going to help me?**

You don't have to be technical to use a lifehack or find out about them. There are two websites in particular that can be very useful: [lifehacker.com](http://lifehacker.com) and [43folders.com](http://43folders.com). The first website is updated several times a day whereas the second is updated less frequently but often with more in depth articles.

**How about a tip to whet my appetite then?**

Well the first tip I think you'd find useful is actually a piece of free software that has been written to stop time wasting on computers (Windows only I'm afraid) called Temptation Blocker. When you start the program you can see a list of programs that you use on your computer and beneath it a slider for hours and a slider for minutes. Select the programs that distract you most, for example your web browser, and chose a time you want them to be disabled for. When you click start they are then disabled for the specified time.

**That sounds brilliant, but what if I really, really, really need to use my e-mail and I've turned it off for 2 hours?**

You can gain access to your programs again by clicking on the Temptation Blocker icon in the taskbar and then entering the 32 character code that is displayed. It is a mixture of upper and lowercase letters and numbers, hopefully onerous enough to enter that you won't find yourself too weak to resist.

[www.lifehacker.com](http://www.lifehacker.com)  
[www.43folders.com](http://www.43folders.com)  
[www.webjillion.com/misc/downloads/tblocker\\_setup.exe](http://www.webjillion.com/misc/downloads/tblocker_setup.exe)

**Doug McMahon**

# THE ARTFUL MR SMITH

**JONATHAN YARKER** talks to **CHARLES SAMAUREZ SMITH**, director of the National Gallery, about populism versus elitism and sparking a revolution in the museums

Museums are hardly your traditional hotbed of revolution, but behind the stone porticos and institutional facades lurks a cultural revolt. Successive governments have let museums slip into decay. Fuelled by ambitious building programs, unrealistic access schemes and failed commercial enterprises some of our most beloved galleries are on the brink of bankruptcy.

The majority of British institutions have hit back by prostituting their academic integrity in favour of commercialisation. Exhibitions like Mario Testino at the National Portrait Gallery are merely pieces of opportunistic commercialism. The man behind Testino is now the Director of the National Gallery, the most important collection of Old Masters in the Country, possibly even the world? Surely this is like letting the cheeky girls conduct the Royal Philharmonic? But, Dr Charles Saumarez Smith is hardly a populist. Educated at Marlborough and King's College, immaculately dressed and utterly charming; his manner is more patrician than media uber-cool.

"I believe that people don't want generalisations - they want expertise, exhibitions that are of the highest academic rigour, that say something utterly new." Is this the man that put Tracey Emin next to Elizabethan portraits? "I believe in elitism, I believe the National Gallery should have the best paintings, the most demanding exhibitions."

So, Saumarez Smith wants galleries to "brain up" rather than "dumb down." This is all very well, but what about the evidence? Three years after becoming director the programme of exhibitions have hardly been "demanding." The last few years have been filled with a program of easy viewing: Titian, Raphael, Caravaggio and Stubbs, were all cynically marketed to a loyal audience of heritage tourists. Stubbs could have been a chance to concentrate on his paintings of agricultural labour in the midst of depression or his remarkable social observations; instead it was an exhibition of pretty horses.

Well, why not? Eighty thousand of us were prepared to pay eight pounds for the pleasure. Perhaps I shouldn't be such a prig; Museums are money making organisations after all. "I was shocked by their popularity, we are in no way trying to mount a series of blockbusters, we don't have the space and I consider our permanent collection far more important." Saumarez Smith adds with a smile "what about the Russian



Smith originally wanted to capitalise on the newly created pedestrian piazza in front of the gallery with a grand staircase into Trafalgar square, but dissatisfaction with the architects and lack of funding means he gives the loaded response "I feel the gallery needs a rest from any more onerous fundraising." Although this isn't an official suspension of works, it establishes his priorities and the rebuild is no longer one of them.

There is government money. Recently Tessa Jowell promised "an avalanche of arts" following a treasury review, but the truth is much of the money has already been promised to a new body, Creative Partnerships, to inspire and organise school-children to become involved in the arts. But education initiatives don't build new galleries or research and curate exhibitions. Smith is evidently tired by the tyranny of education: "We run a number of programs, but our most successful are the highly specialised public talks. Recently Paul Binski gave a series of lectures on Gothic Architecture - they were packed. It shows that people want the highest quality academics, not..." He is too politic to end the sentence in anything other than a Voltaire-like laugh.

Recently the NG housed works by Rolf Harris. Is this part of the Testino-esque dumbing down? More laughter. "Again, I inherited our commitment with Rolf Harris, we decided to place his work in the Café...I was amazed at the response: he is regarded as a kind of folk hero. I'm not sure whether we'll repeat the experiment."

In his first weeks as director, he was faced with the Madonna of the Pinks hysteria. The Earl of Halifax had decided to follow the ducal precedent and sell Titian's early masterpiece Portrait of a Young Man, currently housed at the gallery, for an estimated £66 million. "We are negotiating with Lord Halifax, but I think I can tell you we offered £45 million and it was rejected. There's going to be a lot of press reaction if the painting goes abroad." For a curator who wants "the best art" for the gallery, to lose such a significant piece must be a major blow. The Lottery forked out £22 million for the Raphael; it is unlikely to help again. Saumarez Smith admits "It's highly unlikely we're going to get it - we couldn't even find the 45 we offered." This is the true Charles Saumarez Smith: a passionate believer in the National Gallery, its collection and its continuation. New loos or Mario Testino might be a passing fashion, but Titian's portrait is timeless.

landscapes and Bill Viola." The fact is Smith is being diplomatic about an inherited programme of exhibitions. 2006 is the year in which his ideas are crystallised into action, "I'm planning to collaborate with the Prado, Velazquez and Tintoretto for example." This is serious stuff, no longer is the Gallery going to rely on American partnership for major loan exhibitions, it can utilise the phenomenal resources and cultural climate of Madrid.

Saumarez Smith is serious about Museums and serious about the National Gallery. Many people saw his appointment as a clear signal by the trustees as a desire for change. It is fast becoming evident that Smith is no radical, he believes in the collection before anything else. "I think it would be irresponsible to alter the character of the galleries, I'm not going to strip the flock wallpaper and replace it with un-rendered concrete."

Modern museum directors

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I BELIEVE  
IN ELITISM  
-THE  
NATIONAL  
GALLERY  
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THE BEST  
PAINTINGS

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have a fetish for loo building and CSS, as his staff call him, isn't immune. Its depressing that most institutions have had 'major developments' in the last ten years which have culminated in vastly improved 'facilities' and vastly indifferent new galleries: Dulwich, the Wallace Collection, Tate (Britain and Modern), the British Museum, the V&A and even the National Gallery. So how does he justify yet another planned extension to his gallery empire? "We have dead space throughout the building, in the form of courtyards and Soviet-style basements; why not capitalise on existing space?"

The recently opened Annenberg court is the result of stage one. I sense Saumarez Smith is unimpressed "I feel the whole space is a very interesting development, but perhaps it's a little too... monumental." For "monumental" read sterile and unwelcoming. Even the 22 million pound re-paint in the portico is a little underwhelming.



# MAKING LOVE TO A BEAUTIFUL WOMAN



**CHARLIE HIGSON** talks to **TOM KINGSLEY** about reviving **THE FAST SHOW**, writing James Bond for children and the importance of having a life

"It's people like you," says Charlie Higson. He points his finger at me pointedly. "There are too many newspapers, too many magazines, too many people doing media studies – and they all think they should ask difficult questions about comedy. There's a ridiculous over-analysis of stuff these days. But comedy's simple. If something's funny, it's funny."

No nonsense with Charlie Higson, but then, no arrogance either. The most arrogant thing about him is probably the name of his band – The Higsons. He has the confidence to be relaxed. He didn't rush into comedy after leaving university, desperate for acclaim. Instead, he spent six years touring with the band, and then became a house decorator, working with Paul Whitehouse, one of his best friends from the University of East Anglia. While they were establishing themselves as decorators, their friends Harry Enfield and Vic Reeves had been establishing themselves as comedians. Enfield needed material for Saturday Night Live, and Higson and Whitehouse obliged, with the characters of Stavros and Loadsamoney. They wrote some more, and realised they had enough for their own show. The Fast Show.

Getting a break like that without having to climb the comedy ladder is pretty lucky. "Well, it was essential," says Higson, "the way we had some form of a life. There are too many people now who do media studies at school, then something at university, and all they just want to do is be a TV presenter or do TV comedy. What are they going to write about? What life experiences are they going to bring to it? Their knowledge of the world comes entirely from watching other TV shows."

Sure, but then, the gimmick for The Fast Show – that it was fast – was inspired by watching TV. Or at least, watching a showreel of edited highlights from Harry Enfield's show, which showed that the leanest sketches got the most laughs. Can't you just be independently

funny? "Well, the really clever ones can, I suppose," he concedes. "But personally, I'm glad I didn't rush in to comedy." He points out that some of their best characters were inspired by real people – the Suits You character, for example, was "nicked lock, stock and barrel" – and you only meet people like that if you get outside the house. The incoherent barrister Rowly Birkin QC who is always "very, very drunk", the tragic old man in the pub who tries to make conversation by insisting that he did the stranger's job "for thirty years, man and boy", and even the competitive dad who is obsessed with beating his children at sport were nearly identical to characters the pair had met over the years.

But while the tragic paths that these well-observed characters had never prevented them from being very funny, Higson admits that it can also be better to leave any attempt at dramatic realism and just to stick with a simple idea. "In Suit You, for example, all people want to see is two people in a shop aim unwanted sexual innuendoes at their customers. And it was extremely hard to come up with new ways of writing their sketches, or Bob Fleming's sketches where he just coughs the whole time, without doing the same thing over and over again. Because you can't open out their lives – they don't really exist. They're not real people. Those are certainly the hardest ones to write.

"In fact, the sketch format is a particularly difficult format to write for. Everything is condensed so much that it really uses up a lot of material." Especially on The Fast Show. "Well yeah. Obviously. And you can really burn yourself out writing sketches. You haven't got all those props to use, like drama and so forth. You can't have plain drama that can carry you through something."

So are recurring characters the only way of introducing drama into a sketch show? "With characters like Ted and Ralph, we tried to build up a

kind of story from one sketch to another." In fact, they carried on, ending up with a 70-minute film exploring how Higson's character of the repressed homosexual Lord Ralph ends up trying to find a wife in order to save his estate, while still trying to befriend his Irish gardener Ted. Swiss Toni, the used car salesman, did one better, getting two series of his own sitcom. "Although the central thing to Swiss Toni is the way he compares everything to making love to a beautiful woman, I did feel you could look at why someone is like that and round him out."

Higson played all these characters as well as writing them. Did that make a difference to the writing? Is it easier to write jokes you know you're going to be delivering? "To be honest, we normally just wrote the sketches, and then decided on casting afterwards. I wasn't originally going to play Ralph, and we auditioned lots of John Cleese types looking for the right person. But we never found one, and so as I'd been playing the part in read-throughs, we just went with that. A lot of it is down to chance. Well, happy chance."

He's very modest. It goes with the steel-coloured hair, the quiet manner of speech and the way he rubs his eyes every so often. Maybe that's why they seem to twinkle quite so much. There are nearly ten enormous platters of sandwiches, cherry tomatoes and bunches of grapes spread out on the table between us. Neither of us has any idea why there's quite so much food here. Still, we're certainly grateful, and so we both pick at the sandwiches nervously. It's probably just some random kindness from the staff of Heffers. They're very nice at Heffers, which is where I'm interviewing him, backstage, before he gives a talk to a large crowd of excited children and their equally excited parents about his new series James Bond series.

Higson's been writing novels since university, where his novels were "long, involved, post-modern and unpublishable" until he changed his style and

wrote four savagely dark adult thrillers under the pseudonym of "Charles Higson". Both of those things make it rather unexpected that he should be writing a best-selling series about James Bond, set at Eton in the 1930s when 007 was 13. He's taken up the task with relish – getting into the spirit of things by doing everything from spending months in the Eton library to trekking up mountains in Sardinia to find suitably exciting locations for Bond's exotic school trips. And it really works. I read the newest one, BloodFever, expecting it to be a guilty pleasure, and was happily surprised to find it was just a pleasure. I actually told him that. Desired effect.

He creates a very credible early version of Fleming's character. Young James is both friendly and principled, yet also wildly headstrong and slightly masochistic – so much so that he spends the entirety of the second half of the book battered, bloody and feverish, running on adrenalin. In a children's book? He chews on a sandwich. "Some of the books have almost horror elements, yes. But kids love all that. I know my kids do. And when the Ian Fleming estate commissioned me to write it, they didn't want a sanitised jolly little kid's book – they wanted it to have an edge to it, to be true to that brooding side of Bond's character."

He's respectful of Fleming, but not in awe of him. "There's a dichotomy with Bond – on the one hand he's a tough no-nonsense, no-frills killer, but on the other hand he's a fussy maiden-aunt figure who cares about how his eggs are cooked and his hair is brushed. I think that makes him much more interesting than being a simple Action Man." He plucks a grape, and munches it. "I mean, Bond's almost quite gay. But that side to him was simply added in by Fleming's extremely gay editor. He was very keen that Bond should always turn out immaculate wherever possible. A kind of Queer Eye for the Straight Guy! Ian Fleming wouldn't have

known how to scramble an egg to save his life."

He comes across as genuinely enthusiastic, even apologising as he goes off on that "probably extremely dull" tangent on Fleming's editor. He just loves writing – whether it's Ian Fleming or Bob Fleming. "I've been really lucky in that I've been able to do serious novels, sketch shows, drama, whatever." He likes mixing genres. "When I went to Sardinia to research the James Bond book, Paul Whitehouse came along. We were killing two birds with one stone – we were working on our film project at the same time. It's going to be a comedy film." Aha – a Fast Show film? "Well, it will involve as many of the Fast Show team as we can get involved. But it wouldn't be a Fast Show film – it would just be along those lines." And wh – "that's about all I can tell you," he interrupts.

Whatever it is, it's not going to be overly elaborate. "There's a problem with British comedy films, in that because we make so few, people say – well, it's our big chance, we've got to put everything into this film, and make it amazing and Stand Out. So films get over-burdened a lot of the time." Higson and Whitehouse have avoided that. "Through the process of writing the film, we've ended up writing a lot of things which work better as sketches. So we've kept them to one side for a potential future TV project."

During Higson's brief break from TV, the kind of opposite of The Fast Show has appeared in the form of The Office. "Comedy goes in cycles. I expect we'll have a glut of shows like The Office, and then people will say it's the end of the sketch show. And then someone'll do a traditional sketch show with an audience and people will say – it's so fresh, so original, but sadly it'll mean the end of The Office! But it really doesn't matter what the format is, or the style. You can't say – well, it's not funny because of this and that and that. You just know if something's funny or not."

“**JAMES BOND'S ALMOST QUITE GAY. I THINK THAT MAKES HIM MORE INTERESTING**”



# YOUNG, GIFTED AND CHIC

**BENJ SEIDLER** chats over cake with **ALE CIRULLI** and **ALE PLANO**, two of Milan's very brightest young designers

The home lives of Alessandra Cirulli and Alessandra Plano are concurrent with their lives in the fashion houses they work for. Their surroundings are as *haute bourgeois* as you get in Milan. But there is an element of quirkiness that makes their youthful decorating ideas stick out (David LaChapelle photographic proofs hang on graphic wallpaper fit for the living room of any Italian Mama). This cheery awkwardness translates to their design skills, which have helped emboss two stuffy Italian luxury houses with joy. Cirulli works as womenswear designer at Etro and Plano designs shoes for Gucci's Bottega Veneta. Both have gone through revivals in the last five years thanks to their creative directors (Veronica Etro at Etro and Tomas Maier at Bottega).

The two have more in common than name. As they sit on the beige couch, this season's prints tower around them, in the form of pillows one gets given at high-fashion shows. They serve crostata cake and sport warm smiles. For two young ladies who have had a part in pushing fashion forward at the turn of this century, they remain rooted in

tradition, in warmth and in good old fashion manners.

"Determination and passion brought me to where I am today; it's as simple as that," explains Plano. "I got interested in fashion when I was twelve and my father gave me a copy of *Harper's Bazaar*. I knew I had to go to fashion school and follow my heart. I felt I would be taught the workings of the business and the technicalities of the craft." Plano met Cirulli when she left Turin for Italy's premier design school, Istituto Marangoni in Milan.

For Cirulli, things were a little different. Born and raised in Rome, Cirulli says it was her fondness for art, prompted by her family and the general Roman way of life, which led her to a career in fashion. She is a gifted draughtswoman, and began by being obsessed with drawing anything. She was thirteen when she bought her first *Vogue Italia*. It is the artistic portrayal of fashion in that magazine that persuaded her to join the fashion forces. Both Cirulli and Plano sold themselves in many interviews. Then opportunity knocked. Plano received a call from Gucci asking her to intern at one of their newly acquired labels, Bottega Veneta,

which at the time was in need of a makeover. After three months she was officially hired. Plano knew she wanted to start in the accessories field and realised this was the perfect opportunity. Etro called for Cirulli, who says she got her job not just for the quality of her work, which she had been told in school was exceptional, but because of her attitude. "Being from Rome," she explains, "you learn to be self-assured, relaxed and friendly."

Although not caricatures by any means, Plano and Cirulli reflect certain aspects of the houses they work for. Plano, pale, neat, and strikingly beautiful, gives you the same vibe as Bottega's luxurious but unpretentious pieces. Plano acknowledges that she has been "greatly influenced by the Bottega craftsmanship, the quality, more so than vice versa," especially since being promoted to shoe designer three months ago. For Plano, the best is yet to come. As I write, her shoe designs will be presented at the Bottega Veneta menswear show for Autumn 2006, and she's buzzing.

Cirulli is a laugh a minute, and a colourful personality. "I've grown a lot on Veronica's team," she recounts, "I've designed a lot but obviously it's the whole team that makes the final decisions. It's important to create the right atmosphere in the studio so that your ideas, even if not always drawn up, are very much in the air. You won't have full creative control in your first job, but you should share your ideas. The

team's style shone through into the collections. It would be great to be a completely creative designer, but fashion is a business and sometimes creativity needs to make way for sales." Plano nods in agreement. They are both keen to stress how important research is to their work.

"A job in fashion may very well mean a life in fashion," declares Plano. "To succeed, your passion

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IF YOU WORK IN FASHION YOU GET USED TO SEEING THAT MUCH BEAUTY SO YOU KNOW WHERE TO DRAW THE LINE AND HOW TO BE REALISTIC

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will make you aware of the latest trends and shows. Looking for something new is intuitive; you're doing it wherever you may be." The word passion peppers their sentences. The two also mention family values - a big issue in fashion at the moment. Recent news of Phoebe Philo's departure from Chloe (to look after her newborn

daughter) has meant an industry requiring complete devotion conceding that its key players (who, increasingly, are women of child-bearing age) deserve more time to sustain a family. And what about younger women in the industry? Do they feel stereotypes that fashion presents are unhealthy? "I think fashion is a very powerful media," says Cirulli. "Images of luxurious clothes on thin models can be dangerous. If you work in fashion, you get used to it, so you know where to draw the line and how to be realistic. There have been tragedies involving drugs, anorexia, money, but these problems are deeply rooted, more than simply in the fashion world. I don't think about 'unhealthy' fashion, and think that those images are manipulated because it's our society that's so very unhealthy."

Cirulli and Plano are very aware of what is relevant today to the people that would buy their designs. Do they think their youth has a big part in their success? Cirulli explains, "it's nice to think of a young designer as a child, saying everything on their mind. The adults listen to them, and once in a while let them do something carefully, to teach them to grow slowly. Senior designers listen to younger designers' ideas and translate them into something with fewer 'mistakes'. It's all about a growing process. A good fashion house appreciates that."

Both have grown tremendously in recent years, as have their respective labels. And when a

young designer shows promise, word spreads around Milan like a rash from polyester. Dolce & Gabbana recently called on Cirulli, asking her to be a womenswear designer. Plano is going from strength to strength at Bottega. With women continuously gaining prominent positions in the industry are they predicting any great change in the fashion landscape in a few years? Plano answers, "I don't think women will ever be more predominant in the fashion world." While she plans to stay at Bottega and "learn even more," she dreams of opening an atelier in New York.

Cirulli's recent departure from Etro has provoked various reactions among staff. She says that it's hard to leave old colleagues. "Being a freelance consultant is something I can really see myself doing, because I like exciting new ventures. Also, working here and there would give me more time to pursue a life outside of fashion."

They agree that the most frustrating aspects of their careers are long hours and short deadlines. But they are consumed by the "exquisite pain" of their minds revolving around collections at least twice a year. Both designers adore the shows, when everything comes together and everyone is "hysterical, crazy, excited, and, naturally, passionate."

There it is again, that word always said with such candour as if referring to their fairy godmother. "Passion is needed," Plano repeats, to which she hastily adds, "and luck!"

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McKinsey&Company



Dorothy wears a dress (Ark Vintage - 25 pounds) and peep-toe heels (Topshop - 40 pounds); Ed wears tweed suit trousers (Oxfam - 20 pounds), Christian Lacroix shirt (40 pounds), white linen tie (Tie-rack - 30 pounds) customised with poster paints, silk scarf (Moss Bros - 30 pounds), waistcoat (Oxfam - 5 pounds), brown loafers (Oxfam - 15 pounds), pocketwatch and ring (model's own)

## Mirror, Mirror



### 09. Splitting Hairs



Whether tied back in an artless bun or left to its own freely flowing devices, hair this season is natural in every way it can be: length is not stunted by eager scissors, its texture hasn't been meddled with by scolding irons and its colour is true to its roots. It is now the quality of the hair itself that needs to be targeted.

#### Tip 1: The Good, the Bad and the Greasy

When shampoo gets rid of grease and grime, it takes the hair's natural oils with it. A squeaky sound means the hair has been over washed of its inherent moisture to the point of damage. Locks may lose lustre due to an overdose of silicone. Good hair, like a good lover, is always a little dirty.

#### Tip 2: Picking a shampoo is like making a friend.

It is important to find a product that understands your specific needs and limits. Not all 'specialist' shampoos are tailor made for specific hair types - 'oily hair' is not a specific hair type and you may be washing away more than you can afford to lose. Just think about the greasiest person you know. They probably think their hair is 'just a little oily' too.

#### Tip 3: Let's Get You All Lathered Up!

Phyto has developed a wide range of shampoos called Phyto Specific. Phyto products employ phytotherapy, the science of caring for hair using plant nutrients. At £10.50 a bot-



tle at Space.NK stores in central London, beautiful hair comes at an ugly price, due to all those cheap stripping chemicals that are swapped for real fruit oils, which are pleasing both in the health sense and the olfactory one. Also, elegant glass bottles and aluminium tubes are a costly alternative to all those nasty synthetic preservatives. Sacred Locks' range of products starts at £22 (at Selfridges and Space.NK in London) for a bottle of shampoo, because it employs grapefruit seed oil to keep it fresh.

#### Tip 4: The Skint Alternative

Why not just cut out the middle-man and take all those nutrients right from their source? Sixties methods like a brush over of a mixture of egg yolk and rum really do leave hair shiny, cashmere soft and smelling sweet. Citrus juices contain amino acids that certain shampoos steal from the hair, leaving it coarse.

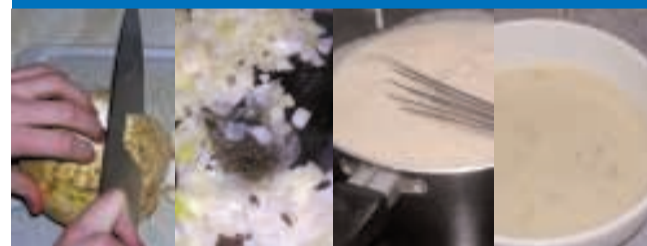
#### Tip 5: The Perfect Blow Job

Blow drying hair can undo all the repair of a good wash. The hot air of the drier traumatises the hair, even more so when the surrounding breeze is freezing. Target hair while it is still wet, so it is not confused by a sudden heat from the air which dries it. And although the high fashion styles are free flowing, a necessary easy neatness means tangled towel-dried hair is simply not going to cut it, and neither will over-ironed not-a-hair-out-of-place dos.



**Benj Ohad Seidler**

### winter warmer



#### Celeriac and stilton soup

Rich and creamy to perfection, this soup demands to be tried a.s.a.p. Enjoy, and forget about the bleak January weather outside and the fact that you still need to catch up on last term's reading.

#### ■ Ingredients

1 large celeriac  
200g stilton  
Chicken/veg stock  
Herbs (either fresh or a bouquet garni sachet, but not chopped dried mixed herbs)  
Seasoning  
100ml cream  
1 onion  
Oil

#### ■ Serve With

Croutons  
Lardons fried with parsley

#### ■ Instructions

**1-4 mins:** Chop onions; chop celeriac into 2cm pieces.  
**4-6 mins:** Heat oil, add onions and salt. Fry until soft.  
**6-15 mins:** Add celeriac pieces and herbs, and stir until start to soften. Do not allow to stick to the pan.  
**15-35 mins:** Add stock, cover and leave until the bits of celeriac crumbles when pressed between fingers. Skim any fat that rises to the top.  
**35-37 mins:** Remove herbs. Blend the soup until smooth.  
**37-39 mins:** Sieve through into the smaller pan and simmer. Add cream to your preferred thickness. Season with salt and a lot of pepper.  
**40 mins:** Just before serving, melt in the stilton

#### ■ You will need

Big knife  
Chopping board  
Big pot  
Smaller pot  
Blender  
Sieve  
Spoon  
Whisk

**David Nowell-Smith**

# All the Answers

## Chris Woodhead by Natalie Whitty



Chris Woodhead is not a well liked man. Intellectually respected, but not famed for his tact, he holds an esteemed position on the dartboard of school staff rooms across the country. The former Chief Inspector of Schools resigned from the post in 2000, and the teaching unions (who are, apparently, "resolute in their stupidity") charged their glasses in relief. Perhaps he has been unfairly caricatured. He was unashamedly right wing in an age when it was distinctly unfashionable to be so.

At the centre of Woodhead's approach to education is a disdain for 'progressive' (I think I heard him spit after he used this word) teaching techniques. "As an English teacher, for example, for maybe the first three to five years of my career, I was more interested in children expressing themselves than I was in teaching full stops and spelling. But you need the tools of the linguistic trade in order to express yourself effectively. A lot of teachers say 'oh, we don't teach the Curriculum, we teach the child.' Well, what do you teach the child? I came to see that my early enthusiasms were a bit naïve."

think most people could accept that there is a basic level of knowledge to which all children have a right, and that the accumulation of certain skills is key to learning to articulate one's ideas successfully. However, I can't help but feel quite enamoured by the child-centred approaches for which he reserves such derision: "it seems to believe that education is somehow about liberating the innate potential of the child. Teachers are meant to facilitate the child's own discovery of everything."

You might propose that there could be a halfway house between education as a simple transmission of facts and education as a forum for self discovery. The National Literacy and Numeracy Strategies brought into schools partly on the recommendation of Woodhead should, implemented effectively, ensure that by the time children leave primary school they are in possession of the skills they need to begin exploring their own personal views about the subjects they are studying.

Not for long though. Woodhead would split children according to their academic ability, through a mechanism similar to the old 11+ (though he recommends this should happen at 14). The brightest would be educated in grammar schools, and "total, vocational, practical qualifications" devised for the children "who are never going to read Greek and Greats or whatever". Under Woodhead's proposals, then, some teenagers would never get the chance to unleash these painstakingly learned grammatical rules on a full range of academic subjects. They would, rather, be offered "curricula latched to what they can do and what they want to do with their lives".

According to Woodhead, in the current system, "intelligent academic children tend to get

swamped by the rest of the children" and the less able "simply feel humiliated and bored and alienated because they know that they've failed, they know that they'll continue to fail in subjects that are inappropriate for them." This is an argument of some force, but is it a justification for splitting children off into separate institutions on the basis of the interests and promise they show in the most uncertain, whimsical and challenging period of their lives?

When I was 14, I had never



INTELLIGENT, ACADEMIC CHILDREN TEND TO GET SWAMPED BY THE REST



studied politics. I wanted to be a swimming teacher, because the woman who taught me had a great pair of sunglasses and a yellow Mini. This, I thought, was the ultimate in fulfilment. Soon after, I moved to London and never learnt to drive, and quickly decided that PE lessons were better spent having coffee and roll ups in a grotty café. A specialist sports academy would not have been the place for me.

But I digress. My point is that to be tethered to an education system restricting me to a particular path at that age could have been somewhat suffocating, trapping me into choices that seemed natural at the time but are in retrospect rather ill judged. And to have been pursuing that path surrounded only by peers who

wanted the same things would have been equally damaging. Surely one of the most exciting and important things about school is that you learn to interact with a variety of people with an equally diverse range of interests and skills, as you will have to in later life? If the problem that Woodhead identifies is a real one, which it may well be, we can surely deal with it without recourse to complete segregation - by increasing the variety of subjects and opportunities offered by state comprehensive schools.

One of the most controversial aspects of Woodhead's politics (aside from his morale boosting assertion that "15% of teachers are incompetent"), has been his plan to overhaul the education system as a whole, transforming the way in which it is provided.

All schools would, under his proposals, be cut free from government control and function as commercial ventures, battling it out for corporate sponsorship: a 'survival of the fittest' marketplace in education that placed the onus on parental choice and responded to their demands. Failing schools would die out.

But what about the children whose parents are not equipped with the skills to choose the best school for their child (perhaps as a result of the ghastly standard of education some will have received - oh yes - under the old grammar-secondary modern dichotomy)? Should these children be left to languish in a school that does not do them justice and which, thanks to the liberation of schools from government scrutiny, is no longer the responsibility of the state?

It would seem so. Woodhead's other big idea is that of vouchers for parents, which could be cashed in to pay for education in the pri-

vate sector, and if they want "to top up vouchers they can". Who can? The vouchers would be for two to three thousand pounds. I consult the website of Cognita, the chain of private schools of which he is now chairman. The cheapest is £4,125 per annum (and this is only for the nursery) and the most expensive costs £10,035. Even my 'progressively' taught maths detects a shortfall.

Woodhead had a chance persuading me that a return to grammar and vocational schools could avoid being socially divisive ("more kids from working class homes got into Oxford and Cambridge than they do now"). His belief that "every child, class, ability, whatever, should have the opportunity to learn about history, geography and the rest of it as a human right" is faultless.

But to propose a system whereby the most well off can use public money to supplement their 'fund' for privately educating their children, which the poorest would still be unable to afford, as consistent with that aim? Sorry, but no.

**Professor Chris Woodhead was Chief Inspector of Schools from 1994 - 2000 and earned a reputation as one of the most controversial figures in British education. He is currently Professor of Education at the private University of Buckingham, Chair of the Cognita chain of independent schools and a columnist for the Sunday Times. He began his career as an English teacher, where it was revealed he had a relationship with one of his sixth form pupils. In 1999, he claimed such relationships could be "experiential and educative on both sides", a remark for which he later apologised.**



## SOMETHING BY THE WATER

### Venue and River Bar: Restaurant Review by Anthony Marlowe and Joe Schutzer-Weissmann

Obscurity in restaurants, as in most things, is a fate far worse than infamy. We ought to pour scorn on establishments whose popularity far outweighs their quality and to highlight the less obvious eateries.

Strange how obscurity is often the life-blood of student fads, the soil in which they grow. The lesser-known is mistaken for the undiscovered, often in self-deluding and solipsistic hope of fame and fortune to come cf. Pop Idol auditions and dashed hopes.

It is sad, therefore, that this trend extends to food but not restaurants. Why is Chez Gerard packed every night, while Venue and River Bar struggle in the gastronomic background? If only students would experiment with restaurants as readily as they do with drugs or acting.

A corrective, then: Venue is good value for money, three courses costing £15. River Bar excels with the best-tasting and costing rib-eye steak in town, and we've tasted a few (and paid for none.) In both cases, their spectacular locations - Venue's views of rooftops and spires, River Bar

overlooking the River (surprised?) - seem to do them a disadvantage in terms of custom. And in both this side-street feel added charm to their views. In terms of food and drink, they're slicker than your average and

IF ONLY STUDENTS WOULD EXPERIMENT WITH RESTAURANTS AS READILY AS THEY DO WITH DRUGS OR ACTING

much tastier than Craig David. Venue's wine list left us reeling with an impressive range and laudable bias towards French fine wines. They serve homemade bread, which is more than most homes do. The confit duck with wasabi mash and hoi sin reduction sets the tone of their promising new menu.

We already mentioned the steak at River Bar. We mention it again, and recommend it alongside a hearty tuna steak or Portobello mushrooms if you're

into the more muscular side of Lesbos. Emphasised are simple recipes made with fresh ingredients - we ask for nothing more and were left happily sated.

We look forward to the new food and cocktail menu - we were treated to an exclusive preview of the latter and if Dirty Sanchez means nothing to you it will do soon. And we're not just talking about insane Welshmen. Think chilli, chocolate and tequila - three of those little bare necessities we feel. Horace Walpole says "Try everything once except Morris Dancing and Incest." We agree and would like to add Chain Restaurants to his list.

#### In nutshell

**RIVER BAR**  
Where: St Edward's Passage  
Prices: £45 for two people  
Food Highlights: Steak  
Wine: Fine Fleurie  
Ratings  
Food 9/10  
Value 9/10  
Atmosphere 8/10

**VENUE**  
Where: St Edward's Passage  
Prices: £15 for 3 courses.  
Food Highlights: Duck Confit  
Wine: Warming Winter Rioja  
Ratings  
Food 7/10  
Value 9/10  
Atmosphere 6/10

## the new claret?



It's that time of year once again. Walking around, suckling keenly at a bottle like a new babe at its mothers breast, seeing the New Year as a time of detoxification, the water junkie emerges.

It's often said that we should consume at least two litres of water a day to stay healthy. I certainly don't and haven't died yet.

Indeed, the infamous time that poor Anthony Andrews was rushed into intensive care having drunk too much of the precious liquid still looms large in my mind.

Cynicism aside (at least for a moment or two), the ultimate question remains: is bottled water actually worth it? There are some major arguments in its favour. Firstly, you will probably avoid typhoid and cholera or, more likely, feeling as though you've drunk a swimming pool.

There's also the fact that bottled water doesn't contain all the hormones that are

reputed to linger in everyday, recycled water - slowly turning men to women and fish into mutants.

That said, plastic bottles will leach oestrogen-like molecules if refilled, so do beware! Finally, tap water is free in college. If you're really fussy, there's always the option of buying a filter.

If you're still not convinced by the above, what more can we possibly say about mineral water? It's normally clear, often bubbly and may taste like bicarb.

It's also an excellent, profitable product to sell your customers if you're a restauranter (so much so that some restaurants now have 'watersommeliers').

Even if I sound as though I despise bottled water, this isn't technically correct. Give me a glass of San Pellegrino any day and I'll be happy. Give me a spray can of Evian, or that perpetual bottle sucker and I'll get annoyed.

**Which waters should be tried, then?**

**Highland Spring** - Cheap and conventional. Spends 15 years filtering through rocks to leave it pure.  
100 cl Bottle - £ 0.72  
from Sainsbury's

**Badoit** - Bicarb in a bottle. Excellent for your gran in lieu of Rennie's.  
100 cl Bottle - £ 0.99  
from Sainsbury's

**Perrier** - The king of French waters and has a link to French revolutionary politics. Ideal for Champagne socialists on detox.  
75 cl Bottle - £ 0.75  
from Sainsbury's

**Voss** - Norwegian water - and ideal for posers, as the bottle was designed by Calvin Klein.  
80 cl Bottle: £2.60  
from kosherwines.co.uk



# There Is Life Online

## Facehooked: who needs real friends anyway?

Ed Blain

In the last few weeks of the Michaelmas term I lost my will to work. I told my supervisor it was because I was directing a play. I told my friends that week 5 blues were kicking in late. I told myself that it was due to my extreme natural laziness. But a term later I still find it hard to get excited about Caesar's Gallic Wars, or even about going out for a coffee. I looked deep for the reason, and what I found was depressing. It was all because of the Facebook.

At the beginning of last term I made a pact with a friend. Let's call him Dennis. To preserve our self-respect we promised each other that this year we would never go to Cindie's or join the Facebook. It made us feel good about ourselves. It made us feel superior to the huddled masses shivering in the late night queue next to Eat. And it made us both confident that one day we'd get fifty pounds when the other bloke broke first.

A few weeks ago I realised I'd been had. Dennis had been on Facebook the whole time. Since July, in fact. To be fair he had no photo, two friends, and fewer interests than an agoraphobic Eskimo, but there he was on Facebook all the same.

I smiled. For a few days I felt enormously superior. But then slowly, surely, niggling self-doubt crept in. What was I missing? Why did I see nobody wandering around College any more? And how did new acquaintances know that they had sixteen mutual friends before they'd finished shaking hands? I wanted to investigate. Strictly, you understand, for research. I couldn't use my own name, because the Facebook is like



SIMON CALDER



The fools, I thought; the humiliatingly pitiful, self-compartmentalizing fools. That kind of sad, pathetic time-wasting was not for me, so I reached for the 'log-off' button.



the Pitt Club or a religious fundamentalist's heaven; they won't let you in unless you're a member. So another friend kindly showed me her page in the Facebook, and from there I explored its mysteries.

What I found was incredible. It was a place where

mousy-haired Cambridge students reinvented themselves, where Cindie's devotees became indie idols, and where absolutely everyone seemed to be doing a part time course at the Derek Zoolander Center for kids who can't

read good and who wanna

learn to do other stuff good too. The possibilities were endless. Ugly people were able, with much time-wasting and ingenuity, to display a beautiful photo of themselves. Beautiful people showed they knew they were beautiful by using a deliberately unstudied

party shot. And all claimed to be reading *A More Pretentious Book Than Yours*, the new work by An Unpronounceable Refugee.

The fools, I thought; the humiliatingly pitiful, self-compartmentalizing fools. That kind of sad, pathetic time-wasting was not for me, so I reached for the 'log off' button.

Except I didn't. Just as I was about to click myself out of danger a wicked thought crossed my mind. What if there were other people 'like me' on Facebook. What if there were girls.

Soon I found all sorts of likeminded people. There were people who wanted to stomp on their college's lawn. There was a Gardie's appreciation society, a gap-year superiority society, a lazy arts students' society and, the clincher, a society for anybody remotely Welsh.

All thoughts of my impending essay crisis forgotten, I settled down to join. And I've never looked back. I've never looked sideways either, as I've been glued to my computer screen. In the beginning I didn't have any photos so I spent a few days posing as a gilded Byzantine Emperor. He attracted quite a lot of attention and some unlikely friends, but now that someone has kindly provided me with a mugshot of myself

I have joined the faceless Facebook horde, all of us anonymous in our carefully-crafted individuality. It's now a safe bet that I'll never go to Cindie's. I don't think I'll even leave my room. Heaven knows how I'll ever find new bands and books to make my Facebook self seem interesting. But at least Dennis and I are friends again. Facebook friends.

OXBRIDGE  
OBSESSION



SOMETIME  
LAW  
STUDENT

Rupert  
Myers

Cambridge graduate Tom Ap Rhys Pryce was tragically killed in a mugging at knifepoint this month. One day later a black man was shot dead in an alleyway just a mile away. The disparity in the quantity of media coverage told another sad story. Does the media hold the Oxbridge few in higher regard than the rest of society?

There is a danger - in forgetting that Cambridge is a resolutely fair institution - of falling into the easy trap of accusing the media. Tutors employ no "social logic" to the admissions policy here, but go for what they can best define as merit and capability.

If we don't pick the facile option, how else can we explain the Oxbridge obsession? Cambridge will turn out another year of talented individuals this sunny Easter, drunk on success and Champagne, but they will be drowned out by a sea of equally brilliant and ambitious people from all over the globe.

Perhaps the distinctiveness is a hallmark of the British way of seeing things; we belong to a group about whom much is speculated, little is true, and less is admitted, but a group we are, and a group we shall remain. In a Britain where people are defined as much by who they are not, as by who they are, our past says something about us.

Are we worth more - for our time here - when we are killed in a meaningless attack? Do we require more column inches? Of course not. Obituaries vary in length on the basis of public interest, as do murder reports.

Here there may be the basis of a distinction. In general, the media are concerned with public, and not private life. There is an attitude among many here that public service is a hallmark of a rewarding life, a spirit of concern for others that is clearly seen in the numbers of graduates choosing to work in the civil service, academia, development and charity.

A significant number of us feel the debt to society that we owe for having had the opportunities we have enjoyed, and this participation can only be a good thing, since often those of intellectual merit and industry are in shortest supply where they are needed most. But it cannot lead to a false distinction merely on the basis of our academic past. It is a lazy and predictable device used to label us, and as we all know it is a small few that earn the reputation which we hope to enjoy.

There is no answer to this problem, but we can be a part of the solution by seeking to value everyone equally until they give us reason to do otherwise; we should judge - if at all - individuals and not groups, be quick to be open minded and slow to assume. Those journalists who pour column inches over the Cambridge graduate and none over "the other man" are doing us all a disservice.

As Aristotle said, excellence is a habit and not an act, and the predisposition of Oxbridge students to play a valuable role in society is a challenge to us as individuals, and not a set of laurels to be placed upon our heads at graduation.

## The Right To A Fair Trial

Sometimes responsibility just sneaks up on you

Tom Williams

Not long ago, I received an envelope sternly emblazoned with the crest of Her Majesty's Court Service. In a panic, I checked my e-mails, my documents, even my Facebook photos; there was no evidence. I breathed with seismic relief, and opened the letter. 'They' - those anonymous few so feared yet so, well, anonymous - had requested me for jury service. And so I was faced with a great dilemma; reject the request, and continue my self-enclosed experience of student life, or seize the opportunity, forgo part of my education and entertain fantasies of standing atop a shiny table, watched by grey-haired professionals wiping their brows, as I screamed in an unexpectedly high voice about the innocence of the unfortunate defendant.

Soon enough, the glamour of this scene turned to distinct social realism, as I reflected that: a) such a situation was unlikely to arise, b) I would, in any case, be too nervous/ignorant of the legal system to act so violently in

front of a group of unknowns, and, c) they probably wouldn't listen to me anyway.

But of course, one is not called for such service in order to experience heroism on the smallest of scales; one is summoned because it is a social responsibility of the adult. Here my second dilemma began; how did I acquire such status? Indeed, when did I prove myself to such an extent that I was being ordered under threat of prosecution to fulfil these obligations? I eventually declined their request, stressing that even my holidays were swamped with the rigours of my degree. They accepted my reply without argument. For an establishment so heavily entrenched in debate and, more importantly, exhibiting such absolute power, I was disappointed that the Crown Service was such a pushover.

But then that feeling most unusual to the student species crept over me; guilt. For all my assumed inadequacy as a court judge, I felt that I had for-

gone a necessary adult duty, and began to question when indeed I would truly be suitable for such a duty.

Most of us, excluding the privileged few, are already experienced in the decidedly adult world of work. However, most of us, excluding the privileged few, have only partaken in jobs as a sort of passage of humiliation, in order to experience the fictitious and frankly unpleasant "real world" as a means of raising money. Such masochism is necessary when young. It educates us about basic finances, routines, labour and degradation, all of which are vitally important to our future life. But little does it educate about the idea of responsibility; nor indeed does university.

Not long ago I met a smug, sharp-suited friend, and engaged him on his weekly routine, as one would. Tottering on his feet, he leaned in to speak: "Yeah, so I work, like thirteen days a fortnight; I mean, thirteen days a fortnight, can you believe it?"

I nodded, believing it.

"But then, yeah, I get one day off, yeah, and I just get trashed and end up in a skip or something!" Cue riotous laughter. I laugh along with him. Five minutes later, and he is still roaring. My placatory chuckle turns to a silent look of fear. He continues his hysteria, the tears streaming down his cheeks. I have nothing to say. Suddenly, the vast abyss separating our lives seemed a lot narrower, and I am afraid.

Now, I doubt very much that I would, at this moment in time, approach a profession with any more maturity than my friend. But it concerns me, or at least interests me, that the point where one reaches actual maturity is very much dictated by society. Someone, somewhere has been spared my judgement in court, but only through the shield that is my ever-shortening period of education. Next time, they won't be so lucky. It's not that I don't look forward to the moment when I can confidently accept these duties; it's just that I want to decide when it happens.





Well, it's 2006. Good riddance to 2005. 2006 will be much, much better. This relies on your 2005 having been awful - if it was not then you will be an anomaly and an out-cast, so consider lying if you want to remain cool.

Everyone asked me what I was doing for The New Year (I say everyone to make myself sound more popular). I imagine you experienced the same. It is a silly thing to say, because it was merely A New Year, not The New Year. I guess it's a way of blocking out all the times in the past where you've said "this next year's going to be great" and been eventually proven wrong, by pretending never to have had a New Year before. This is only the second year you've ever had and it's sure to learn from the mistakes of the one just gone. This kind of thinking can only lead to tears. Crying should be avoided around this time of year if your name is Eve, in fear of the question 'New Tears, Eve?' This will only make you cry more.

My resolution is to give up puns. My other resolution concerns raffles. This will take up, I think, the rest of the column. I wouldn't want it any other way. I hope I can change things before I leave. Raffles need to change. Here is why.

When people hold raffles they wish everyone luck before the draw. This is useless. It just raises everyone's luck exactly the same amount. The topography of the luck remains the same. Everyone's luck in relation to everyone else in the raffle remains the same as it was before. You may as well not have altered anyone's luck at all for all the good it does anybody.

And you can't say that it's changed their luck in relation to everyone outside of the raffle in the real world - it doesn't work that way. The luck is raffle specific. What happens in the raffle stays in the raffle. Like mickey mouse money. Otherwise you'd get luck junkies entering raffles to fill up on luck before fleeing to the big business places - like casinos or the lottery, taking the luck away from local business where it belongs.

Then when someone wins, everyone claps. It's nice when you win something. It's nice when people clap at you. You don't need both. Save the clapping for the people who didn't win. Or slow-clap the winners.

So, what should happen, then: Before the proper raffle, there should be a raffle of luck, to give different people different amounts. Then, if someone who didn't get the luck wins, the applause will reward them for breaking the system.

One in the eye for Fate and Fortune, who are both bastards.

I realise it's dangerous to call Fate and Fortune bastards, but I'm relying on the fact that everyone, deep down, if they're really honest, when it comes to brass tacks thinks 'you know, I would really like just somebody to call me a bastard.'

Probably.

STOP PRESS!!!

Wow. In with the human 'movers and shakers' in this year's Varsity 100, there are four objects listed: a pencil, an orange and two bicycles.



# The University's Motivational Deadlock

If you're going to dangle a carrot, dangle a decent one

It has taken the most strenuous efforts of all of the finest minds of the last eight centuries to devise a system of classification which is as disincentivizing as the one we now have in Cambridge. In the pursuit of this goal, as of all others, Cambridge has succeeded in demonstrating peerless merit and insightfulness.

Cambridge does a lot of things very well. It educates very well; it researches at a world-class level (as I am repeatedly told); there is something else good about it as well presumably. But my God have they fucked up in trying to create a classification system that is both incentivizing and discriminating. The principal problem is the ubiquity of the Upper Second. According to the official university statistics (CUP 2005) every single student in Cambridge got a 2:1 last year - and I fear that this may understate the extent of the problem. A source close to the Vice-Chancellor even told me that one student who dropped out and another who died in the course of the year were awarded the worthlessly ubiquitous upper second. Still another turned up drunk, stoned and abusive at the wrong exam hall on the wrong day. Their grade? That never fussy, always available, unremarkable Upper Second.

A 2:1 is like a giant institutional funnel: wide at one end, narrow at the other. The disparate mixture of undergraduate marks are poured in at one end, and a narrow, constrained stream passes through the other end as if it were all the same. The 2:1 is a disgustingly blunt tool. Its use calls to mind the (ill-advised) employment of sledgehammers in microelectronics. The Upper Second is a great homogenizing influence that perverts the multifarious into the unifarious. It confounds the mediocre and the meritorious; the indifferent and the proficient.

I am not suggesting that a 2:1 is worth nothing or that those who get one are culpable (I myself have been a constituent of that primordial mess), I simply make the point that the 2:1 as it stands is

a deeply unfair, uncommunicative and enervating degree classification. I am not attacking those who get 2:1's, but the institution that gives them out as they now are. It is unfair because of the massive chasm that separates the highest candidates in this grotesquely fat band from the lowest. It is uncommunicative because it cannot tell an employer with any precision or clarity how well the can-

“ According to the official university statistics every single student in Cambridge got a 2:1 last year

” didate did in their degree. It is enervating because it gives many very able students, for whom a First is not a realistic prospect without Stakhanovite and Stoical extremes, nothing to aim for, nothing to extend themselves toward. A huge swathe of our student population has the perception - and in terms of determining their actions the perception is everything - that they cannot realistically get a First, but that they can secure a mid or low 2:1 with only spasmodic or fitful effort. If one is to be purely utilitarian and consequentialist about it, then these students are damned right to ask: 'Why, in this situation, ought I to work?' With the system as it is they shouldn't. To sustain one's motivation throughout a course of this sort with simple platitudes like 'you should always do your best' is

beyond most of us; and we cannot be expected to motivate ourselves in such a way.

Many political commentators are concerned that Gordon Brown's tax credit scheme represents a considerable disincentive structure for those claiming, with benefit withdrawal rates being such as to impose effective marginal tax rates of 50%, 60%, 70%; but Brown's poverty trap is nothing in comparison to Cambridge's mediocrity trap. At the moment students labouring under this horrible Tripos fatalism are being required to motivate themselves by reference to the intrinsic worth of their education, the virtue of work in and for itself, and the desire to perfect, or compete against, themselves. It seems to me that, under these motivations, a lot of people at Cambridge don't work very hard. The incentive structure is insufficient or inapposite. If people don't really want to work hard at Cambridge then that's up to them, but if Cambridge has aspirations to be a great educational institute committed to furthering the learning of each of its members as best it can, then it ought at least to recast the class system so as to sharpen its discrimination. The least that they could do would be to cut the Upper Second in two. Failing that they could perhaps start awarding more than a few exemplary Fails and Ordinaries whilst commuting the rest into 2:2's and 2:1's.

You're pretty clever Cambridge. C'mon now: scratch your eight-hundred year old pate, stroke your bestubbed chin, puff away upon your elaborate Gandalf-pipe and muse upon this irrational system. Then get up off your superannuated arse and put to use all your collective and historical wisdom in coming up with a solution. You're the daddy of British universities, one of the wise old grandees of the personified academies of the world; if you can't work this one out then it is suggestive of senility.

Adam McNestrie



Do you want to write for Varsity? Email [editor@varsity.co.uk](mailto:editor@varsity.co.uk) to get involved

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11-12 Trumpington St., Cambridge CB2 1QA

Tel: (01223) 353422 Fax: (01223) 352913



# VARSITY

## In defence of a geek

What's the difference between searching for the highest prime number that fits into your calculations, and searching for the best Joy Division B-side that fits into your DJ set? What's the difference between hunting on eBay for a rare issue of Batman, and hunting on eBay for a limited edition Comme Des Garçons T-shirt? Two of the standard pillars of cool, fashion and music, actually appeal to the geekiest side of the male temperament, the same side that lets men spend hours obsessing over maths or science or comics or Tolkien - or, for that matter, over girls. People say that autism is just an extreme form of maleness, and they're probably right. All males are geeks, but some are geeks about more socially-acceptable subjects than others.

Cambridge scientists and mathematicians glow with Geek Pride - they live in a community which, more than any other they are ever likely to find, lets their geek side breathe and flourish. Meanwhile other Cambridge boys use an asymmetric haircut and a girlfriend on their arm to hide their geek side, but it's still there, lurking, lycanthropic. Cool is arbitrary - imagine a world where girls swooned at the thought of a boy who could factorise six-digit numbers in his head - in fact, for all we know, that's how it is among the futuristic pagodas of the Centre For Mathematical Sciences. It's no stranger than a world where being a DJ carries some kind of mystique, when everyone knows you could teach a monkey to mix. And it's no stranger than a world where doing English is cooler than doing Maths, when obviously a year of TS Eliot needs tunnel vision just as intense as a year of binary calculus.

So why is it that arts people so often dress better and socialise more smoothly than science people? Maybe it's just weight of expectation. All men should be grateful to *The OC's* Seth Coen, who proved you can be a geek and get the girl. Will the geeks of Beauty and the Geek get the girl? Let's hope so, for the sake of the rest of Cambridge menfolk. At *Varsity* we did a "How geeky are you?" quiz on the official Beauty and the Geek website, and apparently we're "pretty geeky". Well, we're not ashamed. Geek Pride.

## Statutory last words

Cambridge congratulates itself enough and nowhere so explicitly than in what has now become the institution that is the annual *Varsity 100* - so I will at least be brief if not modest. For it is important that certain people are thanked in this last issue of the paper for one editorial team. This is both because the business and complexity of the *Varsity* beast is rarely appreciated, and because two words in the box opposite are not enough recognition for the hours and days of often thankless work that everyone included in that team list offers to this paper every week. No activity or society in Cambridge can demand as much of its contributors, nor offer more in the way of the possibility for contribution. Hundreds of people pass through the *Varsity* offices every term, hundreds more contribute in some way to the paper's success. All deserve my thanks and, if you have liked what they have done, their readers' appreciation. In particular, Adam, Amy, Emma, Jess, Jon, Mungo and Ned on the editorial side, Michael and Ifti (retiring after nearly a half-century of *Varsity's*) on the production side, Adam, Tom and Tom for their tireless and always exciting design work and Chris, a better Business Manager than I could have hoped to work alongside. I hope that I speak for everyone of the above in saying that *Varsity* nights have been a perfect excuse to share serious debates, silly conversations, sleepless nights and a continuous supply of coffee, sugar and free pizza. They have all enabled the paper to be fully relaunched, both here and at ARU, to regularly enjoy 40 pages of full-colour and to generate more interest, excitement and debate than I, or anyone else at *Varsity*, can remember. They are some of the most inspiring, able and ridiculous people that I have ever met.

I cannot overstate how well I think Jon and Amy will edit *Varsity*. I expect that our team will all experience an inevitable mix of jealousy and pride as the paper increases in strength and popularity this term.



Correspondence  
email us: [letters@varsity.co.uk](mailto:letters@varsity.co.uk)

or write to: Varsity, 11-12 Trumpington Street, Cambridge CB2 1QA

### The meaning of Sharon

Dear Sir,

Sharon remains gravely ill, but this is not necessarily the end of the political movement he founded.

Many people think that Kadima (meaning "Progress"), the party Sharon left Likud to found, is based entirely on his personal leadership.

And with tensions rising in the Middle East owing to Iran's continued research into nuclear technology, the Israeli public will want a strong leader in charge, and soon. All of this sounds very ominous for the continued existence of Mr Sharon's new party.

But before writing Kadima's obituary, the question must be asked: when Sharon founded Kadima, was he leading Israeli public opinion, or was he following it? The reality is that Sharon was articulating a vision that was already shared by the silent majority in Israel. Early polls suggest Kadima will win

the national elections in March even if he is not its leader.

Senior Israeli politicians from across the spectrum, including the likes of left winger Shimon Peres, did not just flock to Kadima because of Ariel Sharon. They did so because Israeli popular opinion has come to accept a fundamental compromise between the traditional left and right in Israel: the Palestinians should finally be allowed to have their own state (...but only on Israeli terms). This movement to secure finally Israel's future is bigger than one man - even if that man is Ariel Sharon.

In a nutshell, Kadima is all about Israeli unilateral action. The inhabitants of the West Bank and the Gaza Strip may well end up with their own formal state, but it will be behind very large security fences - that Israel has already started building.

Sharon came from the generation of the founders of Israel, the soldier-politicians. But with his move to the centre ground, he has prepared the way for a new generation to dominate

Israeli politics, in the same way the left and right have for over half a century. Hopefully they will be more successful.

John Burman  
Queens' College

### The Griffin Trial

Dear Sir,

As I write, Nick Griffin and Mark Collett are on trial for incitement to hatred.

Griffin and his supporters are cloaking themselves in the mantle of free speech in order to mount their defence. In the unwritten letter of the unwritten law of free speech, Griffin and his cohorts certainly have a claim to protection, and they continue to point out several worrying double standards (such as the comparative lack of action against hate-preaching "Islamic" clerics and the occasionally dubious tactics of the BBC documentary) which deserve more liberal media attention. However, when considered in the spirit of the free

### Letters

speech convention, Griffin has no case.

Rights come responsibilities. If Griffin truly believed in the right to free speech - for everyone - he would not place it in jeopardy time and time again by deliberately stirring up intellectually subnormal thugs, on whom even these slight subtleties are apparently lost in a morass of football hooligan culture, misguided machismo and poorly executed petty crime.

Griffin's argument should certainly not be dismissed out of hand. But there is the distinct possibility that convicting him would help to release freedom of speech from its current, tired imprisonment between extremist stupidity and Labour bureaucracy, and begin its transformation into an entity behind which all British people, of whatever religion, can unite.

Majeed Neki  
Emmanuel College

Letters may be edited for space and style



## Letter of the Week

My so-called "Cambridge" life

Dear Sir,

Simon Calder's commendable appeal to readers to "Find the Cambridge that's right for you" displayed a refreshing iconoclasm welcome in a uni-

versity supposedly trying to repel and yet simultaneously satisfying a number of stereotypes (*Varsity Comment*, 25 November).

The abounding opportunities in Cambridge should not be taken for granted. However, these chances should fit into the people we are, and should not be used to mould who we want to be. To say that if one gets longer than 6 hours' sleep a night, one cannot get "The Full Cambridge Experience" is as ludicrous as to say all Cambridge students should work in the library ten hours a day, or indeed never do any work and yet still obtain a First Class Honours degree.

Universities in Britain seem to exist in a vacuum in which students are not supposed to live in "the real world", but are instead treated like a separate breed; unlike their European counterparts, in which students (more maturely, in my opinion) treat higher education far more as a job than a lifestyle.

One student has repeatedly criticised me for having "no ambition" simply because I

am not slogging my guts out for a First - but I know this would be a tall order for me, and since I have no desires to work in the city, I am more interested in getting a good 2.1 (shock horror!) to eventually get a job that will fulfil me. What does she know about my many ambitions? I know of others to whom the notion of having a main friendship group outside of Cambridge would be incomprehensible - "but, this is your life, isn't it?" No, actually.

If it is, great. If not, also great. If you want to get a First/row/write an opera about a kebab shop, great. If you don't, also great. Calder's admirable comment sat appositely amongst the same pages as Tess Riley's interview with Doris Lessing, whose advice that "experiencing life is the best education" many students here would do well to heed. I love my life, and my life happens right now to be in Cambridge. In that order. When I leave for the vacation, my life does not fall apart, nor will it do when I graduate. The people I see here most

fulfilled and, tellingly, successful, are those in whom I recognise a real love for what they are doing, be it reading, conducting, or studying Natural Sciences - not merely a love for "Cambridge". In short, the concept of "The Full Cambridge Experience" is at best apocryphal, at worst intimidating, and should not be propounded. Instead, we should be proactively engineering a balanced culture promoting life.

Vicki Corke  
Christ's College

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



## "She drawled, 'Come een, Zo-eh, seet down... And listen'" (Another) Last Word

### This Week: La France, encore une fois

Having completed the first half of my year in Paris, I can now confirm that nowhere is secure ground, not even my own home.

As it goes, it isn't strictly my home, since I am living under the roof of a feisty lady of middling-to-advanced years - a bit of a sexed-up sexagenarian, if you will. In earlier, blissfully naive days I would find her behaviour quite entertaining, sliding through the front door at the end of the evening to be met by elegant curls of smoke wafting from her Vogue Menthols, and a gravely "Hellooooooh, Zo-ehh." Advancing tentatively into the darkened lounge, I

would see her, motionless in the shadows, but for the intermittent languid movement of a hand raising a cigarette to her withered lips.

But this initial, vaguely seedy display - perhaps our Honeymoon period? - has now given way to a far more disconcerting state of affairs. Only too few nights ago, I stepped into the hallway after a perfectly civilised evening to be met by my landlady plumped triumphantly at the piano in a pair of generous knickers, clear tights and some kind of cardi.

I drew back, feeling already strangely violated. But she drawled, "Come een, Zo-eh, seet down... And listen." With this, she began to sway, and proceed-

ed to launch into a not-unpleasant rendition of Bach. She said, "You see, he eez asking heemself questions. He eez asking, 'What am ah doing here?'"

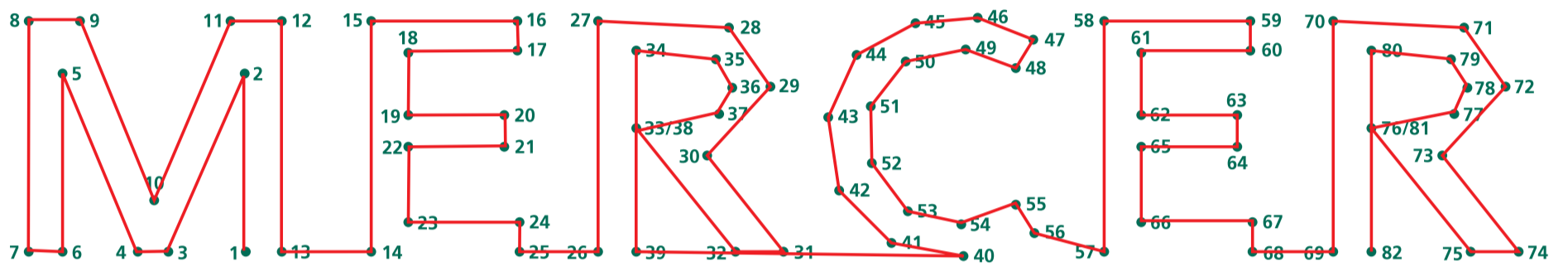
Anyway, I did finally manage to slip away, but remain perturbed by the persistently bizarre nature of life here. The good news is that I have finally begun to temper my own personal propensity towards auto-humiliation (except for telling a lady at work recently that I find it incredibly difficult to physically lie down, when I meant to say relax, and for suggesting to my boss that a piece of paper pertaining to a file on anthologies probably belonged in the anthology section - genius - and for dropping a chocolate bar on



Zoe Ross

the floor in the Metro, and suddenly, for absolutely no reason, becoming excessively abrasive with the person attempting to return it to me, by saying, "No, I don't want it, I don't want it" - I honestly don't know what I was doing...).

I might dare to dream that a New Year will herald a concluding few months of Parisian life without incident. With regards to the landlady, though, this does seem unlikely, particularly as she is apparently to perform at a concert, with an increasing frequency of scantily-clad rehearsals assured. I hope I'm not invited to join her.



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# VARSITY

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In Cambridge there's one hundred people that run everything. They all know each other. They are Cambridge's self-appointed aristocrats and they all go the same secret house parties and they'd rather eat soil than kiss one of the peasants. If you're not already one of them, bad luck: you never will be. That's one view.

Here's the other. Cambridge is too big and too diverse to have an elite. To pick out a hundred people is meaningless and arbitrary - it's not for us to tell the rest of the world what it is to be a "success" in Cambridge. Everything will be different in a year's time anyway. In Cambridge, no one cares if you're talented or diligent. What matters is that you went to an expensive public school - or that you're fit - or that you know how to work a room - or that you always know which bands to mention - or that you always have drugs on you. That's one view.

Here's the other. Everything in Cambridge - from Varsity editor to Hawks president to resident DJ at Urbanite - is open. It's just about putting in the time. No one cares where you're from - they just want to know what you can do. If you're planning to sit back and rely on your contacts, you're in for a nasty shock. In Cambridge, if you haven't made it by the time you graduate, then you might as well give up hope. If you were ever going to do anything interesting with your life, then you would already have started. If you're lucky then, when these hundred people get famous, you'll be able to boast to your dull friends that you used to know them. That's one view.

Here's the other. Four words: big fish, small pond. In the real world, no one cares that for a few terms you were the talk of our little town. On the day you graduate, everybody's score is reset to zero. By the age of twenty-five, a lot of people have already burnt out, and a lot of others are just getting going.

Make up your own minds. Write to us and tell us why you hate each and every person on this list (we won't say you're jealous), or who you would be number one in your own Cambridge mafia. But the hundred people featured on the following pages are our personal heroes. Whether they've got there by brains, brawn, beauty or just hard grind, they're helping make Cambridge one of the most exhilarating, diverse and downright exhausting places to spend the last days of our adolescence. Stick pictures of them by your beds and learn their names off by heart - love them or hate them, they are people you can't ignore.

The *Varsity 100* aims to say something sociologically significant about the University by listing 100 people who have made an impact upon University life and the university's image through academic or extra-curricular achievement and notoriety.

Following 450 nominations from a team of 50 journalists, academics and student representatives, the entirely independent panel below have chosen those who are, in their view and ours, the very best.

Love it, hate it, the Varsity 100 follows.



**Key:**

- College
- Year of Degree
- Subject
- Last grade where available
- School where applicable
- Home region



TOM WINDLEY

Dr. Nick Baylis  
Dept. of Psychology



Prof. Geoffrey Hawthorne, Dept. of Politics



Prof. Marcial Echenique, Dept. of Architecture



Dr. John Gray,  
Dept. of Plant Science



Dr. Emma Wilson  
Dept. of French



Dr. KM Jaszczolt,  
Dept. of Linguistics



Dr. Alison Smith,  
Dept. of Plant Science



Yvonne Mc Devitt  
Judith E. Wilson  
Drama Fellow



Dr. Marston,  
Chairman of the  
Faculty of Music



Raj Shah  
Mercer Management  
Consultants



Dr. Marijn Ford,  
MRC Lab of  
Molecular Biology



Olly Duff  
*Independent*  
journalist



Prof. Keith  
Richards, Dept. of  
Geography



Michael Nabarro  
Manager of the  
ADC Theatre



### A word from Mercer Management Consultants...

We would like to be the first to congratulate each of the members of this year's "100 list" on the impact that they have made on Cambridge University life and in furthering the university's image. While no doubt there will be some debate about the final make up of the list, the idea of recognising and congratulating those making the most of their time at Cambridge and changing it for the better, is one we wholeheartedly support. Having impact is fundamental to everything

we do at Mercer. We help senior executives across a wide range of industries solve their most difficult problems. Our unique approaches combine analytical rigour, creative thinking, and deep business insight. Put simply, we help our clients make a difference. This term we're recruiting for summer analysts. If you would like to solve some of the toughest problems in business and start to make a difference in the commercial world as well, we'd love to hear from you.



## Mirror, Mirror Most Stylish boys



**Tommy Adeane, Magdelane, 3rd Year**  
Tommy is a classic Eton goes to Cambridge style: laconic, self-assured, clean cut, preppy with a twist. Tommy embodies a type of man that girls should aspire to like they do a Chanel suit: timeless and self-consciously elegant, if a little aloof.

**Likely to wear:** rope to hold up his buttonless courdroy trousers



**Albert Mockel von dem Bussche, King's, 3rd Year**

His careless sense of style and classical European features makes him a Prince Rainer for our times and a captivating refined natural beauty. Sometimes scummy, always yummy, watch out for him kerb-crawling King's Parade in his seventies BMW.

**Likely to wear:** a striking red pashmina shawl



**Benj Ohad Seidler, Homerton, 2nd Year**  
The man who designed the most exciting runs in last year's Fashion Show and has powered Varsity's fashion content, Benj is the authority on what looks good on cobble streets and in ivory towers. Formerly at Central St. Martins, expect him to rock the fashion world upon leaving.

**Likely to wear:** his heart on his sleeve



**Benjamin Weaver, Causis, 3rd Year**  
His Facebook albums make him the Cecil Beaton of our times. He is dangerously conservative and his college rooms pay devoted homage to *Brideshead* chic. Tweed is his bitch. Rarely spotted without cane, cravat or raised eyebrow

**Likely to wear:** brogues, brogues, brogues

## Sam Kitchener



**Christ's, 3rd year, English 2.1, Latymer School, from Hackney**

The British Theatre Guide described him as "One to watch for the future" whilst TCS has dubbed him a "Titan of the ADC". Sam has acted in 21 plays whilst at Cambridge, tackling parts such as Richard III, Polonius, and Ross. He directed the 2004 Footlights Pantomime and has been a writer/performer in 13 smokers. He sits on the Footlight's committee as the archivist. Now bearded, Sam is preparing to play King Lear in an outdoor production that will see him battling against the elements of Cambridge's winter. Famed for his rich voice quality which can be heard as much on the stage as down the street and around the town.



## Lucy Styles

**Clare, 3rd year, Architecture 2.1, St Paul's, from Islington**



An individual and visually striking designer, Lucy has worked on three Cambridge shows for the Edinburgh festival and directed Pirandello's Six Characters in Search of an Author there in 2002. She has designed many shows in Cambridge including Mamet's *The Water Engine* (originally a radio play) and a large-scale production of Stravinsky's *The Rake's Progress*. She was Creative Director of the triumphant Cambridge University Fashion Show in 2005, ran Cinecam and edited the Varsity Fashion section. A secret chess board demon, Lucy narrowly made it onto this list having withdrawn from Cambridge's creative scene in favour of a life of domestic bliss. Check Mate!



## Hanna Osmolska

**Churchill, 2nd year, History 2.1, Llandaf Church-in-Wales High School, from Cardiff**

The queen of the techie hive, Hannah has been a stage manager, publicity designer, producer, and production electrician for a wide variety of shows in Cambridge including *Matilda Liar!*, and the ADC/Footlights pantomime, *Spartacus*. In her spare time, Hanna can usually be found in the ADC bar. She is currently working on the ADC Lent term musical and CAST (Cambridge American Stage Tour). Hannah also tour managed for the Footlights in 2005 and has worked in Cardiff, Cornwall and at the London Fringe. She sits on the ADC committee as the Stage Manager/Producer's representative and the Footlights committee as Junior Treasurer. She likes the idea of facilitating exciting projects: "As a producer, if you're doing your job properly, then everyone else has a good time."

## Rachel Wolf

**Trinity, 3rd Year, Natural Sciences 2.2, Alleyns, from Dulwich**

Rachel is one of the founders of *Avenue* magazine, a free glossy aimed at the Cambridge student. A popular mixture of features, fashion and lifestyle articles, *Avenue* has been a great success and has a print run of over 3,500 copies. *Avenue* colleague Alex Filby commented: "Her absence from the list would truly be a hideous oversight."

## Charlie Espiner

**Kings, 2nd Year, 2.1, Bristol Grammar School, from Bristol**

Charlie has worked as a costumer at the Hackney Empire in London for a showcase of cutting edge theatre. One play involved "creating spoof superhero costumes using random clothing and accessories to create comic type characters. It was amazing how marigold gloves can manage to look superhuman." She also designed the costumes for Ether Frolics, a collaborative project between the Shunt and Sound and Fury theatre companies that toured the UK in 2005: "a combination of Victorian gothic to evoke the times when ether was widely used, together with a clinical/medical aesthetic." The designer, Lizzie Clachan from Shunt, wanted a sexy look and settled on making all the costumes having a revealing slit up the back to show the backs and behinds of the three actors." In Cambridge she has costumed numerous shows, most recently *Paper Flowers* at the Corpus Playroom and *Wild Honey*, the ADC 150th Anniversary show. Her idols are Vivienne Westwood ("revolutionary"), film directors and designers Peter Greenaway and Tim Burton, Kevin Pollard (who did "an amazing production of *The Magic Flute* with surreal garments and set inspired by Matisse").



## Helen Oyeyemi

**Corpus Christi, 2nd year, SPS (GAT) Ordinary, Cardinal Vaughn Memorial School, from Lewisham**

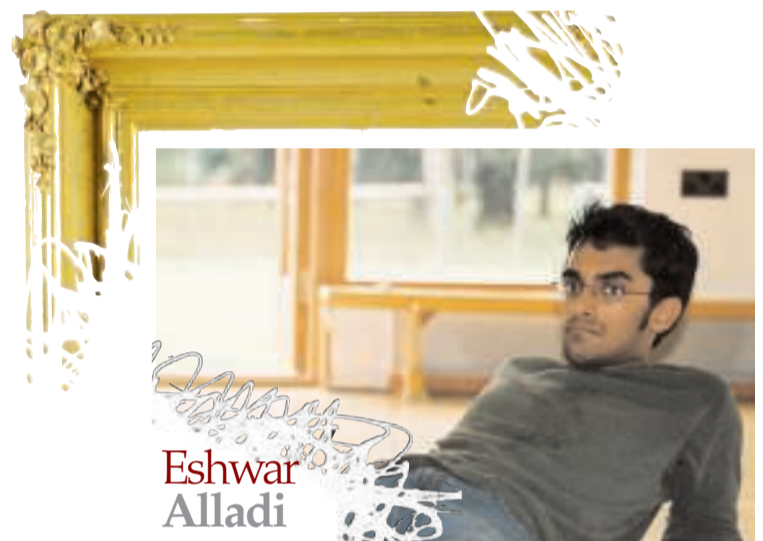
After publishing her first novel in her first year, *The Icarus Girl*, Helen has gone on to write two plays - *Juniper's Whitening* and *Victimese* which have been performed in Cambridge. Somehow she has also found time to embark on a second novel which she is still currently writing. *The Icarus Girl* comes out in paperback in February at which time she will be doing more book readings, reviews, newspaper articles and other literary events. Her friends worry, however, for her degree.



## Juliet Lapidos

**New Hall, MPhil, Gates Scholar, GPA: 3.97, New York**

Juliet, a New Yorker, is studying for an MPhil in English Literature on a Gates Scholarship. A talented writer herself, she was on the editorial team of the Yale Review of Books, which got her clued up on contemporary fiction. She is now the co-editor of *Mays*. In ten years, she sees herself back in New York struggling to pay for extortionist rents. "I think I'll be like Woody Allen with all of the neuroses and none of the talent." She is the holder of numerous scholarships and awards.



**Eshwar Alladi**

**Downing, 4th year, Medicine 2.1, Manchester Grammar School, from Manchester**

Eshwar has been involved in over 15 productions in Cambridge, taking his first role as Bernardo in *West Side Story* at the Arts Theatre in 2003 and appearing in acclaimed productions of *Peter Pan* at the Edinburgh Festival, *My Fair Lady*, *Death and the Maiden* and *Hair*. He is also a talented designer and producer, having created publicity artwork for a myriad of show posters, and co-producing *Macbeth: The Hour* at last year's Edinburgh Fringe. Best when onstage, whether singing, dancing or method acting, he never fails to impress - and proves that at the ADC it is possible to be a jack of all trades and still master of one.



## Benjamin Deery

**St. John's, 3rd year, English 2:1, Eastbourne College, Sussex**

The current president of the ADC, Benjamin has appeared in 24 separate productions. Roles include Henry Higgins in *My Fair Lady* and Macbeth in the ADC's *Macbeth: The Hour* at the 2005 Edinburgh Festival Fringe. He is most proud of his performance in *Wild Honey* (the ADC 150th Anniversary MainShow) as Platonov, which was his mother's favourite. His performances have won praise from actors Ian McKellen and Clive Swift, and he has also been known to write and perform stand up comedy. His favourite actors are Ian McKellen ("which is why I was so excited and overwhelmed to meet him"), Derek Jacobi ("you only have to listen to him delivering the Chorus' first speech in Branagh's *Henry V* to see why"), Jeremy Irons (for his "incredible voice") and Jonathan Pryce ("he pops up, zelig-like, in the strangest places and just seems to fit in"). Although critics have not rushed to praise him as much this year as they did last, his reign over the ADC has produced a successful programme. He is represented by Hatton McEwan.

## Ned Beaman

Trinity, 3rd year, Philosophy 1st, Winchester, from Hampstead



Ned was nominated for two highly competitive Guardian Student Media Awards for his writing in *Varsity* – as Feature writer of the year and as Columnist of the year. He also won the Other Prize in 2005, a prestigious £750 prize for an original and unperformed play. His play *Camera Obscura* was received well by Cambridge audiences when it was staged last term: "I wrote it because all the people I've ever met who I can imagine killing in cold blood have come from public school, and they're often also the most charming. None of the characters represent me though." He's had stories published in the Mays, Meat and Imprint and has performed stand-up at Footlights Smokers. Meanwhile he has been very successful academically and achieved a First Class in Part IIb Philosophy, designed sound for *Astrakhan Winter* and is the Arts Editor for *Varsity*. His heroes include Daniel Kitson, Sufjan Stevens, F. Scott Fitzgerald, Graham Greene, Truman Capote and Kazuo Ishiguro. He wants to be a novelist.

## Greg Cook

Queens', 4th year, PGCE student from London



Greg began playing after he met fellow bandmates Sleepwalker in their Freshers' Week at Queens'. Ever since, they have never looked back and over the last three years have undoubtedly become one of the most popular student bands in Cambridge. On the back of two EPs, they have only just released their first self-produced album, which has sold spectacularly well. All in all, they have sold over a thousand CDs in Cambridge alone. Beginning as a covers band playing the college circuit, they soon began penning and rehearsing their own material, and have played at non-university venues in Cambridge, including several events for Amnesty International at Clare Cellars. They have broken onto the London gig circuit with performances at the Barfly and Camden's Dublin Castle, but have shunned several offers of recording contracts so far in favour of a few more years of academia and pleasing their wide, cross-college fanbase in Cambridge. There are high hopes for Sleepwalker being one of those rarities: the Cambridge student band who really do achieve commercial success and retain their integrity.



## Luke Roberts

Churchill, 2nd year, English, RGS Newcastle, from Newcastle

Luke Roberts, a second year English student at Churchill, resents the Varsity 100 for its divisive and elitist nature, but would be bitter and resentful not to be on it: "This makes me a hypocrite." His writing has been described as "fresh, edgy, witty and askew" (*Varsity*). Luke is the author of both *The Hoomit Conversations*, staged at the ADC and Evelyn Budden, and *Auctioneer*, the winner of the 2005 Harry Porter Memorial Prize. He is currently "toying with narrative prose and also getting out a few more one liners because I don't have many so can't be funny quickly which would be useful when it comes to muggers." He has acted in several shows as well as performing and writing regularly for Footlights smokers. "Obviously in the perfect world I would be playing Doctor Who."



## Simon Bird

Queen's, 3rd year, English, Royal Grammar School, from Guildford

The President of Footlights, Simon co-wrote the 2004 Footlights Pantomime *Great Expectations*; co-wrote and starred in the 2005 Footlights Tour Show, *under the blue blue moon*; starred in *Diagnosis* with Nick Mohammed; wrote sketches for ITV, and won the Harry Porter Prize and the 2004 TCS/Varsity award for new student writing for his first play, *Daddy's Dead*. He's performed stand-up across Britain and America, but narrowly made it into this list as many attributed the critical slammings of the recent footlights tour show to his overly-ambitious comic style.

## James Dacre

Jesus, 3rd year, Theology 1st, Eton, from East Sussex

Retiring Varsity editor who dramatically relaunched the paper and now presides over the Varsity Society. James has directed extensively in theatre, opera and dance at the ADC, Arts Theatre and Cambridge Union and his inter-disciplinary work has been described by the national press as "The best acted student show I have seen in a very long time" (*Observer*), "thoroughly professional, and at a very high standard" (*British Theatre Guide*) and "Absolutely Unmissable," (*BBC*). James has championed new writing in a theatre scene that favours well-established works, and taken two multi-award-nominated plays to the Edinburgh Fringe, where he returns this year with a professional production at the Traverse, Scotland's New Writing Theatre. James won the College Theology prize, ran the Visual Arts Society and the Cambridge Student Art exhibition, exhibiting with both, and played University Rugby.



## Jenny Leow



New Hall, 3rd Year, English 2.1, Varndean, from Brighton

Jenny has been involved in several films while at Cambridge, including *Afterthings* (winner: 2004 Cinecam Festival), *The Archivist* and *Unspoken*. She is currently producing *I Like to Stand in Fields and Scream* and is the current CineCam Festival Manager. She is responsible for organising frequent 48hr Film Challenges (in which a group makes a 6 minute film in 48 hours) and the annual CineCam Film Festival (12-13th March this year). Her favourite films are *In The Mood For Love*, *I heart Huckabees*, *Fargo*, *Head On* and *Heathers*.

## Zack Simons

Gonville and Caius, 3rd year, English 2.1, Oundle, from Sheffield



Born in Florida, Zack moved to Sheffield when he was three ("a bit of a step down to be honest"). He is a director whose shows have never failed to draw a large audience, regardless of whether he is staging Pinter or Panto. His favourite production has been *My Fair Lady*. Zack was the director and co-writer of *Daddy's Dead*, which received the 2004 Harry Porter Memorial Prize. He also won the Varsity/TCS 2004 award for new student writing. Zack directed *Diagnosis*, which transferred to the Hen and Chickens theatre in London, and he regularly writes and performs for Footlights. He is pragmatic about directing: "You choose the piece, you put in far, far too many hours, days and weeks into it, and the payoff is a pretty desperate sense of nervousness on opening nights. But it's a pretty wonderful thing." He would like to make the leap from Cambridge to the West End and on to Hollywood like Sam Mendes, but he's not absolutely sure that he will be trying to get into drama professionally: "Too few jobs, too many talented people, too little chance of success."



## Mirror, Mirror

### Most Stylish boys



**James Norton, Fitzwilliam, 2nd Year**  
James is a Hollywood golden boy in the making. He has a sumptuous androgynous style, and won't be seen without a scruffy scarf and distinguished overcoat. Look out for him in most schoolgirls' not-so-innocent nighttime fantasies.

**Likely to wear:** Tibetan hats a go-go



**Aldous Bertram, Trinity, 2nd Year**  
Being Cambridge's hottest property since Lord Byron cannot be an easy title to live up to. With his British spin on Abercrombie chic, Aldous makes a stereotypical style his own and sports a love-to-hate-it brand of Pitt Club arrogance to help him pull it off.

**Likely to wear:** a pout and a shaggy barnet



**Bill Greenwood, Emmanuel, 2nd Year**  
A foxy delicate boy with perfectly balanced features, Bill graced the *Varsity* fashion page last term with effortless style. Clean lines and always looking fine, with a 26 inch waist, don't let this waif slip through your fingers.

**Most likely to wear:** his girlfriend's skinny jeans



**Jon Lopez, King's, 3rd Year**  
With a razor sharp haircut, this rock 'n' roll master certainly cuts edge. In his element on stage with The Boomslangs, wearing filthy plimsolls and a moody stare.

**Most likely to wear:** his own skinny jeans



## Mirror, Mirror Most Stylish girls



**Lucy Minyo, King's, 2nd Year**  
She is the feline slinker with an inexhaustible selection of vintage dresses. High waists and skinny belts suit her best although she is partial to a thermal vest. Catch her wriggling to electro in super silken skirts. Miaow.  
**Likely to wear: a directional haircut**



**Phoebe Arnold, Downing, 3rd Year**  
A willowy and delicate creature, Phoebe has an unpretentious purity to her. Phoebe is a porcelain, sinewy girl and reminds us of what we loved about Twiggy in a more contemporary way. Much more at home locked safely away in a cabinet than trashing herself at Kambur.  
**Likely to wear: her white fur**



**Quentin Jones, Fitzwilliam, 3rd Year**  
Quentin owns an old school mystery. One part gypsy chic, two parts sultry temptress; it's a potent cocktail. She has a simplicity and verve in her self-styling that she picked up from her time as a model. Embellishes with a wink and a shimmy on the tiles.  
**Likely to wear: expensive underwear**



**Anna O'Grady, Homerton, 2nd Year**  
Anna's ice queen demeanour ensures she stays cool under the glare of the spotlight. A scene stealer on King's Parade and at the ADC, she has an universal look that gives her a star quality in the now. Uber-Hollywood.  
**Likely to wear: a show-stopping ball gown, perfect for the red carpet**



## Dan Mansell

**Queens', 3rd Year, English 2.1, Colne Primet High School, from South Wales**

The director of the 2006 Footlights National Tour. Dan performed in last year's tour show, *under the blue, blue moon*, and is a regular writer/performer at Footlights Smokers and May Balls. He has also tackled fifteen challenging dramatic parts while in Cambridge, including James in *The Morning After Optimism* and Davies in *The Caretaker*.

## Henry Day

**Trinity, 1st Year of PhD, Classics, Downside, from Bath**

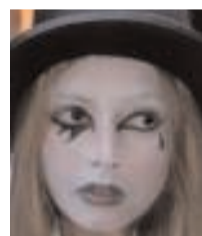


Co-editor of this year's *Mays* and President of the Trinity College Literary Society. Has contributed to the *London Review of Books*, *Q*, the *Times*, and the *Independent on Sunday*.

## Lydia Wilson

**Queens', 3rd Year, English 2.1, Henrietta Barnet School, from London**

Has played lead roles in numerous prominent productions including two successive Marlowe Society shows at Cambridge Arts Theatre, the 2004 ETG tour of *Romeo and Juliet*, and *Peter Pan* at the Edinburgh fringe. She directed *Suddenly Last Summer* at the ADC ("a completely stunning production" - *Varsity*). Also an artist with an unmistakable style, contributing illustrations to *Meat* and *Varsity*. Always a compelling actress, her most memorable performance was her silent one in *Cigarettes and Chocolate*.



## Peter Foggitt



**King's, 3rd Year, Music 2.1, Chetham's School of Music, from Dunbar**

Peter is well-known throughout Cambridge as a pianist, composer and singer of great talent. No piano is safe from his marauding fingers. Compositions include music for the Footlights pantomimes *Spartacus* and *Great Expectations*, two piano concertos and a completion of Mozart's Requiem. As a pianist he has recently performed concertos by Ravel and Prokofiev, yet his recitals often include a second-half where he will improvise on audience submitted themes ranging 'from Blackadder to Briney' - don't miss him as Antonion in the upcoming CUSO production of *Figaro*.



## Joe Thomas

**Pembroke, 3rd Year, History 2.1, King Edward VI Grammar School, from Chelmsford**



Joe is best known for his sketch comedy with Jonny Sweet, both at Footlights Smokers and in *The Future*, which triumphed last year. He also played the title role in last year's *Evelyn Budden: Auctioneer*, the 2004 Footlights Pantomime, and co-wrote and co-directed *Progress*, the 2005 Footlights Spring Revue. An absurdist comedian who may prove too clever for the Edinburgh audience he will face this summer.

## Johnny Sweet

**Pembroke, 3rd Year, English 2.1, Nottingham High School, from Nottingham**

Footlights Vice-President and perennial on-stage funny-man to Joe Thomas' straight man, most notably in last term's *The Future*. Creator of News King for the *Varsity* Satire pages, he co-directed the controversial cabaret *Seashells, Hell's Belles and a Brawl on Brighton Beach* at the Union, and starred in *Beyond a Joke*, the 2004 Footlights Tour Show. According to the *Evening Standard*, he had "a puppyish charm". Now an old dog, he still constantly surprises with new tricks.



## Tim Smith-Laing

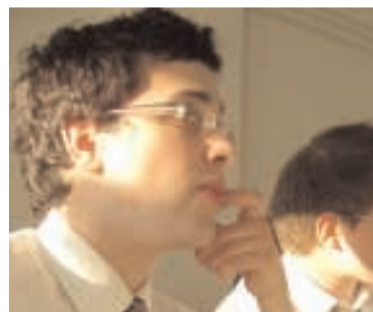


**Pembroke, 2nd Year, English 2.1, Tonbridge, from Kent**

Tim has "only really been alive since he came to Cambridge," though he won some prizes before, like being a runner-up in "Tower Poetry" one year and a "Foyle Young Poet of the Year" in 2005. With his newfound vitality he performs as a standup comic and actor, and also designed the publicity for *Ghosts*, while still pouring out his heart on to paper at frequent and inspired intervals. Regarded as one of the university's finest writers.

## James Pallister

**Fitzwilliam, Graduate, SPS 2.1, New College Durham, from Durham**



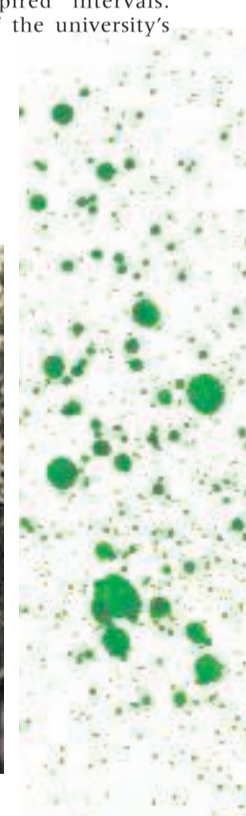
James is editor of *Meat* magazine, the winner of the *Guardian* student media awards and dedicated to "non wanky arts coverage." The magazine is being extended and relaunched next month, sourcing material from across the university. James also edited the latest *Oxford and Cambridge Careers Handbook*.



## Tommy Hewitt-Jones

**Gonville and Caius, 3rd Year, Music 2.1, Dulwich College, from Dulwich**

A composer to watch - Tommy was the Senior Winner of the 2003 BBC Proms/Guardian Young Composer Competition and Principal Composer of NYO in 2004/5. His compositions have been widely feted and include performances at St John's Smith Square and on the South Bank. He has worked with ensembles such as The Britten Sinfonia, Sounds Positive, the NYO Sinfonietta and members of the Orchestra of the Royal Opera House. Currently Organ Scholar at Caius College, Tommy's recent projects include a commission for the BBC Proms and perfecting his vocal imitation of the Caius fire alarm system.



## Tom Kingsley



Gonville & Caius, 2nd Year, English Prelim, Eton, from London

Directed *Dead Funny* and *Kafka's Dick*, co-wrote *Our Darker Purpose* and produced *The Future*. Regularly involved in publicity design for shows, his website for the Footlights 2005 Pantomime was a triumph. He is also a regular writer and performer for the Footlights Smokers and *Varsity* Literature Editor. He was heavily involved in the re-design of *Varsity* and will be Associate Editor this term. He will also co-direct *The Circus*, the 2006 Footlights Spring Revue, his third play with the Trinity of Toms.

## Simon Hicks

Robinson, 4th Year, Engineering 2.1, Royal Grammar School, High Wycombe, from Marlow, Buckinghamshire



Seen as Cambridge's brightest theatrical technician, Simon's extensive lighting design credits include *Little Shop of Horrors* ("impressive lighting" - *Varsity*) and *Utopia Unlimited* ("attractively illuminated" - *The Cornishman*) at the Minack Theatre. "To an audience, most of what the lighting designer does is subconscious, but if the lighting is right then it should enhance the production."

## Aaron Rosen

Pembroke, PhD, Jewish Studies, Bowdoin College, from Pittsfield, Maine, USA



Co-President of the Cambridge Student Art Exhibition 2004, and heavily involved the year before. One of the university's authorities on contemporary arts, particularly modern Jewish painters like Marc Chagall, Philip Guston, and R.B. Kitaj.



Caroline Williams

Fitzwilliam, 3rd Year, English 2.1, Marlborough, from London

A quietly excellent presence on the Cambridge drama scene, only committing to projects that she believes in rather than acting for acting's sake. Throughout 2003 Caroline devised theatre and participated in the running of various acting workshops in Cape Town's townships. In 2004 she won best short film in an East Anglia competition. In Cambridge she has played the lead roles in several shows including Vivienne Bearing in *Wit* and Mrs Venable in *Suddenly Last Summer*. As part of a group that devised the ADC show *Eveline Syndrome* for the Young Dublin Fringe Festival she was nominated for the best actress award for her performance at that festival.

## Jon Swaine

Selwyn, 3rd Year, SPS 2.1, King Edward VI Grammar School, from Chelmsford

Set to co-edit *Varsity* this term, Jon has devoted many long evenings to the cause in his previous roles as Features Editor



and Music Editor. A JCR activist at Selwyn, he served a successful year as Ents Officer in 2004, and then as Vice-President in 2005. When not posting on the JCR forum, he also found time to run the Selwyn Snowball in 2004 and play a mean defence for the college first XI football team.

## Amy Goodwin

Kings, 2nd Year, History Prelim, Headington School, from Oxford

Incoming Co-Editor of *Varsity*, Amy's rise through the ranks has been meteoric: from lowly newshound to top dog in under a year. The fiery redhead proved a Chief News Editor to be reckoned with, breaking shocking drugs, burglary, and CUSU stories and a few hearts along the way. Often glimpsed out jogging in the early morning, the former KCSU exec member also ran a museum in France for a summer. Many have Amy's photo habit to thank for capturing those moments they never want to forget.



## Adam Welch

Pembroke, 3rd Year, English 1st, Hampton, London

Single-handedly raised the bar for student theatre publicity with his beautiful poster designs for *What The Butler Saw*, *Morning After*, *Optimism*, *Comedy of Errors*, *Oleanna* and *Ismene*. Directed a wild and visually stunning production of Brecht's *Baal* at the ADC. Acted in *East*, *The Morning After*, *Optimism*, and, at the Edinburgh Fringe, *Peter Pan* and *Astrakhan Winter*. *Varsity*'s Chief Designer and Associate Editor this term, Adam adds style to everything he touches. He also DJs around Cambridge regularly and plays bass in Los Bandidos.



## Ben Sillis

Robinson, 2nd Year, History Prelim, Drayton Manor School, from Ealing

Ben is the new editor of TCS. Having started writing news and film reviews for both *Varsity* and TCS, he became Deputy News Editor and subsequently News Editor of TCS in Michaelmas term 2005. Ben also writes for numerous film websites, reviewing DVDs and new releases with the ultimate aim of becoming a film journalist. As well as his work on Cambridge's student press, Ben also recently represented the University in the varsity Taekwondo match.



## Tim Dickinson

Trinity, 3rd Year, Music 2.1, Eton, from Essex



A passionate, Batman-loving performer, composer, and consumer of music, equally at home in classical and popular settings. He's sung leading parts (quite often as the Devil) in several operas and, until last term, the prestigious Trinity Chapel Choir. He's also led enchanting folk collective Elephant Juice and the now-defunct epic rock quartet the Favourite Game. Look out for his new band Enamel. He's also acted in plays including *A Midsummer Night's Dream* and *Camera Obscura*.



## Mirror, Mirror

### Most Stylish girls



Flora Joll, King's, 3rd Year  
A modern English rose with artless elegance, Flora has adopted staples into her wardrobe and infused them with a slouch that makes her the type of handsome, strong minded woman that Britain loves to boast about.

Likely to wear: men's y-fronts



Georgie Fozzard, Fitzwilliam, 2nd Year

Georgie has a laissez faire way with clothes that disregards fashion and seems to stem from an inner intuition that makes her sensual but never brash. Her doll-like features are complemented by a hard, sensible edge and provoking conversation.

Likely to wear: something floaty



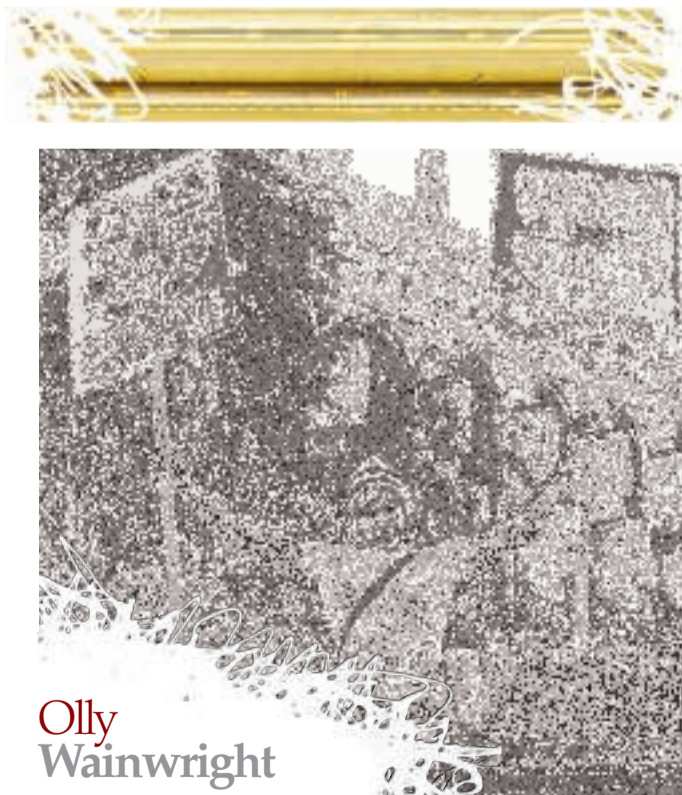
Natalie Kroener, Trinity, 1st Year  
Bridget Bardot-esque, pouty, come-hither, killer curves, Lolita...these are just some of the cliches that do this first year beauty absolutely no justice. She sticks to conservative and pretty pieces that prove that allure is more about what you cover up.

Likely to wear: a pea-coat and a smile



Kate Ward, Pembroke, 3rd Year  
Kate expensively makes cheap look expensive. The Queen of sample sales with an eye for the fashion classic. Kate enjoys spinning the wheels of steel to ska, checking out her bopping crowd from behind timeless aviators.

Likely to wear: costume jewellery



Olly Wainwright

King's, 3rd Year, Architecture 2.1, Benton Park School, from Leeds

Dedicated himself to making Cambridge more beautiful. Designed the 2005 *Arts and Sports Review* and the first issue of *Contraband*, as well as helping with the redesign of *Varsity*. Heavily involved in the 2005 Cambridge Student Exhibition, contributor to *Meat*, and designer of publicity for numerous ents and plays.



**CLUBS & SOCIETIES**



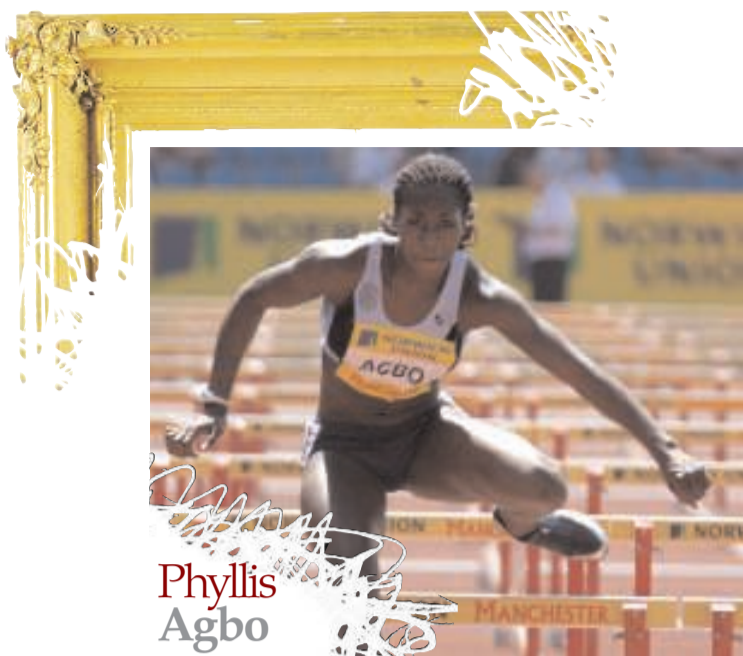
**The Ferretz**

**President:** Craig Bennett  
**Membership:** involves obscene drunkenness, watersports and excessive homo-eroticism  
**Motto:** "Happy and Free"  
**Location:** The Church in London, which is followed by Bagpackers bar near Kings Cross Station, with its dentist's chair, and then back to Cambridge, Milton Brewery or just round Cambridge - usually on Caesarean Sunday. Tours to Oktoberfest in Germany  
**Colours/Costume:** their initiation themes have included Native Americans and Smurfs  
**Most likely to say:** "What shall we call ourselves?" "What about the Weasles?" "Nah - we need something more edgy." "What about the Ferrets?" "Let's spell it with a 'z'." "Fuck me, you're the dogs bollocks, let's go and play a sport."



**The Hawks'**

**President:** Steffen Buschbacher, and the Secretary is Carl Bradshaw  
**Membership:** must have earned a Full Blue, Half Blue or University Second Team Colours by representing the University against Oxford in your chosen sport. Prospective members must be proposed by a member of the current committee, seconded, and nominated by at least six other members. They are then elected at a committee meeting in the style of a traditional English gentlemen's club. Members are admitted for life  
**Location:** Portugal Place, est. 1991  
**Colours/Costume:** Cambridge blue  
**Most likely to say:** "The Hawks' is widely regarded as Cambridge's premier drinking society but this label does not do it justice. The club is a thriving community of distinguished sportsmen and with its palatial clubhouse is more of a 'dining' than 'drinking' society."  
**Did you know?** When contacted, the Hawks club spent almost 1000 words talking about Rumboogie, their "Boatrace" drinking competition, and the fact that they have been banned from holding their cocktail parties in any venue in the whole of Cambridge before claiming that, although some may have "the impression the club has a drinking culture," - (What? Why?!) - "in actual fact the club and its members are much more concerned with celebrating the fine traditions of Varsity sport."



**Phyllis Agbo**

Trinity, 2nd Year, Natural Sciences 3rd, The Grey Coat Hospital from Chelsea, London

Phyllis is one to watch with real Olympic potential. She is currently ranked 12th in the UK in the heptathlon despite her age and is ranked 6th at u23 level. She has also furthered her reputation by finishing 4th in 2005 in an u23 competition against France and Spain, and then 5th against Russia and France. At u20 level, she was also ranked in the top ten for three individual events including shot put, 100m hurdles and long jump. In Cuppers Athletics in Cambridge, she set a new undergraduate record, winning 5 events, including her personal favourite, the 110m hurdles.

**Jennifer Lees**

Robinson, 3rd Year, Medicine 3rd, Craigholme School from Glasgow

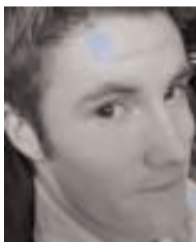
Jennifer played in the last two Varsity hockey matches for Cambridge and is currently captain of the side for 2005 - 2006. She has a hockey coaching award and was selected to represent Scotland at u18 level in 2002 and 2003. She also has qualifications in Skiing, windsurfing, sailing and kayaking and a penchant for muffins.



**Alex Mugan**

Girton, 3rd Year, History 2.1, Mount Carmel R.C. High School, from Accrington

Alex is the current captain of the Cambridge football 1st XI, having won the BUSA league with the team in 2004 and made over 50 appearances for the side. He won the club's "Clubman of the Year" award for 2005 and has been invited to trial for the English Universities side. Alex is also Vice President of Girton College JCR. He supports Blackburn Rovers and believes that England will win the World Cup.



**Natalie McGoldrick**



Churchill, 5th Year, Veterinary Medicine 2.1, Portsmouth High School from Horndean

Natalie is currently top of the British Student Rider leader board having won the World University Equestrian Championships in 2005. She also won individual gold for showjumping at the Student Rider Nations Cup and attained overall Silver. She has captained the Cambridge riding team since 2004, winning the BUSA Nationals in 2004. She is now shortlisted for the World University Equestrian Championships 2006 to defend her title. She was in the Varsity Talent list in 2005 and was selected as Varsity's sportsperson of the year in the Sports and Arts Review.

**Catherine Tubb**

Churchill, PhD Organic Chemistry, Oxford High School, from Whitney



Catherine has a number of firsts to her name. She competed in the first Female Varsity boxing match, became the first female boxer to win a Blue, and is now the first female President of the Boxing Club. She has a fight record of one win and one loss and reached the semi finals of the British University Boxing Championships and has also represented Cambridge Tigers (Women's 2nd XV) rugby side, playing in the last three Varsity matches.

**Nicolaas Alberts**

Hughes Hall, 3rd Year, Economics 3rd, Afrikaanse Hoer-Seunsskool, from Pretoria



Nicolaas has a Blue in three different sports; Rugby, Cricket and Athletics. He has been key to Cambridge Rugby over the last two years and has played provincial Rugby for Western Province, Natal, The Northern Bulls, L'Aquila (Italy) and Landsdowne (Ireland). He has also featured in a World XV against Italy in 2001 and played 7's for Springbok Rugby. In Athletics, he won the Drake Digby Memorial Trophy, awarded for best performance in the Blues Varsity Match, and the Paul Gomme Trophy, awarded for the best performance in a throwing event from any of the men's or women's Varsity Matches. He has also played Cricket for South Africa in an African Cricket Cup.

**Claire Hollingsworth**

Newnham, 2nd Year, Engineering 2.1, Aylesbury High School, from Haddenham

Manager and captain of the women's university football team, Hollingsworth is a consistently impressive performer in the centre of defence and has previously been scouted by Arsenal. A beaten finalist in last year's Cuppers final with Newnham, she has bounced back to lead her team to the top of the university rankings in a summer tournament in Cheshire in 2005. Her talents also extend to karate, where she has achieved 5th Kyu in Kyokushinkai.



**Charlie Desmond**

Girton, 3rd Year, Land Economy 2.1, Haileybury, from Hertford

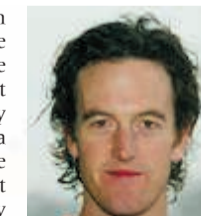


Charlie plays on the wing for Cambridge's rugby team and scored the match saving try for Cambridge in the 2003 Varsity match. Although he was an unused substitute in 2004, he has been a key figure in 2005. He was also a member of the Cambridge Athletics team, running the 200m and 4x100 metre relay in the Varsity match 2005. When not playing Rugby, Charlie is almost certainly watching sport or listening to Hip Hop - with Kanye West and The Neptunes on his ipod.

**Dr. Tom Edwards**

Gonville & Caius, PhD Medical Genetics, The Friends school, from Cambridge, Tasmania

Tom has been President of the Cambridge University Boat Club since May 2005. He was a member of the VIII in last year's Varsity boat race and won the Canal Cup with Cambridge, beating international crews from the USA, Netherlands, Germany and Great Britain. He has previously represented Australia twice while at university there and has also made appearances for Tasmania.



## Jonny Ufton

St. Edmunds  
3rd year, Geography 2.1,  
Whitgift from Chiswick

Jonny has played in the last three Varsity matches, playing a key role in their 2005 win at Twickenham. Jonny has also represented England at different levels including Schools, Colts (U-19), U-21s and Students. He has made over 100 appearances for Wasps, winning the Courage league with them in 1996 and 1997 and the Tetley Bitter Cup in 2000. He has also played Cricket for Kent and Surrey at junior levels and played for the Cambridge Crusaders in their Varsity Match in 2005.



## Paolo Natali

Christ's, 2nd Year, History 1st,  
Liceoscientifico A. Righi school,  
from Bologna, Italy

Paolo has been a central figure in the Cambridge Hare and Hounds (cross country) for the past two years and won Blues in both years. In 2005 he came second in the Varsity match, but was the fastest Cambridge runner. He also won a Blue in athletics where he came first in the 1500 and 5000 meters, both on the same day. He has also competed regularly in the 1500 meters and 3000 steeplechase in the Italian Senior Championships.

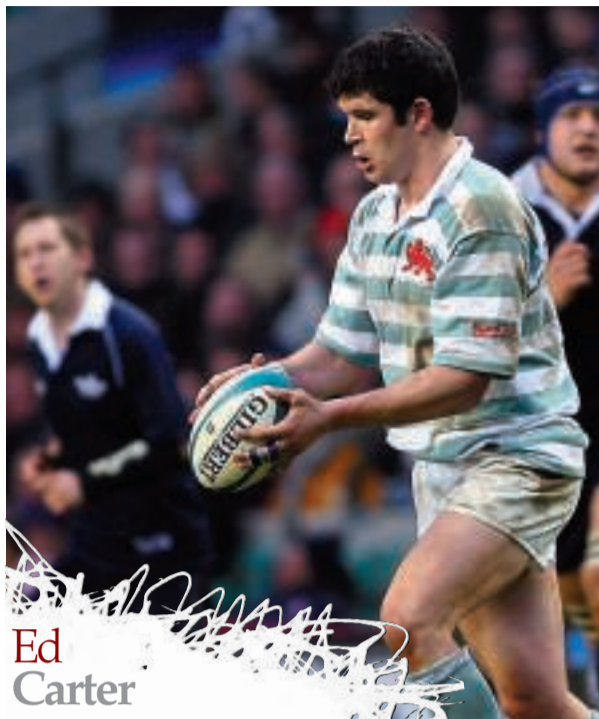


## Catherine Gunn



Churchill, 5th Year, Veterinary  
Medicine 2.1, Portsmouth High  
School from Horndean

Catherine has been captain of Cambridge's Tennis team for her second year, playing as Number 1 and lead the team to victory in last year's Varsity match. She came 2nd in the individual BUSA tennis championships and has been invited on a tour of the US with the British Universities tennis team.



Ed  
Carter

St. Edmunds, 3rd Year, SPS 2.2, King's School,  
Parramatta from Sydney

Ed Carter is the current captain of Cambridge University's rugby team. He played as both centre and full back in the victorious Cambridge side in last year's Varsity match at Twickenham. Before coming to Cambridge, Ed had played for Australian Schoolboys, Australian u19s, Australian Universities and Australian 7s, captaining the latter in 2003. He has also played for NSW Waratahs Super 12 Squad and U.S.A.P (Perpignan), France. Interestingly, despite his numerous career highlights he maintains his most memorable to be the sight of fellow Varsity 100 sportsman Nic Alberts in tight, white shorts. Ed is a Wasps fan and names Stu Eru, former captain of CURUFC, as the rugby player he admires the most, adding that "Eru shows that people of all shapes and sizes can play great rugby."



James  
Chervak

Jesus, 3rd Year, Law 2.1, Ashville College from  
Harrogate, North Yorkshire

James won the one-day Varsity cricket match for Cambridge almost single handedly after scoring 40 runs from 40 balls, including the winning runs. He has a first class average of 37, modelling his batting on Brian Lara, even though he himself is right-handed. Before coming to Cambridge, he had a contract with Yorkshire County Cricket Club. He represented England at u15 level and was also selected as captain of the Jesus rugby team for 2004/5 season, although a back injury stopped him from leading the team on the field. When not playing sport, James is usually tucked away in his room, watching Friends. Despite having the obvious potential to be a college pin-up, he maintains an aura of mystery amongst the Jesus womenfolk.



## Lorna Collins

Girton, 3rd year, Natural sciences,  
2.1, King's College, Taunton,  
from Amesbury

Lorna proved she was a "tough guy" in the 2005 competition of the same name, but looking at the sports she competes in, it's clear she deserves her reputation. A county standard swimmer and previous winner of the Wessex cross country champion, she also dabbles in hockey, netball and sailing, and none of these are her sport of choice. She is president of the Women's Boat Club, and finished 4th in the National Rowing Championships in 2005. Lorna was inspired by Cath Bishop, the Athens silver medalist, but sees herself in a lab coat and not a row boat in her future career.



## Sebastian Thormann

Peterhouse 1st year, MPhil in  
medical sciences, Dietrich  
Bonhoeffer, from Wertheim,  
Germany

Sebastian is an international rower and had won 15 national German National Championship titles before starting Cambridge in October 2005. His numerous rowing accolades include a bronze medal with the coxless four at the World Championships in 2003. He was also a member of the German coxless four that finished 7th in the 2004 Olympics. He has already helped Cambridge to victory in the Canal Cup in Rendsburg, a title he won four times in Germany.



## Alex Gillen

Magdalene 5th year, Veterinary  
Medicine 2.2, Berkhamsted  
Collegiate, from Tring



Alex has played rugby for Cambridge women's team at both XV's and 7's, playing in four Varsity matches. She has also played in the BUSA semi-final for rugby. In addition, she has also played in three Varsity matches in lacrosse, but her chief sport is dressage, where she has competed in the British u21 championships and came second in the British Dressage Winter Championships. Funnily enough it was bad luck that introduced her to dressage, when her horse was injured while eventing, forcing her to switch disciplines.

## Clubs & Societies



### The Caesarians

**President:** Richard Bartholomew  
**Membership:** sporting prowess  
**Motto:** "Peace, Love and Joy"  
**Location:** Jesus College  
**Colours/Costume:** purple togas, purple, brown and white ties  
**Most likely to say:** "Keen or Gay?"

**Did you know?** Despite the basis for membership being an "undefinable quality", the list of desirable factors – including "sporting prowess", "physical stature", and "the gift of the gab" – can lead us to a reasonable definition of that quality: being a jock. And, needless to say, we can read "an ability to socialise in a group" as "the ability to intimidate other people in a club or bar by speaking loudly, doing manly things, laughing obnoxiously at reprehensible jokes and acting like plonkers in a group." The Caesarians hold an annual event called Caesarian Sunday, which is the bank holiday Sunday in May, held on Jesus Green, and involves a ten-minute fight against the Girton Green Monsters. It is apparently "widely regarded as the best day of the drinking society calendar."



### The Kids

**President:** Laura McIntyre  
**Membership:** 10  
**Location:** Downing College  
**Colours/Costume:** none  
**Motto:** "Banter, booze and boys"  
**Most likely to say:** "I'm going to talk about a 'strawpedo' because I know you don't know what one is and I want to intimidate you because words are all I have," or, "How many girls can drink two pints in 16 seconds or strawpedo faster than the blink of an eye?" To which we reply, "not many" and "Ladies, are you happy in yourselves?"



### Downing Patricians

**President:** Tom Godwin  
**Membership:** 15 people  
**Location:** The Cricketers  
**Colours/Costumes:** green, magenta and black  
**Most likely to say:** "Awesome"  
**Did you know?** Banned from talking to girls before 11pm on their weekly Friday night outings, the 'Pats' are famed for their entertaining skills at their annual banquet. Strongly linked to the Downing rugby team, aspiring freshers are put through their paces on the notorious annual pub crawl before being thoroughly tested during the year prior to a two day-long initiation procedure. They have their own "Green Goddess" cocktail, and it's cheap and disgusting.



**CLUBS & SOCIETIES**



**The Swallows**

**President:** Nienke Patel.  
**Membership:** 11  
**Location:** Selwyn/The Maypole  
**Colours:** Black / Pink.  
**Motto:** "It'd be rude not to"  
**Most Likely to Say:** "Look at me, look at me, I'm so drunk, look at me. Please. Please. Look at me. I'm not kidding: look at me. Look at me some more now please. Ta. No do it again. Did you stop looking at me? Because I want you to look at me. I'm drunk, and not at all in an ironic way. just drunk. Look at me."

They are most likely to be seen wearing 'smiles, sparkles and skirts' and 'out their livers'. Their motto, 'It'd be rude not to' has replaced previous incarnations "scuse fingers," "does anyone know the way to the soviet embassy" and "could you pass the colman's english mustard, thanks".



**The Porcupines**

**President:** Craig Bennett  
**Membership:** To be eligible to join, an individual must have either represented the University in a Varsity match or played two college sports at Cuppers standard. Following a vote by current members a shortlist is narrowed down to two or three candidates who will then be initiated.  
**Location:** Sidney Sussex College  
**Colours/Costume:** None  
**Most Likely to say:** "Imbibe" or "Consequently two policemen on bikes backed up with two riot vans came to check out the situation on Jesus Green which didn't look too great considering both participants were passed out and covered in their own vomit!!"



**The Cobblers**

**President:** Henry Ellis  
**Membership:** To join you have to be entertaining and show strength of character.  
**Location:** Trinity College and Mitre  
**Colours:** Pink and Blue, with a golden boot on the tie.  
**Initiation:** a minimum of 8 pints (up to 20) in two hours, followed by hedgejumping into St John's. The initiates then drink two pints of 'Cobble' (1/3 Vodka, 1/3 Port, 1/3 Guinness) in a darkened room with Wagner's 'The ride of the Valkyries' in the background.  
It's hard not to warm to the cobblers. They seem slightly ashamed to be a drinking society. One of our favourites.



**the iGEM Group**

The team entered the International Genetically Engineered Machine (iGEM) competition organized by MIT. The event attracted teams from all over the world to design and make machines made entirely from biological components. Over the summer they designed, constructed and tested a machine to control bacterial chemotaxis with a flipping DNA switch activated by a pulse. The team were awarded the prize for "best data and visuals" and articles about their success were published in *Nature* magazine and Cambridge's *BlueSci*.



**Russell Brown**

**Christ Church (Oxford), PhD, Chemistry 2.1, Hills Road Sixth Form College, Cambridge**

Russell was awarded Best Master of Ceremonies at the iGEM Jamboree and is planning to return to Cambridge to study medicine.

**Eva Cheng**

**Girton, PhD, Engineering, Ningbo foreign language school, Ningbo, China**

Eva is very interested in international student support in Cambridge and currently co-Chairs ICUSU. She has also parachuted for charity. Eva is planning to work to promote iGEM in China. She is also interested in travel, reading photography, karate and badminton.



**James Godman**

**Magdalene, Natural Sciences 2.1, Haywards Heath College, West Sussex**

James is planning to apply for a place on a PhD course. He has a show on CUR1350, Cambridge's student radio station



**Chris Field**

**Gonville & Caius, 3rd Year, Engineering, 2.1, from Oundle**

Chris was on the University Challenge team which is appearing in the current series, reaching the quarter-finals. He is also a Master Assassin and won the Assassins' Guild Lent 2005 game. He is currently applying for a PhD in Systems Biology with the Engineering Department in Cambridge, looking to do research in this new area of science.



**James Brown**

**Downing, 4th Year, Engineering 2.1, from Worcester**

James is the social secretary for Downing Football Club. He is planning to apply for a PhD in molecular Genetics within Plant Sciences. He is currently in contention for iGEM European Ambassador 2006.



**Alice Young**

**Gonville & Caius, Natural Sciences 2.1, King's College, from Taunton**

Alice is planning a career in developmental biology.

**David Butterfield**



**Christ's, 3rd year, Classics, \*1st, Lancaster Royal Grammar School, from Great Strickland, Cumbria**

David has won numerous prizes, including the Craven scholarship, all four Browne Medals and the Porson Prize, and has come top in the Tripos both years with high starred firsts. Yet it is his work outside the confines of the syllabus that marks him out: he founded (and edits) 'Opellae', an undergraduate Classics journal (available in the UL), has worked on the Greek Lexicon Project, and was elected as the youngest member to date of the Cambridge Philological Society. His primary interest lies in textual criticism, and here he often works on matters unconnected with the Tripos with various academics. Most noteworthy, however, is his infectious enthusiasm for Classics, a boon to a subject often viewed as staid.

**Annelise Hagan**

**St Catherine's, Geography, PhD, Wycombe Abbey, Berkshire**



Having completed her PhD in November 2004 on a very topical issue – the health of coral reefs, Dr Annelise Hagan has recently completed a 9 month post-doc and has been engaged in examining post tsunami damage in the Indian Ocean. Annelise, currently with the department of Geography's Cambridge Coastal Research Unit, is at the forefront of research into reef degradation and regeneration. Her PhD has been one of the few studies which have tracked in detail reef recovery in the western Indian Ocean following ecosystem collapse on coral bleaching in 1998. Last year Annelise was the chief scientist on an expedition to assess immediate post-tsunami impacts in the southern Seychelles and later in the year she helped co-ordinate reef damage assessments in Banda Aceh. In 2006, through her work for the Khaled bin Sultan Living Oceans Foundation, she will be organising a reef monitor-

ing study of the Farasan Islands, Red Sea and taking part in the production of an Atlas of the Amirantes, an island group in the western Indian Ocean. Annelise is also a keen underwater photographer and was recently placed 4th in the Beginner's Portfolio competition of the 'British Society of Underwater Photographers'.

**Catriona Silvey**

**Corpus Christi, English Literature, 1st, Repton School, Glasgow**



Catriona was awarded the Betha Wolferstan Rylands Prize for the best overall tripos result in Part I English. She has also been awarded the Gaylord Donnelley Exchange Scholarship for a year's postgraduate study at the University of Chicago and is interested in creative writing.

**Bengt Cousins Jenvey**



**Sidney Sussex, 3rd Year, Architecture, 2.1, Southend High School for Boys, Essex**

Considered an "outstanding" architecture student, Bengt is co-president of ArcSoc, the student Architecture society, alongside George Rhys Jones. He has been at the helm of several high-profile projects, including the first student exhibition at the Royal Institute of British Architects and the installation 'Supper-market' at the 2005 Deptford X exhibition with the Berlin-based group Pankof Bank. This project, which received funding from the British Arts Council, included a farm, a restaurant, a school and a laboratory, and culminated in a public feast each night Bengt wants to go into time-based architecture.



## Theo Creber

St. John's, 3rd Year, Architecture, 1st, Latimer, London

Tireless president of Architecture Sans Frontiers: organised the first ASF summer school at the Eden Project and set up links with other universities/organisations.



## Tom Whyntie



Sidney Sussex, 3rd year, NatSci 1st, St Vincent's College, from Titchfield, Hampshire

Last November, Tom entered and won the UK and Ireland's Institute of Physics Undergraduate Lecture Competition, which was held in Dublin. He spoke for 20 minutes on fundamental particle physics, which related to the research he had done over the summer at the Institute Laue-Langevin, France. His success means that he will represent the UK and Ireland at the International Conference of Physics Students, which takes place later this year in Romania. Tom has played the double bass with the Cambridge University Jazz Orchestra and edited his college magazine. He is currently Vice Chair of the Cambridge University Physics Society, on the Board of the Faculty of Physics and Chemistry, and a student representative on the East Anglia Branch of the Institute of Physics. Tom's ultimate goal is to work at CERN, the world-renowned particle physics laboratory in Switzerland.



Rupert Russell

Jesus, 3rd Year, SPS, 1st\*, Westminster School for Boys, London

Rupert has come top of his class every year so far (Part I and Part IIA), earned a First with Distinction both years and won every prize you could possibly win, both in the Faculty and at Jesus (the Part IIA Prize for the best overall performance in Sociology and Psychology in the second year; two Scholarships from Jesus for his results in Part I and Part IIA; two Benefactor's Prizes for being among the seven who achieved the best results in the College in Part I and in Part IIA; and two Malthus Prizes, which are reserved for the two best exam performances in the social sciences and economics students at Jesus).

## Ben Maddox



Jesus, 4th Year, Biochemistry MSci, 1st, from Voorburg, Netherlands

In his Part II project Ben contributed significantly to the discovery of a sequence in collagen III which is important in the onset of thrombosis and will be used to develop new anti-thrombotic drugs. Other results from his project were also published in a *Journal of Biological Chemistry* paper. He is currently planning a PhD, but is also interested in moving into the field of intellectual property.



Jude Gomila

Gonville & Caius, 4th year, Engineering, 2.1, Dr Challoner's Grammar School, London

Jude believes he has an "incredible drive", something that he has used to initiate a number of entrepreneurial projects. Half Gibraltarian, he was part of the ConnetEase team that reached the final of the '50k' competition with a technology that reduces the risk of infection and discomfort for kidney dialysis users. Having previously won the Integrated Design Project at the Engineering Department and occasionally working as marketing officer for CUE, his first venture was at the age of five when he used to assemble animal figurines out of household rubbish and sell them on the street.

## Stewart McTavish

Peterhouse, Engineering, MPhil 2.1, Dubai College, from Bellshill, Scotland

When Stewart first graduated he wasn't enthused by the graduate recruitment events or the idea of corporate life so he set up a small IT consulting business. He has since returned to the university to help other entrepreneurs. He has gone on to become President and currently Chairman of CUE. In the process he has set up a national network of student enterprise clubs, changed the £50k to the current CUEBiC and been asked to speak at events as far away as Iran about student enterprise. He is currently working on national enterprise policy as well as starting two new companies.



## CLUBS & SOCIETIES



### The Pitt Club

**President:** Prof. David Watkin  
**Membership:** Non-specific  
**Location:** The Pitt Club, Jesus Lane  
**Colours/Costume:** Hampshire hall change  
**Most likely to say:** "You can find me at the club".

100 members from across the university enjoy a lavish clubhouse complete with bar and dining room. Famous for their parties and Sunday dinners. The Pitt Club describe their standard member as "male, ugly and chuffed." Presumably because they consider themselves so rich that they could describe themselves as "turds wrapped in a bow" and people would still shag them.



### Catz Whiskers

**President:** Charly Lester  
**Membership:** Only the cutest of little pussy cats are allowed anywhere near this bowl of cream.  
**Location:** Old Orleans  
**Colours/Costume:** Black ties with a small pink cat  
**Most likely to say:** "You're treading on my tail"

An amalgamation of the Purrfect Girls and Puss in Boots, the Catz Whiskers use their large membership to ensure that they get around more than just about any other society. Sporting little back dresses and big black whiskers, their cousins the AlleyCatz, achieved notoriety by being featured in the national press cavorting around the college in bin bags and nothing else. Soon to include the SophistiCatz as well, they put on a hugely popular summer garden party at St Chad's and can be found conducting initiations each summer with flashing L-plates attached. Boasting "three societies in one," unsuspecting boys have been known to awake the next morning to find their pet pussy cat gone by dawn and a mysterious pair of whiskers on their face.



### The Harlots

**President:** Sophie Pickering  
**Membership:** 12 members  
**Location:** The Mitre and New Hall  
**Colours/Costume:** Santa  
**Motto:** "Chins up. look sharp"  
**Most likely to say:** "I like it saucy. Vas"

Not letting a lack of men on home turf get in their way, New Hall's finest dozen are often seen dressed in Santa outfits and cuddling up to senior management at Cindies. Just to make sure they're fully prepared for doing the "walk of shame" past the porters when living up to their namesakes, the Harlots reportedly retain a love of sado-masochism, although only after they've drunk everyone around them under a whipped-cream covered table. Aspirations of members include world peace, charity work and snorkelling.

## the engIndia team

Details of the team's success As part of engIndia, a partnership between 6 students from the University of Cambridge, Massachusetts Institute of Technology, and the Indian Institute of Bombay, an expedition was conducted during the summer of 2005 to the area of Pabal, Maharashtra. The team worked with Vagyan Ashram and the local community to gain an understanding and appreciation of the development issues concerning rural India which could be tackled through engineering. During the trip the team surveyed the attitudes of the local community and the rural technology available to the region. The expedition was approved and partially funded by the Royal Geographic Society and officially recognized by the University. The team also received widespread media attention whilst in India.

### Elliott Furminger

Jesus, Engineering, 2.1, Northampton School for Boys, from Nottingham

Elliott is the engIndia UK Team Leader and an avid traveller who firmly believes in the educative value of venturing away from home. He wants to work towards Chartership with a view to applying his engineering skills abroad, either in a development sense or in renovation. engIndia have recently put forward 19 project proposals, which the group Engineers Without Borders have agreed to back as well.



### Tim Laundon

Corpus Christi, Social Anthropology, 2.2, Eastbourne College, from Shoreham-by-Sea

Tim is a member of Cambridge University Yachting Club and is looking into the possibilities of taking students sailing and using the yacht as an experiential teaching aid for applicable topics at GCSE, A level and A2 level.



### Dave Walker

Gonville & Caius, Chemical Engineering, 2.2, Royal Grammar School Guildford, from Farnham, Surrey

Dave has travelled extensively in western Europe as well as in Gambia and east Asia. He is External Officer on his College Student Union, and captain of Caius IV football team. After graduating he hopes to gain some industrial experience within the process industry and ultimately to work for a sustainable development based NGO or company, extending the work of the engIndia expedition.



**PRESCRIBED**

Jackson Boxer and Orazio Cappello:



Gonzo DJing in the tradition of Ronojoy Dam's *Piss Up Look Sharp*. First *We Take Manhattan* has been packing the Kamar solid with a hedonistic blend of punk.electro, new wave, and, lately, ska and rhythm and blues. *Most likely to play: Peaches - Fuck The Pain Away*

Ned Beauman and Jessica Holland:



This Modern Love is another one of *Piss Up Look Sharp's* bastard offspring. Smouldering Mulder-and-Scully-style sexual tension finally resolved, leaving Ned and Jess free to concentrate on shaking King's Cellars (on Saturday), Po Na Na, and the Union with indie, electro, dancehall, and 60's girl groups. *Most likely to play: M.I.A. - Pull Up The People*

Amit Gudka:



as DJ Rip, Amit's been almost single-handedly responsible for waking up sleepy Cambridge to grime and dubstep, which he mashes up with hip hop, r'n'b, dancehall, drum'n'bass, and, recently, minimal house. Resident at CUSU Urbanite, DJs all over town, and organised college ents with grime/dubstep heroes like Plasticman and Skepta. *Most likely to play: Lethal Bizzle - Forward*

Yanni Zographos and Eric Denton:



the Video Club is the only student-run night to feature live bands.

**Claire Hammond**



Emmanuel, 3rd Year, Music 1st, Nottingham

Clare Hammond is in her third year studying music at Emmanuel College, Cambridge University where she has won several prizes including the CUMS Concerto Competition and the Nigel W Brown Prize. After winning the European Piano Teacher's Association piano competition in 2001 she attended a number of masterclasses with Bernard Roberts. Clare also entered the 2004 BBC Young Musician of the Year Competition where she reached the keyboard finals, subsequently broadcast on television. Next year she will stay on at Cambridge to do a MusB and is then hoping to go to the Guildhall School of Music and Drama to continue studying with her teacher, Ronan O'Hora. After that Clare would like to study abroad, in the States or Germany, and then return to London to set up a career as a pianist.

**Jessica Hrivnak**

Darwin, Architecture, graduated from diploma, Pass, South East

A 2005 graduate of the Department of Architecture, received the RIBA Silver medal from the RIBA President Jack Pringle for the best dissertation amongst over 100 schools of architecture submissions world wide. She is currently studying for a diploma in Architecture in the University.



**Tarek Mouganie**

St Catharine's, Materials Science PhD, Ridge School, Kumasi Ghana, from Beirut

Tarek produced 10 publications as a result of a collaborative project with the European Commission on the development of high superconductors in ink-jet printing. He is also the founder of the Cambridge University Roots and Shoots Society which invited Dr Jane Goodall DBE to give a high profile lecture at the University last year. Whilst she was here Tarek organized a charity ball which raised over £50,000. He also created the Rushing project which aims to deal with identity issues in the third culture generations. Tarek is currently consulting for private equity and venture capital firms with a view to humanitarian and charity work dealing with policy and human rights in both Africa and the Middle East.

**Hazel Pearson**

Downing, Linguistics, graduated, 1st\*

Hazel completed the Linguistics Tripos Part II last year with a starred first class result, which is the highest result in the history of the Linguistics Tripos. She also produced a dissertation in lieu of one of the papers which is comparable in quality to the work of very good PhD students. Currently she is holding a competitive postgraduate scholarship at Harvard University, working on semantics and pragmatics, and intends to pursue her doctoral studies in the U.S.



**Peter Bailey**

Gonville & Caius, 4th year, Medicine/Physiology, 1st, Roodsborough School, from Godalming

For his part II project Peter adapted and improved technically demanding experimental techniques to study a possible cause of muscle fatigue during exercise. The work is about to be submitted as part of a paper for publication and has implications for other clinical areas including diabetic comas and brain injury. Peter is currently continuing his medical training at Oxford and hopes to pursue a career in neurosurgery. He also runs a small web design business and rows for his college.



**Harriet Boulding**

Newnham, 3rd Year, Arch and Anth 2.1, The Corsham School, Corsham

Harriet has won placements with both the MoD and Department for Work and Pensions during which she carried out anthropological research into homelessness and the benefit system in Britain. She spent her entire gap year working at the social fund section of the benefit office and enjoyed the challenge offered by looking at society from a different angle. Harriet is also fluent in British sign language, having been born deaf and had her hearing restored following an operation at the age of 4, and during her time at the Benefit office she was able to use this skill. Harriet is also an officer on the Cambridge University Women's Executive and is the founder and editor in chief of Siren, Cambridge's Women's magazine. She also plays in a band that performed at both Trinity and Robinson May Ball last year.



**Jiehong Huang**



New Hall, 4th year, PhD, Pharmacology, from Guangzhou, China

Jiehong was nominated by the head of her faculty for the important contribution she made to a study on the molecular basis of pain and inflammation, which was recently published in the scientific journal EMBO. The same paper also received a mention in the magazine Nature's "Research Highlights" section. In 2001 Jiehong was awarded the Excellent Academic Performance Prize by Peking University, Beijing. She hopes to get a postdoctoral position in academia after finishing her PhD.

**Sasha Siem**

Girton, Music MPhil, 1st\*, St Paul's, from London

Sasha Katherine Siem, is currently doing a masters in music at Girton College. Last year she got the top first, has had compositions performed and continues to perform herself. Upcoming performances of contemporary works in Cambridge include "Secrets" for Cello solo and Gamelan at Kettles' Yard and "Constance" (a 15 minute character sketch) to be performed by the Cambridge Opera Society. Sasha is particularly interested in writing music for film and theatre and is currently working for directors in London and New York. My "Rhapsody on a Windy Night" for large ensemble has recently been premiered by London Musici under Mark Stevenson. In March she is writing the music for two films to be released by MGM.



**James Gold**

Peterhouse, 2nd year, History, Bancroft's School, Essex

James, who remains a tripos virgin, is the sole owner and director of England's largest firm of party wall surveyors. Living in London's Docklands, he maintains separate interests in one of London's largest commercial property development groups and a number of other residential development companies. Maintaining the firm belief that Nicholas Van Hoogstraden will never give property developers a bad name, he is also the President of the Peterhouse May Ball committee and plays university level rugby.

**Paul Stuart Davis**

Downing, 4th Year, Law, 1st\*, Nottingham High School, Nottingham

Paul Stewart Davis, Downing, has won The Clifford Chance David Gottlieb Prize (part IB), the ECS Wade prize for constitutional law, the highest mark in Tort law, a Rebecca Flower Scire Scholarship and the only starred first for IB law. Paul is fluent in French and Japanese. He spent last summer working for law firms in Tokyo, and is currently taking part in the ERASMUS exchange programme, studying law in Poitiers, France.





Laura Walsh

**Fitzwilliam, Graduated, SPS 2.2, Runshaw Further Education College Leyland, from Wigan**

Laura Walsh swept to victory in last year's CUSU presidential elections, after a last-minute decision to switch her candidacy and contest the top job. She has tackled a host of issues during her first term, securing the passage of a "No Platform Policy" she believes is critical in ensuring that minorities are "able to study here free of intimidation". During her undergraduate career, she worked tirelessly as CUSU's Target Campaigns Officer as well as helping to bridge the gap between Cambridge's two unions, holding several positions in the other Union, including a stint as Treasurer. She plans to become a teacher in Lancashire. Her political idol is Aneurin Bevan.

**Laurie Fitzjohn-Sykes**

**Selwyn, 3rd year, Economics 2.1, Leighton Park School Reading, from Totnes, Devon**

Laurie never rests. Not content with a first class result in his first year, he won election as the Union's Entertainment Officer, introducing the current system of weekly bops and making several other changes. After a valiant and hard-fought, albeit unsuccessful, campaign for the presidency, he quickly moved on to take up the Chair of CUCA, where he delivered the highest recruitment and speaker meeting turnout in many years. His incredible energy and entrepreneurship saw him found and edit *The Berry*, a new political newspaper with a circulation of 10,000. As a political animal, he has worked for Conservative Central Office and campaigns regularly for Conservative candidates. He says, "I've always tried to introduce lasting changes, not maintain the status quo." Laurie will be entering the world of finance after graduating this summer. His favourite British Prime Minister is Winston Churchill.



**Jo Hayward**

**Peterhouse, 2nd year Chemistry 2.2, Queen Catherine's School, from Kendal**

Jo was raised "in a variety of different locations." Upon leaving Queen Catherine's School in Kendal and arriving at Peterhouse to study Chemistry, Jo set up Student Community Action, the university's largest voluntary organisation. A registered charity with over 600 volunteers, it provides "Big Siblings" to children in the local area, running things such as a homework club and offering special support to those whose first language is not English. Jo, draws her inspiration "from the enthusiasm she sees in others," and even claims to enjoy the administrative side of running the charity. However, she admits that she couldn't do it all without help from such supportive friends.



**Neil Brighton**

**Churchill, Graduate, Architecture, Carleton School, from Ottawa, Canada**

Neil came to Cambridge on a placement with ShelterCentre, which was based in the Architecture Department. Since, he has taken up a full internship with the organisation, working on the design of shelters for disaster relief agencies. His work has helped in the relief measures following the Boxing Day Tsunami and the shelters that he works on provide the temporary shelters to help survival until full rebuilding can begin.



**Simon Sprague**

**Gonville & Caius, Graduated, Physical Natural Sciences 1st, Dulwich College, from Croydon**

As President of Rag Simon aims to raise £150,000 in 2005/6; that's £20,000 more than any previous year. Insiders say that he secretly aims to raise nearer £200,000 and RAG are already £18,000 ahead of last year. During his undergraduate years (he's now in a sabbatical post) he personally raised about £11,423 by way of street collections. He put in an incredible amount of time during his final year as Chairman of RAG helping to raise a magnificent £130,000 for local charities, whilst also managing to get a First in his degree in Physical Natural Sciences. During his undergraduate years his college, Caius, always came top of all the colleges - raising a total of £22,255.60 while he was the rep in 2003/4. RAG committee members praise him for his exceptional motivation and organisation.



**Sonja Marjanovic**

**Judge School, PhD, Damelin College**

Named Europe's top young technology innovator by US *Red Herring* magazine, Sonja rose to pre-eminence after winning the 2003 Cambridge University Entrepreneur Business Plan Competition. Her company, DiagnovIS, develops precise and cost-effective methods for diagnosing infectious and parasitic diseases such as gonorrhoea and tuberculosis. Her work has proved crucial in the Third World, and she was finalist in the Community Category of the *Daily Mail's* Enterprising Young Brits competition for her contribution to global health-care.



**Tim Stanley**

**Trinity, Graduated, History 1st, Judd School, from Kent**

Was a surprise pick as a the Labour candidate for Sevenoaks in 2005, having been a member of the Labour Party since he was fifteen (below the official minimum age limit). He's also been campaign manager for two local elections, edits the Sevenoaks Labour paper *The Sentinel*, is secretary of the West Kent Charter 88, and, in a rare show of disloyalty to his chosen party, is a NO2ID campaigner. A familiar face at the Union, his acerbic drawling soundbites have often landed him in trouble.



Tom Smith

**PhD, Physics 1st (Imperial), Cottenham Village College, from Cambridge**

Born in Cambridge, Tom completed his undergraduate degree at Imperial College (a first in Physics) before coming back to study for a PhD in Engineering. In 2005 he won the *Sunday Times* One Minute Pitch competition with his design for a pump that could revolutionise irrigation in developing countries. It is powered by the sun's heat and has no moving parts, so it can be used in areas without an electricity supply and will cost only about £50 to produce. He hopes that his designs will eventually play a role in tackling some of the world's great problems and lists his greatest inspiration as being his father, who "had no formal education but was probably one of the best read and certainly most enthusiastic people I've ever known."

**Matthew Jamison**



**Peterhouse, Graduated, History 2.1, Bangor College, from Bangor**

Matthew's political resumé is formidable. As a Conservative, he served as Campaigns Officer and Chairman of CUCA and worked as a Parliamentary Researcher to Oliver Letwin MP. As a political enthusiast and dynamic entrepreneur, he founded and chaired the Peterhouse Politics Society, bringing high profile speakers from Michael Portillo to Sir Christopher Meyer, Geoffrey Howe to the Marquis of Salisbury. Matthew was also a regular at the Union and gave barnstorming speeches in main debates. Since 2005, he has served as Media Secretary and UK section editor of *The Henry Jackson Society*, a neoconservative foreign policy think tank, helping to draft its Statement of Principles. Matthew writes, "I commit and dedicate my life towards working and fighting for a free world".

Last term they had lo-fi electro from the Chap (above), folk and blues from Cambridge songwriter Dave Sutherland, and UK hip hop from LowKey. More this term, followed as usual by DJs playing rock, blues, soul and more. Next one on 2nd February. *Most likely to play: Led Zeppelin - Immigrant Song*

Sam Leon and Mike Miciewicz: the DIY ethic



isn't just for indie. Nice Up The Shakedown brought reggae, dub, funk, soul, and drum'n'bass to the Kamar. This Monday it's back with the new name of Nice Up and Twist Again, adding Motown, ska and rock'n'roll to the mix. *Most likely to play: Pendulum - Tarantula*

Nikhil Shah: by day, as CUSU ents manager



Nikhil's brought big name DJs like Tim Westwood to Cambridge and also oversees CUSU nights Melamondo, Top Banana, and Urbanite. By night, as DJ Sketchy, he plays out hip hop, grime and r'n'b around Cambridge and has won the last two Cambridge Student DJ Competitions *Most likely to play: Dizzee Rascal - Stand Up Tall*

Oliver Riley-Smith: a ubiquitous DJ in Cambridge, he's been crowd-pleasing resident at Queens' Ents and on the Varsity Ski Trip. He's even auctioned off DJ lessons for RAG. *Most likely to play: Britney Spears - Toxic*

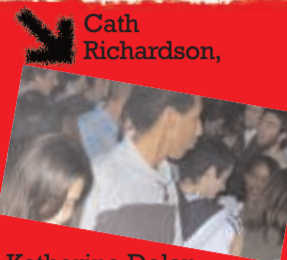


Aisha Speirs, JJ Waters and Ben



Burnham: one of the nicest venues in Cambridge, Clare

Cellars attracts the best DJs in all genres, whether grime MC Wiley, d'n'b hero Pendulum, or (later this term) mash-up cowboy Eddie Temple-Morris  
*Mostly likely to play: Wiley - What Do You Call It?*



Cath Richardson,

Katherine Dolan and Jacqui Tedd: constant battles with college authorities over bar licensing and opening hours haven't distracted KCSU from re-establishing King's Cellars as one of the top college venues, despite its sticky floors and claustrophobic ceilings. Fridays and Saturdays bring everything from indie to drum'n'bass.  
*Most likely to play: Bloc Party - Banquet*



Jamie Milne and Tom Eilon:

at Queens': Cheese. Cheese. Cheese. Dress up as a superhero (above). Cheese. Dress up as a nurse. Cheese. Indie. Cheese. Surprising everyone with a grime night and bringing down Lethal Bizzle. Cheese. Cheese. Hip hop. Cheese.  
*Most likely to play: ABBA - Dancing Queen*

Arun Sethi: the condensation on the walls



tells you everything you need to know about Funk da Bar at Emma. Great atmosphere, loads of sweat, dancing 'til dawn - by which we mean twelve, but you've had so much fun it feels like you've been there all night. Hip hop, drum'n'bass, dub, and more.  
*Pharaoh Monche - Simon Says*



Priti Parikh

Newnham, MPhil, Sustainable Development, Best High School, from Gujarat, India

Priti was involved in slum rehabilitation projects while growing up in India and contributed greatly to the 'Slum Networking' project for improving infrastructure. Having worked as a consultant engineer in India, she came to Cambridge last year to take an MPhil in Sustainable Development. Priti, who thinks that although the Make Poverty History campaign did well to raise awareness it hasn't changed much on the ground, works supporting Engineers Without Borders UK and The Humanitarian Centre training days. She is taking a PhD to improve her ideas for poverty alleviation further.

## Mark Gattleson

King's, 3rd year, History 2.2, The John Lyon School Harrow, from Ruislip

Mark's fifteen-month term as Chair of Cambridge Student Liberal Democrats culminated in the victory of David Howarth as Cambridge's first Liberal MP in a century on the second largest swing in the country. As a Liberal Democrat he has worked for the Lib Dem Treasury team at Westminster and volunteered at "almost every election and by-election campaign since joining the party in 1999". Mark must be one of Cambridge's most prolific committee members, serving as KCSU LGBT Officer, External Officer and NUS delegate (twice). He was a student member of King's College Council in 2005 and has been twice elected to the college governing body. With "more than one" picture of Gladstone in his room and "a passionate belief in Liberals as the natural force of progressive government," Mark must be Cambridge's most likely student to become a Lib Dem MP.



## Michael Brooks

Kings, 2nd year, Medicine 2.1, Colchester Royal Grammar School, from Essex



Michael is the station manager of CUR1350, Cambridge's award-winning student radio station, helping to gain the station a nomination in the SRA Station of the Year Awards in 2005. Michael has been involved with CUR since coming up to Cambridge, having previously held the roles of Presenter and Head of Promotions. Michael plans to continue building on the success of the station in the coming term, having brought in 7100 student listeners in Michaelmas.

## Matt Sims

Robinson, 3rd year, Medicine 2.1, John Cabot City Technological College, from Bristol

He's CUSU Green Officer, among many other things. As Laura Walsh put it, "he booked more tables at the Freshers' Fair this year than anyone in history". Matt has been involved in a ridiculous number of committees and societies since his first year. Whilst most people quickly got themselves off the email lists they all-too excitedly signed up for in Freshers' week, Matt firmly committed to his choices. In college he was on the May Ball Committee for two years and was heavily involved in Rag, raising over £1500 in 2004/5. He single-handedly took it upon himself to resurrect Robinson SAFE and was the Amnesty rep last year. He also ran a marathon in his first year. He's a runner for the cross-country second team and came in as the first Cambridge runner [third overall] in the Varsity match 2005. He's an active member of CU Amnesty, CU SAFE, the CU Bone Marrow Society and Medsoc. He is the Co-ordinator of the Free Tibet society and current Co-ordinator of One World Week. He goes to so many committee meetings it's surprising his much loved Blackberry has coped. Heaven forbid if he ever lost the stylus...



## Susanna Rickard

St. John's, 3rd Year, Philosophy 2.1, St. Pauls Girls School, from London

Aspiring barrister and chairman of CU Amnesty International, Susanna takes a hard line when it comes to claims by some that torture can ever be justified. She heads an organisation that has 31 college groups and 15 volunteers, and has orchestrated numerous campaigns on things such as violence against women and managed to gain 1,000 signatures on a petition against torture. She left her previous comprehensive school for St Paul's because she found it "stifling and boring".



## Magnus Gittins

Trinity Hall, 4th year

An extraordinarily precocious businessman, Magnus Gittins, at 19, set up and sold off the Australian version of Freeserve, then became CEO of the £100m company Advance Nanotech Inc and a partner with consultancy firm Sterling FCS. He's spoken at events like the Milken Institute Global Conference and the World Nano-Economic Conference. He is also a former CUCA president and stood for the council in the 2004 elections.



## Vicki Mann

Sidney Sussex, 3rd year, History 2.2, Presdales School Ware, from Hertford

CUSU President Laura Walsh says of Vicki, "absolutely amazing, totally reliable and very approachable. She is so hard-working and committed to CUSU that she is taking a year out mid-degree to do it." Vicki's time as Welfare Officer has been marked with progress on a range of thorny issues, from street lighting to drink spiking and student safety. For Vicki, the most urgent welfare issue in Cambridge is mental health - she is currently drafting a CUSU Mental Health Strategy, which will set out clear guidelines on the correct way to help students with mental health problems. After graduating, Vicki hopes to apply her organisational and campaigning skills to the world of public relations.



## Jaimie Simcox

Homerton, 3rd year, SPS 2.1, Great Wyrley High School, from Cannock

Jaimie joined the Cambridge University Labour Club in his first year. He was a member of the October 2005 delegation that went to Paris for the Franco-British Student Alliance. As treasurer of the Labour Club over the last year he played a key role in the dispute between the club and the Labour Students Organization. He opposed a motion for reaffiliation and has since stood firmly in rejecting any attempt of the Labour Students Organization to claim funds from the club. In the future he hopes to propose more motions aimed at preserving the club's reputation and credibility as an independent and progressive body.



## Rich Hanson

Magdalene, 3rd year, Law 2.2, King Edward's School Birmingham, from Sutton Coldfield

Rich, from Sutton Coldfield, has risen to the directorship of two separate companies by the tender age of 21. His first, Quintessential, is predominantly a printing company and employs three full time staff whilst his second, Rasco, is a promotions and marketing company that employs two full time and seven part time staff. Rich has found that being at Cambridge lends credibility to his business persona, although to fill whatever student persona spare time he has left, Rich plays Rugby League for the university and got himself elected as Magdalene JCR President in his second year. However, his real pride is apparently reserved for his achievements in the Wyverns.



Jaime Royo-Olid

St. John's, Graduated 2005, Architecture 2.1, European School of Brussels, from Madrid, Spain

Jaime studied Architecture as an undergraduate, during which time he set up Architecture Sans Frontières UK and set up the AsiaLink programme in the department. Filling his spare time with an occasional spot of basketball, he has worked in Paris as the ASF-Secretariat dealing with post-tsunami reconstruction projects. A man frustrated by the tendency of architects since the 1960s to try and boost their own egos through an uncritical faith in infrastructure, over and above the needs of inhabitants, Jaime has also founded the Cambridge University European Society, a political debate association with over a thousand members. If that wasn't enough, he's also known to pick up the guitar every now and then.

# Venue Guide: ARU Academy

**Where is it?** The clue is in the name. You walk through the main doors and right to the end of the hallway, turn left and there's the entrance. For those of you who don't know where ARU is, shame on you. It's across the crossroads the other side of Parkers Piece and it looks swisher than the Law Faculty.

**Why ARU Academy?** Some decent gigs this term, recent UK Top 20 singles act The Kooks and Danish Prog in Mew, to name a couple. It's also open (and serving) till 2am on a Friday night, but last entry is 11. So it's basically a lock in! Also has very nice light work, everyone looks a nice shade of blue near the back. Some have moaned about the soundsystem, but I loved Ladytron there and it's

not nearly as bad as being right at the front at the Junction. That's still where everyone stands though isn't it?

**What goes on?** Well, next week they're launching a Beats and Breaks night which runs on the last Saturday of every month, there's an indie club every Thursday night and there are bands listed every night for this indie club on their website, however curiously none of the bands admit to playing on their own websites. Go along and find out for yourself - the queue is certain to be shorter than that for the Fez and the drinks are bound to be cheaper.



www.apusu.com

## book now:



**Derren Brown**  
The Bond-villain-in-the-making brings his creepy psychic powers to the skeptical town of Cambridge. Why this man isn't off stealing from banks and sleeping with beautiful women I will never know.

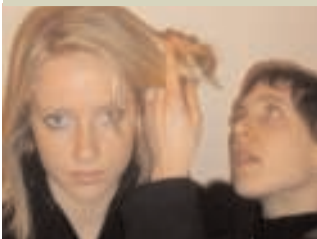
Corn Exchange  
Sunday 2nd April



**George Galloway**  
The Respect MP will probably ignore calls for a triumphant reprise of his cat impression on *Celebrity Big Brother*. Apparently he cost the House of Commons £1,491 for every vote he cast, making him the most expensive MP.

Cambridge Arts Theatre  
Sunday 12th February

## the essential events of the next seven days



### theatre

#### Ismene

A new play written in response to a small but growing tradition of Greek Tragedy appropriated by Irish writers.

ADC, 10.30pm, £3-5, Wed 25th - Sat 28th January



### Betrayal

The enfant terrible of the 1960s, now the Nobel Laureate for Literature, Pinter is enjoying a wide-spread revival. *Betrayal* is the most recent of his major works.

Corpus Christi Playroom, 8pm, £5.50/£4, Tue 24th - Sat 28th January



### The Taming of the Shrew

Returning from their European tour, and following the sell-out success of *Romeo and Juliet* (January 2005), ETG presents a new take on this classic Shakespearean comedy.

ADC, 7.45pm, £5-8, Tue 17th - Sat 21st January

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Cambridge Arts Theatre  
Sunday 12th February



### film & music

#### Britten Sinfonia

Works by Shostakovich (above), John Woolrich, JS Bach and Mozart

West Road Concert Hall, 8pm, Thursday 26th January, £5 concessions



### Ferris Bueller's Day Off

John Hughes' classic comedy. "The sportos, the motorheads, geeks, sluts, bloods, waists, dweebies, dickheads - they all adore him. They think he's a righteous dude."

Arts Picturehouse, Friday and Saturday Night



### Get Rich or Die Tryin'

50 Cent's life story. Cambridge gangstas will be able to draw a lot of life lessons from this film. Fiddy was originally introduced to the director, Jim Sheridan, by Bono.

Vue, from Friday

# Martha & Mathilda

Singing their final shrew-song for Varsity...



High-kicking off the term this week the ADC dusts off the dust sheets for the return of the wandering players of the European Theatre Group tour, home from the wars (or theatrical adventure in Europe) to show off the spoils of their dramatic assays. Shakespeare's "The Taming of the Shrew" is accompanied by Stephen Sondheim's "Marry Me a Little" from the Cambridge University Musical Theatre Society.

First to boot their plunder are the ETG, the infamous shrew of Padua, Katharina (Zara Tempest-Walters), is the object of this production in every way. Suitors clamour for the young Bianca Baptista, but her gentle countenance is usurped in the vole temper of her sister, Katharina. The edict of their father, the wealthy Signor Baptista (Henry Eliot), declares the marriage of the shrew must precede Bianca - hence the suitors Gremio and Hortensio are forced to attempt the task of finding a match for Katharina. Chaos ensues as the interest of a young man of Venice, Lucentio (Wil Featherstone) begins to play the desperate and greedy suitors off against one another. By well-contrived chance this all turns out well, even including the arrival of a gentleman of dubious character, Petruchio (Miles Bullock), to woo the shrew. Wooed and wedded with commendable physical

comedy and a battle of words and wit, Petruchio sets about the 'taming' of his shrew with a madness that leads to method.

Zara Tempest-Walters and Miles Bullock are consistently complementary throughout



TEMPEST-WALTERS IS  
SUBLIMELY  
STORMY AND  
ALWAYS POISED  
AS KATHARINA



this production, with Tempest-Walters sublimely stormy and always poised as Katharina, who effects a transition from rage to calm without losing strength. Miles Bullock's Petruchio similarly retains a confident serenity throughout which offsets his calculated fits of fiery humour well. The cast as a whole are polished, but the play occasionally feels discordant as a Brechtian alienation of setting and characterisation are sometimes at odds with the spoken verse, which flows much as Shakespeare intended. The feeling of discord is echoed in the soft-rock score and the

gothic design scheme: although historically accurate it may be, it again highlights the slight clash between the action and some elements of direction.

"Marry Me a Little", which follows the evolution of a relationship in New York between two people in adjoining apartments, is also staged with a measure of alienation - the audience are certainly aware of shifts from a naturalistic scene (comprising two beautifully detailed studio flats side-by-side) to the more spectacular song and dance. Here however, the shift is more tacit, the awareness of the space and each other is admirable as James Smoker and Rebecca Hutchinson fling each other around the maze of their cluttered rooms. The departure to a symbolic reality is always highlighted with effective lighting and musical accompaniment from Richard Bates, and director Adam Lenson should feel proud of this production that really integrates the mediocrity of daily life with the accomplished solos and duets of man and woman, and achieves Sondheim's circular progression perfectly.

Taming of the Shrew, 7.45pm, £5-8, Tue 17th - Sat 21st January

Marry Me A Little, ADC, 11pm, £3-5, Wed 18th - Sat 21st January

## When I was 21: Jonathan Romney

Jonathan Romney is film critic of the *Independent on Sunday*, and also writes for *Sight and Sound*, *Modern Painters* and other publications.

**In what year were you 21 and what were you doing?** 1980. I was in my last year at Trinity Hall, studying French and Russian. I'd had a year out in France, so this was my third year, and I felt a bit surprised to be back in Cambridge. A few years later, I would return again for the third year of my PhD research, after a year in Paris, and again feel pretty surprised to be back. So I probably spent an inordinate amount of my time in Cambridge in a state of shock, one way or another.

**Where did you live?** In a room on Trinity Hall's Wychfield estate, up Castle Hill, in a modern building that seemed to be modelled on a stack of TV sets.

**What was your favourite outfit?** I had a rather bulky pinstripe jacket that didn't remotely suit me but seemed perfect for the time, and probably lasted me my entire college career, plus some ludicrously pointy boots, and an assortment of second-hand ties. I still have one or two of them, but they were designed for someone with a much thinner neck.

**What was your most prized possession?** My LPs. Vinyl used to stir fetishistic passions that CDs have never been able to equal. I still haven't forgiven the person who scratched my rare copy of... Oh, to hell with it, let bygones be bygones.

**What were you afraid of?** My LPs getting scratched.

**Who were your heroes?** Writers: Boris Vian, Céline. Musicians: Patti Smith, Brian Wilson, John Cale, Richard Hell. Film directors: oddly, I think I barely knew they existed, although maybe Werner Herzog was the exception.

**Where did you spend most of your evenings?** Slough of Despond.

**What was the most rebellious thing you did?** Smash various bits of equipment with



my band at the time, Fish Turned Human. Mike stands were as butter in my hands, but it wasn't that I had the Iggy Pop gene - I was just unbelievably clumsy.

**What are you ashamed of having done?** Thinking of things at that period, it's probably more shame than embarrassment. I certainly had the embarrassment gene.

**What did you believe in?** Art, arrogance, the power of a youthful sneer. It made sense at the time.

**What was your most political action?** At the time, the phrase on everyone's lips was 'The personal is political'. So it was possible to spend your life thinking you were being totally radical, when actually you were just strutting around fancying yourself.

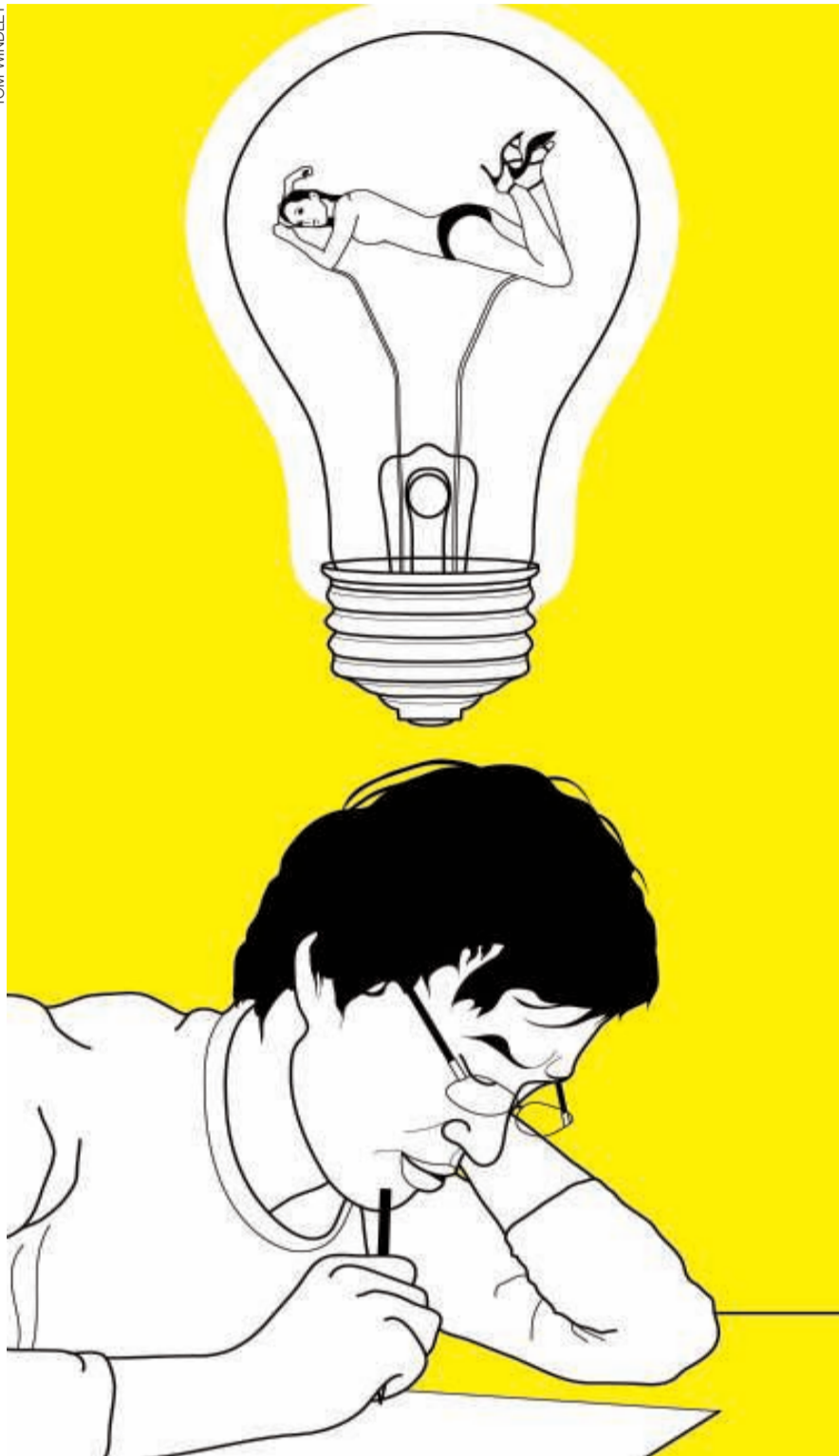
**What made you cry?** My embarrassment gene.

**What do you wish you had known then that you know now?** How easy it is to get out of touch with people that you shouldn't. Although in the decades before e-mail, it was that little bit harder. Now there's no excuse. Be warned.

Emily Stokes

# Week of the Pick

# THE FEMALE OF THE SPECIES



## Emma Paterson on the troubling phenomenon of the female muse

When Fellini cooed, "For me, woman is the representation of the eternal principle of creation", poor Giuletta Masina, wife, actress and artistic muse, should have urged him to change the record. The long dynastic tradition of woman as the seed of artistic genesis is no erudite fact. Nor, when spoken in hushed, sentimental tones - and this Guiletta should have also mentioned - is it a very interesting one. Born of Greek mythology, in which the Muses were the nine daughters of Zeus and Mnemosyne, and each represented a particular art form, the role of Muse has been inhabited by the female form throughout the ages. And from Eve to Gala Dali to Yoko Ono, the idealised progenitor of the proverbial creative juice will almost always be wearing female shoes.

The current epoch sees nothing new. With his latest cinematic offering, *Match Point* (reviewed below), and the upcoming release of his next film, *Scoop*, Woody Allen introduces us to his most recent source of inspiration in the form of an over-deified and over-sexualised Scarlett Johansson. "She was touched by God," he told one reporter, "and she can do no wrong". Johansson, then, is to follow keenly in the footsteps of past muses Diane Keaton and Mia Farrow, becoming the third member of Allen's artistic harem. Beautiful and talented though she is, there is an unnervingly delusional quality to the deific praise that Allen has bestowed upon Johansson in the press. Certainly, if she were to have

been touched by God, the proof of that intimacy would not be found in her flat and mannered performance in *Match Point*. And even more certainly, Allen's idolatrous affection for his new muse betrays more about his fantasy image of woman than it does about Johansson herself.

Feminist film theorist, Laura Mulvey, would have us believe that it's all about spectatorship. She would reduce years and years of mythological romanticisation of the female form in art

they could be shaped "according to the heroine I have created in my imagination". He admitted to an erotic fascination with the blonde - yet was married to a brunette for sixty years. He - reportedly - had Tippi Hedren, star of *The Birds* (1963) and *Marnie* (1964), blacklisted within Hollywood after she spurned his advances, and terrorized Kim Novak on the set of *Vertigo* (1958) for similar reasons. It comes as no surprise, then, that in *The Birds*, Tippi Hedren is mangled by vultures; in *Vertigo*, Kim Novak is thrown from a tower; and as we all know, Janet Leigh in *Psycho* (1960) is stabbed to a very lurid death. Much has been written about the attraction-repulsion dialectic that framed Hitchcock's fixation with the female muse, and as a mere recreational viewer of his work, I won't attempt to add to that body of criticism here. But it is no coincidence that Hitchcock and Allen alike have fetishized the female form like two unlikely Romeos drawing cartoon goddesses in their notepads - before using their bios to stab them in the heart.

Does the muse shape the creation, or the creation shape the muse? When the inspiration inevitably deflates, someone new will take its place, and the work will survive, but the muse may not. After all, Allen, as he waxes religious about the young Johansson, neglects to mention that her role in *Match Point* was offered to Kate Winslet first. Any muse will do, I suppose, if you've already created the perfect specimen in your mind.

“  
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”

to the word objectification. Yet it cannot be denied that there is some argumentative weight to her contention. "The determining male gaze projects its fantasy on to the female figure which is styled accordingly," she begins. "She holds the look, plays to and signifies male desire...In herself the woman has not the slightest importance". And in many respects, she's right. Hitchcock, for one, openly declared that he chose his film heroines only if

## An Idiot's Guide to Tennis - and London

Woody Allen's *Match Point* is no Grand Slam, says Olaf Henricson-Bell

As its name might suggest to the more astute viewer, Woody Allen's new film, *Match Point*, has something to do with tennis. Just in case you missed this, the film opens with a voiceover explaining that life is very much like a match in the extent to which it is dependent on small moments of chance. Good point, Woody.

The thing is, tennis does involve elements of luck, but for the most part success or failure, victory or defeat, is overwhelmingly determined by skill. Yet poor old Woody blunders ahead with his already stretched metaphor, even making his male lead (Jonathan Rhys-Meyers) an ex-pro, and having him inform the audience from time to time that, 'the man who said he would rather be lucky than good, saw deeply into life'. Subtle, about as subtle as Mark Philippoussis' serve (which, by the way, isn't very subtle).

The problem, as with Allen's previous outing *Melinda and Melinda*, is that the film thinks it's being a bit clever, when in fact, like Tim Henman, it's just a bit shit. In that film we had a framing narrative of a dis-

cussion about the difference between comedy and tragedy, with the earth-shattering conclusion that life contains both. In *Match Point* the same attempt to place (top-)spin on a pretty standard story of sexual betrayal and murder serves (ha ha) only to highlight the essential banality of that tale.

*Match Point* was much hyped as Allen's first 'London' film, and the early rumours were of a comeback of Agassian dimensions. Sadly, however, the presentation of our capital fails to clear the net, relying in large part on characters agreeing to meet "At the TATE MODERN". "Where?" "At the T-A-T-E MODERN". "Oh, at the TATE MODERN". "Yes the TATE MODERN". If that sugary institution hasn't at least bought Allen a new racket, the blow will be sweetened by a nice contribution from the, soon to be moved, Saatchi Gallery, which also makes an appearance. There is even a section in which 'London expert' Emily Mortimer shows newcomer Rhys-Meyers the secret-heart of the city by taking him to Horse Guards. There might as well have been a shot of Big Ben framed by the London Eye. Oh wait, there was.

The other main story being hit back and forth in the months preceding release was the appearance of Scarlett Johansson as Allen's latest muse. Perhaps her preoccupation with that new role explains the vacant expression she adopts for much of the film. Indeed, so far is Johansson from her usual self that she cannot even muster any spirit for the verbal volleying that accompanies the unravelling of Rhys-Meyers' and her affair. To be fair, she is having to deal with a script as wooden as, say, a 1950s tennis racket. On the plus side, Woody does send her for a moody, rain-drenched walk without a bra on. What's gratuitous? Where?

Like an old tour-pro Allen keeps turning up to play his game; every now and then he might get through the first round, creating a bit of a media stir, but the days of Grand Slam victories are far behind him. Perhaps it's time to quit the main draw and take up mixed doubles. I hear Martina Navratilova is looking for a partner, and we all know she likes a torturously over-extended tennis analogy / career.



Johansson and Rhys-Meyers take a minute off-court

# The courage to film the “unfilmable”

Carly Farthing on the difficulties of adapting tricky tomes for the screen

Adaptation is a problematic business at the best of times. Translating a play to the screen is hard enough; a novel - with all its shifting perspectives, sequential acrobatics, unreliable narrators and episodes that completely resist any kind of literal presentation - can be downright impossible to film ‘accurately’.

Yet there is a particular sub-genre of movie that derives most of its notoriety from proudly adapting a novel previously deemed ‘unfilmable’, with the most recent example, Michael Winterbottom’s *A Cock and Bull Story*, on release from today.

With a stellar cast, Winterbottom has attempted the unthinkable and adapted a book whose name strikes fear into the hearts of English undergrads everywhere: Laurence Sterne’s comic epic *Tristram Shandy*.

The sprawling, anarchic narrative; endless digressions that meander for whole pages; a narrator who is not even born until the halfway mark - it’s enough to make any sane filmmaker run weeping for the rights to the latest John Grisham doorstep.

Yet rave reviews from the 2005 London Film Festival suggest that Winterbottom - director of *Jude*, *24 Hour Party People* and the controversially explicit *Nine Songs* - has triumphed.

By accepting the novel’s myriad challenges and playing as fast and loose with his subject as Sterne did with literary convention back in the eighteenth century, Winterbottom chooses to employ a film-

within-a-film conceit, with TV comedy legend Steve Coogan playing an actor named Steve Coogan who is starring in a film adaptation of *Tristram Shandy*. And what’s more, it works.

So far, so self-conscious; but such devices, when attempting the mammoth task of adapting a notoriously difficult novel, are nothing new. The most notable employment of such a structure is the late Karel Reisz’s *The French Lieutenant’s Woman*, from the novel by John Fowles. Like many ‘unfilmable’ books, the problem here lies with the role of the narrator; here, a verbose figure who is as prominent in his own story as his characters are.

The narrative technique is a demanding one to replicate on screen, so screenwriter Harold Pinter opts to capture the essence of Fowles’ self-referential structure by giving us Jeremy Irons and Meryl Streep as actors whose real-life love affair mirrors the one they are acting out in the period-drama *The French Lieutenant’s Woman*. Chuck Palahniuk’s novel *Fight Club* posed a similar challenge to *Se7en* director David Fincher, with its climactic volte-face that calls everything we have just seen - and through whose eyes we have seen it - into question, yet Fincher delivers one of the greatest cinematic twists of the 1990s with aplomb. He also proves that any audacious adaptation needs no small amount of wit and verve to carry off such a feat.

Some literary works are deemed unfilmable simply by virtue of their high levels of

sex or violence. Bret Easton Ellis’ *American Psycho* was long termed cinematically untouchable due to its shockingly violent content, and also the third-act twist that, like *Fight Club*, questions the reality of everything that has come before.

Yet British director Mary Harron’s intelligent film version chooses to focus on the savagely comic elements of Easton Ellis’ pitch-black satire, wisely leaving most of the Grand Guignol-style killings off-screen and putting the focus on the psychological disintegration of Christian Bale’s psychotic yuppie. One director who has proved themselves unafraid to tackle the infamously unfilmable is David Cronenberg, who not only filmed William Burroughs’ hallucinatory *Naked Lunch* but also J.G. Ballard’s highly controversial novel *Crash* - both to acclaim.

Cronenberg’s background in extreme and unflinching horror back in the 1970s may make him less reticent to approach such explicit material, but it appears the golden rule of ‘difficult’ adaptations is to dismiss notions of slavish faithfulness to the novel.

By accepting the limitations of cinema, directors such as Winterbottom, Fincher, Harron and Cronenberg have proved it is possible to capture the essence of a difficult novel without collapsing under its weight - and produce a good film too.

*A Cock and Bull Story* is on general release today.



Rob Brydon and Steve Coogan star as Uncle Toby in *A Cock and Bull Story*

## Brokeback Mountain ★★★★★



The homoerotic subtext of the Western has been the subject of many a doctoral dissertation. With *Brokeback Mountain*, however, that sub-text has been well and truly blown apart. But this is not a ‘gay film’ in any narrow or limited sense. Like its central pairing it ranges far and wide, examining the role of central moments in our lives and the painful longing of possibilities denied.

Cowboys Ennis (Heath Ledger) and Jack (Jake Gyllenhaal) are thrown together for a summer of sheep herding on the titular mountain, and soon find themselves neglecting the livestock for the pleasures to be found at base camp. And it’s no surprise as director Ang Lee treats us to

some breathtaking mountain scenery; rugged, mysterious and monumental.

If this first segment is enough to make you swoon, it is the return to the real world for both couple and audience that is the making of the film, as the reality of being gay in 1960s small-town America asserts itself.

Unfortunately, there are no civil unions in the Union and soon both Jack and Ennis find themselves in conventional, if stifling marriages, seeing each other only for intermittent ‘fishing’ holidays on *Brokeback Mountain*. These brief interludes are painful reminders of what they have missed and both become increasingly frustrated with lives that are as difficult for

those around them as for the central couple itself. Ennis’ unfortunate wife (Michelle Williams) is the principle victim here, and the scenes in which she realises that her life has fallen apart are heartbreaking. *Brokeback Mountain* might just be the best film you will see this year. It is a complex and beautifully told story of romantic longing for youth and possibility. Yes, it’s a film about two gay men, but, contrary to the recent controversy, that is not what makes this involving and highly affecting movie a must-see.

*Brokeback Mountain* is out now at Vue and the Arts Picturehouse

Olaf Henricson-Bell

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# A hundred years of The Marlowe

**Sara Sheridan** on how the society will celebrate their centenary

In 2007, the Marlowe Society will be 100 years old. The society is one of the oldest in Cambridge; founded to promote the performance of Renaissance verse plays, it has consistently provided students with the unique opportunity of working alongside theatre professionals. Looking at a list of previous members, it is not difficult to see why the Society is still thriving after its founding in 1907, with names such as Trevor Nunn, Ian McKellen, Griff Rhys Jones, Peter Hall and Sam Mendes treading the Marlowe boards.

2007 will see an alumni weekend event, including readings of Marlowe's work, seminars and workshops with well-known directors and actors open to all students who want to take part. Further to this there is a proposed auction to be held of sought-after film and theatre memorabilia donated by various companies, actors and directors.

The centenary will culminate with a large-scale production of one of Christopher Marlowe's plays directed by one of the society's most prestigious alumni.



[www.themarlowe.org](http://www.themarlowe.org)



Tom Cornford in rehearsal with the cast of *Richard III*

**Isabel Morrison and Jenny Lee talk to director Tom Cornford, the man behind this year's Marlowe production at the Cambridge Arts Theatre - *Richard III***

**What's so good about the theatre?**

It's live. I'm always disappointed when I go to see plays and the band come on at the end and you hadn't realised they were there because you thought it was all pre-recorded. As a director I try to exploit the live aspects of performance the whole time. For example, when somebody walks across the stage their footsteps make a noise, and that noise can become music, it has rhythm, just as people's voices also have rhythm. Just as movement and speech are determined by text, lighting and movement come together because lighting dictates movement; the final product is a spider's web of interrelated disciplines; as a director my job is to weave them together as tightly as I can.

**The Arts Theatre have used the quote 'sin will pluck on sin'**

**to sell the play, how does it relate to your vision and/or approach to the production?**

I wanted the blurb to sound like the voiceover artist who does film adverts could speak it. The play is extremely filmic and bold: I wanted that to be part of the publicity.

Sin itself is repetitious; I suppose it could be described as a palindrome. I was stopped dead by a painting by L S Lowry of the sea: it's just the ripples and waves of the sea going out to the horizon.

Next to it there was a quotation from his diary that read "it's all there in the sea, the battle of life is there and the futility of it all and the purpose". I thought that was really fascinating in terms of history and waves and cycles.

**Do you expect the audience to learn anything in particular by**

**watching your production of *Richard III*?**

I don't think I really think about my audience that much. There's a Russian director called Lev Dodin who replied in answer to a similar question: "Well, do painters think about their audience?" I think it's a good question, because while painters are creating their work for people to see they have some paint, a canvass and a subject, and they're negotiating between those things.

That's really what I'm doing: I've got this paint (this play) and this canvass (the theatre), and I'm trying to bring them together in a way which reflects my experience of life, my beliefs about life and what the play itself is trying to say. I don't expect them to take anything specific away from it. I hope it will make them think about the issues that the play brings up: the way we inter-

act with our past, about how political and historical myths are developed and the way that history is related.

**Can you describe your rehearsal process?**

All of our behaviour in life and on the stage is governed by our greatest hopes and direst fears, whether we are aware of it or not. What I try to do in rehearsal is to get the actors to understand that about their characters, and with no constraints from me, to perform it live. I don't block anything they do and I never decide on anything. I don't believe in choices and decisions in life because I don't see my life as a series of opportunities: the world presents things to me and I react. I don't see life as something to try and be in control of and I certainly don't think the people in *Richard III* do, even Richard.

**How would you advise a student hoping to become a director to train themselves?**

Learn to act first. I'm really glad I spent time training to be an actor before I became a director. You need to understand human experience from the inside. Simon Mc Burney said it's an Anglo-Saxon trait to put things in boxes 'that's good, that's evil' or 'that's dance, that's ballet'. If you look at things from the outside you tend to judge. I've been really inspired by a couple of movies that really move inside the situation they're portraying: *The Godfather*, *Apocalypse Now*, and *Downfall*, that actually goes down inside Hitler's bunker. Bruno Dance (who acted Hitler) explained that "we normally we see Hitler as either a clown or a madman and I just don't think that's enough." It's a perspective that subverts the idea that it's great to laugh at the Nazis as it gives us power over them. The hardest and the most important thing is to see them as human beings. It's the same with *Richard III*. I'm particularly interested in him as it seems he's one of the original evil men.

So, if you want to be a great director you need to examine your own life, you need to immerse yourself in the attempts by people of all different types to express themselves. I spend loads of time in galleries, listening to music and reading. It's totally vital to figure out why people want to express themselves and what they want to express and I think as a director that's what you have to do.

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# Hüsker Düde

Bob Mould chats to **Sam Blatherwick** ahead of his UK Tour

**B**ob Mould is a busy man. In the past week he has spent his time doing a remix for Rammstein (they were impressed), DJing at his Blowoff club night and writing songs for an upcoming album. Now he has thirteen interviews to do and he's catching a plane to Greece tomorrow. Mould entered the music industry as a member of legendary US band Hüsker Dü. Their incredible fusion of hardcore punk rock and psychedelica, along with wild stories of drug fuelled debauchery (there is a story of them rubbing speed under their eyelids) influenced a generation of American rockers. Mould eventually himself joined them with his next band Sugar, beating off grunge upstarts with experience and tunes. More recently he has been experimenting with electronics and is releasing an album to accompany his Blowoff night with fellow DJ Rich Morel. Last year he released an album entitled

Body of Song in which he used the experiences he had learnt whilst experimenting electronically and adapted them to his guitar playing.

Mould seems as in touch with the current music scene as ever. He spins records by LCD Soundsystem and Death From Above 1979 and remixes for Interpol and Low. He second guesses me when we're discussing the internet on the Arctic Monkeys and the power that it has. He tells me Hüsker Dü would have used it and laughs at the thought of the government trying to control it ("They can bring in as much legislation as they like, but it was their invention; not Microsoft's"). Mould has embraced the internet to the full (and judging by the utterly comprehensive FAQ's provided online for Hüsker Dü and Sugar; so have his fans). He runs a blog from his website and felt that after a fallow period in his songwriting during 2001 it got him back into the swing of things again.

The last time he was in England he was with his band, but this tour will be a solo affair with just him and a guitar, both electro and acoustic. He professes to having a fond relationship with England. In the eighties there was a suspicion amongst some American alternative acts about a make-them-and-break-them culture in the British Press – Mudhoney were even close to calling an album *England Schmengland*, but Mould is dismissive. He says that that it's always been the case that bands might make it in another country to their own first. He is appreciative to the reaction that the Sugar record *Copper Blue* got in England (it was NME album of the year in 1992) and it really helped the band.

He is also excited about the upcoming tour, which will be a trip through his history as he plays songs from Hüsker Dü, Sugar and his own solo material.

>> **Bob picks his best albums...**



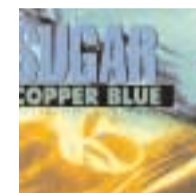
**Hüsker Dü - Zen Arcade (1984)**

"Obviously..."



**Bob Mould - Workbook (1989)**

"If it wasn't for this album I wouldn't be talking to you now... it was important I made a break from the sound of Hüsker Dü"



**Sugar - Copper Blue (1992)**

"We were really touched by the reception this received in England"



## Arctic Monkeys

Whatever People say I am, that's what I'm not



Liz Bradshaw

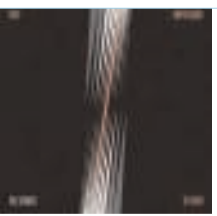


Cards on the table: I have a dilemma when it comes to this band. Their debut is one of the most anticipated records of recent years, and for good reason. They've got the tunes, they embody the musical zeitgeist and it's hard not to be seduced by lyrics like 'All the weekend rock stars are in the toilets practicing their lines'. Alex Turner's broad Yorkshire accent lends added charm to the Monkey's own brand of witty folklore, tales of chavs, prostitutes and

Sheffield taxi drivers that make them perceptive and entertaining commentators on everyday British life in the spirit of Mike Skinner and The Libertines. But something's missing. Whatever the hype, they'll never be a culturally significant band in the tradition of The Smiths, Oasis and The Libertines, because they'll never mean more to anyone than a good time, although this in itself may be reflective of a deeper malaise. They're a heady fling rather than a lifelong love. Whatever People Say I Am... is one of the most enjoyable records you'll hear this year, but don't believe the 'defining band of their era' rumours. The Arctic Monkeys may be about to take over the world, but they're not going to change it.

## The Strokes

First Impressions of Earth  
Jacqui Tedd



Twenty-something, music loving F seeks American males. GSOH, brilliant guitar playing/music writing abilities essential.

Unfortunately when The Strokes replied to my personal ad in the form of their third album *First Impressions of Earth* it was not a case of love at first sight. I so desperately wanted to fall for this album. All the things that everyone loves about The Strokes can still be heard.

There is an abundance of snappy drum beats, simple yet beguiling guitar hooks and retro vocals, ensuring there is no mistaking this album as the work of anyone else. Yet the album lacks the raw passion that allowed their previous songs to receive such huge acclaim. Innovative tunes are sparse, but the album must not be completely dismissed. Even the most critical of you will find at least one tune you enjoy, and in my book taking at least a morsel of positive feeling from a date with music is a good thing. Regrettably, my search for a band who consistently steal my heart will just have to go on. Any takers?



There are 4 rules that one must obey when reviewing music.

**RULE 1:** Don't judge an album by its cover. I did. How apt that a virtually unknown Mancunian who plays all his own instruments and

records himself at home should choose hand-cut hearts pouring from an ivory tower window to represent his music.

**RULE 2:** Don't describe music by comparing it to established bands. Whatever you do, don't mention that the diversity of instruments (guitar, flute and saxophone) is reminiscent of Belle and Sebastian. Don't tell anyone that the backing harmonies are an echo of the Beach Boys. And don't say that the perfect use of indie-electronic reminds you of the Flaming Lips/Air.

**RULE 3:** Tell existing fans if they'll be disappointed. Well, I would, but there probably aren't any. Things have happened very fast for 23-year-old Noir. He has released only 3 EPs previous to this, his debut album and the sleeve looks like it has been made with his inkjet printer.

**RULE 4:** Don't finish the article with the same metaphor that you started with – it's cheesy. Jim has promised to assemble a band and go on a live tour. If this album is anything to go by, the shows should be well worth the entry fee. And when he finally does leave his ivory tower, he may find a horde of bewitched fans waiting for him, each holding a bit of his heart.



If you're already familiar with the work of Clearlake then I'm certain you won't be disappointed by their current musical offering, Amber.

From the burning opening of 'No Kind of Life', Clearlake layer on grainy guitars and purposeful beats, drawing you into comfortably familiar territory. The fantastic sound of Jason Pegg's voice still hits just the right spot, understated and expressive without any whiny showing off. 'Neon' yowls out with real contrast, the unusual harmonica standing out and helping to make it truly danceworthy. It's perhaps surprising 'Neon' wasn't chosen as the first single instead of 'Good Clean Fun', which really doesn't seem to have the same soul as so many other tracks on this album. The title track combines gentle chiming with dark, pared down strings to display yet another facet of Clearlake's talents. Amber is a poised, well-balanced album; running the gamut of moods and displaying enough complex musical ideas to keep the most discerning musos interested for a few listenings. Amazingly Clearlake foster their indie-ish sensibilities without boring those of us with a pathological hatred of rock.

Jim Noir  
Tower of Love ★★★★★

Neil Singh

Clearlake  
Amber ★★★★★

Freya Johnson-Ross



RHIANNON ADAMS

As you start stockpiling for revision, a reminder of why you can't beat the good old-fashioned bookshop

**Borders** (306188) - 12-13 Market Street. No academic books, but still has a massive fiction section, a surprisingly large number of plays and Cambridge's biggest collection of quality magazines and graphic novels. You have to apply for a special Borders card if you want a student discount.

**Galloway and Porter** (367876) - 30 Sidney Street With the biggest selection of severely discounted books in Cambridge, you should never visit another bookshop until you've checked here first. Boasts an impressive range of cheap academic books, £1 fiction books, and massive glossy art and cooking books from £2. Beats the internet any day.

**The Haunted Bookshop**, 9, St. Edwards Passage (312 913) A family run business specialising in collectable children's books and antiquarian items. Nestled between Indigo's café and a leafy courtyard, The Haunted Bookshop provides good browsing fodder and a break from work. No student discount however.

**Heffers** (568568) - 20 Trinity Street Best for academic books on anything from medicine to linguistics. And though their fiction section isn't quite so impressive, Heffers more than makes up for it with its knowledgeable staff and distinguished reputation for attracting famous authors for book signings and talks. You get money off the more you go, with their strange Caffe Nero style loyalty card.

**Waterstone's** (351688) - 22/24 Sidney Street If you ignore the gloom of what's probably the most lifeless bookshop in town, you'll find Waterstone's has the best selection of academic books after Heffers. It's pretty good for most other books, and they're happy to order things in for you from other branches. And there's a 10% student discount.

**Cambridge University Press**, 1, Trinity Street, (333 333) Firstly and most importantly: 20% discount for students if you bring your University Student Card. As the Mecca of Cambridge Companions, it's a must for essay preparation or if you simply fancy purchasing a posh academic book in pristine condition. 28 day refund policy is also very reasonable

**G.David**, 16, St. Edward's Passage (354 619) Established in 1896 it is the city's oldest bookshop, entering G.David is like opening a bottle of fine vintage port. Finely bound books and prints, new books "at reduced prices" and general second-hand books cater for wide range of student interests, although finding them can be a little difficult due to sparse categorisation and labyrinthine stacks.

**Oxfam Bookshops**, 28 Sidney St. (3133 73) There's always a chance of getting lucky and finding a much longed for book here, but as always, it requires a little patience and a sharp eye for bargains. Offers an eclectic mix from £500 antique books to £1.99 fiction, and as a last resort, Free Trade chocolate, you'll never leave here disappointed.

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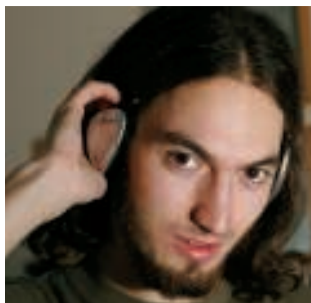
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WHOLESALE BANKING



**Dave King**

"These are crazy days but they make me shi-ine / Time keeps rolling by". The wise words of Noel Gallagher; probably not intended as a comment on the life of an undergrad with impending work crises, but strangely resonant none the less. The madness and overindulgence of the holiday period is already retreating into the past, with nothing but a pot belly left to remind you of the heady excess. Plus it's still the middle of bloody dark and miserable winter. So generally it's a pretty depressing time of year, with too much work and gloom and Christmas-hang-over. Fortunately there are a few events coming up to bring some much needed relief to the term's endeavours. On Saturday **Roll Deep**, the grime collective that nurtured the talents of Dizzy Rascal and Wiley, are playing at the Junction. They are big names in grime, and with such illustrious alumni it's easy to see why. The biggest gig of the week is surely the one for which no promotion has been done at all. I am speaking of **Razorlight**, who will be playing a secret gig at the Soul Tree on Tuesday. I recommend that you put your morals aside and do whatever it takes to get a ticket to this. I am not saying you should steal/sleep with a bouncer/tunnel in through the floor, but they're options worth considering for a chance to see one of the most exciting young bands in the country in a tiny venue. Another exciting young act **The Kooks** will be at Anglia Ruskin Uni (neé APU) on Thursday. As for the colleges, the rightly lauded **Jazz at Johns** night returns on Friday 27th, featuring Four Brothers and a Ghost. For the rest of the term, watch out for **Katie Melua** next Sunday, MOBO-winner **Sway** at **Rawganics** (16 Feb), **Andy C** at **Warning** Feb), **Maximo Park** and the Arctic Monkeys on the **NME Tour** (12 Feb), **Belle and Sebastian** (2 Feb) and **Graham Coxon** (30 Mar).

**stage**



**The Taming of the Shrew**

In a Gothic swirl of black and purple, rock music, leather and lace, the European Theatre Group recreates this battle of the sexes

through an animated realm of confusion, elegance and farce, ADC, 7.45pm, £5-8, Tue 17th - Sat 21st January

**Marry me a Little**

A Sondheim musical within the harsh glow of New York City, **Marry Me a Little** explores the themes of loneliness, uncertainty, playfulness, romance, comfort and loss.

ADC, 11pm, £3-5, Wed 18th - Sat 21st January

**Betrayal**

Nobel-laureate Harold Pinter takes us from the end of the affair to its beginning, chronicling the petty deceptions that accumulate to **destroy three lives**, Corpus Christi Playroom, £5.50/£4, 8pm, Tue 24th - Sat 28th January

**Whose ICE was it anyhow?**

Improvised comedy from the university's premier improv group, return to the ADC with another of

their fast-paced and fully improvised shows, ADC, 11pm, £4/£3, Tuesday 24th January

**Ismene**

Set in contemporary Northern Ireland, This bold new play uses the Antigone myth to respond to the McCartney murder.

ADC, 10.30pm, £3-5, Wed 25th - Sat 28th January

**Private Lives**

Noel Coward's classic comedy about a pair of divorcees who find their passion reignited when on holiday with their new partners, Cambridge Arts theatre, Tuesday - Saturday, 7.45pm and Saturday, 2.30pm: £10/£20/£24/£26, Thursday, 2.30pm: £10/£15/£20

**Terry Pratchett's Wyrd Sisters**

A wicked Duke and Duchess, the dead King's ghost and some pretty dim soldiers - but the only

people who can save the Discworld are three witches, **Granny Weatherwax, Nanny, Ogg and Magrat Garlik**. This is **Macbeth**, turned up until the knob comes off!

Junction 2 The Shed, 7.30pm, £7/5, Friday 20th January



**screen**

**Arts Picturehouse**

**Friday 20 November**  
A Cock and Bull Story (15) 12.20, 2.20, 7.00, 9.00  
Brokeback Mountain (15) 12.30, 3.20, 6.10, 8.50  
Match Point (12A) 12.40, 3.10, 5.50  
Breakfast on Pluto (15) 4.20, 8.30  
Ferris Bueller's Day Off (15) 11.00pm  
Consequences of Love (15) 11.00pm



**Saturday 21 January:**  
A Cock and Bull Story (15) 12.20, 2.20, 7.00, 9.00  
Brokeback Mountain (15) 3.20, 6.10, 8.50  
Match Point (12A) 12.40, 3.10, 5.50  
Breakfast on Pluto (15) 4.20, 8.30

Ferris Bueller's Day Off (15) 11.00pm  
Consequences of Love(15) 11.00pm

**Sunday 22 January:**  
A Cock and Bull Story (15) 12.20, 2.20, 7.00, 9.00  
Brokeback Mountain (15) 3.20, 6.10, 8.50  
Match Point (12A) 12.40, 4.10, 6.40  
Breakfast on Pluto (15) 4.20, 9.10  
Best of Brazil: You Me & Them (18) 1.00

**Monday 23 January:**  
A Cock and Bull Story (15) 12.20, 2.20, 7.00, 9.00  
Brokeback Mountain (15) 12.30, 3.20, 6.10, 8.50  
Match Point (12A) 12.40, 3.10, 5.50  
Breakfast on Pluto (15) 4.20, 8.30

**Tuesday 24 January:**  
A Cock and Bull Story (15) 12.20, 2.20, 9.10  
Brokeback Mountain (15) 3.40, 6.20  
Match Point (12A) 1.00, 3.50, 6.45  
Breakfast on Pluto (15) 4.15, 9.00  
USA: Together With You (18) 1.30  
Madingley: Whisky Galore (U) 9.15

**Wednesday 25 January:**  
A Cock and Bull Story (15) 2.20, 7.00, 9.00  
Brokeback Mountain (15) 12.40, 3.20, 6.10, 8.50  
Match Point (12A) 3.10, 5.50  
Breakfast on Pluto (15) 4.20, 8.30

Hotel Rwanda (12A) 10.00  
Avant Garde Season: In The Beginning (18) 1.00pm

**Thursday 26 January:**  
A Cock and Bull Story (15) 12.20, 2.20, 7.00, 9.00  
Brokeback Mountain (15) 12.30, 3.20, 6.10, 8.50  
Match Point (12A) 12.30, 5.50  
Breakfast on Pluto (15) 3.00, 8.30  
MML: Golden Balls (18) 5.00

**St John's**

The Constant Gardener  
Sun 22 January, 7pm, 10pm



**Christ's**

Wallace & Gromit: The Curse of the Were-Rabbit  
Sun 22 January 7.30, 10pm

**Robinson**

Charlie & The Chocolate Factory  
Sun 22 January, 6pm, 9pm

The Big Lebowski  
Thu 26 Jan, 9pm

**exhibitions**

**Starting at Zero: Black Mountain College 1933-57**

An exhibition about experiment in the arts, education and community. Including works by Motherwell, de Kooning, Leach, Rauschenberg and Nolan.

Kettle's Yard, free entry, 28th January - 2nd April



**Art for Mailing Wildlife Stamp Designs by Ian Loe**

From sketchbook to the postbox this exhibition charts the detailed and exacting process of researching, designing and creating postage stamps.

Fitzwilliam Museum, free entry, 26th January - 23rd April

**Lucie Rie**

Gallery talk given by Sebastiano Barassi.

Kettle's Yard, free entry, 26th January, 1.30pm

**The Antarctic Photographs of Herbert Ponting**

Photographs taken from the original negatives of the intrepid photographer who accompanied Scott's expedition to the Antarctic in 1910-1914 (right).

Scott-Polar Research Institute, free entry, 1st

September until 31st March 2006

**Deadly Energy**

Museum of Archaeology and Anthropology  
19th September - 30th April 2006, free entry

**Rembrandt's Christmas**

Rembrandt's etchings of the Christmas story range from the dramatic Angel appearing to the Shepherds of 1634 to intimate scenes of Christ's nativity and childhood.

Fitzwilliam Museum, free entry, until 19th February 2006

**Visible Language: Dante in text and image**

An exhibition of books and manuscripts tracing the transmission and influence of Dante's works from fourteenth to the twenty-first century. University Library, free entry, 17

January 2006 - 1st July free entry

**Currency in Africa**

Museum of Archeology and Anthropology, free entry, till the 1st March 2006



Badger Attack  
minimal techno  
9-2 £4  
Legends Bar

Def Fly and Real  
with Semtex, Dizzee  
Rascal's DJ  
9-12:30 £4  
Clare Cellars

Boogie  
disco inferno  
11-2:30 £7  
The Junction

Express Yourself  
'freestyle dance competition'  
9-11 £1  
The Soul Tree

This Modern Love  
indie, electro, soul,  
grime and probably  
some kissing  
9:30-12:45 £2  
King's Cellars

Roll Deep  
chaotic grime crew  
10-2:30 £9  
The Junction

Instinct  
with Nu York State Live  
9-4 £8  
The Soul Tree

Thunder  
riffs-a-go-go  
7:30 £18.50  
The Corn Exchange

Robyn Hitchcock and  
the Minus 3  
the singer-songwriter  
is joined by REM's  
Peter Buck  
7pm £13  
The Junction

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

Acoustic open mic  
dubious  
9pm free  
CB2

Nice Up and Twist  
Again  
reggae, funk, soul,  
rock'n'roll, and  
drum'n'bass  
9-2 £1 before 11, £2.50  
after  
The Kambar

International Student  
Night  
pohjanmaan kautta!  
9:30-2 £5  
Life

Richard Thompson  
cheerful singer-song-  
writer  
7:30 £17.50  
The Corn Exchange

Bob Mould  
see interview p.20  
7pm £13  
The Junction

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

F.I.S.T.  
gabba/noise/jungle  
7:30-12 £2  
The Geldart

Unique  
LBG night  
9:30-1 £4  
Life

Club Goo  
indie, with the Rumble  
Strips  
8-2 £5  
The Soul Tree

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

Courtney Pine  
winner of Best Jazz Act  
at the Urban Music  
Awards  
7:30 £16.50  
The Corn Exchange

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

Urbanite  
is killing Cambridge  
9-2 £3  
The Soul Tree

The Kooks  
support from the  
Automatic  
8pm £6  
ARU

Urban Grooves  
'fresh and funky'  
9-3 £3  
The Soul Tree

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sat

sun

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wed

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6pm and 9pm  
Robinson College Auditorium  
Thursday, January 26th 2006  
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9pm  
University Theatre, Robinson College  
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www.robinsonfilms.co.uk

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The deadline for written applications is twelve noon on Friday 10 February 2006.

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The Ariel Society announces auditions for *Measure for Measure* by William Shakespeare To be staged on the London Fringe at Easter (highly recommended for those without Tripos exams) Some singing parts. 2-6pm, Sat 21st and Sun 22nd Winstanley Lecture Theatre, Trinity Contact Duncan (d.barrett.02@cantab.net)

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# Bites, bruises and scratches galore

Cambridge women's Water Polo team suffer bruising experience in Spain

**Sophie Pickford**

Water polo is vicious. No, really it is. Referred to by some as rugby in water, torn swimming costumes, black eyes, scratches, bruises and even the occasional bite are all common. So it was with a certain sense of excitement, as well as perhaps a little trepidation, that the Cambridge Water Polo team travelled to Catalonia, home to some of the best sides in Europe. In this veritable Mecca of polo genius players are bred big; last year's experience confirmed that teenage Spaniards built like Amazons are not to be messed with. After the general whitewash of 2005, not to mention a number of thinly veiled threats concerning miserably long and arduous swim sets from coach James Scott, the Cambridge girls turned up leaner and fitter than ever at the beginning of January ready to take on the opposition, no matter how strong or how mean.

The tour kicked off immediately with a match against local club ACSE. Though play initially showed a lack of both awareness and cohesive team-work due to the long Christmas break, the Cambridge girls reliably kept pace with the Spaniards' counter attack. It was only in their finishing that the team was consistently let down, with a number of solid chances missed due to erratic shooting, a problem rectified later in training. The match ended in a 3-3 draw - a promising start, particularly from the newer, younger players who had little time to adjust to the Spanish style, though there was clearly much work to be done by everyone.

The team soon settled into a rhythm of training, eating and sleeping and results were gradually and somewhat painfully achieved through a series of intensive and rather chilly practices in Calella's fantastic outdoor fifty metre pool. Four hours a day of swimming, drills, ball-handling and arc-work quickly put the team into shape, with a consistently high work rate and intensity level maintained by captain Bridget Riley. By the time of the second match, played in Barcelona, the team were ready for a win. The game, vs. Mediterrani Juniors, was initially close, with the Cambridge starting seven matching, if not trumping, their every move. Once the fatigue of long and arduous training sessions set in, however, the game slowly slipped away from a bruised and battered Cambridge side.

**"In this veritable mecca of polo genius players are bred big"**

The defence melted, leaving the Cambridge goalkeeper more than once in an isolated position. Though the result was a disappointing loss, progress had been made, including a far greater level of awareness and some impressive goals, particularly from hole-players Maxi von Eye and Donna Etiebet.

The next sessions were spent back in the Calella pool, focussing on problems that had reared their head in Barcelona, such as protecting the



Cambridge's women water polo players in action in Spain

ball from being protected right in front of the goalkeeper. With some highly-tuned, slick moves up their sleeves, the girls entered the final match of the week against the Montjuic Juniors with quiet confidence. Offerings were made to the water polo gods that the pool would be indoors, and as the team drove over Barcelona's Olympic hill and spotted their destination, their prayers were answered. This was surely a sign. The match opened with an impressive goal by newbie Leila Walker, playing for the first time in the starting seven. Wing turns on the counter attack were reliable and Cambridge's efficient arc-work ensured that the team held onto the lead by their fingertips in the first quarter. Line zu-Ermgassen and Jo

Davies played an impressive defensive role and fresher Rachael Mell showed that she is one to watch for the Varsity match. Though the result was a narrow defeat, mainly due to over-training and fatigue, the girls could be proud of their performance and of their progress over the week as a whole.

The development of the team during tour has only sharpened their determination for forthcoming matches. Armed with a new arsenal of techniques and the odd Turbo polo costume, Cambridge can look forward with relish to the coming term, which kicks off this Sunday with a BUSA match vs. ULU in London. This year's Varsity match will be played in Oxford on Saturday February 18th.



A WEEK IN THE LIFE OF  
**PHYLLIS AGBO**  
GBR HEPTATHLETE

## saturday & sunday

Monthly National Multi Events squad weekend at Brunel University. Those that have been part of the GBR team meet up for a weekend to train and have workshops. This month, the workshop was about sports psychology. Trained in all seven events of the heptathlon (100m Hurdles, High Jump, Shot Putt, 200m, Long Jump, Javelin, 800m) including learning to high jump off my other leg- very daunting but seems to be working. Also threw the javelin pain-free for the first time since May last year!

## monday

Rest day as far as training is concerned. Went to work 1000-1830 at L K Bennett in Harvey Nichols, London.

## tuesday

Work until 1830 then straight to Battersea Park Athletics Track for an 800m related training session - 3 sets of 2x200m runs (each 200 to be run in 33 seconds, 30 seconds' recovery between 200's and 5 minutes' recovery between sets). Let's just say that I collapsed on the floor of the track pavilion once I had finished...it took another 20 mins before I could bring myself to do a warm down jog. It didn't help that it was freezing cold!

## wednesday

Woke up for work but never actually made it as I had the worst head cold ever! Probably resulting from many training sessions in the freezing cold. I just say to myself that the suffering will all be worth it in the end... Caught up on some uni work.

## thursday

Worked until 1830 then went for a long jog (instead of a technical training session). Started packing as for some reason I have double the amount of stuff of everyone else...

## friday

Last day at work! Had the late shift 1130-2000 so had a nice lie-in. Got home and attempted to finish packing...went to bed at 0330 still unfinished.

## saturday

Woke up at 0700 to go and have my hair plaited as of 0900. Finished at 1230.

# Jesus dominate Clare Novices

**Helen Fisher**

Rowing in Michaelmas term is a strange affair. Half the river is filled with impatient seniors anxious to get their University IVs or Fairbairns training in; the other with over 1000 new rowers and coxes struggling to deal with the traffic, river bends and wind. The culmination for these is Clare Novices Regatta - exclusively for those who have never rowed before, along a side-by-side 800m course, proceeding in a knockout format. There are four competitions: the Cup for men's and women's first boats, and the Plate, for lower boats. In 2004 the competition was almost entirely dominated by LMBC, and the spectators were eager to see which club would come out on top this time - particularly following the Queens' ergs results.

The first rounds of the Plate competitions took place on Thursday and Friday afternoons, in blustery and

occasionally snowy conditions. The quality of rowing could only be described as variable, with some fairly strong crews, notably Magdalene women and Jesus, Clare and Robinson men, while others appeared unsure in which direction to pull. Everything proceeded fairly smoothly though, with only a couple of crashes and minimal damage to both crews and boats - always a hazard in novice events.

Saturday morning saw the first crews for the women's Cup lining up at 7:50am, a time not especially popular with either rowers or marshals. Some immediately began to show their strengths, other races were more dependent on luck or lack of crashing. The same could also be said for the first rounds of the Men's Cup, though the form of Jesus and LMBC was immediately impressive here. The damage count did start to rise though, as LMBC had some inexplicable steering problems, possibly due to rudder damage, and Emma were ploughed into the



The Clare crew in action on The Cam

bank and broke off their bows.

As the day continued, races became progressively closer and the quality of rowing improved as weaker crews were knocked out and those left improved in their racing confidence and really started to impress. No regatta is without controversy and this one duly received its share, but luckily it did not really affect the friendly spirit between crews, which is the most important thing in novice rowing. And so eventually we reached the finals stage, with a Jesus

crew in .all four races. One wondered whether they would manage a clean sweep, and, they succeeded in style - defeating Magdalene in the women's Plate, Robinson in a very closely contested men's Plate, Queens' in the women's Cup and finally a very strong LMBC B crew in the men's Cup. However, final results aside, the most important thing to take away from the regatta for all involved was hopefully an enthusiasm for racing, and a desire to come back next term for Bumps.

## THE LOW-DOWN

### SHOOTING

>>>**Name:** Cambridge University Revolver and Pistol Club  
>>>**Where:** Elizabeth Way Ranges  
>>>**When:** Wednesdays 8-10pm and Saturdays 3-5pm  
>>>**Who:** Open to all university members  
>>>**Aim:** You aim to hit as close to the centre of a target 10 metres away with each shot, whilst only being allowed to hold the pistol in one hand. Each shot is awarded points based on which

ring on the target it falls within.  
>>>**National:** Mike Gault is one of the best known British shooters and is currently English, Commonwealth and British shooting champion.  
>>>**Cambridge:** Recently Cambridge has done pretty well, winning last year's Varsity match at home and also winning trophies at Bisley.  
>>>**Contact:** revolver@cusu.cam.ac.uk or see website at www.srpf.ucam.org/curpc/index

### sport in brief

**Boxing:** The Cambridge Blues Boxers are entertaining Trinity College, Dublin on Friday 20th January (tonight) at the Cambridge Union from 8pm. Tickets are £10 and available from Ryder and Amies, Brian Magee (bkm22@cam.ac.uk) and Tom Bennett-Britton (tmb34@cam.ac.uk).

**Volleyball:** Cambridge Mens seconds Volleyball Team took part in last term's EVA Student Cup qualifiers against some tough opposition. Despite being given directions to the wrong venue, they had a successful day, posting great scores against Loughborough and Exeter and narrowly missing out on qualification.



Win one of three copies of 'The Aristocrats'. The Aristocrats is available to buy and rent on DVD on 30th January from Pathe Distribution Ltd. www.fox.co.uk



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



# “Sport is an underutilised asset”

Sports Minister Richard Caborn discusses why sport matters with Joe Speight

As he sits in his office overlooking Trafalgar Square in central London, Richard Caborn presides over what he describes as “the most coveted ministerial job in government”. As Minister for Sport, Caborn’s responsibility is a significant one – to simultaneously enhance both ends of the sporting spectrum by developing grass-roots level sport in schools and local communities on the one hand in partnership with Sport England, and improving facilities and funding for elite performers on the other with the help of UK Sport. It is a challenge which the MP for Sheffield Central is more than enthusiastic about.

Caborn, who describes his beloved Sheffield United’s Bramall Lane stadium as the “Mecca of football”, is adamant regarding the role of sport in society. “It is incredibly important. I recall the words that Tony Blair said to me when I was given this job four and a half years ago, that sport is an incredible but underutilised asset in delivering the government’s policy on health, social inclusion and education.” Since then British sport has undergone a large programme of reform in an attempt to make it “fit for purpose. When I came into this job four governing bodies were on the brink of bankruptcy and we’d spent £1.5bn and only increased participation by 0.3%.”

This performance has been improved through a raft of measures to link schools and communities through sport. “We now have a sustainable infrastructure of 400

school sports partnerships, which is one specialist sports college, 8 secondary schools and 30 primaries, running together with 3000 school sports coordinators”. The former engineer and trade union official also acknowledges the lack of a sporting culture in much of the older population. “We also need to address the fault line which exists in universities in particular where 70% of young people do not continue with active sport after they have left school. At the moment only a third of the population do what the World Health Organisation say they should do (five half hours of moderate physical activity per week), and there is a third who will probably never do it. But we are after that middle third and are doing that by developing one quality multi-sport facility within 20

**“This is the most coveted ministerial job in government”**

minutes travel time for each of the population, and our target is to increase physical activity by 1% per annum.

Caborn also sees the role of higher education as crucial in developing our sporting stars of the future. “On elite side, where universities play a role, we have introduced a Talented Athletes Sponsorship Scheme (TASS) so it will now be much more by design than by chance that we pick up young people as they come through to reach world class performance. In 18 months we have had 1500 students begin on TASS. I think education and sport go together and a physically active lifestyle goes hand in hand with better academic attainment levels”. The Minister is also full of praise for BUSA and the competitive spirit in University sport, and despite some funding shortcomings, sees university sport as being in a comparatively healthy state.

The real feather in the cap of Britain’s second longest serving Minister for Sport is last year’s successful London 2012 Olympics bid. But how will this benefit the country at large? “The effect it has had on the nation is remarkable. I went on holiday to Cornwall in August and I lost a crown off



Richard Caborn is the second longest serving Sports Minister

one of my teeth. So I found a dentist, and she said to me that the one thing that has inspired her ten year old daughter more than anything else is wanting to perform at the Olympics in 2012. We are determined to make sure this is a national games and whenever we can involve the nation in delivering the spirit of 2012 we will”.

Caborn has been in office during one of the most successful periods for British sport, but two particular highlights stand out. “Winning the Olympics was fantastic. When Jacques Rogge (IOC President) opened that letter and said “London” it was brilliant. We all worked very hard and in the last ten weeks before the announcement I travelled to Beijing, Moscow twice, five Eastern European states, South Africa, Montreal, Zambia, Chicago and Madrid.

And my very first visit abroad as Sports Minister was when I went to Munich for England’s 5-1 win and it was fantastic to sit next to Franz Beckenbaur with his head in his hands with Deutschland 1-5 England on the scoreboard in the background” And the most disappointing experience? “I wasn’t too chuffed about being flown back from Australia before the Rugby World Cup final for a commons vote!”

Despite its frustrations, Caborn insists “It’s the best job in government, and I’ve had four a half years which I could write a book about”. Amidst rhetoric of Olympic legacies, he wants to leave his own mark with “a much more sustainable infrastructure for sport”. A few more victory parades outside the office window probably wouldn’t go amiss either.

**Incidentally...**



by Zoe Organ

Sometimes in winter when the black trees stick up out of the snow they look like a thousand frozen nerve endings in terrified paralysis.

Sometimes no amount of hot soup and tea on getting in from the cold can undo their effect. No amount of anything will do. We dream of the white numbness that has become cold, of the white light that may or may not come, as some have said, those who have returned from their brief foray with the dead. But now we are like bundles of black and burning sticks who cluster on to the end.

Just as our fathers hung fig leaves round their shame, so we long, naked and in a shrivelled landscape, to hang ourselves with leafy flutters, suitable, sensible, so we can breathe and breeze through life with little tongues to fan the flame. In winter we dream of this green world, where green means GO- go forth and multiply, and in the assurance of our foliage disguise, we have the stride to do outrageous things with life, to hide the hard and black and enervating pain. We start as primroses and break into scarlet ripe and furry-bearded strawberries, and slightly sickened watch it start to rot away. And even in winter, there are some who are still evergreen, and the rest hang them with lights and dress them with stars and gather round to worship. But these are hung with needles, and stand stiff and still, a joke on our vitality.

How might we address ourselves to love, in such a place as this? To address oneself to love is to forget. It comes, like a flood of anaesthetic, to protect. Selves from selves are guarded by its storms, that flood our brittle tenterhooks awhile, and grant us leave to bend. And perhaps we may bend for life, and take consolation from these glamorous distortions, twist and shout. Some of us can defy The White Witch, who might expose our rapturous positions, never to be recovered, always to be remembered, like photos of the movements of our dreams. We must eternally avoid her.

Of course this is all sounds terrible, and would be foul and indulgent if I really believed it, if it didn’t for some reason induce the need to laugh. It seems somehow hilarious, and even if hilarity is another one of these necessary anaesthetics, it makes for a much better way of life. People who run all the time get used to producing natural painkillers, and it seems the same with a lot of things: the more pain you feel the less painful it gets. We should never, then, stop running or look into the mirror of winter and see ourselves stripped to the bone. We are not trees, and we should continue to flex ourselves into the most perverse emotional positions possible until we burn out. There is only a month and half to go until march.

For answers to the crossword and Pot Black, contact:

[competitions@varsity.co.uk](mailto:competitions@varsity.co.uk)

## fact file

**Name:** Richard Caborn MP  
**Born:** 1943  
**Constituency:** Sheffield Central  
**Position:** Minister for Sport  
**Party:** Labour  
**Ministerial Responsibilities:** Sport, London 2012 Olympics, Gambling, Horse Racing and the Tote, National Lottery policy  
**Positions held:** Elected to House of Commons in 1983, Member of European Parliament (1979-84), Minister of Trade (1999-2001), Privy Councillor (1999)  
**Supports:** Sheffield United F.C.

## Cambridge stage Taekwondo tournament

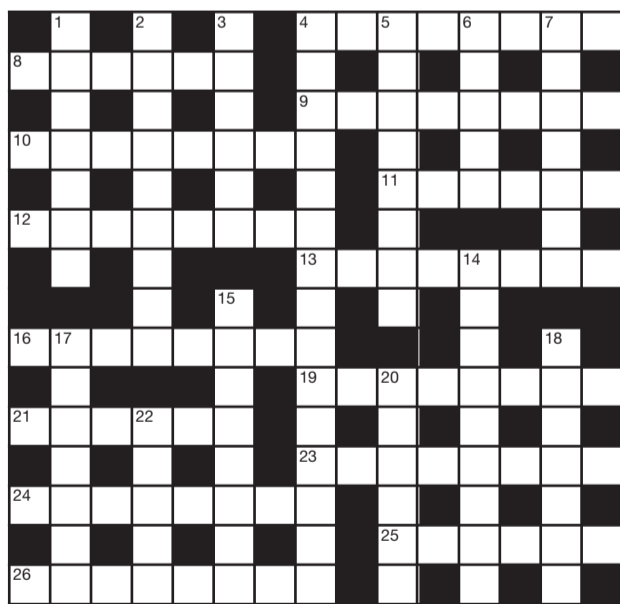
Sarah Taylor

On Sunday 27th November, Cambridge University Taekwondo Club hosted the 6th Cambridge Open Competition at Kelsey Kerridge Sports Centre. Fighters of all grades from universities across the country, as well as a few smaller non-University clubs, came to compete in the largest Open run by CUTKD to date.

Cambridge performed well with the men winning a gold and two bronze medals and the ladies taking the gold and a bronze in the Senior category. Special mention must go to Rebecca Powell from Caius who took silver in the Ladies Novice category. She had a fantastic debut fight to win her semi-final, despite the size of her opponent.

The team shield this year went to the University of Central Lancashire who narrowly beat CUTKD into second place with 4 golds, a silver and 2 bronzes.

We are now looking forward to our Varsity Match in Oxford on 12th February.



### Across

- Dismiss trench around Bath, for example (8)
- I fled wine-region in fear (6)
- No roster on show in this town (8)
- It can aid memory, initially (8)
- Unfortunate flier vicar used to hide (6)
- Boil croc mixed with vegetable (8)
- Giant hard to find amongst winged insects (8)
- Gross as a turbulent sea (8)
- Not south of Watford, and not the Navy either (8)
- Odds on Common Market head’s first oration (6)
- Good man concealing a stain - mixed up in the occult (8)
- Stonemason’s ugly face (8)
- Exclamation after collapse of undeveloped markets (6)
- Says goodbye, making player see red (5,3)

### Down

- Literary name for a quarry (7)
- Displaying magic grin? Quite the opposite (9)
- Entertainment providing big bucks? (6)
- Create own profile - or that of one’s leprechaun! (8,7)
- Undeviating hand (8)
- Devastation near a stadium (5)
- Leathers worn for feline courtship? (7)
- How to keep hold of your husband? (9)
- Day those constituents reorganised, in their usual way (2,4,2)
- Mollify chimp with green vegetables (7)
- Love-god faces charge of dissolution (7)
- Approve distribution of fairy over time (6)
- Gradually moved key between two men (5)

© Mathmo

## POT BLACK

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

- Who knocked Andy Murray out of the Australian Open?
- Which country does “Redball” come from?
- The “Yellowball” flag is chiefly White and what colour?
- The “Greenball” ball wins you how many points in snooker?
- Which team has won “Brownball” World Cups?
- Which footballer from “Blueball” is World Player of the Year?
- “Pinkball” played for which French club before moving to Spain?

## COMPETITION

To celebrate the release of the movie *Jarhead*, we’ve got copies of the original memoir by Anthony Swofford to give away. To win, answer this simple question:

**Jake Gyllenhaal stars in *Jarhead*. Which other current film does he also star in?**



Send your answer to [business@varsity.co.uk](mailto:business@varsity.co.uk) by 27th January 2006

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**VARSITY RUGBY**  
Cambridge U21s 6-23 Oxford U21s

Youngsters beaten by powerful Oxford to lose MMC Plate



**ROWING**  
Jesus claim clean sweep

Four trophies for Jesus in Clare Novices regatta



**TAEKWONDO**  
Cambridge host national open

Fighters win two gold medals but finish in 2nd place overall



**VOLLEYBALL**  
Men's 2nds narrowly miss out

Despite strong performances 2nds fail to qualify in EVA Cup



**DAVE AKINLUYI**  
PLAYER'S VIEW

Relatively few have experienced a build-up to a match such as the intense and emotional journey that ended on 6th December. You are acutely aware of who and what has gone before you, and who you represent. So many questions are asked of oneself that the game could easily be lost before a foot is set on the pitch. Stifled excitement, nerves and careful preparation set the tone for the day before.

One of the last things you expect to happen while you're playing is for someone to be knocked out so early in a game, only for his replacement to go the same way moments later! Thoughts of 'What's going on?' and 'Who's next?' may well have been on our minds less than 20 minutes in.

**"WE HAD THE UPPER HAND IN ALMOST ALL AREAS OF THE GAME - ESPECIALLY UP FRONT"**

This pair of freak incidents was disruptive and came amidst a number of rather uncharacteristic errors. Having played in front of cameras and spectators numbering tens of thousands before, this 'grand stage' was not a wholly new experience. However, the struggle to communicate over the roar of such a bipolar crowd, much of whom were friends, family and students past and present, proved to contribute to the state of things. In the ensuing period of play we managed to withstand everything the Other Place had to throw at us and, once finding our rhythm, we responded strongly.

The second half saw a Cambridge side playing as it should and could, following the performances in preceding games. We had the upper hand in almost all areas of the game - especially up front. The superiority of our tight five was obvious, and the efforts of the whole team culminated in some outstanding, hard-fought tries. Before the game you worry that you, and the team as a whole, might not play to anywhere near potential. We were able to step off the pitch letting our performance speak for itself.

The final whistle left the two teams worlds apart: both exhausted, but us brimming over with joy, elation and relief. You shake the hands of those who lost and see what it would have been like...and then the celebrations began!



JAMIE MARLAND

# MMC Trophy returns to Grange Road

**Jamie Brockbank** Rampant Cambridge crush Oxford in Twickenham showdown

<b>CAMBRIDGE</b>	<b>31</b>
<b>OXFORD</b>	<b>16</b>

Not one of Twickenham's last seven nail-biting Varsity contests has been decided by more than seven points, but a second-half rampage from Cambridge saw the Light Blues buck tradition and regain the MMC Trophy by the widest margin since their victory in 1996.

Cambridge's forward-dominated game plan proved resoundingly successful as their commanding pack, tipped as the stronger beforehand by Wasps Director of Rugby Ian McGeechan, scored four of their five tries and secured the base for former Wasps man, Jonny Ufton, to shrewdly exert a calming and controlling influence from fly-half.

Few would have predicted Cambridge's emphatic 2nd half performance after Oxford had literally smashed their authority on the game's traumatic opening stages. In only the fourth minute, full back Ian McInroy dithered in dealing with a teasing grubber kick deep into the Cambridge 22 and he was knocked senseless by onrushing Oxford flanker Doug Abbot, with winger Dave Akinluyi only narrowly thwarting an Oxford try in the corner as the ball spilled loose.

To compound a nervy start for

Cambridge, replacement Steffan Thomas was nearly stretchered off just minutes later, after he mistimed a tackle. Fortunately, Thomas groggily returned to the field of play in the 14th minute, but not before Cambridge conceded more damage, this time on the scoreboard.

Desmond failed to release after running the ball out alone from deep to needlessly gift Whittingham his second placekick, calmly slotted over to make it 6-0 to an ominously dominant Oxford. This prompted skipper Ed Carter to switch from inside centre to fullback to bring much-needed authority to the shaky defence.

In practically the Light Blues' first foray into the Oxford 22 in the 27th minute, hooker Joe Clark's throw found his former Oxford under-21 team mate Andy Clements soaring in the lineout. He set up a monstrous catch and drive for the burly South African loose-head prop, Rudolf Bosch, to score the opening try and Cambridge's first points against the run of play.

Cambridge's revival continued as Ufton's deft chip ahead bounced kindly for Akinluyi, who gathered at pace to launch a jinking 40 yard break which threatened Oxford's line. He was roared on by his fans in the crowd who had lined up to spell out his name on their lettered t-shirts. But spirits were tem-

pered in the 36th minute when Bosch, making his 4th Varsity appearance, took jumper James Jones out in the air dangerously to become the fixture's first ever player to receive a yellow card.

Oxford opted for the 3 points again but were soon to rue their slim 9-5 first half lead as Cambridge, initially down to 14 men, edged 10-9 ahead after the break thanks to influential Afrikaner flanker Nic Alberts' 43rd minute pick and drive over the line.

Formidable Cambridge scrummaging on the five metre line forced the sinbining of Oxford tighthead prop Sean Brophy in the 50th minute. Whereas Oxford had failed to capitalise during Bosch's earlier 10 minute spell in the bin, Cambridge, in contrast, exploited their extra man advantage to the full as they bagged two converted tries without reply in the game's defining passage of play.

At first it appeared that Oxford might survive unscathed as they agonisingly withstood no fewer than 5 scrums but Cambridge's patience in keeping the ball tight was finally rewarded as bruising lock Andy Clements bundled over with the help of number 8 Mike Harfoot in the 56th minute.

But the hammer blow was dealt just 2 minutes later, when Akinluyi charged down the full-back's attempted chip-

ahead to snatch himself an unopposed 30 yard run-in. An exasperated and shell-shocked Oxford's morale plummeted.

Ufton's touchline conversion extended the lead to an unassailable 24-9, allowing the vociferous Cambridge support in the stands to take gleeful delight in lauding their bragging rights over their Dark Blue rivals amongst the 38,733 crowd.

Oxford regained some vestige of pride when awarded a penalty try in the 74th minute after Alberts became the 3rd man sinbinned for pulling down the maul, a rather draconian tally considering the game was played in good spirit. But the irrepressible Bosch had not finished hogging the headlines, this time as the video referee awarded him his 2nd pushover try in the dying stages.

Moments later man of the match Ufton nudged the ball into touch to usher the final whistle and scenes of delirium from Carter and his team. As Cambridge held aloft the trophy triumphantly in the richly deserved culmination of months of hard work over 13 preparatory fixtures, Oxford might have been left wondering whether following their collapse they will need a rebuilding exercise on the scale of Twickenham's new South Stand in order to regain the trophy in 2006.

## Next Week

**Shoeless students - Aren't they profound?**

## Quick Kakuro

Easy

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

Solution and solving aids at [www.dokakuro.com](http://www.dokakuro.com)

		17	16			4	3
17				15	26	3	
33							
			4				
		17	16			16	6
37		15					
17						8	

## Quick Sudoku

Easy

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

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