

# Varsity



No. 611

The Independent Cambridge Student Newspaper since 1947

Friday January 21, 2005

## Architects claim victory amidst criticism from leading academics

Lucy Phillips

A WEEK after Cambridge University Vice-Chancellor Alison Richard announced that the Architecture Department would not close, critics are already expressing concern over the future of the academic credibility of the department and have spoken out against senior members of the University.

Paul Richens, reader in Architectural Computing and Vice-Master of Churchill College, told *Varsity*: "The whole episode has damaged the huge teaching reputation [of the department]."

Richens, who is leaving at the end of the year to take up a full-time research position at Bath University, accused Cambridge University of "setting out to close the department by setting up impossible hoops." The unprecedented response from students, academics, alumni and the national media is reported to have had a major impact on their final decision. The Vice-Chancellor told Radio 4's *Today* programme that she "was very gratified at such a response" and that "the department means a lot to everyone". Richens continued, "Now they've got to try to repair the damage that the University has inflicted on it, with a third less members of staff and fewer courses available". He added that there is still "a fundamental financial problem".

Head of Department, Professor Marcial Echenique, has branded the University's threat to shut down the department as "extraordinary", given its influence all over the world, demonstrated by the enormous support they have received over the last three months. He said there had been "a strong misconception in the University's reading into the research assessment".

Cambridge was given a 4-star rating for its research profile in 2001 and as a result lost £350,000 a year. But Professor Echenique had always said that the method of assessment by the Research Assessment Exercise (RAE) was not appropriate for Architecture and as a result Architecture departments all over the country have suffered. For the first time in 2008 Architecture research will be assessed properly under new guidelines.

Lucy Burwell



A co-ordinated protest by CUSU and ArcSoc culminated in a demonstration on King's Parade, and received national coverage

Professor Echenique continued, "The press statement that the University made in October was absolutely devastating. The central authorities made a bad mistake when they said that the department had been in terminal decline for the last 20 years. This was absolute nonsense and depressed some younger members of staff so much that they wanted to leave." The University has not apologised for what it did but Professor Echenique claims the authorities "have gone out of their way to help us this time".

Under the threat of closure the Architecture Department has announced plans to restructure the course, increase the amount of research

and to focus on 'sustainable design' in accordance with environmental issues. A new professorship and lectureship will also be appointed. The University has accepted the report but if the financial situation is not solved by the next RAE [due 2008] Professor Echenique admits that they "will be in serious trouble". He has confessed that the loss of the Diploma course is "bad news" but has made new proposals to extend the MPhil course to include a module which will substitute as the Diploma.

Professor Echenique has labelled the notion of bringing in outside, part-time staff for teaching as "good but dangerous". He said, "Due to the restructuring of the department permanent teaching

staff will be engaged in research, lecturing and administration. Hopefully we can bring in talented, experienced professionals [for teaching] but this will need help with funding from the University."

But Richens has condemned the 'rescue' plan, saying that it "does not add up". He said "In order to generate the target £1 million needed in research income, 30 people would need to be employed." It has been announced that six of the 17 strong-staff are leaving; "They [the University] aren't saying much about teaching, but the high reputation is bound to be lost - academic staff will not be present in the studios"

Continued on page 6

## Jesus girl was harassed by Geeson murderer

Rachel Willcock

A JESUS COLLEGE first year student has told *Varsity* that she was harassed and stalked by David Atkinson just a few weeks before he murdered Sally Geeson.

Atkinson followed the girl home after a night at Ballare nightclub in November in an incident which has proved crucial in helping the police identify Geeson's killer. The girl (who wished to remain anonymous) left the club at about 12.30am on a Wednesday night in November. She left on her own, as she had done before on a number of occasions. But on leaving the club she spotted a man with dark hair watching her. He was wearing a leather jacket and sitting outside on a wall. He shouted a lewd comment at her but she thought nothing of it and continued walking home.

It was only on reaching Hobson Passage, where they were alone, that she realised she was being followed. He said he wanted to go back to her room for a drink and although she refused, she admits she "was playing along and being nice." With hindsight, she describes her attitude as "naïve and stupid; I thought I was safe but I wasn't." Her anxiety increased as she walked down an empty Malcolm Street, knowing that she had no way of stopping the stranger from getting into college. Jesus College has no night porter on the gate and it would have been easy for Atkinson to force his way in. The College has looked into having a porter positioned on the night gate.

On reaching college, the student pacified Atkinson by giving him a hug. She believes that it was her sobriety that stopped him taking it any further. However, she describes him as an eloquent man and understands how he talked Geeson into an uncomfortable situation where she didn't know how to get rid of him.

Telling the police about this incident was instrumental in facilitating the identification of David Atkinson as Geeson's killer. On learning about this girl's experiences the police warned that students are often lax about personal safety.

Analysis - page 7

# Spotlight on Fitzwilliam

Keith Heppell



The dazzling refurbishment at Fitzwilliam has won material acclaim from national and international critics alike

By Rachel Cooper

CAMBRIDGE'S Fitzwilliam Museum has been shortlisted for the £100,000 Gulbenkian Prize for museum of the year.

Established in 2002 to promote awareness of the role of museums and galleries, the Gulbenkian prize is Britain's largest single arts award. Last year's prize was awarded to the Scottish Gallery of Modern Art in Edinburgh. The Fitzwilliam Museum will compete against nine other museums, including

The Foundling Museum, London and Compton Verney, Warwickshire. The final winner will be announced on May 26.

Nominated for its recent Courtyard redevelopment, the Fitzwilliam has transformed the visitor experience for the 300,000 people who enter its doors every year. A £12 million building development utilised previously redundant space to create new visitor and educational facilities over four floors. The museum now offers an enhanced programme of

activities for visitors of all ages and works with groups with specialised needs such as sufferers of Alzheimer's Disease, and the homeless.

Refurbished galleries have hosted a number of temporary exhibitions including the recent 'Lucien Freud: Etchings 1946-2004'. Support from the Heritage Lottery Fund has enabled the museum to improve access for all visitors. People can now use web technology and handheld computers to guide themselves through

the collections, a move which Museum Director, Duncan Robinson believes has "reinvigorated the Museum."

He added: "We are delighted that the Fitzwilliam's Courtyard Development has been shortlisted for this prestigious prize. We believe it confirms the success of the project".

The Museum is currently working to raise almost £2 million in order to save the Macclesfield Psalter, a unique East Anglian fourteenth century illuminated manuscript.

# New STD Tests

## Award for new biotech company

Laura Whittle

A CAMBRIDGE-based company has won an award for its plans to drastically reduce the time needed to diagnose common STDs such as Chlamydia trachomatis (CT).

Lumora, a newly established biotech company which is associated with the university was awarded "Best New Laboratory Start-up" by the journal *Laboratory News* in recognition of the ground breaking nature of the company's research.

Current techniques to diagnose STDs are extremely expensive, time consuming and require very sophisticated apparatus. Lumora's approach, based on the utilisation of luciferase, the enzyme that makes fireflies glow, is not only accurate but less costly.

The technology looks directly for Chlamydia's DNA, and if this is found it is detected and amplified using an isothermal nucleic acid amplification technique (NAAT). This causes millions of copies to be made, creating pyrophosphate as a by-product. The pyrophosphate can then be converted into a form that the luciferase uses to emit light. The detection and amplification reactions take place concurrently, and if the sample contains the target DNA, it simply glows.

This advancement comes at a time of increasing worries over the near-epidemic proportions

of Chlamydia in the UK. On 24 November the government launched the biggest sexual health campaign for 20 years, pledging £300 million to help tackle the increasing rise of STDs in Britain.

Chlamydia is the cause of particular concern because, as Dr Walentas of Lumora said "CT is for the most part asymptomatic...For a guy to go into a GUM clinic to get tested he's either a saint, got a really bad case or is in for a bad case of something else." If left unchecked, Chlamydia can potentially wreak devastating effects, including infertility.

Current test turnarounds are around 2 weeks, but can take much longer during busy periods such as during the summer. Lumora's steps towards Point-of-Care Molecular Diagnostics would make diagnosis easier for the patient and reduce the time in which he or she could infect others.

Lumora was established in October 2002 and has been the recipient of a number of grants and awards including the Innovation Grant from the Department of Trade and Industry in September 2004. However, its small size means that it is unable to actually make a point-of-care test that can be carried out in an hour. Walentas states that "this dream will have to await partnering with a larger, established diagnostic company."

# Has Architecture really been saved? We asked the experts



Luke McLaren  
President of ArcSoc

"WE ARE all extremely pleased at the announcement made by the Vice-Chancellor last Wednesday, not only for our sake, but for all the other architecture schools and departments across the country who are facing a similar threat. It is a credit to all the architecture students at Cambridge that we have come out and defended our small department with such vigour. It has been a collective effort and we owe a huge debt of gratitude to our Head of Department, Marcial Echenique, for the work he has done.

The decision to keep the department open will send out a clear message to all other Vice-Chancellors that outstanding departments simply cannot be dropped by their respective universities on the basis of financial deficit or unreliable research assessments.

It is a reassuring move that Cambridge University has backed one of its best depart-

ments at a time when it most needed the support. I am glad that common sense has prevailed at a time when all sorts of other persuasions were in the mix.

Whilst there is plenty of good news to celebrate, it cannot be ignored that the whole process has been a very damaging one for Architecture at Cambridge. With the very real threat of closure hanging over us, there have been inevitable consequences. The department's reputation has been shaken, student enthusiasm and morale has been sapped, and for a considerable number of students, particularly undergraduate and diploma finalists, a whole term of work has been written off - or severely compromised at best. This is not how a university of Cambridge's stature should be treating its students, whatever the reasons. The General Board must re-think a way of approaching its concerns so as to avoid causing such disruption in the future."



Dr Koen Steemers  
Architectural Director

"AS 'Head of Research' and personally involved in sustainable (environmental) design research, I am delighted that the department has decided to expand this area of our international reputation. It is broad enough to incorporate a range of research avenues of interest across the staff body, and is an area that architects urgently need to play a significant role in.

If you think about the fact that the built environment in the UK accounts for 42% of the total national energy demand (excluding excavation, manufacture and transport of building materials), you can see why it is a pressing issue for us to tackle.

For me, the definition of sustainable research incorporates the 'triple bottom line' of environment, culture (history and theory) and economics (practice), and it is clear that we in the department have,

and will continue to have, the required expertise in these areas.

It is unfortunate that we will be losing some staff to early retirements, but equally we will gain others to complement our new strategic aims.

## "I anticipate continued expansion and success"

If we do well in the next Reasearch Assessment Exercise (2008), as I fully expect we will do, then I anticipate continued expansion and success of the department. In the meantime, we need the continued support from practice and elsewhere to build on our excellence in teaching."

Dr Steemers is Director of The Martin Centre for Architectural and Urban Studies and a Reader in Environmental Design.



Andrew Saint  
Professor in History of Architecture

"THE NEWS that the Department is to be kept is of course very good and heartening. But its future should never have been in doubt. The fact that the University could have contemplated shutting a department which runs the undergraduate course with the highest ratio of applicants to places and a record as the best teaching department of architecture in the country still shocks me. It bordered on the scandalous and the philistine. It shows how far those who run the University go in accepting the proposition that teaching must play second fiddle to research. We know why they do this: it is because universities' money comes from research not teaching, and that is government's doing. But all along, this university should have been using its great privileges and influence to resist such fundamentally uncivilized priorities.

Saving the Department was a victory for common sense, but is

also a tremendous tribute to the hundreds of architects, celebrities, academics and students who took action in our support and made the University see that sense. In fact, the victory is a pyrrhic one, because the price is that quite a few of the staff are going to have to leave. The theory of this is that it will save money and bring in new blood, who will then earn the money back through research. In my opinion new blood is certainly needed. The very real danger however is that the changes insisted upon will leave the department stretched and with a narrower profile which could damage its stellar reputation as a teaching institution. In the end, any department of architecture worth its salt is primarily there, not to make academics or to do research, but to teach and inspire architects to make useful and wonderful buildings. If it can't focus on that, it isn't worth having in the end."

# New pee pods to provide for pissing pests

Oliver Tilley

A FLEET of mobile loos was installed in Cambridge city centre over the Christmas period in an attempt to tackle the city's growing street urination problem.

'Cleaner Cambridge', a non-political organisation, trialled the scheme on December 17th after concerns were raised by local residents and businesses over Cambridge's mounting urination troubles.

Councillor Marie-Louise Holland, who helped implement the trial, cited Cambridge's escalating "party culture" which routinely leads "weekend rev-

ellers" to the need for "that instant slash" during the peak period of 10.30pm until 2am.

The mobile pissoirs or 'Pea Pods', supplied by Elliot Loohire, were delivered by lorries at 7pm on the Friday and taken away at 7am on the following Saturday amid a modest publicity campaign coinciding with other anti-social behaviour crackdowns across the country. The response was significant, with 39 gallons of urine collected from 5 pods dispersed around 4 identified hot spots in the city.

This was a significant improvement on the reception of a similar trial in Westminster, where the scheme has

since become permanent. The scheme has been endorsed by local businesses, residents and the police, with Sector Inspector Chris Porter commenting "I am pleased to support this initiative; it is a good example of the partnership working that is enabling us to impact upon problems from several angles."

Urination is a menace in Cambridge and many other cities, causing significant uric erosion in museums around Westminster in particular. Porter described it as "symptomatic of the wider problems of anti-social behaviour in Cambridge".

Asked about the possible sexist limitations of the men-only pissoirs, Coun. Holland remarked that this was a "trial only" and accommodating women for it would have been "unmanageable". However, she does envisage implementing a "modesty belt" to resolve the problem if the scheme is fully instituted.

The CC campaign is now in the process of securing sponsorship from local brewers, club owners and take away units who will be offered logo accreditation in return. The campaign must now look towards their January meeting to evaluate the trial and decide on a more long-term plan for implementation.



Lucy Barwell

An example of the 'instant slash' now so prevalent a problem in Cambridge.

## How the pee pods performed

Location	No. of pods	Volume collected
Market Square	2	13 gallons
Drummer St.	1	6 gallons
Hobson St.	1	8 gallons
Corn Exchange	1	12 gallons
<b>TOTAL</b>	<b>5</b>	<b>39 gallons</b>

# Admissions: a level playing field?

Chine Mbubaegbu

THE UNIVERSITY'S admissions office has refuted claims that its selection procedure discriminates in favour of pupils from disadvantaged schools.

Confidential guidance to Admissions Tutors was issued in September 2004 and sets out a formula to be utilised in selecting candidates for Cambridge admittance. The selection criteria takes into account the performance of the candidate's school compared with the applicant's GCSE results. If a candidate has gained a good set of results, but comes from a poor-performing school, points are added accordingly. The document states that: "someone in one of the very poorest schools who achieved seven A's would be considered as roughly equivalent to someone who gained 8 A's at a highly selective school."

The release of this information has sparked controversy, with some independent schools claiming that such point adjustment is "disturbing." Steve Benson, Regional Director of the Independent Schools Council Information Service has called the policy "discriminatory" and has said that it "flies in the face of the just principle that every candidate should be judged on his or her merits." He added: "If a principle is set down where eight A\* grades from one school equals six or seven As from another, that is not fair. You cannot get higher than an A\* - what more can students do?"

Dr Geoff Parks, Director of Admissions for the Cambridge Colleges has defended the University's policy, saying: "There is absolutely no discrimination based on school type; there is a recommended way for allowing for school quality as measured by the DfES performance tables.

"I don't believe anyone sane would argue that school quality does not influence examination achievement, so it is therefore entirely appropriate

Varsity Archive



King's traditionally high intake of state school students will be unaffected

that in a fair admissions system Admissions Tutors should contextualise GCSE results in such a way."

Steve Sinnott, General Secretary of the National Union of Teachers has called the University's approach "sensible," saying: "The independent schools, through the 'old boy network', have dominated admissions to Cambridge and Oxford for many generations. "Having a little bit of realism injected into the university admissions system can only be valuable, rather than relying on the old school tie."

CUSU President, Wes Streeting, is also in favour of the guidance set out in the Admissions Tutors' Handbook. He said: "There is still an inherent bias in admissions to UK Higher Education institutions but it is certainly not one that benefits state educated students."

CUSU's Target Campaign, *Find the Missing 3,000*, has been set up to encourage state sector applications to the University and states that 45 per cent of independent school pupils

with an A and two B's go to a top university compared to only 26 per cent with the same grades at state schools.

A new report, published the Higher Education Funding Council for England (HEFCE) has further highlighted the disparity that exists between entry to higher education by students from disadvantaged areas and those from the more affluent sections of society. The study, released this week, has revealed that "the most advantaged 20 per cent of young people are up to six times more likely to enter higher education than the most disadvantaged 20 per cent."

Sir Howard Newby, the Chief Executive of HEFCE, said the study "reveals the extent of the challenge facing society and the whole educational system if we are to make real inroads in improving participation rates for young people from poorer backgrounds so that a greater proportion can benefit from higher education."

# Catz tsunami blunder

Beach theme for fundraising party causes stir

James Dacre

ST CATHARINE'S College JCR have been accused of insensitivity after deciding upon a "Beach Party" theme for a Bop planned to raise money for the Tsunami Appeal. The organisers of the college's inaugural bop of the term pledge to donate all proceeds towards the building of an orphanage in an area of Sri Lanka particularly affected by the New Year's natural disaster.

A number of St. Cat's undergraduates expressed concerns over the suitability of the event, some calling for it to be cancelled or renamed. JCR President Nathan Lang defended the decision, arguing that "the theme was chosen well before the disaster and we saw no reason to

change it." Further concerns were voiced after it was revealed that purchased decorations for the event include "suspended fish" and "8ft suspended palm trees." Reduced-price entrance ticket are offered to those who turn up in beach-wear costume.

Comparisons have been made to an incident at Girton College three years ago when the student Ethnic Minorities officer organised a weekend for prospective students from ethnic minority backgrounds to visit the college. The JCR organised a Caribbean-themed Super-Hall at which there was a "Slave-Auction," game organised. Student now, as then, have called for a public apology to be made to all the college's undergraduates.

# Whitbread winner?

Cassell Carter

PROFESSOR JOHN GUY, a leading Cambridge historian, has won the prestigious Whitbread Biography of the Year Award for his latest literary offering, *My Heart is My Own: The Life of Mary Queen of Scots*.

Professor Guy, a fellow of Clare College, is well known in the History faculty for his extensive work on the Tudor period. His latest book examines the life of Mary Queen of Scots and aims to rectify the scandals that have clouded her reputation for centuries, principally that surrounding her marriage to the Earl of Bothwell, who was believed to have murdered her husband Lord Darnley.

*My Heart is My Own* was short-listed from hundreds of books and now goes forward to compete for the Whitbread Book of the Year Award. The Whitbread Awards have been a literary institution since 1971, and celebrate the 'most well-written and

enjoyable' books in five categories.

Contenders for the £25,000 prize also include *Small Island* by Andrea Levy, and *Corpus* by Michael Symmons Roberts. The public can vote online at [whitbread-book-awards.co.uk](http://whitbread-book-awards.co.uk), where Guy's book is in the lead with 28 per cent of votes. The winner shall be selected by a panel of judges chaired by Sir Trevor McDonald, and announced on the 25th January.



Queen Mary, subject of Guy's book

## News in Brief

### Botanical Gardens

Cambridge University's Botanical Gardens have recorded two of their busiest ever years, with over 125,000 visitors in both 2003 and 2004. Professor John Parker, the Gardens' Director, pronounced himself 'thrilled'.

### Brainy street cleaner

Cambridge street-sweeper, Steve Freear, has been revealed as 'the brainiest street cleaner in Britain'. Freear, 50, who has a BA in English and Philosophy and an MA in Women's Studies, said that he never considered a different career path. 'The job I do is very satisfying...I really enjoy being outdoors, and it keeps me fit'.

### ASBO for protester

A leading animal rights activist has been given a five-year antisocial behaviour order (ASBO) to keep her away from animal research laboratories. Heather Nicholson is now barred from going within 500 metres of the Huntingdon research site and from contacting owners, shareholders, employees or their families.

### TV licenses

TV Licensing Enquiring Officers have issued new warnings to students that they face fines of up to £1000 if they are caught with unlicensed TVs. The warning followed on from a new survey which found that the average student owns electrical goods worth £1,300.

### Cycle ban to be lifted

The cycle ban in the centre of Cambridge is to be lifted over the summer. The ban on cycling during the day in the city centre was highly controversial when it was first put into place eight years ago. The council have now agreed to suspend the ban for up to 18 months and then decide on a permanent policy after a public survey.

### Drive to recycle phones

Cambridge MP Anne Campbell is appealing to students to recycle their mobile phones in aid of charity. Campbell is lending her support to the Recycling Appeal, a specialist company that urges people to recycle rather than throw away their old phones.

### Cambridge Lib Dems victory

Cambridge's Student Liberal Democrats secured re-election in the by-election that took place on December 11th last year in Cambridge's Castle ward.

Mark Gettleon, Chair of Cambridge Student Liberal Democrats, said: "For the Liberal Democrats to actually increase their vote after the first concerted Labour campaign in this part of the city in decades is amazing."

# Nash gets pub ban

## Man who terrorised Cambridge women last year is handed ASBO

### Chine Mbubaegbu

THE MAN arrested in connection with a series of stabbings that took place in Easter Term 2005, has been banned from entering every pub, club and bar in the UK.

Gary Chester-Nash, 26, was branded a "danger to women" early last year when he attacked various women in the area over a period of 10 days, and broke into a number of the University's colleges, including New Hall and Pembroke.

New Hall had sent out emails to its students warning them to be vigilant and had also put up various posters with the intruder's face on it.

The strict antisocial behaviour order (ASBO), handed down by Havering magistrates, means that Chester-Nash is also banned from entering university and college premises, and also women's sports clubs.

Chester-Nash had also been convicted of various other offences, including being in possession of a knife, of obtaining stolen goods, and of getting a job at Coco's nightclub in the centre of Cambridge, after failing to state that he had a criminal record.

Detective Inspector Tony Ixer of Cambridge CID, described the strict nature of the ASBO, calling it "unusual." He said: "It's extremely

powerful and means if he goes into these places he will be arrested and taken back before the court and could get up to five years in prison."

The city's police have once again urged licensees and colleges to be vigilant and be careful not to allow Chester-Nash entry onto their premises.

The order comes as there is growing concern for the safety of women on Cambridge's streets, as highlighted by the murder of Anglia Polytechnic University student, Sally Geeson, in the early hours of New Year's Day.



**Gary Chester-Nash, 26, has been handed an antisocial behaviour order, banning him from every bar, pub and club in the country.**

# Cam best for science

### Tess Riley

CAMBRIDGE IS the world's leading university for scientific study and research, beating Oxford and Harvard in a major survey that was released last month. A league table in the internationally recognised Times Higher Education Supplement shows six American rivals in the top ten, a Japanese university at seventh place and Imperial College, London, at 10th. But it is Cambridge that tops the list.

David Secher is the director of research at Cambridge and says that he is aware that British and American universities consistently achieve global recognition. However, he is pleased that Cambridge tops the scientific table.

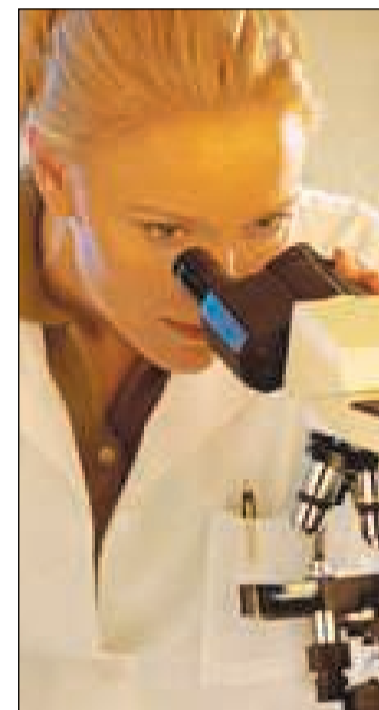
He says: "It is perhaps not surprising that Cambridge, the home of Newton, Darwin, Crick and Watson, and now Stephen Hawking, is perceived as the world leader in science." This placing boosts the Times Higher Education Supplement's recognition of Cambridge as the sixth top university in the world, irrespective of arts or sciences, which was published last November.

Cambridge University has 16,500 fulltime students and alumni from more than 100 countries. More students graduated in 2004 than ever before, of whom around 40 per cent were scientists.

The science scene is constantly developing; an anonymous £1million donation announces the creation of an endowment fund honouring

Stephen Hawking, now Lucasian Professor of Mathematics in Cambridge, while final preparations are being made for the annual University Science Festival in March.

In other related news, Cambridge scientists have developed a new cancer technology that they hope may eventually be able to rid the body of the disease. The process works by separating cancer stem cells from cancer cell lines, making it possible to target the "parent" cancer stem cell.



**Cam scientists continue to thrive**

# Tsunami: Cambridge's response to the disaster



## Packed concert raises £9,000 for charity

### Amy Goodwin

A CONCERT held in Great St Mary's Church in the centre of Cambridge on Sunday (above photo) to raise money for the Asian tsunami appeal proved a resounding success. Over 1,100 musicians gave their services for free to the *Come and Sing* event, including the Sinfonia of Cambridge, a team of soloists from London and Cambridge, and choir singers from as far afield as Brighton and Brussels, who were joined by many students.

The response to the concert was so enthusiastic that the police were called to help manage the queues of

people wanting to get in. Although an official audience of 200 managed to squeeze into the gallery seats and aisles of the church, the doors were eventually opened so that the large unofficial audience gathered on King's Parade could hear the singing. The voices of those inside could be heard all round Market Square.

The concert was conducted by three Cambridge musicians Christopher Brown, Timothy Brown and Ralph Woodward, who led performances of excerpts from Handel's Messiah, Vivaldi's Gloria and Mozart's Ave Verum Corpus.

The event raised £8,600 and more money is due to be collected.

## Fundraisers around Cambridge

### BRING A POUND TO LECTURES DAY

Cambridge RAG are holding a "Bring a pound to lectures day" in aid of the Disasters Emergency Committee on Friday 21st January.

Collections will be held outside the Sidgwick Site, Downing Site, New Museums Site, Old Addenbrooke's Site, Mill Lane Lecture theatres, Engineering Department and Chemistry Department.

### TSUNAMI SPONSORED WALK

A sponsored walk will take place in Cambridge, either on Saturday 29th or Sunday 30th of January. Proceeds will go directly towards relieving the various distressed countries affected and to charities aiding the disaster. For instance, the DEC Members ([www.dec.org.uk](http://www.dec.org.uk)). For information, contact Davinder Gill, International Women's Officer.

### CATZ BEACH BOP

St Catharine's college is holding a beach-wear bop on Friday 21st January from 8.30pm - 12.30pm. Tickets are £2.50 with a costume and £3.00 without. All proceeds from the bop will go towards building an orphanage in Sri Lanka for children affected by the Tsunami disaster.

### ROOTS & SHOOTS

The University's Roots and Shoots society, part of a global humanitarian education programme, is organising a fundraising dinner for the Tsunami Appeal on February 23rd 2005. For details, contact Tarek Mouganie on [tm275@cam.ac.uk](mailto:tm275@cam.ac.uk).

### CHRIST'S COLLEGE LEG-WAXING

Nine men from Christ's college have volunteered to have their legs waxed by Giulio salon in an attempt to raise money for the Tsunami Appeal. Each will be collecting money, and the four who raise the most will have their legs waxed on Thursday 27th January. The idea was devised by Bik Hughes of Christ's. For details, contact her on [bljh2@cam.ac.uk](mailto:bljh2@cam.ac.uk).



YOU WILL EAT OUT FOR £5

**Collect three tokens and  
eat out for £5 in more  
than 900 restaurants.**

**THE  TIMES**  
**JOIN THE DEBATE**

**Get your copy for just 20p in the campus shop\***

\*Some campus shops do not sell The Times at a reduced price.

“So, who wants to be a teacher?” he asks the class. “But we want to be famous,” they reply. And the two so rarely go together. Few journeys are made between Cambridge and the studio of Madame Tussaud’s. Academics are rarely in the public eye, and when they are, it is often for the wrong reasons.

Oxbridge is a desirable place for that rare academic that does seek fame. Or distinction. Yet, with so many other letters of achievement already behind their names, do another few really make a difference? Well, the only honour that really matters, a group of academics tell me, is that of a “K,” (presumably a Knighthood). To hold a career in academia and be rewarded with anything else is simply an embarrassment.

This winter it was exceptional that two Oxford historians received knighthoods; columnists celebrated a resurgence of the underdog in the battle of the arts and sciences. One of them, Professor Brian Harrison, had overseen an awesome 12-year project featuring some 10,000 contributors that recently culminated in the New Oxford dictionary of National Biography. A far worthier achievement and valuable a resource than ever produced by an athlete, theatrical dame or indeed (Sir) Mark Thatcher.

Cambridge’s academic community only received one honour, in contrast to the seven awarded last year. Oxford received 7, as opposed to 16 in 2000. The honours system is inevitably capricious, but this government has certainly exercised miserliness in rewarding Oxbridge academics with honours; recognition of the country’s celebrity clowns coming at the expense of our gowns. The list increasingly becomes part of the festive season’s attempt to warm the hearts of the general populace; a “Best of British,” Christmas special.

The trend has not been one of ignoring academia, but of allocating awards amongst the country’s universities according to a specifically New Labour sociological picture. Cambridge’s Professor of macromolecular biochemistry, Jean Olwen Thomas became a dame in recognition of a lifetime in biochemical research. Her current research is focussed upon looking at the chromatin structure of the cell nucleus and its role in the repression and activation of genes. I know nothing of

Thomas’ strategy, but a top Professor tells me that “the only people who get knighted round here are those who set out to publicise themselves.”

It is a good thing that the Chaucerian-sounding Dame Kelly Holmes received an honour, but this is also indicative of an affected government using an outdated system to ally popular heroes to their ranks just as a pantomime uses them to sell tickets.



**COMMENT**  
JAMES DACRE

And, inevitably, there’s also the political correctness factor. Syed Abdul-Aziz Pasha OBE was rewarded for “services to race relations.” The founder of the Union of Muslim Organisations led a campaign to ban Salman Rushdie’s *Satanic Verses*. Next year expect a gong for Roly Keating, the BBC controller responsible for televising “Jerry Springer the Opera.”

It has become a journalistic cliché to criticise the list for its favouritism towards alumni of the Royal estate; from Prince William’s housemaster to a Sandringham tractor-driver rather than any other tractor-

Broers, the last (government-friendly) Cambridge University vice-Chancellor was knighted. His (not so government friendly) predecessor David William was not.

The honours list will always be less a question of justice and more of reward. The “Order of the British Empire” (OBE) is only significant because it is a remnant of the patriotic spirit of an Imperial age. It needn’t be recognized as being anything more than this. The “Order of British Excellence,” is a title fit only for the approval of household appliances. And perhaps the New Year’s honours list is best seen as a competing prize system. Sure, the actress will always prefer an Oscar, but perhaps sometimes a BAFTA is more appropriate. It is always said that artists rarely win honours “because they have the Royal Academy.”

It is important that honours so often go to high-profile but poorly paid figures. It is better to reward a successful state-school headmaster than a more highly-paid but equally successful private school one. Dusty Springfield’s reason for refusing an OBE “because that’s what they give to cleaners” explains all the virtues of giving a cleaner an OBE rather than a diva. Matthew Pinsent and fellow sailors, runners and Olympians

received honours rather than David Beckham for this same reason. Academics who sidestep the temptations of big-business for our Ivory towers are “honourable” for this reason.

There are very few people who actually do something for both the long and short-term welfare of the country other than academics, and especially ours. If the House of Lords and its various functions should have a criterion for membership, then academic achievement is better than many another. And, of course, whilst most knighthoods nowadays seem to be controversial appointments, it is unlikely, with the grossly unfair exception of Colin Blakemore, that any chosen academic will ever be. This article shouldn’t represent a parochial rant; I’m not sure if I, or anyone else cares how many Cambridge names adorn early January’s papers. But I do feel that higher academic contribution should be recognised as prominently as it is with “merit badges” and “gold stars” at many a nursery school. “Who’s Who” is quite a good start. This year, 35 Cambridge academics made it to these illustrious, politically and socially neutral pages. And if you don’t trust the editor’s judgements, then a complete biography will allow you to assess them for yourself.

## Architects

—continued from front page

Richens has accused senior members of the University of making an “inappropriate response” to the department’s problems and suggested that there should have been an “academic report with recommendations”. But he added that the recommendations which the department received 15 years ago from an internal investigation were never implemented by former head of department, Professor Alan Short.

Richens spoke of the devastating loss of other members of staff and said, like himself, some had been “driven out in a ferocious manner – last summer I was rung up about three times every week to see if I had left yet.” The spokesman from the University added, “There were some very real concerns with the Department but this was certainly not the result of some sort of plan. We have no expectation of the quality of teaching going down by any degree.”

Teaching and research go hand in hand – our main aims are to ensure the quality of both.... This exercise was not because people wanted it to happen but because things had to be addressed.”

But Professor Echenique maintains that “although it has been a pretty harrowing experience the future looks bright: morale within current students is very high.”

# Talent List 2005

Find out in the next issue of Varsity  
who you think are Cambridge’s  
most talented students.

Have your say online at  
[www.varsity.co.uk](http://www.varsity.co.uk)



**VARSlTY** [www.PGcareers.com](http://www.PGcareers.com)

# Police criticise student complacency

Sam Richardson

Cambridgeshire Police have issued a firm reminder to students to be aware of their safety following an investigation into student safety by *Varsity*.

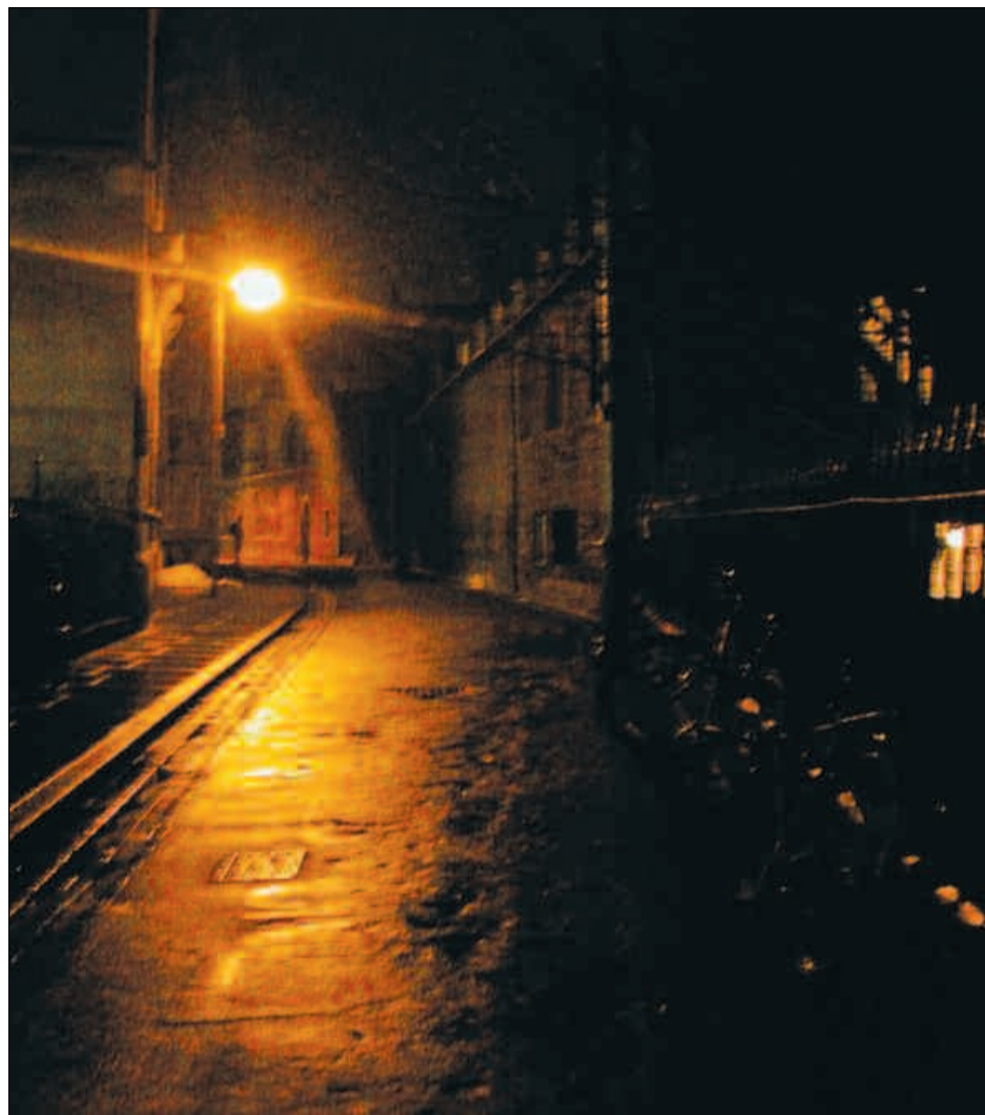
Carole Langton, the University Liaison Officer for Cambridgeshire Police, warned that 'Cambridge is a small town, and a lot of people can be complacent, but our message is to be aware rather than afraid'.

A survey of over 100 students revealed that 30% think Cambridge is 'very safe' and 64% think it is 'quite safe'. Six percent of respondents felt that Cambridge is 'not that safe'.

Nearly one in ten of the respondents had been victims of theft from their accommodation, but the survey revealed that despite this over half of students still regularly leave their room unlocked. PC Langton responded that 'If students make it that easy, it's no wonder the burglars keep coming back. You wouldn't leave your front door at home unlocked would you?'

The murder of Sally Geeson (see News, front page) has focussed minds at Anglia Polytechnic University (APU), whose Student Union President Andy Thwaites said "People shouldn't be complacent with their safety" even though "Cambridge, on the whole, is a very safe place and crime rates are relatively low".

This is demonstrated by new figures that allow an authoritative city-by-city comparison (below right). This shows that although the likelihood of suffering violent crime or burglary in Cambridge is above the



Much of the police criticism has been tempered with the message "be aware rather than afraid"

national average, compared to many other cities Cambridge is relatively safe. A history student from Jesus said that "Coming to Croydon would help a lot of students get a perspective on crime and the

issue of personal safety in Cambridge."

Thwaites advised students to "Try and stay with at least one other friend, and when it's dark don't walk home by yourself". But the *Varsity* survey showed

that 65% of women and 94% of men still walk home alone at night. These figures 'surprised' PC Langton, who warned against the rising levels of complacency that are usually associated with the beginning of term.

The Police advice (which, significantly, is unchanged since Geeson's murder) emphasises the importance of using common sense, carrying a personal alarm if you are walking home alone, and only using cabs which you have phoned up for.

The CUSU website used to have a 'safety' section which issued similar advice, suggesting that students should 'arrange to walk home with someone else' and 'stick to well-lit, busy roads'. But this information cannot be found on the new CUSU website, and typing 'crime' into the search reveals just one link – a smaller number than the amount of thefts that have taken place from CUSU's office building in the last year.

Across Cambridge as a whole, from April to September 2004 there were 122 robberies and 401 common assaults in the city, in addition to the murder of Jesus PhD student Ken Sutherland, for which Londoner Andrew Roberts received the maximum five-year jail sentence for manslaughter.

Of the students surveyed, 32% had been victims of bike theft during their time at Cambridge. This makes the official annual figure of 2,707 look very optimistic (if Cambridge was populated only by students the figure would be accurate), and shows that a large amount of bike crime must go unreported.

To investigate the likelihood of bicycle theft, *Varsity* left an unlocked bicycle in the city centre four days ago. As this newspaper goes to print, the bike, which is orange and white, still hasn't been stolen, although a concerned citizen did move it to a less prominent location. If

- 57% of students leave their front doors unlocked.
- 65% of women walk home alone late at night.
- *Varsity's* unlocked bike remains safe in city centre
- 1/3 of all students suffer bike theft
- Safety section removed from CUSU website

any reader wants a free (but dangerously un-roadworthy) bike, then look no further than Market Street.

This experience contrasts with 1993, when Cambridge City Council infamously introduced the 'Green Bike Scheme', whereby bikes from the police pound were painted green by offenders on community service. Bike stands were erected around the city, so that anyone could use the bikes provided they were left at another site and not locked. Within a day, all the bikes had disappeared. A couple of months later another batch of bikes was released, which disappeared just as quickly.

## Common sense is the answer



Rachel Willcock

I have always felt safe in Cambridge. Compared to being at home, I treat it like a playground. Cambridge city centre always appears busy and secure and I rarely have any uneasiness about my welfare even when I'm alone at night. But at the end of last term I was walking on my own back from Cindy's, inebriated and oblivious to any sense of personal danger, when I realised that I was vulnerable.

The event that every lone woman dreads – a man started following me. He slowly pedalled beside me on a bicycle such that, being on foot, there was no way I could out run him. Feeling flustered, I rang a male friend and asked him to come and find me but he couldn't hear me. I firmly told the harasser to leave me alone and when I made out that my 'boyfriend' was just coming he was scared off.

But then I saw him move ahead and start doing the same thing to another girl fifty metres ahead of me. Feeling the

safety of numbers I ran to catch up and started shouting at him to leave this girl alone. He did, and then cycled off into the night. This other girl was extremely grateful and told me he had followed her home the night before too.

On this occasion we were fortunate; this man was probably no more than a harmless leech, but it did make me think more seriously about my safety in Cambridge than I ever had before. The tragic death of Sally Geeson has raised such doubts for the majority of students and their parents.

Many have dismissed this case thinking it could never happen to them: after all it appears that Geeson chose to climb into a car with her murderer. Though the details of the case are still not yet entirely clear, I am certain that in Cambridge many of us have been guilty of foolish errors of judgement, usually whilst drunk, that have jeopardised our safety.

My incident alone shows risk taking that would be open to criticism if it had led to me being harmed. Why was I walking alone down an empty dark street? And why was the other girl doing the same, when she had been followed home the night before?

A lot of students in Cambridge come from bigger cities where they are vigilant about personal safety – mainly because you have to be. This leads to a false sense

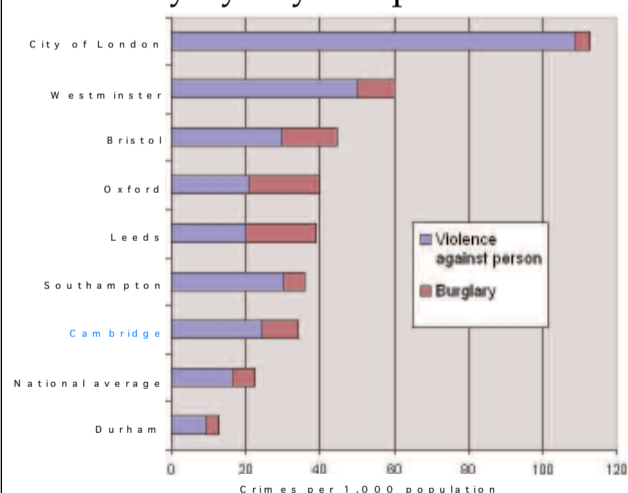
of security on arriving in the small town of Cambridge, where the majority of those on the streets especially at night, are students. To some extent this attitude is correct; Cambridge is a (relatively) safe place and we cannot let exceptional cases impinge on our freedom.

A certain amount of risk is unfortunately necessary in order to lead a normal life. The student routine requires some movement alone, and many areas of Cambridge are poorly lit. Even whilst returning home at 4pm from the library or classes we are faced with dark streets and walkways.

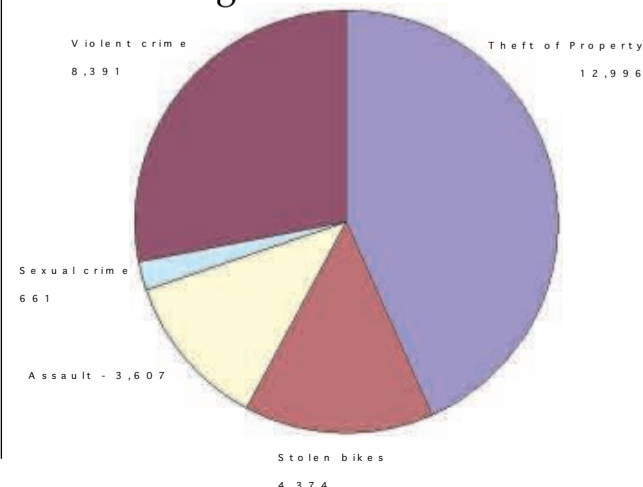
Richard Reid, the CUSU welfare officer advises people to adhere to the principles of the Women's Union's 'Be Aware not afraid' campaign. Basically, what is required is for students to follow the same simple and common sense rules that they would outside of the seemingly secure and insulated environment of Cambridge. These are: stay in a group and avoid being alone whenever possible; stick to well lit areas; never get in an unlicensed or unmarked taxi; and carry a personal attack alarm.

Geeson's death was a senseless tragedy. Though it should not scare us into barricading ourselves into our colleges, it should serve to remind us all that we are not infallible, even in Cambridge.

City by city comparisons



Cambridgeshire Crime 2003-04





# An invitation...

## **Come and meet us**

At Morgan Stanley, we encourage original thinking and a culture of continuous learning. Come and learn about how we can enable your talents to thrive.

### **Internships in Investment Banking**

#### **Drinks Reception**

**Sunday 23rd January, 7:30 - 9:30pm, River Bar**

To register for this event, please email:  
[cambridgeinterns@morganstanley.com](mailto:cambridgeinterns@morganstanley.com)

Our internship application deadline is Wednesday 26th January

To review our calendar of events and to apply online, please visit

**[morganstanley.com/careers/recruiting](http://morganstanley.com/careers/recruiting)**

**Morgan Stanley**

Morgan Stanley is an equal opportunity/affirmative action employer committed to workforce diversity. (M/F/D/V) © 2004 Morgan Stanley

# When sweet charity turns sour



Mary  
Bowers

Leisure term conversations begin with the inevitable question: "How was your Christmas?" Its like the gap year question. Inevitable, but strangely compulsive. I don't suppose you're one of those people who is counting. Yet this year the typical sobering-up process of picking through the dregs of turkey curry (and the holes already made in your Christmas socks) whilst nursing the obligatory slowly thumping headache were accelerated by an altogether more serious realisation: that thousands of people were dying – and had already died – in South East Asia. It is now the middle of January, and it brings me to wondering: how long before the compassion-hangovers kick in?

For the latter concern is precisely why in a couple of months' time both public interest and support may well be leaking away faster than the rapidly retreating tide. We wallow in morbid obsession with survivor stories and hastily discovered videocam footage; we bask in the afterglow of our own charitable munificence, we nod gently our ascent to support in RAG meetings. How long is it going to last?

The trouble comes when our alms go the same way as our conversation: inevitable, but strangely compulsive. See also: Band Aid III (yes, the third release, the sixty third time you've heard it on Radio One. In the last hour). No sooner have you tried to shake out of your head, and stumbled from the house, blinking in the post-Boxing Day light (yes, there is still life out there) than every retail outlet in the country is jangling their Tsunami-Earthquake Relief tins for your change. Quite rightly too, you might say.

I am in favour of extracting charity by any motive and means were it not a) so lacking in integrity and b) causing chari-



ty fatigue so chronic that we would rather kick those bibbed Hare Krishnas in the street, or rip-and-bin those Christian Aid circulars than appreciate the real need such people meet, and the compassion they, and others inspire.

Charity has become the new Dachshund in your handbag, the new baby bump. And in many ways, it presents the same ethical problem in macrocosm: what happens when the trend dissipates, and we're left with a real human issue?

BBC News reported that the crisis was the 'worst in living memory'. Not meaning to make a comparison here but most

## How long before the compassion-hangovers kick in?

of the listening age group of Radio Four who don't suffer from minor amnesia would have remembered the famine in Ethiopia which claimed in excess of one million lives, and still today leaves 4 million people dependent on aid to escape starvation. Bob Geldof could tell you that. But it doesn't take a straw poll to tell

you that 99.8% of the British public are sick of the sight (and sound) of him, That excludes his mum. And maybe Bono.

I did the inevitable gap year in Lesotho in southern Africa. No, I hadn't heard of it either. Its pronounced Les-utu. No, I didn't know that either. But the UN have pronounced it the most underdeveloped country in the world. 33% of its population are HIV positive. That means a third of Basothos will be dead in ten years time, and the rate is rising. Yet it appeared on the news once last year – a short piece of footage with a Hackett-fleeced Prince Harry standing with a bunch of orphans, their faces almost as shiny as their shoes.

We have a love affair with charity. Yet we flit our fixations from one devastation to another. I'm not starting a tragedy competition here: my mother works in Tamil Nadu where ninety of her school-children were swept out to sea during a game of beach cricket. Her school is now a feeding centre for 1,200 homeless. Devastation is just as devastating when you're the person involved; let's not reduce it to charity with a trademark and a sell by date.

Yet that's what we've seen. Oxfamunwrapped invited us to buy a goat for our loved ones for Christmas. And I'd rather one of those than last year's bath salts and a pair of socks (e-bay here I come). But these days, when sending our paypal donations we rarely need to click send without ticking the box for our own letter of recognition. Has giving become something we can take home and place on our coffee tables, on the back of our hoodies, or on our corkboards for the sake of our visitors for Fairtrade tea?

The survivors of the South East Asian disaster need our help. So do the causes of Africa. So do our college Fairtrade stalls. So do the homeless of King's Parade. But let's not pretend we have all suddenly become the ethical and financial martyrs of our age. Charity is the activité du jour and I would guess that secretly some of us are as sick of hearing about the Tsunami as we are of hearing McCartney, Bono, Jamelia et al on Radio One. All I can say is I pray compassion does not become as passé as Busted. I fear it will.

"Two bottles of wine and excellent chat is sometimes just not enough..."

Decisiveness doesn't seem to be University's Vice-Chancellor Alison Richard's strong point. On March 10th last year in a speech to the All-Party Parliamentary University Group she argued that, "If we [Cambridge University] take ourselves out of whole areas of scholarship we will surely fall from the ranks of the world's greatest universities," yet just months later the University's General Board, which she chairs, recommended the decision to close the whole Architecture Department. Was she aiming to drop us down the league tables? Then last week the Board allowed the department to stay. Perhaps it was re-reading her own speech that helped to change Prof Richard's mind...again.

And on the subject of architecture, it's great to see that someone, somewhere, has got a sense of humour. Why else would the University have launched its "free guide to contemporary University architecture" – which, according to the University website, includes "some outstanding buildings by architects practising in Cambridge" – on December 1st, one month after the General Board had earmarked the Architecture Department, which includes these same architects, for closure?

Parker

The Ospreys' calendar has caused disgust at CUSU Women's Union. Women's Officer Jo Read has complained to the University Press and argues that the twelve beautiful and talented sportswomen might have been pushed into modelling. But participation in the shoot was voluntary and the calendar is in aid of Comic Relief. Have Jo et al simply got a case of the green-eyed monster?

\*\*\*

Spare a thought for the poor lacrosse girls, though. Following a naked photo-shoot last year it's obvious the team isn't camera shy, but when the renowned party animals turned up in droves to audition for the 2005 calendar surprisingly all but one were rejected. To add insult to injury they even got someone else to pose with a lacrosse stick for the final version.

\*\*\*

Despite all the upheaval this term with the closure of Cocos, there's one new trend which might surprise some of Cambridge's social elite. More and more drinking society formal swaps on a Tuesday are spurning Cindy's in favour of the LBGT Unique night at Life. The possibility of hitting on straight girls accompanying their gay friends seems one benefit, and according to one well-known drinking society boy, "It means we've got so much less competition". Which just goes to show that giving a girl two bottles of wine and excellent chat is sometimes just not enough for some men to pull.

Bobby Friedman

Anything we should know? Email [parker@varsity.co.uk](mailto:parker@varsity.co.uk)

# Not every villain has to be Hitler



John  
Beckman

Tsunami causes devastation of a Nazi atrocity' screeched none of the headlines in the wake of events in South-East Asia. This is obvious enough. So obvious, that I feel stupid writing that it's obvious. If they had been so tasteless, survivors of both would rightly have raged about the incommensurability of the experiences.

Yet just five days after the tsunami, Jeremy Seabrook wrote in The Guardian: 'The ruins of Galle and Banda Aceh call forth images of Falluja, Mosul and Gaza.' No they don't. If anyone feels the need to make comparisons, after viewing the comprehensiveness of the destruction, there is something wrong with their emotional balance.

I don't deny that there aren't hun-

dreds of thousands of other people across the world in woeful circumstances but the people of South East Asia, at least for a decent period of time, deserve our sympathy on their terms alone, a sympathy that recognises the uniqueness of the event in the lives of people throughout the world.

However, the wilful falseness of Seabrook's comparison is more odious. Images from Sri Lanka, Thailand and Indonesia do not recall those from Iraq. The latter normally have many more tanks and shoulder-launched missiles and a lot less water. A few potholes and half-wrecked buildings is a world away from the rolling-pin flatness of the coastlines around the Indian Ocean.

If all Seabrook is trying to say is that they are both ruined (duh?) then they might equally recall images of the Parthenon or Stonehenge. Or perhaps, since Galle and Banda Aceh are both by the coast, Brighton and Margate spring to mind. But why care about the heavy-handedness of your metaphors when there are nonsensical political points to be won. Seabrook continues: 'Imperial powers, it seems,

anticipate the destructive capacity of nature.' Putting aside the fact that literally everybody in the world has the commonsense to appreciate that the Ice Age predates the war in Iraq by a number of years, there is no weapon that can cause such widespread demolition (This has not stopped one Egyptian newspaper positing what is clearly the obvious explanation: that

## If your opponents really are Nazis, why not join the Maquis?

the tidal wave was caused by nuclear testing carried out by the Indian Government in conjunction with the Americans and those pesky Israelis).

Seabrook's political appropriation of the suffering of others did not further the understanding of pain in either Galle or Gaza. But it is indicative of the age that we live in: the era of the pernicious comparison where everyone is a Nazi. George Bush is Nazi. Tony Blair is a Nazi. David Blunkett, before he went off to play Blind Man's Buff with Kimberly Quinn, was a crypto-fascist, Nazi-Stalinist renegade.

You can rarely open a paper without some public supposedly-intellectual declaring how the USA worryingly resembles Hitler's Germany. The restriction of civil liberties in this country and America is a cause for concern, but to compare it to Nazi Germany, whose primary connotation is GENOCIDE, is hysterical and duplicitous.

Such outspoken freethinkers invariably complain about the growing lack of freedom of speech but it is the comparisons themselves that are more insidious. If your opponents are really Nazis, why are you even bothering to debate with them? It would be better to join the Maquis, kick them in the teeth and defecate on their children.

A metaphor never tells the exact truth. Its usefulness lies in drawing out a characteristic that would otherwise go unnoticed. Hitler's and Stalin's atrocities are barely imaginable – they can very rarely be deployed in precise and rational debate. And if comparisons are going to be use, they should at least be extended beyond the limits of GCSE History. I think Attila the Hun is due a renaissance.



Lucy Barwell

**VARSITY**

 11-12 Trumpington Street  
 Cambridge CB2 1QA  
 01223 353422

Editor	Amol Rajan <i>editor@varsity.co.uk</i>
Deputy Editors	Henry Bowen James Dacre <i>deputynews@varsity.co.uk</i>
Online Editor	Sarah Marsh <i>webeditor@varsity.co.uk</i>
Arts Editor	Jessica Holand <i>deputyarts@varsity.co.uk</i>
Chief Photos Editor	Albert Mockel-Von-Dem-Bussche
Photos Editor	Lucy Barwell <i>photos@varsity.co.uk</i>
Chief News Editors	Chine Mbubagbu Lucy Phillips <i>news@varsity.co.uk</i>
News Editor	Amy Goodwin Oliver Tilley <i>news@varsity.co.uk</i>
Chief Analyst	Sam Richardson
News Analysts	Rachel Willcock Kate Ward
Features Editors	Jenna Goldberg Sarah Sackman <i>features@varsity.co.uk</i>
Science Editors	Krystyna Larkham Zoe Smeaton <i>science@varsity.co.uk</i>
Interviews Editor	Mungo Woodfield <i>interviews@varsity.co.uk</i>
Travel Editor	Oliver Batham <i>travel@varsity.co.uk</i>
Theatre Editor	Allegra Galvin <i>theatre@varsity.co.uk</i>
Music Editors	Nicola Simpson Jon Swaine Was Yaqoob <i>music@varsity.co.uk</i>
Satire Editors	Jonny Sweet Zack Simons <i>satire@varsity.co.uk</i>
Visual Arts Editor	Johanna Z-Sharp <i>visualarts@varsity.co.uk</i>
Film Editor	Emma Paterson <i>film@varsity.co.uk</i>
Literature Editor	Benjamin King <i>literature@varsity.co.uk</i>
Visual Arts Editor	Johanna Z-Sharp <i>visual@varsity.co.uk</i>
Film Editor	Emma Paterson <i>film@varsity.co.uk</i>
Fashion Editors	Agata Belcen Lucy Styles <i>fashion@varsity.co.uk</i>
Sports Editors	Adam Edelshein Tom Burrell Ben Myers <i>sport@varsity.co.uk</i>
Production Managers	Ifi Qurashi David Wyatt <i>production@varsity.co.uk</i>
Business Manager	Eve Williams <i>business@varsity.co.uk</i>

“The Architecture department is not dead, but it is still disabled and in intensive care”

# Question: why don't we care about politics any more?

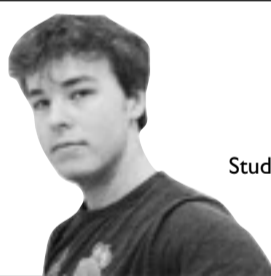
Whether you call me a girl or ruin my public services, I want my say

The sparkier readers of this column – and I disdain the rest of you – may recall that last term I wrote a piece about how celebrity in Cambridge is a bogus concept. Well, scratch that: I've hit the big time. But I expect you already know, because, after all, how could you have missed it: last Thursday *Question Time* was broadcast from Cambridge, and even the duller of viewers would have been stirred from their torpor by the vigorous intervention of the young woman in the red jumper. Reader, that young woman was me.

That's right: I'm *Varsity's* first transgendered columnist, so far as I'm aware. Never let it be said that this newspaper isn't pushing the envelope. Admittedly, I look just as I did before. And I haven't been spending a disproportionate amount of time considering, y'know, kittens and Galaxy chocolate and Heat and things. Even anatomically, I'm more or less exactly as I was before David Dimpleby peered at me over his glasses and gestured at what he can only have thought was my ample bosom; but after all, television anchors are invested with considerable authority these days, and if he wants to refer to me as the lady in the red top, who am I to argue?

Ho ho. Only joking. I'm a real boy, as one of my less generous text message correspondents pointed out in the aftermath. (Nothing like national televisual humiliation to encourage long lost pals to get in touch, it turns out.) Still, thinking about it, if one has to be taken for a lady on primetime current affairs

“Politics is just another word for stuff that matters to everyone”



**Archie Bland**

Student Columnist of the Year

programming, probably better for the venue to be *Question Time* than any of the alternatives.

For *Question Time*, uniquely in the roster of news shows on terrestrial TV, offers Joe (or Joanne) Public the right of reply; and I got to say, er, I'm a man, actually, in my huskiest tones; and the record was set straight, and everything was OK. (If you consider it OK to be mistaken for a member of the opposite sex in front of the million or so

“Dimpleby gestured at what he can only have thought was my ample bosom”

viewers the programme attracts, which is a question I'd rather not address, frankly.) Now, if Fiona Bruce or Jon Snow slandered your gender, well, it'd be hard to correct the public impression: at least, in this forum, Mrs. Higgins in East Cheam can rapidly have her misapprehension straightened out.

And that's why it matters. There should be more television like *Question Time*: there should be more opportunities for members of the public to become involved in the political process, and to correct things, and to have their opinion heard. Nothing else sees politicians so surely brought to account; nothing else so hearteningly reaffirms the maxim that all politics is local.

When they're talking about reforming the NHS, you are suddenly conscious that actually, what they're talking about is changing the way Addenbrooke's will work when you fall under a bus; when they're talking about householders' rights of self-defence, you are acutely aware that actually, they're talking about what you should do if someone's making off with your television set. What *Question Time* reveals is that politics is just another word for stuff that matters to everyone, including people who profess not to be interested in politics.

Ironic, then, that the regular threats to the show's existence are generally borne of a desire to broaden the appeal of political programming. (In fact, it's watched by more 18-25 year olds than

any other current affairs show – which may be like saying marijuana is more popular with Chelsea pensioners than any other drug, admittedly.) How do the schedulers imagine they're going to succeed in getting people – especially young people – interested in politics, if not by sitting the ministers in an unpleasantly warm studio and having them shout at each other in front of a live audience? One needn't be interested in the finer points of the exchange rate mechanism to think it's good television.

With an uninspiring government facing an opposition so turgid and reactionary that the election result's already a foregone conclusion, the importance of this sort of programme can't be overstated if we're to find any way of collectively reengaging in the political process. Citizenship ceremonies, which Charles Clarke believes are the way to invest young people with a sense of national pride, are a patently silly idea.

The way to reinvigorate interest in government is not to patronize young people with snigger-inducingly earnest riffs on what it means to be British; nor is it to pretty up political debate so it looks more like T4. Young people aren't more stupid by dint of their youth, and if our politicians were to do a better job of making the connection between the political process and the way we all live our lives, enlightened self-interest would take care of the rest. *Question Time* may not be the solution, but it points us in the right direction: frankly, if it's what it takes to keep it on the air, I'll be David Dimpleby's bitch every Thursday night.

Email the business manager to enquire about placing adverts. Letters for publication should be emailed or posted to the editor.

To get involved in a section, email the relevant section editor listed above, and come along to a meeting. No experience necessary.

*Varsity* is published by Varsity Productions Ltd, and printed by Cambridge Evening News. All copyright is the exclusive property of Varsity Publications Ltd. No part of this publication is to be reproduced, stored in a retrieval system or transmitted in any form or by any means, without prior permission of the publisher.

# VARSlTY

## Designs on the future

If the Architecture department has been saved, then whose victory is it? Many have been quick to claim ownership. But was the threat of closure ever really a realistic one? Last term, *Varsity* reported that the department faced many problems. All but one of those problems still exist; the problem of funding has now been resolved in a decision to keep the department afloat until the next Research Assessment Exercise in three years time.

This in itself is certainly remarkable, and whilst it is possible that the University would have made this decision alone, student activism is likely to have played a role in forcing their hand towards the chequebook. Arcsoc and CUSU constructed a memorable campaign designed to attract national attention that lamented the likely loss of a great institution with an influential heritage. The architecture department is not dead, but it is still disabled and in intensive care. There remains much to be remedied.

## Riding the wave the right way

The Asian tsunami of Boxing Day has had a bizarre effect on the British media. It has managed to simultaneously bring about unity and division. All sections of our press have come together to express horror at the violence of Nature and pity for the suffering of helpless victims. And yet there has been sustained disagreement over the issue of how to cover the response of the British public to events far away; many critics have condemned the apparent desire to convert the disaster into a story that is All About Us. This criticism has, to a large extent, been coherent and justified.

From the amount of time *Newsnight* devoted to the three-minute silence of January 5th, to the disproportionate sympathy afforded British victims, and from the front pages of broadsheets outlining exactly who had given how much and to whom, to the calls for a new era of ethical foreign policy, there has been a persistent element of self-consciousness in our coverage of the British response, such that the act of giving has become a therapeutic means of convincing ourselves that we are capable of Good Deeds. As the website *spiked* suggested, some of us have been "riding the wave of compassion". Ceremonious generosity has been shown to have, as its primary motivation, the capacity to make those putting on the ceremony feel good about themselves.

And yet generosity is a positive virtue, and positive virtues are to be celebrated – the more so for belonging to a group who are frequently told they have none. And so Cambridge has cause to celebrate. In so far as it is a primary function of this newspaper to record, for the sake of posterity, the lives of Cambridge's students, historians should be able to look back at *Varsity* decades from now and know that, when the tsunami struck, Cambridge responded. Students have shown remarkable efficacy in pulling their collective finger out.

There remains something defiantly inspirational about the sort of acts of kindness that we report on today. Those readers of this newspaper who receive it before attending lectures would do well to partake in proceedings by changing their £5ers into coins, in anticipation of a visit from the veritable bunch that call themselves Cambridge RAG. And they would do well, too, to attend what appears to be an insensitively planned beach-water bop at St. Catharine's tonight. Quite how compulsory beach wear and suspended fish constitute appropriate themes for a tsunami-related fundraising event is beyond this editorial team – but then ritualised giving, for all its therapeutic motivations, is giving nonetheless.

## Closer to the bone

It is brave of the Jesus College Drama Society to time their production of Patrick Marber's *Closer* to coincide with the multi-million dollar Hollywood version of the play. Comparisons will inevitably be drawn between the two, and when you're up against four of the brightest young stars on the planet it's a hard job to stand your ground. And yet the Cambridge students certainly make their case very well; the themes are explored with sensitivity and the cast have approached the production without looking over their shoulder to their big screen counterparts.

It is easier to be pleasantly surprised when fellow students put on a good show than it is for over-exposed celebrities like Jude Law to live up to their own hype. Theatre in Cambridge should continue to make much of this wide room for manoeuvre: by approaching the stage on their own terms they can enjoy a rare level of artistic freedom and experimentation. The European Theatre Group's ambitious production of *Romeo and Juliet* shows that even a play that is so well known can be given an original and interesting angle.

Directors of big-budget movies are often unwilling to take risks; in a university context, there are less restrictions. This newspaper would urge anyone sceptical about sampling Cambridge drama to take some risks too.

## Letters

letters@varsity.co.uk

Letters may be edited for space or style

### Smoke in their eyes

Dear Sir,

With regards to Mary Bower's frustration over the new smoking ban in Queen's bar, (Opinion, Nov 26) I would like to voice an apparently tyrannical opinion – I like my lungs as they are.

No one is forcing Ms Bower to eat oatcakes and drink tea in the pub; I am personally not adverse to a fair smack of vodka of an evening. However, abusing my liver in a pub is my personal choice; sitting uncomfortably under a layer of acrid, carcinogenic smoke is not.

The futility of smoking sections in public places has been recognised with the shocking realisation that smoke drifts! I am not bludgeoning Ms Bowers with my morals; I merely want recognition of the fact that, through passive smoking, my life may eventually be in danger. This fact does not have the immediacy of being 'pulled into casualty at 3am' after a drunken brawl or being assaulted by a drunk, but more people may eventually die from cancer than these things through no fault of their own.

Smoking is, despite Ms Bowers' protests, a lot more dangerous than a lack of sleep for eight weeks. This is not state nannying (although I agree there is such a thing) – Blair is not forcing you to stop smoking altogether. This is state protection – of a majority's health from the dangerous addiction of a minority. Let those who enjoy 'ill-health-for-pleasure' do it where they can't harm others.

Nicki Kindersley,  
Magdalene College

Dear Sir,

Mary Bowers' provocative and entertaining piece on Queen's smoking ban (Opinion, Nov 26) doesn't address the least neglected group of all those competing over 'rights' in this debate: pub landlords.

We have talked incessantly about the rights of the individual to smoke versus the right of the passive smoker not to be forced to smoke, but what of the landlord's right to business? Most pub landlords know that their businesses – which, after all, are conducted in private establishments – will suffer immeasurably at the first sign of a government ban on smoking. It is unfair that we punish our landlords in this way, and unfair too that we conduct public debate without reference to their rights too.

Peter Preston  
Selwyn College

Dear Sir,

I am writing to express my agreement with Mary Bowers, regarding the pre-emptive smoking bans in Cambridge, which she discussed in the last issue of *Varsity*. We'd only drink more if we didn't have this effective distraction. After all "the devil makes work for idle thumbs".

Yours,

A. Packett

### Dangerously talented

Dear Sir/Madam,

I write in response to the news that *Varsity* are planning to publish a 'Talent 100' list. I

am surprised and, moreover, deeply disappointed about this, particularly bearing in mind the controversy sparked by last year's 'Power 100' fiasco.

Is this simply going to be another opportunity for all the *Varsity* editors to endorse their friends and their respective meagre and non-descript achievements? I seem to remember one of last year's entries listing a certain Ronnojoy Dam at number 96 for being a 'socialite, A-listener of the future'. This seems to me symptomatic of the sort of redundant and arcane description that your Talent 100 is certain to produce.

I sincerely hope that this year, the list will be judged by different criteria, and that it will be a greater reflection of the "talent" referred to in its title.

Yours faithfully,  
Vicki Pencil

### Deconstructive Criticism

Dear Sirs,

You're a load of fucking losers. Do you really think that the general population of Cambridge was amused by your egotistic, infantile, intellectually stunted, incestuous, cliquey, moronic, and let's face it, quite frankly jaw droppingly unamusing and squibbish team list, in which you dropped your editors' quite serviceable Guardian award winning nomenclatures to indulge in a tribal orgy of elitist humour?

Yours plainly,

John Smith

Dear Sir,

I think you do yourself a gross disservice by indulging in such egotistical activity as was manifested in the credits list of your last issue (Editorial, Nov 26). Why do student hacks consistently sidestep the opportunities they are given to provide an unbiased and genuinely useful news service in favour of facile jokes and dull gossip? I for one would welcome some analysis of the impact of rising sewage levels in the Cambridgeshire area on stocks of freshwater haddock in the Cam. Local supermarkets appear oblivious to the diminishing state of these resources and continue to hawk their wares to the unassuming customer. I shall hold *Varsity* partly responsible if I am not able to enjoy poached haddock a la Martin in Lent term 2006.

Yours sincerely,  
Martin Cross

### Same Old, Same Old

Dear Sirs,

Would you allow me to express my dearest wish that this term you might think to invest a little time in expanding your photo library? Every time I open an issue of your newspaper I find myself confronted with a gurning Vice-Chancellor or the tortuous and vacant middle-distance stare of a certain actor. Surely one of you could venture out into the world to take a couple of snaps in the name of adding some visual variety to your pages, even if the said snaps are simply of the same actor from a slightly different angle?

Yours,  
Thom Pyrrhic



# Feeling bad? It's all in your head

Mental health problems are little understood but increasingly prevalent among students. **Ben Mullish** explains what goes on in our heads

Perhaps part of the reason that mental health problems are so stigmatised is that so many doctors have such a dim view of the subject themselves. Ask them what they really think of such illnesses and you're likely to hear that in many cases, patients are weak attention seekers who have been passed out to medics since even social workers are not prepared to bother with them anymore.

Although unacceptable, it is possible to see where such views stem from. Doctors are trained the world over to diagnose based on hard facts; biopsies, scans and lab reports are what they thrive on most. They turn pathology back into physiology by following vigorously tested scientific routes. It therefore seems completely alien to them when a illness comes along where there is apparently nothing organically wrong with the patient, and where diagnosis has to be made by subjective behavioural measures rather than the reassuring warmth of figures on a blood test.

The problem has been just as great for basic scientists. Say you want to investigate cystic fibrosis; just give a mouse the right mutation and you're ready to chop away. But if you want to investigate phobia? No injection will make your mouse suddenly terrified of tarantulas. To put it bluntly, many doctors and scientists think that they are there to correct whatever mechanism of the body it is that has gone wrong; since there often doesn't appear to be any not working in mental health sufferers, what exactly are they meant to be treating?

Recent advances have moved the study of mental illness from quackery to laboratory by showing that although there are definite social influences to mental illness, there are clear changes in the actual make-up of the brain of sufferers too. This is perhaps the first step in making doubters appreciate the reality of the scale of these diseases.

Take schizophrenia for instance. For much of the 20th Century, the cause was explained away by dubious social theories (not least the old failsafe of psychiatry) such that it was the result of mothers putting their children in 'double bind' situations, where cold, rejecting mothers criticised their child no matter what they did.

It wasn't until the last twenty years that genetic linkages were first established, and much greater understanding of the involvement of the brain chemical dopamine in the disease came to light. More specifically, it was shown that dopamine levels were increased in the brain in people showing schizophrenic symptoms as a result of amphetamine abuse, and by post-mortems that the receptor that the dopamine binds to is actually at higher levels in the brains of schizophrenic patients than unaffected individuals.

## Recent advances have moved the study of mental illness from quackery to laboratory

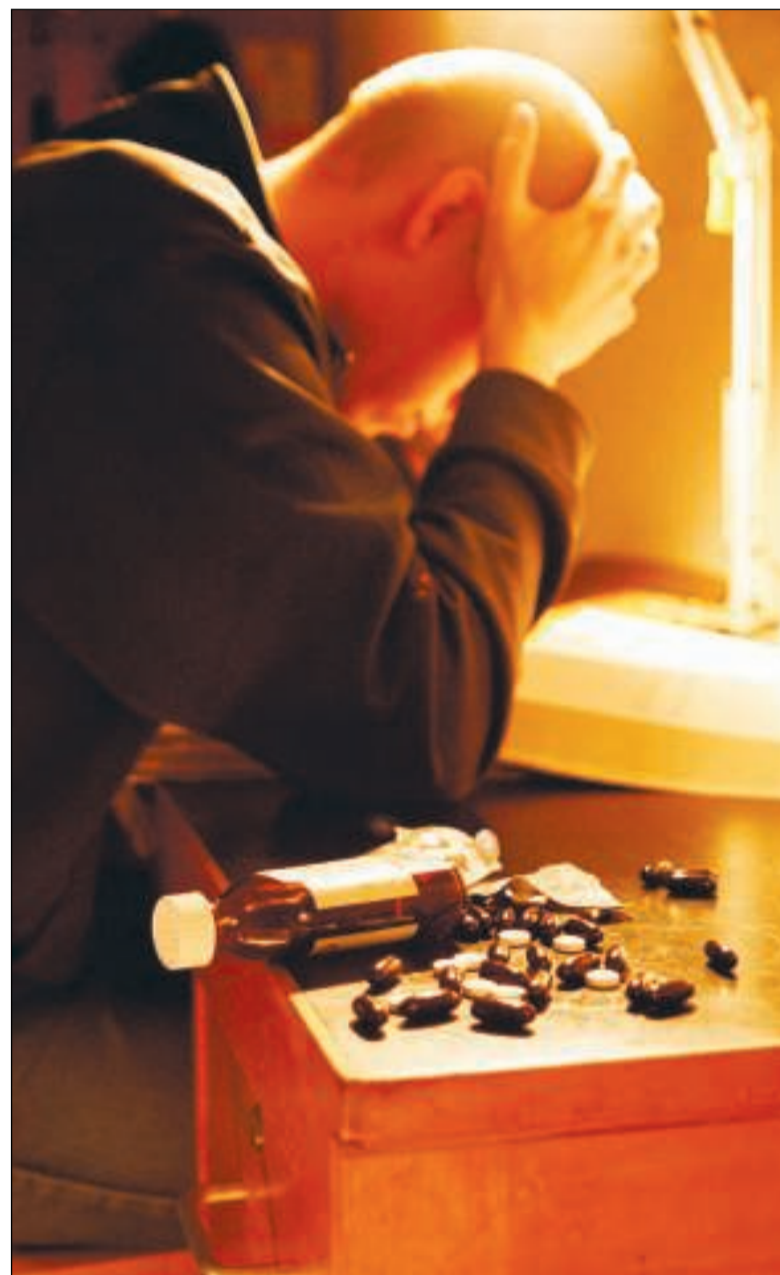
As a result of this, drugs against the disease are aimed at reducing the dopamine levels in the brain. The rather mixed success of drug treatment so far partly reflects unacceptable side effects of some of the drugs used (many sufferers would rather be told they were hallucinating than start shaking uncontrollably), but also implies that changed dopamine levels alone are not the end of the story. Recent evidence for the involvement of another brain chemical, glutamate, only adds substance to this argument.

Understanding depression has taken even longer, as it has been hard to distinguish depression as a clinical disease distinct from mere sadness. The monoamine theory of depression – that

depression is a result of underactivation of the noradrenaline and serotonin systems in the brain – has not entirely been accepted, but has a number of strong pieces of evidence pointing towards it. For example, drugs that seem effective as antidepressants apparently work by increasing the levels of these chemicals in the brain, and drugs known to deplete such chemicals appear to reduce mood. Studies in rats suggest the part of the brain thought responsible for reward is not as active as normal as a result of the absence of these chemicals, perhaps explaining why depressed people are unable to feel pleasure even when they do things they used to enjoy.

Dementias, including late-stage Parkinson's disease and Alzheimer's disease, are also now understood at a much deeper level. Far from being just the result of the indiscriminate rotting of the elderly brain, work largely from Michel Goedert and his team at Addenbrooke's have begun to connect known mutations causing these diseases to the mechanism by which the mutated proteins resulting act.

In some ways, mental illness – with its clear influence of scientific and social factors – is a microcosm of the entire evolutionary story itself, by being a perfect example of asking the relative importance of 'nature and nurture' in how we turn out. As such, study of it today is viewed as both an important academic and medical exercise. At least just as importantly as the prospect of new treatments, research will also raise awareness on just how widespread and real these diseases are, hopefully leading to an increased number of support services and medical practitioners aware of how to help sufferers. With the World Health Organisation recently predicting that depression will be the greatest world health problem by 2020, it is clear that mental illness is finally starting to get the recognition it has long been overdue.



Varsity Archive

Varsity reported in March on a 44% rise in depression rates across Cambridge

## Facts, Figures & Phone Numbers

1 in 100 people will be diagnosed with Manic Depression which commonly begins between the ages of 16 and 25.

Symptoms of Manic Depression include disturbed sleep patterns, weight or appetite change, loss of self-esteem and motivation, hyperactivity and irritability.

Suicide is the 2nd biggest killer of men between the ages of 15 and 24 in the UK

Anorexia is closely linked with high academic achievement. 1 in 500 women between 15 and 25 will require treatment for the disease.

University Counselling Service  
01223 332 865  
www.counselling.cam.ac.uk

Linkline - Open 7pm to 8am  
01223 367575 (BT) or  
01223 744444 (Cable)

NHS Direct - 24 Hours  
0845 4647

Lifeline - Mental Health Helpline - Open 7pm - 11pm  
01223 521521

## Mental health remains a taboo subject, says Meg Graham

It happened to homosexuality. To sex generally, in fact. The colossal success of Graham Norton, with his repertoire of anal sex jokes, and the glut of bedtime toys available on the high street are testimony to the fact. We live in the most tolerant and permissive of times; being progressive and open-minded has never been so cool. Taboo is the new taboo.

The 'anything goes' mantra extends to mental illness. Up to a point. It's OK to talk about Seroxat, the world's best-selling anti-depressant. People are as likely to name-drop pharmaceutical drugs and obscure disorders as flashy gadgets and famous friends, nowadays. Have you read that book about the dog? You know, the one about Asperger's syndrome. We are acquainted with the language of madness but not the experience.

Fundamentally, mental health is still a topic that makes us uneasy. The British media generates coverage of mental illness that blends pity with veiled accusation. Mental health problems do not elicit the same sympathy as leukaemia or osteoporosis because of two key and related differences. Firstly, the effects of mental illness are often not manifest: schizophrenics do

not lose their hair; autistics do not change colour. Secondly, it is difficult to understand that mental illness is not an indulgence or a choice but a disease like any other. As well as being widely considered to be a form of weakness, mental illness is often seen as mere self-indulgence. Genuine mental illness is not something that a sufferer has coveted or aspired to, anymore than homosexuality can justifiably be termed a 'lifestyle choice'.

The statistics are sobering. 1 in 4 people will experience some kind of mental health problem in the course of a year; there are more than 4,700 suicides in England and Wales annually; and over 1,000 of these individuals will have been in contact with specialist mental health services in the year before death.

Arguably bleaker still are those relating to attitudes to mental illness. Stereotypes persist, and misinformation breeds intolerance. In a recent survey, commissioned by the Royal College of Psychiatrists, 1,737 adults were asked about seven common mental health problems: severe depression, panic attacks, schizophrenia, dementia, eating disorders, alcoholism and drug addiction. Mind is

the largest mental health charity in England and Wales; its website summarizes the findings of the survey: 'People with schizophrenia, alcoholism and drug addiction were seen as unpredictable and dangerous... The respondents generally saw people with mental health problems as being difficult to communicate and empathise with. There was also little sympathy for problems that were seen to be self-inflicted, such as addiction problems and eating disorders.'

## Our attitudes to mental health are shaped by the media

More disturbing still are the results of a Department of Health survey from June 2003, which showed 89% of respondents believed that 'society has a responsibility to provide the best possible care for people in mental distress'—down from 94% in 2002. This is the reality we have to face up to.

Our attitudes towards mental illness are shaped by the media. Kerry Mcfadden is the latest in a long line of celebrities to check herself into the Priory. Tara Palmer-Tompkinson successfully battled

drug addiction to appear on ITV's *I'm a Celebrity, Get Me Out of Here* and her quirky neuroses made her the nation's darling. Yet the coverage of these stories often seems to render glamorous the issues at their heart. Rather than reducing the stigma attached to mental illness this serves only to emphasise the exclusivity of the group for whom being mentally ill is acceptable. Obsessive Compulsive Disorder is useful in highlighting the gamut of manifestations and the range in severity of mental illness. Often, OCD is characterised by a preoccupation with cleanliness but the range of its expressions is potentially inexhaustible.

Many of us have obsessive-compulsive feelings on a daily basis, from anxiety about locking up properly, to checking whether we have turned straighteners off just one last time. The key is in the word 'perfectly': research has shown that perfectionists are particularly susceptible to OCD. In a university like Cambridge then, where the majority of us have at least a streak of perfectionism, we should certainly be aware of the problems, the symptoms and the support available.



MAYS 13 WANTS YOUR POETRY, PROSE (FICTION AND NON FICTION)  
AND GRAPHIC LITERATURE  
BY 21ST FEBRUARY

# WRITE OF SPRING

E-MAIL  
SUBMISSIONS TO [MAYS@VARSITY.CO.UK](mailto:MAYS@VARSITY.CO.UK)  
FOR MORE INFORMATION SEE [WWW.MAYSWRITING.COM](http://WWW.MAYSWRITING.COM)

WANT TO DESIGN THE COVER? SEND YOUR IDEAS TO [MAYS@VARSITY.CO.UK](mailto:MAYS@VARSITY.CO.UK) BY 31ST JANUARY

## Clear thinking ...



... a clear difference



OC&C Strategy Consultants

## Internship Opportunities

OC&C Strategy Consultants provide clear thinking on some of the most complex and exciting strategic problems in business today. From retail to telecoms, industry to consumer goods, we solve the problems that keep the CEO awake at night.

To spend the summer as part of our team, send your CV and cover letter to

Katherine Day, Recruitment Co-ordinator  
OC&C Strategy Consultants, The OC&C Building  
233 Shaftesbury Avenue, London WC2H 8EE  
Tel: 020 7010 8000 Fax: 020 7010 8100

or email them (as a single document) to  
[recruitment@occstrategy.com](mailto:recruitment@occstrategy.com)

**DEADLINE: 14 February 2005**

For more information on our work and our people, visit [www.occstrategy.com](http://www.occstrategy.com)

/ g u i d e	// s t a g e			/ m u s i c			/ t h e r e s t			
FRIDAY 21	19:45 23:00	ADC ADC	ETG present <b>Romeo &amp; Juliet</b> Nervous energy presents <b>Stagefright</b>	QUEENS' CLARE JUNCTION FEZ LIFE UNION	<b>Pussy Galore</b> <b>Def Fly &amp; Real</b> <b>Boogie Wonderland</b> <b>Funk Star</b> <b>Boogienight</b> <b>Indulgence Bop</b>	James Bond Cheese With Inja & DJ Kayper The best in 70s Funky house & break beat 70s and 80s music Party eclectic and cheese	ARTS	9:30-17:00	Michaelhouse Centre	<b>Voyage: PHOCUS</b> Exhibition
SATURDAY 22	14:30 14:30 23:00	ADC ADC ADC	ETG present <b>Romeo &amp; Juliet</b> ETG present <b>Romeo &amp; Juliet</b> Nervous energy presents <b>Stagefright</b>	QUEENS' JUNCTION LIFE	<b>Unfinished Monkey Business</b> <b>Boomslang</b> <b>The Big Party</b>	Alternative Breakbeat with Rennie Pilgrim Dance, 60's and club classics	ARTS	9:30-17:00	Michaelhouse	<b>Voyage</b>
SUNDAY 23				JUNCTION LIFE FEZ	<b>Limehouse Lizzy</b> <b>The Sunday Roast</b> <b>Room for XPosure</b>	Tribute to late, great Phil Lynott Supporting CU Hockey Club Open mic for local talent	FILM FILM ARTS	20:30 & 22:30 19:00 & 22:00 9:30-17:00	Christ's St Johns Michaelhouse	<b>The Bourne Supremacy</b> <b>Shrek</b> <b>Voyage</b>
MONDAY 24				JUNCTION UNION LIFE FEZ	<b>Flamenco Classes</b> <b>Vodka Tasting</b> <b>Live is Life</b> <b>Fat Poppadaddys</b>	Takes you to the heart of Seville 6 different vodkas International student night Funky and soulful sounds	FILM TALK ARTS	20:00 20:00 9:30-17:00	Robinson Architecture Fac Michaelhouse	<b>Citizen Kane</b> <b>Catherine Yass</b> <b>Voyage</b>
TUESDAY 25	19:30 19:45 19:30	Jesus Forum ADC Corpus Christi Playroom	Sophocles' <b>Antigone</b> CADS present <b>POWER</b> <b>The Black Saint &amp; The Sinner Lady</b>	LIFE BALLARE FEZ	<b>Unique Top Banana Ebonics</b>	CUSU's lesbigay night CUSU ents flagship night Mix of hip hop, dancehall, reggae	FILM EVENT ARTS	19:30 & 22:00 20:00 9:30-17:00	Robinson Judith E Wilson Drama Studio Michaelhouse	<b>Anchorman</b> <b>An evening with Ken Campbell</b> <b>Voyage</b>
WEDNESDAY 26	19:30 19:45 23:00 19:30	Jesus Forum ADC ADC Corpus Christi Playroom	Sophocles' <b>Antigone</b> CADS present <b>POWER</b> <b>Testimonies</b> <b>The Black Saint &amp; The Sinner Lady</b>	BALLARE FEZ	<b>Rumboogie</b> <b>Mi Casa Tu Casa</b>	Godfather of Cambridge nights International student night	FILM DEBATE ARTS	20:00 20:00 9:30-17:00	Christs Union Michaelhouse	<b>Leon</b> <b>This house is proudly Keynesian</b> <b>Voyage</b>
THURSDAY 27	19:30 19:45 23:00 19:30	Jesus Forum ADC ADC Corpus Christi Playroom	Sophocles' <b>Antigone</b> CADS present <b>POWER</b> <b>Testimonies</b> <b>The Black Saint &amp; The Sinner Lady</b>	COCO FEZ	<b>Urbanite Wild Style</b>	CUSU's night of hip hop & rnb Award winning night of hip hop	ARTS	9:30-17:00	Michaelhouse	<b>Voyage</b>

# ANDREW McCULLOCH SONY CENTRE

**10% Student Discount**

Off normal rates  
To qualify bring  
this advert with you

**FULL RANGE  
OF SONY  
PRODUCTS  
IN STOCK AT  
GREAT  
PRICES**

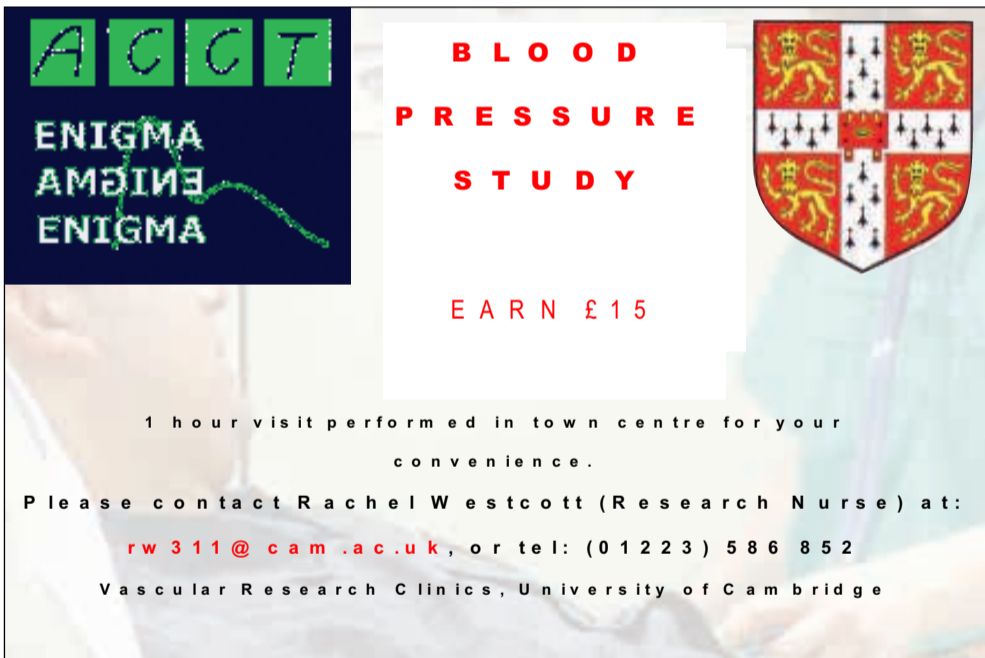
**Television/Plasma/LCD/Flatscreen  
DVD/Play/Record  
Video recorders/combo with DVD  
Digital Cameras  
Camcorders**

**[www.andrew-mcculloch.co.uk](http://www.andrew-mcculloch.co.uk)**

**AM Andrew McCulloch**  
**20 Norfolk Street, Cambridge**  
**Tel (01223) 362879**

**FREE DELIVERY**

**WE ARE HERE**



**A C C T**

**ENIGMA**  
**AMdINE**  
**ENIGMA**

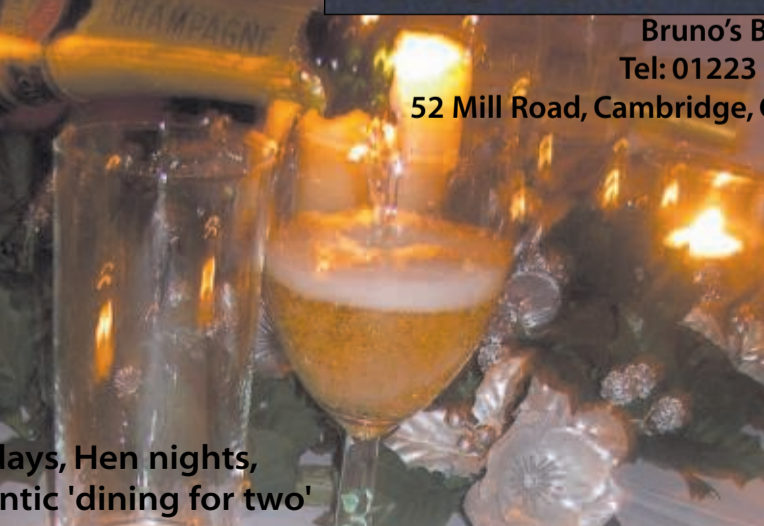
**B L O O D**  
**P R E S S U R E**  
**S T U D Y**

**E A R N £ 1 5**

1 h o u r v i s i t p e r f o r m e d i n t o w n c e n t r e f o r y o u r  
c o n v e n i e n c e .

P l e a s e c o n t a c t R a c h e l W e s t c o t t ( R e s e a r c h N u r s e ) a t :  
**r w 3 1 1 @ c a m . a c . u k** , o r t e l : ( 0 1 2 2 3 ) 5 8 6 8 5 2

V a s c u l a r R e s e a r c h C l i n i c s , U n i v e r s i t y o f C a m b r i d g e



**BRUNO'S** *brasserie*

Bruno's Brasserie  
Tel: 01223 312 702  
52 Mill Road, Cambridge, CB1 2AS

Birthdays, Hen nights,  
Romantic 'dining for two'  
Michelin Guide 2004  
'A haven of good food served in a warm and comfortable ambience'

JUDITH E WILSON  
DRAMA STUDIO,  
Faculty of English

AN EVENING WITH  
KEN CAMPBELL.

WEDNESDAY 26th 8pm  
(Reception 7:30pm)

"The rude, cock-snooking,  
inimitable, rib-tickling,  
irreplaceable, lung-pumping,  
ear-greeting, piss-taking, depth  
searching genius of theatre is alive  
and well in a quizzical genie called  
Ken Campbell. If ever they award a  
Nobel Prize to a theatre person  
again, they should give it to Ken".  
From Michael Kustow's book  
Theatre@Risk

http://www.english.cam.ac.uk  
/dramastudio

## EDINBURGH FESTIVAL 2005

Solve your  
accommodation  
problems by calling  
Carole Smith/  
Anne Goring  
on 01620 810 620  
email address  
festflats@aol.com  
or write to  
Festival Flats, 3 Linkylea  
Cottages,  
Gifford, East Lothian,  
EH41 4PE

**Close Knit Productions**

Close Knit Productions are proud to  
announce auditions for:  
THE COUNTESS  
a new play by Marlowe/RSC Other  
Prize winner James Topham  
in Pembroke College, Room S15  
on Saturday 22nd and Sunday 23rd  
January at 12-4pm.

**This week:**

Fri 21st: Bop, 50p IPA & Vodka.

Mon 24th: Vodka testing 8pm.  
Book online at  
www.cambridge-union.org

Thu 27th: Keynes debate  
(Tam Dayell, Madsen Pirie.)

CAMBRIDGE  
UNION

**Footlights**

**FOOTLIGHTS NATIONAL TOUR 2005**  
Auditions 29th and 30th January  
ADC Theatre Bar

As usual the tour will begin and end  
with a Cambridge run, taking in the  
Edinburgh Fringe and a National Tour.

Auditionees will be seen in pairs –  
please bring your impro skills along as  
the audition process will focus on spon-  
taneous ability. You are also encouraged  
to submit two short pieces of comic writ-  
ing for the stage and a performance CV  
at audition, although this is entirely  
optional.

For more information on the tour please  
contact the producer, Hanna, hco24 or  
on applying contact the director, Guy  
Morgan, on guymorgan@yahoo.co.uk.  
The Club also announces applications  
for writers for the 2005 National Tour.  
Applicants should send three pieces of  
comic writing for the stage and a writ-  
ing/performance CV, by 29th January to:  
Guy Morgan 31 Torriano Cottages  
Kentish Town London NW5 2TA For  
more information contact the producer,  
Hanna on hco24, or the director Guy on  
guymorgan@yahoo.co.uk.

CU Musical Theatre Society  
announces  
**AUDITIONS**

for the UK premiere of  
**SECRETS EVERY SMART  
TRAVELLER SHOULD KNOW**  
King's College Munby Room  
Fri 21st - Jan: 6 - 10pm  
Bring something to sing if poss!  
Contact cja43

**The Amateur Dramatic Club**

Announces further Auditions for

**Oh, What A Lovely War!**  
by Joan Littlewood

Week 6, Corpus Playroom  
MALE PARTS ONLY  
Auditions Sunday 23rd Jan, 1-5pm in  
ADC, Dressing Room 2  
Please bring a short song to sing.

Contact Abigail, ar363, for more details

**Queens' May Ball 2005  
Auditions**

Queens' Mayball are looking for  
entertainers. Please get in touch if  
you are interested in performing at  
one of the big 3 balls.

You can contact us via the website,  
www.queensball.com or email  
ents05@queensball.com.

Auditions will be taking place on  
the 29th and 30th of January.

Lady Margaret Players  
announces auditions for  
**PEACE**

An anti-war comedy  
by Aristophanes

Sat 22 Jan, 11am-2.30pm  
Sun 23 Jan, 2.30-6pm  
School of Pythagoras, St Johns

Email Mary (mec31) for info

SHADWELL  
announces auditions for  
**"KAFKA'S DICK"**  
by Alan Bennett  
WEEK 6 at Gonville & Caius  
1pm-5pm Sat 22nd / Sun 23rd Jan in the  
Green Room  
@ Caius College.  
Contact Tom (trak2) for info.

**JetPhotographic.com**  
your SPORTS | SOCIETY | ROWING PHOTOGRAPHERS  
Boat clubs & dinners (sepia specialists)

Discounts available on large or multiple groups.

1a Botolph Lane, Cambridge  
www.jetphotographic.com  
01223 329007

**City and University: June/ July 2005**  
**The Arts Theatre**

**Shakespeare: The Tempest**  
\*\*\*\*\*

Each summer The Arts Theatre has staged a Renaissance play with a  
mixture of university and city in cast and crew, with professional  
design and lighting.

Though *The Tempest* has a fairly small cast, there are fine,  
highly individualised roles for young actors: Miranda, Ferdinand,  
Ariel, Sebastian, Caliban, Trinculo, and several other extremely varied  
parts especially for dancers, in Ariel's spirit world.

**Auditions** will be held in **The Arts Theatre**  
between 11.00 and 6.00 on Friday 28th January

Actors should bring a piece (*max. one minute*) from any Shakespeare  
play and prepare for some rehearsal of it.  
To book your time, please phone the director, Stephen Siddall, on  
(01223) 355 853 - or arrive announced.

nb The performance week will be either June 27th or July 4th.  
Confirmation by the end of January.

ARE YOU LOOKING TO  
TAKE A MUSICAL TO THE  
EDINBURGH FESTIVAL  
THIS YEAR?

Professional musical theatre composer (ex-  
Trinity Hall) is looking for a student direc-  
tor/drama society to take her new musical  
comedy to the Edinburgh Festival. The show  
is set in a gentlemen's club, which is cele-  
brating its 250th anniversary. The roguish  
members of the club decide that they want  
the celebrations to take the form of an orgy,  
and it falls to the long-suffering secretary to  
organise it. This light-hearted show, almost  
PG Woodhouse in flavour, has an all-original  
jazzy score for live band.

If interested please call Rebecca Applin on  
07816 537185 or email  
rebeccaapplin@mail.com

**Domino's**  
The Pizza Delivery Experts

**Great tasting,  
great value pizza  
for delivery  
and collection**

Dominos, Cambridge: 01223 355155  
27 Hills Road, Cambridge, CB2 1NW

**The Marlowe 100**  
a century of drama 1907-2007

The Marlowe Society  
invites applications for...

President of the 2007 Centenary  
Celebrations Committee, to coordinate  
the Society's 100 year anniversary in  
2007.  
and

Director of the 2005 Marlowe May  
Week show

Directors should apply with a verse  
drama.

Please contact Christina (cje35) for more  
information.

Deadline for both positions, 4th February

**The Granta Bar**  
at the University Centre

**GRANTA Bar**

**New for 2005:**  
Fresh bar food menu  
Curry Wednesdays  
Table-top games machine  
Monthly drinks promos

Open 7 days a week  
Comfy seating  
Great view  
Smoke-free area  
Large-screen TV  
Games room

Exclusively open to  
University members.

UNIVERSITY OF  
CAMBRIDGE  
University Centre  
http://www.unicon.cam.ac.uk



The stench of death constantly reminds the survivors of what they have lost

In the first few days after the tsunami, the makeshift morgues spilling out of hospitals and often into Buddhist temples and other outdoor sites, swarmed with surviving friends and relatives trying desperately to locate and identify their missing loved ones. It is well documented that relatives need the remains of their dead returned to them, or at least located, to complete the grieving process. However, the process of repatriation has been slowed by a set of protocols such as those at the Disaster Victim Identification centre in Thailand.

A forensic file on the deceased must be compiled and passed before a panel at the Centre to assure 'release' of the body. Information can include matched dental records, DNA fingerprints, identifying scars, clothing, jewellery or distinctive tattoos and piercings. The identification process is so thorough not only to reassure relatives that they are burying the right remains, but also for legal issues: to award death certificates, allowing the release of the deceased's estate; for insurance claims; and for the potential awarding of government com-

pensation. Whilst some of the major WHO directives on body management after a natural disaster may appear to have been ignored, all authorities have adhered to the final point in the protocol: 'it is necessary to exhaust every effort to identify the bodies.....this is a basic right of surviving family members.'

Initially, forensics teams relied on conventional fingerprinting and matching of dental records to identify bodies. Now, after almost three weeks in the heat and damp of Thailand, many have decomposed to the extent that DNA fingerprinting is the

# One month on: the consequences for the dead....

only remaining method of identification. Israel, world leader in the field of forensics, has offered to compile an international genetic database of DNA identified from the tsunami victims. The unrivalled expertise of Israeli forensics teams, gained from identifying body parts from local bomb explosions, has been sadly very much in demand in Thailand, where the ultra-orthodox Jewish rescue services group ZAKA has been using its extensive experience to work harder and faster than any other national team.

## the process of repatriation has been slowed

Under the care of these experts, dental photographs are taken where possible, a tooth is removed (the best source of DNA for fingerprinting), and the information collated stored on a microchip, which is later

implanted in the cheek of the victim prior to reburial, or repatriation if immediately identified.

Our genome consists of both meaningful sequences of molecular sub-units (genes) and long stretches with no meaning, much like a text containing occasional words among a series of random letters. These 'random' sequences contain genetic markers which are inherited randomly from your mother or father and can be used to create a DNA fingerprint. DNA is first extracted from a suitable tissue sample, and then amplified thousand fold using the Polymerase Chain Reaction. A set of specific enzymes, endonucleases, then cuts the DNA into fragments at recognised points. As the sequences between genes are essentially random, these recognised points will occur at different places in each individual to create different sizes of fragments. When stained and separated out using Gel Electrophoresis, these fragments

form a unique pattern, a DNA fingerprint, which can be compared to parental DNA fingerprints to see if it matches inherited markers.

It is to this end that scientists have been gathering tooth- and hairbrushes from houses of the missing and tissue samples from parents and siblings: in order to identify the thousands of as yet anonymous victims of the tsunami disaster. In some cases however, where all possessions have been lost and entire families have been wiped out, forensic teams may have to rely on samples of mitochondrial DNA from more distant relatives. Passed down from mother to child, mitochondrial DNA is not as unique as genomic DNA, and so identification may not be as precise, but the scale of this disaster and the obliteration of whole family groups mean that in some cases it is the last hope of identification for the dead of December 26th.

Krystyna Larkham

# ...and for the living

On Boxing Day 2004 the World awoke to news of a devastating natural disaster. Even then, though, the scale of the destruction left by the Asian tsunamis could never have been predicted - the cost of human life proved to be disastrous, over 160,000, and the widespread damage to buildings and ecosystems is still not fully measurable.

Although communities are now beginning the daunting task of rebuilding homes and lives, the problems brought by the tsunamis are likely to extend far into the future, and the World can only wait as the experts search for solutions.

It is clear already that for some areas the difficulties faced are simply too great to be overcome - some islands may be permanently uninhabitable due to contamination of their water supplies by the salt water flooding of the tsunamis. In many places wells were flooded by sea water, but these may be pumped out by engineers and successfully restored. However, if the aquifers (permeable rocks from which freshwater collected from rain

can be drawn) have been contaminated then it will take years for a water supply to be re-established as rain cleans the rocks. On some islands, particularly in the Maldives, there is currently no fresh drinking water available, and the situation is unlikely to improve for some time.

Even those communities whose homes it is possible to rebuild must overcome problems, though, and one which may easily be overlooked is that of Post Traumatic Stress Disorder (PTSD). This disorder - which leads to symptoms including flashbacks, disturbed sleeping and an avoidance of relationships - is predicted to affect 5-10% of disaster victims, with much higher proportions suffering less severe symptoms of trauma.

Previous studies into PTSD have suggested that individual counselling often provided after disasters can in fact delay recovery times, increase stress and worsen the trauma for some patients. Group counselling is often helpful but due to the scale of the disaster in Asia, many people will probably be left untreated.

Whilst trying to help individ-

uals and families cope with the impact the tsunamis had on their lives, the Asian authorities are also looking for solutions to the lack of effective communication systems in the affected regions - a problem highlighted by the disaster. At the moment it would be almost impossible to warn the population of a coming disaster, but mobile phones could provide the answer. A system called 'Cell Broadcast' could be customised so that emergency messages can be sent to all phones in an area. The messages are delivered separately to other traffic (preventing problems of networks jamming) and the use of text messages negates the need for a strong and consistent signal. In Asia mobile phones are often cheap and many people in remote areas have access to them, making this system a promising option for future disaster alert.

The effects of the tsunamis in Asia are clearly going to be even longer term than many people expected. Some may be solved by the authorities and the use of technology, whilst others will never be fully resolved.

Zoe Smeaton

## The future's bright, the future's BLUE(SCI)

This Christmas, Cambridge scientists have been putting pen to paper to produce a second issue of BlueSci, the University's answer to New Scientist magazine.

Launched last September, BlueSci is a termly magazine aiming to entertain even the non-scientists of Cambridge, and judging by the demand for extra copies of the second issue (out this week), they are succeeding. Produced by CUSP (Cambridge University Science Productions) in association with Varsity, and including features on hangover cures and the genetic origins of humanity, BlueSci is certainly worth a read. Pick up a copy from your College or Department or view it online at [www.bluesci.org](http://www.bluesci.org).

**Holidaylets online.com**

Check out our website for holiday rental accommodation. Save £££'s by booking direct from the owner!

Budget accommodation or a chateau in France - we've got the lot! Properties in the UK and around the world.

Own a property? Advertise on our user friendly, cost effective website and maximise your rental income - 15% discount for students and staff on all property listings. Quote ref. CAMBDISC15.

**DON'T DELAY, BOOK TODAY!**

Tel: 0800 583 3031 Fax: 01787 311737  
 Email: [info@holidayletsonline.com](mailto:info@holidayletsonline.com)  
[www.holidayletsonline.com](http://www.holidayletsonline.com)

The future of perfect holidays



# NEWS <sup>king</sup>

## "I'm sorry; I won't apologise!"

### International King

- "UN not corrupt," lies Kofi Annan.
- China: communist or just Chinese?

### Politics King

- Anti-hunting protestors: what do they actually *want*?

### Society King

- 'Penis' puns at all time erection.

### Food King

- Whatever happened to cheese?
- Real toast just *tastes* better.

### Men Caught

- Some men have been caught. Full story next week.

## Meeting Adjourned

Could this finally be the start? The council have given their thumbs up to the green-light paper issued at the "golden-handshake" conference this week. They've given an emphatic head-nod in what can safely be called a go-ahead "fine-fine" agreement. Council representative, O. K. A. Greed, said "yep" in what is a non-ambivalent, though sure-fire affirmation for an open-handed-move-forward-gesture at the kick-off to what could be and they're off, as this whole thing gets underway at last. The gates have opened, along with the heavens and the doors, as we all prepare - or at least get the Preparation Ball rolling - to watch it, finally, begin. YOU DECIDE.



A deal was done today



Matt Harvey

Prince Harry was facing growing criticism last week after he was pictured at a fancy-dress party wearing a Nazi Military uniform. He was reported as stubbornly ignoring the reservations of his advisors shouting 'I don't care what I wear as long as it's offensive to Jews.'

The controversy the Prince has caused echoes an incident earlier this month where at a Buckingham Palace reception for British survivors of the Asian tsunami Harry, 'egged on by Prince Phillip,' arrived dressed as a giant wave and 'ran amok' amongst the terrified guests. It was an action later described as 'not appropriate' by Palace officials.

As news of the incident spread around the world more and more political leaders lined up to criticise the errant prince. Many Second World War veterans were also interviewed. They included Geoffrey Wilson, who was the same age as the Prince when he enlisted. 'We didn't go around dressing up as Nazis when we were fighting the Battle of the Bulge,' the 80 year-old former fusilier told *The Sun*, 'from a military point of view it would have been disastrous, for Pete's sakes.'

*The Sun* received hundreds of letters from its readers expressing their outrage at the 'Nazi Prince.' John Updike whose relatives had fought and died 'not only in WW1 and WW2, but elsewhere' described the party as a 'sick-o scandal.'

### Inside Gossip



Simon Bird

#### This old town...

Did anyone else happen to notice a certain someone somewhere or other on the something of another someone? Someone certainly did and that one had some explaining to do let me (no us - no, somebody) tell you. All together now, he/she'll get what's coming to them!

#### Fergie scores own-goal...

In an astonishing interchange last week Alex Ferguson told journalists that 'Manchester United are the best team in England'. Chelsea boss Jose Mourinho responded by saying 'How can they be the best team in England when we're better than them?' It looks like Jose's won this round of mind games, Alex.



image.net

#### "Hell-raising. Literally hell-raising."

In a recent poll carried out the paper, 68% of respondents said they thought the prince would be unfit to rule with a further 36% describing him as a (quote) 'stupid shitty fag prince'.

In a separate statement Prince William, who attended the party in a lion costume, has formally apologised to any Gazelles and 3rd Century Christians who may have been offended.

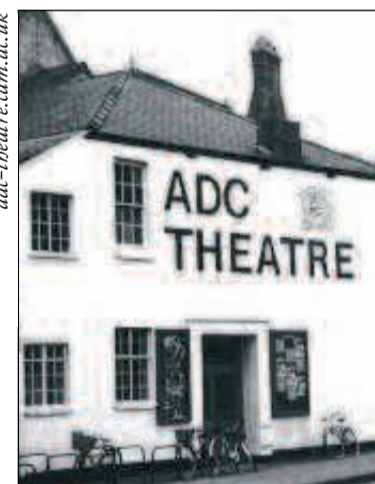
### Inside Theatre



Nick Mohammed

The ADC theatre in Cambridge can still be found in its proper location: Park Street, Cambridge. Founded in the 13th Century (unlucky for all) by Shakespeare (William), the ADC theatre is built in traditional Norman style and boasts wheelchair access from all directions, including up. The ADC's Benthicianenous design (reminiscent of other identical designs and sponsored by Keats) can be seen most strikingly in its overall structure: a series of concentric circles, arranged contemporaneously from top to bottom in ever increasing spirals. Not unsurprisingly, the ratio of the biggest circle isn't five: a common paradox, often coined the Da Vinci Toad.

Notwithstanding these, the nature and volume of security at the ADC theatre has been a contentious issue for well over a thousand years, and is documented in such texts as the



The newly refurbished ADC

Scriptures and the uncut version of Rodriguez, without whom 'the true meaning of theatre would have undeniably collapsed', twice. Nevertheless, the ADC strives to produce theatre of standards that exceed those formed in hindsight and quash those of yore.

This Lent term, we can expect more than just theatre from the ADC theatre, Cambridge: a sure sign that: 'it's not simply a case of ABC at the ABDC'.

### Chart King

1. It's January now - Band Aid
2. Bite It Don't Lick It (What Age Ya?) - Powa Mad Foo
3. Indefatigable - Courtney Hope
4. Please Don't (Die) - Askance
5. It's Now Nor Never - Charles Cunningham
6. See page 6.
7. See page 6.
8. See page 6.
9. See page 6.
10. Y'Ass Is Boilin' (Si Me Amore) - Eleanor Cunningham

### Books



Elegant and vivacious and vivid, yet never not precise and exact and compassionate, this book is utterly timeless. Book of the Week.



Anna: jacket from Annie's, skirt from Cloud Cuckoo Land (both in Islington), shoes from Salvation army (in Cambridge); Ned: trousers from Lacoste, woollen vest from Margaret Howell, brooch from Oxfam (in Cambridge); Katie: dress from Sefton, necklaces from Lawrence Corner



Katherine Lazenby

## pick of the week



**Art: Catherine Yass lecture**  
**Architecture seminar room, Tue 25th, 20.00**  
Nominated for a Turner prize in 2002, British artist Yass is best known for her photography, shown in light-boxes, that presents an intensified view of reality. Get inspired.



**Film: Yuri Morozov Silent Films**  
**Arts Picturehouse, Sun 22nd, 15.00**

Silent black and white films from as far back as 1910 depicting East European Jewish communities in narrative and documentary form. Kooky. Take your Lit. student crush.



**Dance: Spectrum ADC Theatre, Wed 26th-Sat 29th, 22.30**

An evening of exciting new dance from the Cambridge University Contemporary Dance Workshop that investigates the colours of our world and lives.



**Music: Club Goo Cambridge City FC Bar, Friday 21st, 19.30**

New indie club night from Green Mind, with live sets from Tom Copson band, Flipron, Lounge and DJs playing indie/disco/electronica till midnight

One in three of us are now doing Arts degrees. That means one in three of us think we'll probably end up teaching or writing quietly successful books; one in three imagine we might work for Greenpeace or the UN; one in three hope we'll just marry someone dazzling and rich and spend the rest of our lives looking romantically out of windows. One in three of us who are going to end up in advertising.

We'll want to live in London and wear nice jeans with whatever the equivalent of Ugg boots are in five years time (maybe just a big ugly furry bodysuit – 'they're so comfy! Yeti chic!') and get a mortgage on a house somewhere leafy with good schools. And, as a last desperate attempt at dignity we'll claim that it's art, that far from being responsible for the dehumanisation of 21st century life, we are artists.

The latest publicity stunt the advertising team at Chanel pulled coincided with the Christmas shopping season. Their new strategy to persuade us to buy bottles of scent that cost more than their weight in cocaine was to make a three minute promotional 'film', directed by Baz Luhrmann, starring Nicole Kidman and costing around \$18m. 'As he himself says' the PR smarmed to the Telegraph, 'Baz Luhrmann doesn't do adverts.' According to some, simply calling something 'art' can make it so, yet it's easy to counter the above remark with 'well, obviously, now, he does.' Luhrmann isn't the first (arguably) great filmmaker to set his muse to work selling things: Woody Allen, Alfred Hitchcock and David Lynch have all done the same; and the fact they're on the pay-roll of

## Commercial Breaks

Is advertising art? asks Jessica Holland

Playstation rather than Paramount does not in itself devalue their work. Adverts have become more and more complex and subtle; the restrictions on the types of images allowed in alcohol advertising, for example, have perversely resulted in some of the most powerful images on prime-time TV.

'All the best artistic minds of our generation are in advertising' says everyone, all the time; but can glib billboards that infect our minds with the desire for stuff we

should be averted towards more pure and holy pursuits, the things to which traditional artists look for inspiration?

I think it's something more than that. Not so much an aesthetic point, for the most part, (even the Parthenon was probably made as part of some Greek diplomat's attempt at 'rebranding'), but a moral one. And this is where we return to you and me a few years on. Cast your minds forward to a time when you've already done Mongolia and fought for the rights of seals, a time when feeling revolutionary is not having sun-dried tomatoes in the fridge. A time when we've sold our souls out to a company with floor-to-ceiling windows who try to make bacteria-based yogurt drinks look sexy. Because things can be beautiful, but it doesn't necessarily make them worthy of praise, nor the artists justified in making them. Nazi propaganda, for one, perhaps exploitative pornography, for another.

Baz Luhrmann is selling overpriced chemicals to women with low self esteem; women that aren't as fine-boned and shiny-haired as Nicole but think that wearing Chanel no. 5 will make them just a little bit more like her. He should never imagine that he can get away with it all by calling it art. It's more of a diversionary tactic from the lowliness of it all than a legitimate semantic protest. So we'll all just have to do something decent with our lives and our degrees, or just call ourselves whores, eat our sun-dried tomatoes and deal with it.

**'Baz Luhrmann doesn't do adverts... well he obviously does now**

don't need really be termed art? Of course a lot of great art is politically or religiously motivated, created to bend our minds and habits to their wills in much the same way as the Chanel 'film' does. And of course art is only ever created where there is money, for the benefit of those with money. Warhol exposed the lack of a boundary between consumerism and art way back when the Strokes were just a twinkle in Lou Reed's eye.

So is this unrest just a variation on the indie-boy lament that a band's 'sold out' when they get a decent record deal, stop writing songs to get shagged by the girl next door and start writing songs to fund their crack habit? Is this indignation just a middle-class abhorrence of the base dealings of money, from which our gaze



23-year-old Londoner Tom Vek has been responsible for the latest feeding frenzy amongst the capital's A&R suits. The transition from recording his debut in Mum's garage to six-figure cheques being waved in his face has been rapid, but he's remaining grounded: 'There's never been any compromise. Money is just what happens without your control.' Breakthrough single *If You Want* epitomised his minimalist, bass-driven sound, backed with crisp beats and spiking guitars evoking New Order, Depeche Mode and the more innovative side of Beck, wider comparisons with whom have been forthcoming. Fresh off tour with Bloc Party, Vek seems to be revelling in the chance to expand his solo-crafted labours into a collective effort: 'We always knew that when we got the nod from the label, we'd start the live stuff'; his own headline UK tour begins at the end of this month. At last, a British match for the New York disco-punks has arrived.

Jon Swaine  
[www.tomvek.tv](http://www.tomvek.tv)

# Stars Of Track And Field

Mary Bowers gets physical with **Athlete** - Corn Exchange, 10th January

**A**thlete were good at PE, in case you were wondering. 'I've got a degree in sports science,' singer Carey proudly admits, clearly undeterred by my banal line of questioning as I catch up with them half-way through their UK tour. He even managed to climb to the top of the gym rope. How could anyone fail to be impressed?

Bright-eyed, fresh-faced and armed with lyrics to rival early Britney for evangelical optimism, Athlete are among the most controversial of today's chart bands, dividing the indie scene down the middle. When it comes to this brand of catchy guitar pop, there is no space for blank-faced deference. 'I'd rather eat my own faeces,' was one of the nicer replies to my invite for a gig partner. I'm here to determine whether I should take it personally.

'Oh, this is beau-ti-ful', croons Joel, 'I've got to soak it up...' The crowd of ponytails nod in agreement amid a sea of go-faster stripes. The cynic's eyes are roving: perhaps this scene at the Junction tonight provides an explanation itself. 2003 debut album *Vehicles and Animals* was a Flaming Lips-inspired collection of tales of the Camden scene, days out in Edinburgh and nights in with mates in the wheeler-dealer locale of Deptford, where the

album was conceived and recorded. Why should we care? Because tonight, they present something different. Moving away from their Fisher Price days, new album *Tourist* presents a voyage into the deeper recesses of these boys' psyche.

'You've got wires coming out of your skin,' croaks Joel, 'there's dry blood on your wrist/there's dry blood on my fingertips.' What happened to the Etnies and the 'Rock Scene'? The ponytails in the front row seem equally confounded. '*You Got the Style!*' demands a shout from the back. I don't think it was a compliment. Where has this change of direction come from? '*Wires* is about Joel becoming a father,' Casey explains. 'Shortly after birth, his baby daughter had a seizure and was rushed into intensive care. It's about the hope and peace he felt whilst in a really traumatic situation.'

'It wasn't a conscious decision,' insists Carey, 'it was an exciting time of life and the lyrics [to *Vehicles and Animals*] were more uplifting. You've got to write from what you know.' Not profuse, nor profound, but sincere. That is Athlete. Were they rebelling against the moodier likes of fellow indie mainstreamers Coldplay and Starsailor? They are positively offended. 'Wait until you hear our new album!' As anyone who has

had an ear to the likes of Interpol and Bloc Party will know, 2005 promises to be the year of neo-80s rock after all. Does this signal some cred for

the cheerful popsters, now they've added a spoonful of darker introspection? If nothing else, *Tourist* promises to be an interesting listen.



Mary Bowers

This evening, however, they cannot stay serious for long. Chris Martin-esque and bathed in blue light, a smile suddenly cracks across Tim's face as they launch into 'Vehicles and Animals'. 'We've got our vehicles and animals!' scream gaggles of girls, 'and we're gonna be all-right!' The camera phones are being waved where lighters are absent, but even the bearded boyfriends are shouting over their cans of Red Stripe. We're all mates tonight, sharing a moment. 'Where did we see you last?', asks Joel mid-concert. 'Two years?! V2003? It's been a long time!' Next they'll be leaping over the barrier to give us all a brotherly slap on the back.

Some may still have decided to remain aloof, but we're willing to suspend by cynicism and breathe in the surprisingly smoke-less air of this clean crowd. There's something you have to admire in this band's integrity, and their ability to do happiness in a way that would make Morrissey ashamed of his own introspection. Athlete may not be among the great but they are among The Good. And, for tonight at least, this is beautiful and we've got to soak it up.

See next week's *Varsity* for a review of *Tourist*  
[www.athlete.mu](http://www.athlete.mu)

## It's electrifying

Tom Durno plugs into the **LCD Soundsystem**



'DFA = New The Neptunes', 'It's like Punk, but like, you can dance to it! ROFLMAO!!!1!one!'. Poor LCD Soundsystem's critical response is likely to be every bit as ubiquitous as jolly frontman James Murphy is to New York's burgeoning SongyDance fold. It's a real shame, considering the genre-hopping (or rather genre-absenting) nuances of their long-awaited debut. It would be easy to expect some glittery, Le Tigre-style disco bump to fill the space between the singles we've already heard. There's not a shred of it in sight. From the waking dream of 'Never As Tired As When I'm Waking Up' woozy, 'Day In The Life' meets Transformer stoicism, to On Repeat's laser-guided synth blips, this album packs considerable variety.

This is by no means the variety-lite of a Jools Holland collaborative, or a set of partially realised ideas. These are proper songs, with narratives and

sonic progression, even the occasional middle eight freakout. The perhaps predictably impeccable production of the whole neither makes concession to pastiche, nor relies on the conspicuous felicity of the Neptunes' Spanish guitar riff/cardboard box beats approach. Movement's bracing dive into fuzz strikes a lovely balance between distinctly toilet-recorded drums and fatter, dare I say Britpop, guitars.

Of course, LCD Soundsystem have been prone to the odd giggle in the past, so it would be folly to take any experimentation too seriously. There's a strong vein of irony running through the lyrics, very obviously in 'Daft Punk', but also lurking in the blocked-nosed delivery of Thrills's 'Pills... Thrills...Pills...Thrills' refrain. Much is made of Murphy's pop-culture references and submerged meta-ethical perambulations, but the title of *Disco Infiltrator* alone should suffice in gauging his tone.

There's some musical whimsy afoot too, such as the super-prog echo of Daft Punk's declamatory 'my house' tag line in the song's latter stages. In its heart, this album is hardly forward thinking. Much of its impact relies on its familiarity, its warmth and its perceived in-jokes, rather than boundary obliteration. Finally, it's a danceable indie record that doesn't rely on costumery or camp over musical substance. Its epitome is *Disco Infiltrator*, whose swing hats and jaunty synth intro alone make me want to Charleston, but when the hand claps and the cow bells drop in, it becomes physically impossible to resist dancing like a happy flapper – and that likely presages LCD's deserved crossover world-domination.

*LCD Soundsystem* is released on January 24th through DFA: [www.dfarecords.com](http://www.dfarecords.com)



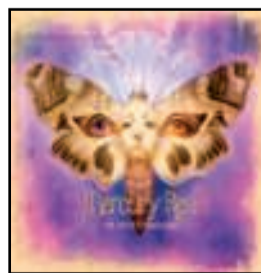
**Adam Green - Gemstones** Moving further away from the proto anti-folk of his Moldy Peaches youth that now seems so oddly prescient, Adam Green's third solo outing proper is a nonetheless punchy, discourteous affair. Still yet to release a song three minutes long, Green's tendency to flit sarcastically between the stylings of Roy Orbison, Burt Bacharach and Jim Morrison make for such a disorientating, casually expletive-peppered half-hour as to leave you utterly dazed, wondering whether you should be laughing with him, at him, or at yourself for so misunderstanding the double-ironies that you deserve to be made a blushing victim of a future Green lyrical barb. Which is interesting, but sometimes just a bit too tiring. Rather like an over-eager young cousin, the eventual pubescent crushing of whose zest for life you await with appalling schadenfreude, when he's only doing his best. You bastard. Jon Swaine

*Gemstones* is released on January through Rough Trade



**Low - The Great Destroyer** Concealing pop sensibilities with hushed ambience, the artistic development of underground darlings Low often resembles the slow shifting of glaciers. However, as its title suggests, their 7th album shatters such stereotypes. Seething organ and discordant guitar on vitriolic opener *Monkey* set the tone for the Minnesotan trio's most aggressive album yet. But in tripling their oeuvre of songs recorded above the volume of mice with a predilection for sign language, their trademark icy elegance has not been wholly melted by waves of feedback. Nevertheless, some of the reflective atmosphere of old has been sacrificed to the God of angry(ish) rock, as in the dissonant fuzz of *Everybody's Song*. Those cherishing a mythical, ever-muted Low of the icebergs may feel slighted. But even this imperfect synthesis possesses both intensity and subtlety enough to beguile most fans, new and old. Was Yaqoob

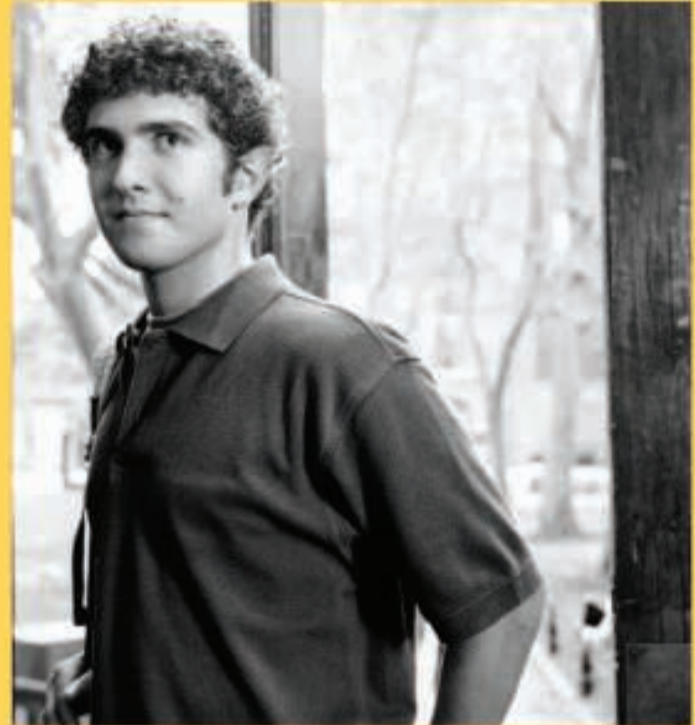
*The Great Destroyer* is released on January 24th through Rough Trade



it's best to buy one of the last two albums. They're a better introduction, and half the price. Sam Blatherwick

*The Secret Migration* is released on January 24th through V2

# RIGHT PLACE? RIGHT TIME?



Goldman Sachs is a leading global investment banking, securities and investment management firm, providing a full range of investing, advisory, and financing services worldwide to a substantial and diversified client base. The firm operates through a number of specialised divisions and the career opportunities and challenges differ within each of these. Goldman Sachs offers internships to students who want to experience a job with real responsibility, outstanding training and the chance to work with a diverse group of people in a fast paced environment.

To find out more and to make an application for our summer internship programme, please go to **[www.gs.com/careers](http://www.gs.com/careers)**.

**The deadline for summer internship applications is 25 January 2005**

INVESTMENT BANKING • TRADING & PRINCIPAL INVESTMENTS • INVESTMENT MANAGEMENT & SECURITIES SERVICES

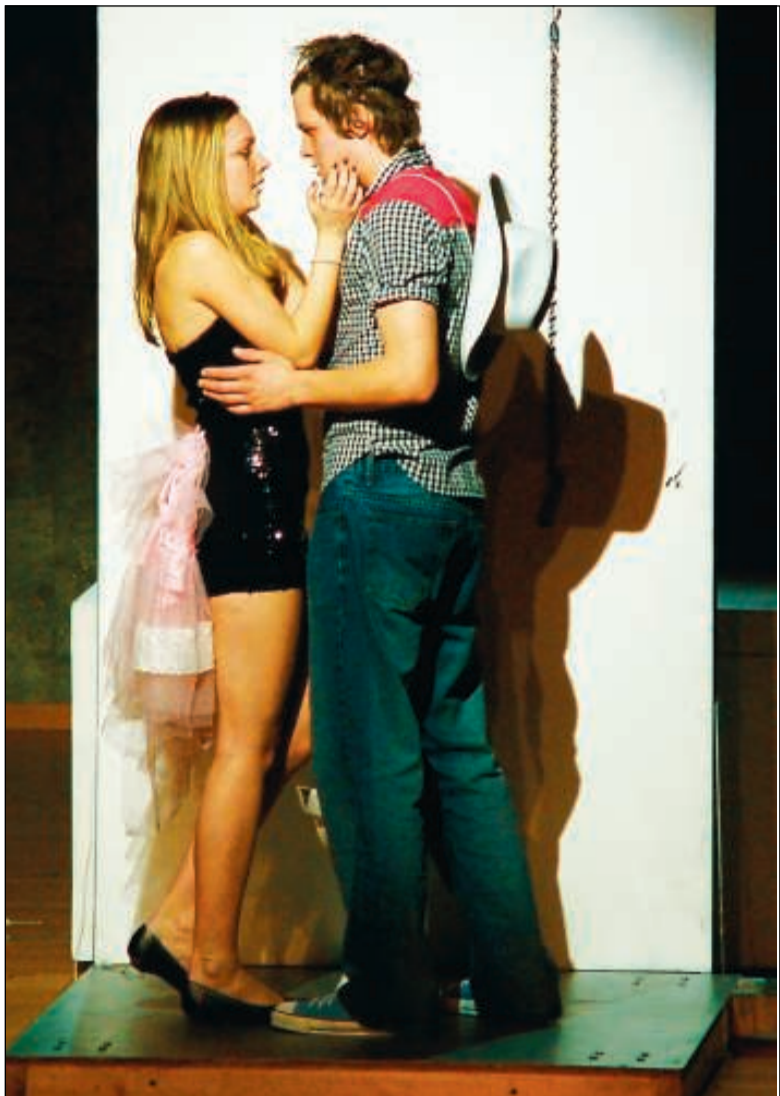
PLEASE VISIT [WWW.GS.COM/CAREERS](http://WWW.GS.COM/CAREERS) TO COMPLETE AN ONLINE APPLICATION.

Goldman Sachs is an equal opportunity employer.

[WWW.GS.COM/CAREERS](http://WWW.GS.COM/CAREERS)



John Linford



# Star crossed lovers

## Romeo and Juliet

Review by Cordelia Jenkins  
 ADC 18 - 22 Jan

There are two people in Cambridge more excited about the European Theatre Group's (ETG) most recent venture than any one else. Max Webster (Director) and Simon Fujiwara (Co-Director/ Designer) were nothing short of effervescent when discussing their project with me on its opening night. Their enthusiasm is not unfounded, because their production is stunning. Its major achievement is that nobody I spoke to could quite single out what it was that made it so very, very good.

From the first word to the last the production is imbued with a self-confidence that allows the audience the rare opportunity to relax into the experience without that niggling worry that something embarrassingly bad might happen - a luxury that is rare outside professional theatre. Needless to say having toured this production around nine European venues in a coach, there is very little that this cast can't adapt to or work around.

The apparent ease with which the actors brought Shakespeare's words onto stage was supported by a sublimely slick set - all wheels and lights and ingenious transformations that were

always innovative and sometimes breathtakingly so.

Max Webster talks about the alterations that he has made to the script in terms of a desire to emphasise themes and to engage an audience with what the programme tells us is 'possibly the best known play of all time'. He tells me that the choice to sacrifice a complete and unaltered reading of the play was made in order to excite and involve an audience more powerfully.

The choppy, inter-spliced sections of scenes are used to illuminate each particular theme - for instance 'sex and violence', as Max explains, are juxtaposed in the simultaneous presentation of Tybalt's death and Juliet waiting in her marriage bed for her new husband.

Simon Fujiwara spoke about the necessity for precision in the selection of costumes and props. Nothing that Fujiwara and collaborative designer, Manon Williams, have incorporated is superfluous. Themes are carried across the stage in vibrant colours and each article of clothing blends with the next.

Just as the script and the design are subject metamorphosis, so the company is chameleon-like in its compilation. Bodies shift without difficulty from character to character. Chris Parren makes an elegant slide from Lord Montague to Paris to an enthused fast food employee, Manon Williams

proves her multiple talents in a succession of minor roles which bind together the various action and location cleverly. Alex Spenser Jones gave us a superbly natural and uninhibited Nurse and Simon Evans' Mercutio was dazzlingly competent.

The brilliance of the character was obvious and the rather darker elements of Romeo's playmate were exquisitely felt so that the performance managed to be at once exuberant and savage. Lydia Wilson and Max Bennet are perfectly matched as the protagonists, their performances mingle innocence with emotional ferocity and are the most immediate of the production.

No part of the production could have stood up on its own. Each element was inextricable from the next. This was especially true of the music, which provided a continual commentary on the action. That it could mix jazz with eighties punk and choral movements is a testament to the play's eclectic quality.

It seems churlish to fault any thing in a production that I enjoyed so much but as interesting as the soundtrack undoubtedly was, it sometimes overpowered the verse that we were all there to hear. The beauty of the cast's rendition of Juliet's funeral song however allows for any tension between script and music to be resolved.

## What to watch...

Vanessa Whyte



"I was made a sacrifice to the boy they are calling the Sun King"

**POWER**, by Nick Dear

ADC, 25th - 29th Jan, 7.45pm

This world amateur premiere will be accompanied by two talks:

- Prof. T. Blanning on 'Power in Historical Context': 27th Jan, 7pm, ADC Theatre
- Nick Dear Q&A on becoming a writer: 29th Jan, 6pm, ADC Bar

For more info go to  
[www.powertheplay.com](http://www.powertheplay.com)

## Closer

Review by Clare Geraghty  
 Jesus Forum 19 - 22 Jan

Partick Marber's 1997 script for *Closer* was a brutally shocking look at the harsh realities and intertwining nature of life, love and sex. The cold, sparse space at the Jesus Forum is appropriately grimy, providing the actors with little else but the reams of descriptive discourse and monologue to work with. The quartet of actors were superbly cast in this smart production, which owes much to the strength and reality of Marber's writing.

The general gist is four people's lives: Alice the stripper, Dan the failing novelist, Larry the dermatologist and Anna the photographer, and their intricate romantic and sexual liaisons. There are many moments of flashback (staged by director Rebecca Leigh) which do not confuse the audience as is so often the case; rather, they add to the play's sense of ebb and flow; a continual battle between love and desire, back and forth,

which is so characteristic of Marber's script. All four actors were beautifully understated in their performances which could have so easily been gratuitous given the explicit nature of the script. A personal favourite was Jarid Salim who seemed to continually win one over to despite his foul tongue as the libido driven doctor with a heart, Larry. His strong presence in the small space was superb and his relationship with the character of Anna (the quietly observed Laura Allsop, who was also excellent) trod an uneasy yet extraordinarily compelling line between being overtly sexual and touching.

The dim lighting and warehouse-like theatre space brilliantly emphasised this thought provoking examination of human wants, desires and needs. I'm entirely sure this will not be able to compete with Jude Law and Julia Roberts' film version of the play in terms of audience and budget, however I cannot recommend it highly enough; wonderfully dark and comedic, this is definitely worth an evening of your time.



## Antony and Cleopatra

Review by Allegra Galvin  
 Trinity Great Hall 14-16 Jan

Antony and Cleopatra is a play about the destructive power of love, the fall of empires and the devastation of truly great individual spirits. To approach this as a college society play was hugely ambitious from the start, as the script requires a cast of 34. There was a constant battle against the acoustics of Trinity Great Hall and for a cast of 13 the many demands of the different roles proved, at times, too much. Often there remained little but the costumes to distinguish the characters and their allegiances. As one audience member pointed out "the badges and sashes don't really give the sense of the fall of the entire western world."

The transition to a 1920's, frothy, jazz era setting did little to add weight or depth to the play's themes. The design link came from 'Tutmania': the

obsession with all things Egyptian that influenced the motifs of Art Deco (think scarabs, smock dresses and black bobs). The primary parallels however were in the character of Cleopatra, whom the director, Amy Blakeway, thought was feared for the same reasons as the flappers: their sexual freedom and political power. Blakeway felt that by setting it in the twenties the production could retain its Egyptian, exotic feel and contrast this with the emergence of fascism (Caesar's Rome).

The majority of the audience, who did not have the privilege of having the parallels pointed out were left wondering what the point was. There were moments however at which the ingenuity of this production came to the fore. The first entrance of Antony and Cleopatra and their party was dazzling and excellently timed: bursting through the double doors with a collective stumble and glitter, underscored by the sparkling chords of an eleven-piece jazz band (excellently arranged

and conducted by Gavin Whitlock).

Chimaechi Ochei's portrayal of Charmian was the most engaging performance of the first half, balancing playfulness with unqualified loyalty. It was at moments like her cabaret entertainment at the 'Egyptian bacchanal' that the show came alive. Also worthy of note was Sam Goodyear's languid Alexas, and it was these two who had by far the most convincing transitions of character throughout. Each actor seemed to have one scene in which they were playing the right character at the right time. One of these was Nick Long's reluctant messenger, bearing the report of Antony's marriage to Octavia, which brought out Cleopatra's extreme volatility as he stumbled between showers of gold and brutal death penalties in the telling of his news.

The brief but thrilling interaction between Enobarbus and Antony concerning Fulvia's death was also the finest piece of verse-speaking in the

entire show. When Caesar mourns Antony's death, saying "The breaking of so great a thing should make / a greater crack" (Act 5 sc.1), one felt quite pointedly the element that the play lacked: a sense of greatness.

Principally, Antony and Cleopatra are meant to be middle aged, so in this production their love lacked its intended depth. Here it became the folly of young love, which undermined some of the fundamental forces of the play. To fall in love when you are older, when you have had it all before, is in some ways a more powerful concept, and one that certainly underpins the sense of wonder we should feel at the force that draws them together. Without this they lose our empathy and become selfish and asinine, which ultimately undermines the tragedy of their self-destruction. Blakeway felt that the play was less about age and more about experience, a legitimate observation, but sadly the actors showed neither one nor the other.

Duncan Grisby



**SPECTRUM**, ADC 26th-29th Jan, 11pm

Cambridge Contemporary Dance Workshop presents its annual show of original choreography.

17 choreographers with highly diverse styles will explore movement and colour. Usually a range of quality but worth it for anyone interested in dance. Last year's recommendation was "an eclectic and sexy mix; go - be enthralled"

# Stage Whisper

Interviews with the grandes dames of Cambridge theatre, past and present

Robin Frampton



Liz Bell has designed set and costume for over 20 shows.

*How has theatre in Cambridge changed in the past three years?*

College drama has flourished, which means there are a lot more plays on. In terms of my job, it means that shows often advertise for 'production designers' who cover both set and costumes. This can be a good thing if you have a lot of support from a design team, but more often than not it ends up being one person doing too much. But this also means that anyone can get involved if they want to; there are so many shows that the opportunities are limitless.

*What would you change about the way theatre is produced and received?*

In Cambridge, directors often have too much power, which is not a true reflection of professional theatre, where the producers are really in charge making it more democratic. Here the producers and designers sometimes become dogsbodies, doing the admin and fulfilling the vision of the director. A lot of creative opportunities are missed because there is not enough freedom for the designers to contribute as much as they could.

It would also be good if reviewers knew more about how a show is put together and recognised the role and influence of the whole creative team when writing about a show.

*What would you say to anyone who wants to get into design?*

Get involved on a bigger show with a large team. It's less responsibility than taking on a show alone. Also, for many shows you don't have to be able to sew because time and budgets only allow for buying or renting, which means you are more of a stylist than a seamstress. I am designing Orpheus in the Underworld this term and am looking for people to help out on the design team and for the week of the show.

*How do you go about preparing to design a show?*

The first thing to do is to read the script lots of times. The first couple of times you're just getting an idea of the play, and then on the third reading you can start to think about specifics, such as what is required in the set and how many costumes will be needed. Then you meet up with the director to find out their ideas and you hope that you're on the same wavelength.

I normally collect loads of pictures for references, from sources such as magazines, the internet, the UL, postcards from art galleries. Sourcing fabric often involves trips to London where there is much more choice and lower prices. In an ideal world all the designs would stay fixed once you decided on them, but in practice things often get changed once you see them on stage.

## Stagefright

I turn up drunk to late shows/ Then tell the world to hate shows/ I only just remember the next day! (True confessions of a 'Varsity' reviewer, anyone?) These wicked words, given enthusiastic wing by Mark Stanford as 'James the Critic', were typical of the delightfully caustic and sharply observed lyrics showcased in writer and director Richard Bates' brand new musical 'Stagefright.' Capably backed by a full band and clearly enjoying every minute, the cast variously sang, sobbed and tap-danced their way through a set of eighteen swinging and catchy jazz-infused numbers along the classic 'plucky heroine risks all for a shot at her Broadway dream' musical theme. But this time, there's a twist – said starlet is no innocent ballet babe, but a sassy, sexually-aware and highly determined lass who's prepared to stop at nothing – including seducing 'the lecherous director' to achieve her goal. Refreshingly, 'Stagefright's depiction of the path to fame is neither fantastical nor facile, but a slickly-conceived side-swipe at both the theatre industry and that most pitiable and annoying of media constructs, the semi-famous individual desperate to preserve their fame at any cost to their dignity.

This having been said, let it not be supposed that 'Stagefright' takes itself too seriously; with songs entitled 'Make my life complete' and 'Break my heart in two,' and a catalogue of suitably Swayze-esque dance-moves, Bates' show is far from lacking the high-level cheese factor commonly associated with musicals. Rather than descend



Varsity archive

into self-parody, however, it cheerfully embraces the requisite 'boy-meets-girl' sub-plot, while retaining an intelligent and frequently hilarious sense of irony and shunning a clichéd or saccharine climax in favour of a grittier realism which, while atypical of the genre, is ultimately honest and thought-provoking. Costume and scene changes were slickly co-ordinated, and while I did at times wonder whether a little more technical help might have enabled the singers to contend better with the size of the ADC Theatre, the venue was largely very well-suited to such a production; I would urge you to go and see it, and after all, in the words of the superbly odious and abusive critic – 'my word is gospel truth to my readership.'

Becky Seales

## JUDITH E WILSON DRAMA STUDIO, Faculty of English

### DIRECTORS ON SHAKESPEARE

Wednesdays, 6pm

Directors in conversation with the academy

2 Feb	Directing Shakespeare	An Introduction with John Caird
9 Feb	Hamlet,	John Caird
16 Feb	Pericles,	Kathryn Hunter
23 Feb	Measure for Measure,	Simon McBurney (Complicite)
2 Mar	Macbeth,	Dominic Cook (RSC)
9 Mar	Romeo and Juliet,	Peter Gill
16 Mar	As You Like It,	David Lan (Young Vic)

## AN EVENING WITH KEN CAMPBELL

WEDNESDAY 26th 8pm (Reception 7:30pm)

"The rude, cock-snooking, inimitable, rib-tickling, irreplaceable, lung-pumping, ear-greeting, piss-taking, depth searching genius of theatre is alive and well in a quizzical genie called Ken Campbell. If ever they award a Nobel Prize to a theatre person again, they should give it to Ken".

From Michael Kustow's book Theatre@Risk.

## Divided by differing flavours Undivided passion for noodles



DOJO's new menu offers a bewildering range of noodle dishes from diverse cultures of the Far East.

Indulge in our array of exquisite new noodle dishes made from the freshest ingredients and with far-flung flavours originating from different corners of the Orient.

What's more, at DOJO, down the best imported beers that the Orient has to offer.

Thinking of Oriental nosh? Think DOJO

DOJO Noodle Bar  
1-2 Millers Yard  
Mill Lane Cambridge CB2 1RQ  
T: 01223 363 471  
www.dojonoodlebar.co.uk



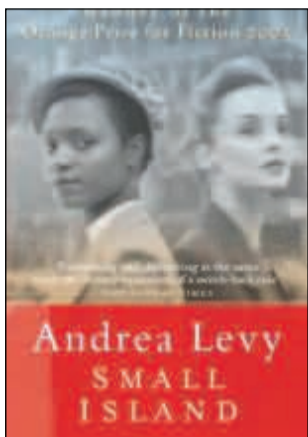
noodlessence

Opening Times

Mon - Thurs 12 - 2:30pm & 5:30 - 11pm  
Fri 12 - 4pm & 5:30 - 11pm  
Sat - Sun 12 - 11pm

# Levy storms book awards

Second prize for *Small Island* makes it a double whammy



Benjamin King

Andrea Levy became the first writer to win both the Orange women's prize for fiction and the Whitbread novel award in the same 12 months after her book *Small Island* was announced winner of the novel category in early January. Levy caused an upset last year when *Small Island* beat offerings from revered contenders Margaret Atwood and Rose Tremain, amongst others, despite only being listed as a 7-1 outsider at the bookies. The £5000 Whitbread award confers further prestige upon the author thanks to the record-making nature of the win. This time too it was predicted that Levy's chances of success were overshadowed by the *The Line of Beauty*, a satirical scrutiny from a social perspective of the 80s, a decade of excess and Thatcherism; and a much lauded work from Booker prize winner Alan Hollinghurst.

So what makes *Small Island* so special? In the case of the Orange prize, the shortlist was particularly strong, and by comparison with works such as *Oryx and Crake* (Atwood), *Small Island* was considered by some to be lacking in both innovation and narrative. The story, set in 1948, amounts to a post-war social comedy with immigration as its theme. Told

by four narrators, each a protagonist, it recounts the tale of Gilbert, an RAF recruit who returns to England after the war and rents a room with Queenie, who used to be his landlady. Gilbert is joined by Hortense, a Jamaican girl he married just before his return, whilst Bernard, Queenie's long-lost husband, later reappears.

The novel is historically faithful, and it seems the admirers of *Small Island* have all been wooed by the strong vein of honesty which runs through the book, whether it is the engaged and yet sensitive way Levy - a born-and-bred English woman with a Jamaican heritage - deals with

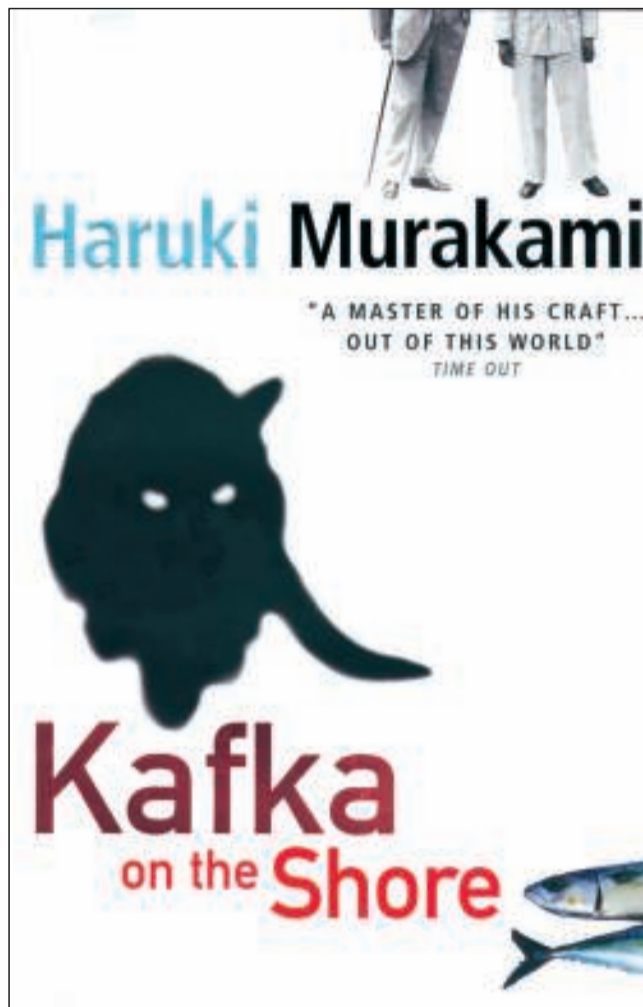
The story is being re-created by a survivor and a witness, not simply a writer

the issues of mid-20th century migration or the skilful and distinctive fashion in which she recreates both Jamaican and London dialectal subtleties. Either way, the reader feels as if the story is being re-created by a survivor and a witness, not simply a writer.

One interesting feature of the Whitbread Award, and perhaps the deciding factor in Levy's favour, is that judges select the most enjoyable book, not the one deserving of greatest literary merit. Where Hollinghurst's novel is clever, perhaps too clever, Levy's effuses humour and warmth. *Small Island* will now compete for the Whitbread Book of the Year award alongside the winners from the other four categories, including John Guy's formidable biography of Mary Queen of Scots and Susan Fletcher's *Eve Green*, winner of the First Novel prize. The award will be announced on January 25th.

# 'Leeches falling from the sky'

Tom Kingsley explains how Murakami's *Kafka on the Shore* does its eclectic influences proud



Haruki Murakami is cool. No doubt about that. Beautifully surreal hybrids of Eastern and Western cultures, his confidently bizarre books are populated by such endearingly offbeat characters and images that, if the books were not quite so unputdownable, the reader would be compelled to put the book down and gibber, excessively, in admiration. Which is what I'm doing now.

I don't know where to start. The *Kafka* of the title isn't the Czech novelist, but a troubled 15 year old Japanese boy who adopts that name when he runs away from home with nothing but a small rucksack and an imaginary friend. Meanwhile,

Nakata, a wide-eyed, brain-damaged old man who can speak Cat, is searching for an opening to another world. The two stories converge, overlap, but never quite meet.

A coming-of-age novel, a coming-to-death novel, as well as just being novel, *Kafka on the Shore* has got a bit of everything. Perhaps too much of everything. Murakami's whimsical world is tense with the possibil-

The reader feels as if the story is being recreated by a survivor and a witness

ity of suddenly snapping into

something more eerie, even disturbing. The Johnnie Walker logo terrifyingly comes to life and makes a flute made out of cats' souls, an entire class is paralysed on a school nature trip, Colonel 'KFC' Sanders pimps a philosophical prostitute, there are ghosts of living people, living people who should be ghosts, and there's a magnificent show-stopping scene involving two militant feminists who take on a librarian. I could go on.

But the problem with going on is that things don't really develop any further. Now, I like flutes made out of cats' souls as much as the next man, but I'd prefer them to have some semblance of being important to the novel, rather than being a mere frivolous aside. Was that a

Murakami's whimsical world is tense with the possibility of suddenly snapping into something more disturbing

UFO they saw in the sky? Did Kafka really sleep with his mother? And who is that slug on the floor? "You know the answer", Kafka is told. But, really, he doesn't. Indeed,

Kafka's strong-and-silent character is left so wilfully blank that it's easier to identify with the author, rather than the hero. Murakami knows this.

"Sardines, mackerel and leeches falling from the sky? What kind of a metaphor is that?" he has one of his characters wonder. It's a poor metaphor, and Murakami is well aware of it - which is why he disguises the lack of a central theme by throwing in so many more ideas, more unusual characters, more genders and more classes than even he normally does. Come the ending, they all add up to very little, but those final disappointing pages are more

than compensated before by the journey through the mind of one of the world's most dazzlingly inventive writers.

With its characters who either literally live in a library or are unable to read, *Kafka on the Shore* is more self-consciously literary than Murakami's previous work, which is partly its flaw. There's less sense of honesty here than in, say, *The Wind-Up Bird Chronicle*, and it often seems that Murakami is in danger of winking at the reader with his characters' suspiciously encyclopaedic knowledge of Haydn, the Arabian Nights, Truffaut, Rousseau and Radiohead. But then again, he is also painstakingly careful to link his narratives with subtle stylistic hints as to how the different stories are connected, thus preventing him from veering off into the bewildering, albeit mesmerisingly bewildering, intertwining narratives of *Hard-Boiled Wonderland* and *The End of the World*. Here, by contrast, the narrative is almost Classical - Kafka's odyssey to Oedipal territory is sparked by a prophecy that he will kill his father and sleep with his... sister. He is an unusual child.

But Haruki is still my hero. He's not to everyone's taste, and he certainly wouldn't want to be. Yet *Kafka on the Shore* will seem particularly thrilling to the Murakami virgin, while also intriguing his loyal followers by being one of the most sophisticated of his works. Murakami's perfectly precise insights into life lift the plot out of the simply surreal. It's always affecting when a novelist writes about, and develops, something with which you agree passionately (I liked page 119 so much I wrote it down). And Murakami is always refreshing - his characters are constantly discovering, adjusting to, and, ultimately, celebrating what it means to be alive. Please read this book. I've got a copy. You can borrow it.

## Literary events

Don't miss the chance to see the leading experimental poets currently working in the UK and America reading their poetry every week this term:

January 24th, 8.00pm

Judith E. Wilson Drama Studio, English Faculty  
 Marjorie Welsh: language poet from the USA  
 Josh Robinson: local poet, studying for a Masters  
 Chris Goode: London-based poet

January 27th, 6.30pm

Heffers Bookshop, 20 Trinity Street

Georgina Born will give a talk about her book *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC*  
 NB This is a ticketed event only. Tickets are free and can be obtained from the Gallery Information Desk or by telephoning 01223 568530.

If you wish to see an event you are involved in advertised here, email [literature@varsity.co.uk](mailto:literature@varsity.co.uk)

## Varsity recommends

### Narziss and Goldmund Hermann Hesse

In Mariabronn monastery in medieval Europe, two men form an unlikely friendship - Narziss is the scholar, living the life of the intellect in the seclusion of the monastery, whilst Goldmund is the artist, living according to his feelings. We read of Goldmund's various experiences as he wanders the earth. As both men grow old and are close to death, they

are reunited with a fuller understanding of each of their beings.

The book encompasses many ideas: the theological problem of evil, the role of religion and God, the nature of art; but primarily it concerns the duality between reason and emotion. Narziss remains isolated, in deep meditation and thought - but after meeting Goldmund, his views change. Narziss realises that he as a thinker has tried to reach God through rationality, but that Goldmund the artist has come to Him by loving His creation, and fashioning it all over again in the form of art. Whilst both human efforts are imperfect, the latter is more innocent. It

is also more fulfilling as man's heart is touched and the emotions are stirred: something that reason cannot accomplish alone.

Goldmund has visions of what he calls the Eve Mother. She is the embodiment of all his experiences: all the women he has kissed, the men he has killed, the pain he has suffered living as a vagabond - and he tries to sculpt her. This requires discipline and sacrifice, for the artist works patiently and must curb his desires. He comes to realise that art is the "fusion of two worlds, the world of the spirit and the blood, the world of the father and the mother".

*Narziss and Goldmund* can

be read as a continuation of the Romantic movement in Europe. The issues raised are weighty, but the language is clear and simple, the images vivid and earthy. It is a sad novel, and the tone is sombre as both men strive to understand each other and their respective gifts. But ultimately it is a book of hope, urging us to seek humanity and showing us the beauty in the world: "Virgil had many lines not half so beautiful, so clearly and yet cunningly wrought, so full of meaning and delight, as this spiral of tiny leaves along a stalk"... but that should not prevent you from reading this excellent book.

Abdus Shuman

# My plenty makes me poor

Quality over quantity? Not always. **Emma Paterson** suspects Jude Law has sold his soul to that old devil called Hollywood

In 1999, Jude Law rose to fame as golden boy, Dickie Greenleaf, in Anthony Minghella's *The Talented Mr Ripley*. The future looked bright – glittering, even. The role won him both a Golden Globe and Oscar nomination for Best Supporting Actor; Michael Caine, the eventual winner of the Oscar, declared in his acceptance speech that Jude Law was the real victor; and cinema audiences worldwide confessed that when Law departed the action at his death only an hour into the film, they simply lost interest. And rightly so; Law proved himself a captivating, and gracefully dynamic screen presence, obscuring the talents of Hollywood heavyweights, Matt Damon and Gwyneth Paltrow. It was a performance which provided the springboard for a promisingly intelligent and wise career, bringing him to the attention of Steven Spielberg, who starred him in *A.I. Artificial Intelligence* in 2001, and Sam Mendes, in whose *The Road to Perdition*, Law was given the role of Maguire.

The camera was infatuated with him. And then, it seems, the love grew infectious, and Law became infatuated with himself. As the demand grew, so, it appears, did Law's ego, and the temptation to be the ubiquitous and prolific man of the hour soon sur-

passed the instinct to proceed as the selective and cautious man of endurance. Yes, he received some critical acclaim and a Best Actor Oscar nomination for his role in Minghella's *Cold Mountain*, but was the Academy perhaps merely rewarding the expectation of a notable performance, rather than the one that was actually delivered? And what exactly did Law deliver? Where he was once magnetic and vigorous, he was now tedious, insistent, stilted.

But that was 2003. The following

**As the demand grew, so, it appears, did Law's ego**

year saw the greatest assault. Law was inescapable, appearing in no less than six films. Narcissus had only the one reflection to admire; Law had one on every screen of your local multiplex. Some of the films were intelligent; *I Heart Huckabees* was sharp, witty and energetic. Actually, that's only one, and even in that, Law was hardly the focal point of engagement, with Mark Wahlberg and Naomi Watts beating him by a mile. And the rest? A remake of the 1960s cult classic, *Alfie*, about which one critic remarked, "I was

pleased that the cinema was dark, because all the way through my mouth was open. I am surprised the audience didn't rush up and smash the screen." And then there was *Sky Captain and the World of Tomorrow*. A gem, indeed.

Now, January 2005 sees the release of Mike Nichols' *Closer*, in which Law plays Dan, one of the film's four protagonists. It is undeniably an impressive film, Patrick Marber's emotionally complex and candid screenplay giving Law the opportunity to return to the more challenging acting he tackled so well in films such as *Gattaca*, *eXistenZ*, and indeed that professional kiss of life – or death, depending on how you see it – *The Talented Mr Ripley*. Yet, Law, fading as his fellow leads sparkle, seems as though he is merely going through the motions, perhaps racing to the set of his next project.

His talent can be startling. In his stage performance of *Dr. Faustus*, he made the hairs stand up on the back of your neck. And he used to be an actor of an individuality and defiance of which Faustus would be proud. But as that great, tragic hero assured himself as he sold his soul to the devil, "The god thou servest is thine own appetite."

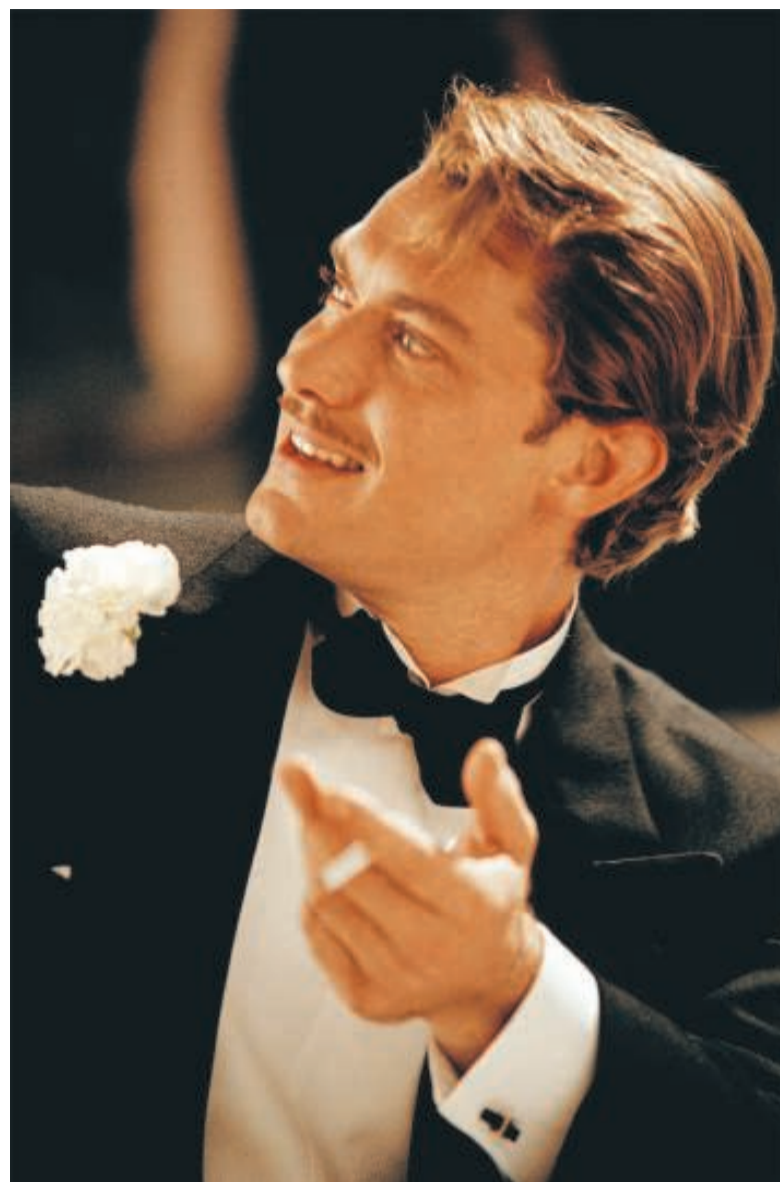


image.net

## Forty years of lust. Veteran director Mike Nichols shows us the eternal seduction of cinema and sexual politics

*Closer*, originally a stage play written by Patrick Marber – who also adapted the play to screen – tells the story of four strangers (Julia Roberts, Jude Law, Natalie Portman and Clive Owen), centring on their chance meetings and consequent inter-connecting, over-lapping love stories. The film begins with a love-at-first-sight idealism, the four characters falling in love after brief encounters, seduced by romanticism, passion and lust. Yet as the film proceeds, such idealism is gradually punctured by the fact that, with intimacy and knowledge, there comes the realisation that relationships are in fact riddled with disappointments

and betrayals, human frailty and inconstancy.

It is Marber's screenplay that stands out as the film's strength. Artfully blending the comic and the tragic, the dialogue is at once acerbically witty, and loaded with pain and pathos. In the film's strongest scene, an exchange between Anna (Julia Roberts) and Larry (Clive Owen), captures guilt, anger, jealousy, hate, disgust, adoration, and all in as little as ten lines of speech. Roberts and Owen take Marber's words and run with them, Owen proving himself remarkably at ease with the screenplay's humour, and Roberts releasing a performance of

almost frightening emotional intensity and authenticity. Portman therefore, though competent, playing opposite an actress of such maturity and range, appears just a little out of her depth, and her routine portrayal of the effervescent, offbeat American with a heart of gold is not so much sweet, as sickly. As for Jude Law, for an actor who has displayed so much potential and flair in the past – particularly in Anthony Minghella's *The Talented Mr. Ripley* – this performance is nothing but disappointing, his woodenness and insincerity giving rise to the occasional flinch.

Patrick Marber's adaptation, together

with Mike Nichols' direction, which offers the audience many of the most powerful exchanges of dialogue in small, private interiors, in silence, often with only two characters on screen, carries with it the feeling of theatre. At the best of times, this creates a literary complexity and emotional immediacy so at home in drama, at the worst, it perhaps indicates that the narrative would be most comfortable in its original medium. Nevertheless, this is an intelligent, engaging and impressively acted film, and it is not often that a cinemagoer is given the opportunity to say that.

**Emma Paterson**

### Review: The Graduate

This year, Mike Nichols brings 'Closer' to our screens, a fiercely intimate examination of the constantly mutating rhythms of human relationships at their most intense. Though inevitably glossier than his 1968 landmark, 'The Graduate', it nonetheless executes a similarly sensitive observation of the oscillations of human nature, from vulnerable fragility to ferocious cruelty. It is perhaps this delivery of a spectrum of emotional experience that lends a film, at least in part, the status of 'classic' – the ultimate tagline of, 'You'll laugh, you'll cry...' spoken, no doubt, in the enticingly gravelly tones of an anonymous booming American.

But beyond grandiose blockbuster declarations, what affords 'The Graduate' in particular its enduring accolades is its contrastingly disarming understatement. There is little of the sweeping epic in this film, yet it nonetheless appears to delineate a quiet rebellion, anchored unmistakably in an iconic moment of social and generational revolution. The latter half of the

1960s hovers in the cultural consciousness in a nostalgic haze, a moment of triumphal emancipation from suffocating and hypocritical middle-class values. Yet there is a certain naivety to this departure in the film, with less sense of dynamic revolution, and more of a languid and drifting alienation, echoed in Simon and Garfunkel's melancholic reprise, 'Sounds of Silence.'

Dustin Hoffman delivers an unobtrusive and subtly irreverent film debut. The choice of Hoffman to play a role originally reserved for a strapping Aryan 'frat bro' was certainly a risk that paid off – admittedly, it is a slight leap of faith imagining someone of Dustin's proportions as a high school track star, but his performance sits perfectly with the current of originality, and of side-stepped expectations, running throughout. If you intend to purchase the DVD, I should warn you that the rewards are entertaining, but short-lived – extras include 'The Graduate at 25,' and a fleeting 'One on One with Dustin Hoffman.'

**Zoe Ross**

### The year in pictures

#### Varsity's pick for 2005

##### Sideways

A comedy-drama that proposes to explore love and friendship on the road? Sounds a little hackneyed and sentimental to me, but Alexander Payne's new picture, with seven Golden Globe nominations and a host of critics' awards under its belt, just might prove otherwise.

Out January 28.

##### A Way of Life

Writer-director Amma Asante's debut feature film won the UK Film Talent Award at the London Film Festival, and deservedly so. It's a delicate, sensitively drawn portrait of racism in present day Wales.

Out February 11

##### Kinsey

A biopic of Alfred Kinsey, the Harvard-trained entomologist who pioneered research into the sexual habits of Americans in the late 1940s and early 1950s, blowing the lid clear off Puritanism. Liam Neeson stars.

Out March 4

##### 9 songs

Fairly risible, but full of sex. A ninety minute excuse to be a pervert.

Out March 11

##### A Very Long Engagement

From the director of *Amelie*, Jean-Pierre Jeunet, a poignant love story with a little more.

Out January 21



image.net

# Afternoon Coffee

Learn more about the European Internship opportunities available for summer 2005.

**Monday 24 January, 2005**

**14:00 to 16:30**

**Caffe Nero, 11 Market Street**

**CREDIT  
SUISSE** | FIRST  
BOSTON

**FIT IN.**

**STAND OUT.**

Are you looking for a job that offers real responsibility with an enormous learning opportunity? If so, please join us for afternoon coffee and meet ex-interns, junior and senior professionals and find out what we can offer you over the coming summer.

Our internship programmes in Investment Banking, Equities, Fixed Income and Information Technology are open to penultimate year students, but we'd be happy to meet and discuss further career opportunities with first year students.

[www.csfb.com/standout](http://www.csfb.com/standout)

## Stars vs Students

Tom Burrell

Tottenham's Robbie Keane takes on Blues' Captain John Darby in a battle of festive professionalism and presents!

**Q** Where did you spend the Christmas period?

Robbie: At home (London). Though we travelled to Norwich on Christmas Day evening.

John: A quiet Christmas at home (Northampton) with all the family. Unfortunately I don't have the money to jet off to the Alps.

**Q** What did you have to eat on Christmas day?

Robbie: All the usual stuff, turkey, ham, etc, but only in moderation.

John: Turkey and pudding. On reflection, I had a fair bit to be honest.

**Q** Did you have any alcohol on Christmas day?

Robbie: (An emphatic) NO!

John: A little. I toyed with the idea of getting hammered playing drinking games with my Gran, but decided that she'd probably take me down.

**Q** How much does your commitment to sport prevent you from partaking in typical Christmas festivities?

Robbie: I cannot do much at all, we have to prepare for and play so many games in quick succession.

John: With the way that University sports work, you do get a chance to have a bit of a break. As long as you're still going to the gym and getting out on the roads of course!

**Q** How often did you have to train over Christmas?

Robbie: Every day!

John: I was playing for a club over Christmas so we were training as we would during the season anyway. Two or three times a week with a game at the weekend.

**Q** Finally, what presents did you get for Christmas?

Robbie: A CD home studio recorder, and pyjamas from my gran - she sends them over every year!

John: CD's, clothes, cider.

# Churchill's star equestrian claims historic gold in Tokyo

Courtesy of Natalie McGoldrick



Natalie McGoldrick poses after the dressage competition

## Olivia Day

Back in December, winning individual gold at the World University Equestrian Championships was something that sixty riders from across the World were dreaming of. Now it has become reality for 22 year old Churchill College veterinary student Natalie McGoldrick.

Along with 2 other student riders, McGoldrick was chosen to represent Great Britain at the University Championships, which were held at the Japan Racing Association National Park in Tokyo from 2nd-5th December. Held every 2 years, this was

the first time in the Game's 12-year history that a British rider has won an individual overall medal, let alone a gold one. "It still hasn't sunk in," says McGoldrick, "I really never believed that I could win a medal, especially not a gold one!" An individual win at her first International student competition in Hamburg in October might have given some indication of the successes to come, although McGoldrick claims that this "put enormous pressure on me for Tokyo, as everyone was expecting me to do well."

The British team stayed in Tokyo for 10 days, 4 of which were spent competing in the arena used for the 1964

Olympics. As with all university equestrian competitions, the riders used horses provided by the host country, and Japan provided close to 70 horses. "They varied a lot, especially for the first rounds," informs Natalie, "The horse that I rode for the first jumping round was eliminated at the third fence with the first rider, and spent most of its time rearing, so I got a huge cheer when I jumped round clear!" McGoldrick rode a total of six horses throughout the competition, as different mounts were used for all the rounds.

Team Captain of the University Riding Team for the past two years, Natalie got her first pony when she was 8 years old, and although the pony was only 4 yrs old himself they went on to be longlisted for the British Pony Event team twice. "My first pony, Gieves, taught me everything I know - he was forever rearing and leaping about, but that is what teaches you to ride".

McGoldrick is now seeking sponsorship and needs a new horse, as her own 5 year old is injured at the moment. "I don't have anything to ride, so I drove up to ride my team mates' horses the day before we left for Japan!" she informs us. "We have just sold our horsebox so that I can buy another young horse, but it would be lovely to have a horse that I could do a bit more on now."

The competition consisted of dressage up to Prix St Georges level and showjumping up to 1.30m, with McGoldrick producing strong performances to end up the only rider to reach the top 8 in both disciplines. Her eventual 5th in the showjumping and 7th in the dressage meant that she finished 5 penalties ahead of the individual silver medallist, Lee Murphy from Ireland. The British team finished in 9th place overall, with Japan claiming team gold.

When not competing, the riders were taken on cultural tours, which included attending a traditional Japanese Tea Ceremony and visiting temples. "Tokyo is an amazing city, and it was great to be able to see some of the sites while we were out

## Sport In Brief

**CROSS COUNTRY** - In the Varsity match Cambridge lost the men's event narrowly as Ben Hope finished 4th and Paolo Natali 5th. The women suffered a heavier defeat, losing by 29 - 10.

**LACROSSE** - Cambridge narrowly beat Walcountian Blues 2 to progress to the semi-finals of the cup. The Blues scored three late goals to take the tie 9-7, which included a hat-trick by Sabey.

**RUGBY** - Downing produced one of the shock results of the season by beating St John's. Scoring three tries, they won the match 20 - 14 to go above St John's in the table. Jesus went top with a 20 - 5 win against Girton.

**FENCING** - The Women's Blues showed their class at the British Student Championships in December by having four fencers in the top eight. Anna Robinson won the Foil Championships with Carmen Pinto-Ward winning the bronze medal.

## AND FINALLY...

**BOXING** - Cath Tubb won the first ever female bout between an Oxford and Cambridge student. CUABC finished 2nd overall in the Dundee tournament with two new BUSA champions, only narrowly losing out to Edinburgh University.

there. The Japanese are lovely people, incredibly polite and very organised - everything ran to the second when we were riding."

McGoldrick says of her time in Japan that "it was the most amazing experience I have ever had in my life. Last year it was a dream to represent my country, but to be a World Champion is just unbelievable!" The 2002 World University Games was won by a German, who went on to ride at Athens this year. With some good backing behind her, Cambridge too could be looking at a future Olympian.

# Caius' men do just enough for Fairbairns win

Ben Langford

Thursday 2nd December 2004 saw a record 134 crews competing in the Novice divisions of the 76th Fairbairns Cup Races. Fears that the early races would be disrupted by fog were fortunately placated, with crews instead enjoying brilliant sunshine.

LMBC made the most of the good conditions and produced a string of excellent results. Their first men's novice VIII, pushed close by a number of other crews, obtained the only sub-ten minute time to win the division, whilst their second boat claimed the second division title, placing them 8th overall.

The women's novice division was also won by LMBC and in emphatic style, with only Jesus also achieving a time under 12 minutes. Newnham's second boat prevented an LMBC clean sweep of the novice titles.

Friday's senior racing, led off by an impressive CUWBC lightweight crew, produced some close results on another bright winter's day.

A smooth row by Caius saw them overcome Jesus by a single second to claim the title of fastest men's college VIII, with just over ten seconds separating the top five boats over the 4300m course. LMBC II were the fastest second VIII, continuing a successful Fairbairns for St John's.

In the women's division, Pembroke rowed to victory in relatively comfortable fashion, finishing the contest 11 seconds ahead of Newnham. The latter's second boat went one better, claiming victory in their race.

Pembroke gained their second trophy of the day in the men's IVs. A fresh crew, bolstered by last year's CUBC President Wayne Pommen, overcame another strong Jesus boat by a slender three seconds, whilst in the women's IVs division Magdalene dominated proceedings in the final racing of the day.

The record number of entries bodes well for the quality of racing come bumps later this term, which is due to take place on 1st March.



Caius VIII narrowly beat Jesus to win the Fairbairns Cup

Jet Photographic

## Cambridge Equestrian Gold in Tokyo

Natalie McGoldrick wins gold at the Student World Championships

Page 27



Andy Sims

Neil Toy flies down the wing as Cambridge try to breach the Oxford back line. Despite a promising start to the game, Cambridge were ultimately overpowered by a determined Oxford side

# Gritty Blues lose in trophy dogfight

Varsity Rugby

**OXFORD** 18  
**CAMBRIDGE** 11

Adam Edelshain

Cambridge failed to hold on to the MMC trophy after losing to Oxford by seven points in a close and hotly contested battle at Twickenham. Though Cambridge were more exciting to watch, their backs attacking with flair and ingenuity, they didn't see enough of the ball and Oxford's superior strength in the scrums and forward play helped them to grind out the result in the 123rd match between the two universities.

Oxford were pre-match favourites with a more powerful side on paper, but it was Cambridge that scored the first try, Gladstone finishing a clever move. However, Oxford charged back with a converted try before half time and, though Cambridge took the lead again with a penalty to make it 11-10, Oxford dominated the latter stages and deserved to win after 80 minutes.

Captain Simon Frost said afterwards "Our tackles held out for a long time but something had to give. We wanted to play to our strengths but in the second half it just didn't happen."

The intensity of the fixture was clear from the first kick. In front of another impressive crowd (40,000), the Oxford catcher was still in the air when Cambridge put in the first tackle. This immediately sparked off a mini brawl which the referee did well to keep under control for the rest of the match. The ensuing penalty was missed but most of the early pressure was from the Dark Blues and they had another opportunity to take the lead five minutes later.

Adam Gilbert stopped Oxford from releasing the ball and this time Fennell made no mistake, knocking the ball right down the middle from 25 yards. Cambridge responded immediately, putting enormous pressure on the Oxford backs and with 15 minutes on the clock, Gladstone dived over the line in the corner. A simple lineout, training ground routine saw Gladstone throw short and receive a quick return pass before diving over the line. But Lewis failed to convert and Cambridge's lead didn't last long.

Oxford should have been in front again from the restart as they spread the ball wide and had a free man on the wing but they lost the ball in the ruck and Cambridge were let off the hook. Cambridge were given a little break as an injury to Alberts was treated extensively but after the restart, Oxford's superior strength

began to tell. Though the Light Blues tackled hard, one missed tackle inside the twenty-two gave Oxford's full back, Knox, an easy try under the posts. With Fennell making no mistake, the Dark Blues regained the lead and a 10-5 advantage.

The last 10 minutes of the half saw a mixture of strong running and handling errors as Oxford were unable to capitalise on their advantage and Cambridge failed to make full use of their backs. Cambridge's most dangerous players, Toy and Abiola, saw too little of the ball and though Wheeler and McGarry were having strong games, Cambridge only managed a further penalty before half time, Lewis striking from 35 yards.

Only two points behind at half time, Cambridge were still in the match but Oxford's dominance in the forwards was clear and any lapse in tackling would expose Cambridge's defence. Fortunately for the Light Blues, Oxford's handling only seemed to worsen and Cambridge kept everything very simple. Though they made very few incursions into the Oxford half, the Dark Blues were caught offside and Johnny Ufton, taking over kicking duties from Lewis, converted at the second attempt to give Cambridge the lead.

Oxford had another great opportunity

to score almost immediately but the Dark Blue centre, James, failed to pass the ball wide when he had three men over, and further mistakes kept Cambridge in the match.

With 55 minutes gone Oxford seemed to regain some composure and started to simplify their play. Full back and try scorer, Knox, chipped the ball over the back line and indecision from Cambridge scrum half, Dormer, allowed Oxford to press forward and eventually convert a simple penalty from ten yards out.

Man of the match, Oxford's Ben Durham, put continued pressure on the Cambridge defence and made several breaks as Oxford started to pull away from a tired Cambridge side that was no longer making the crunching tackles seen in the first half.

With only 2 points separating the sides and twenty minutes to go, there was still a chance that Cambridge could counter attack and take the match but Oxford's forceful attacking was relentless. Though Cambridge's defence held firm, the tackles were no longer as committed and fewer turnovers led to even more pressure on a buckling back line. The best tackle of the half came from a security guard as two streakers ran onto the pitch and interrupted play. Oxford kept coming forward and with 4 minutes left on the clock, substitute Lavery scored to give

Oxford some breathing space.

After putting several phases together, Oxford broke through the line and caused panic in the Cambridge defence. From the ruck right in front of the posts and ten yards from the try line, Cambridge lined up on the wrong side and Oxford had several men over as Lavery jogged over the line. The missed conversion gave Cambridge some hope and memories of the previous year, where Charlie Desmond scored a late try to bring the scores level, kept the crowd on their toes. But handling errors cost Cambridge in the final minutes and Oxford claimed back the coveted MMC trophy.

Though the game was close, it was still the biggest winning margin in six years and Cambridge will need to put in plenty of work to challenge Oxford in a year's time. Cambridge tackled well but failed to play to their strengths and Frost later added, "we needed to get the ball into hands out wide early on". Had they done so, Oxford would have struggled to dominate as they did but the Dark Blues held the trophy aloft as deserved winners to the delight of half the crowd.

The other half did have something to cheer about as Cambridge's under 21 side beat Oxford. Despite falling behind, tries from Ansbro and McEwen gave the Light Blues a narrow 20-17 win.