

# VARSITY



**The revolution will not be photographed**

Varsity gets in training for a photomathon

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## Student's killer jailed for five years after guilty plea

Victim's family condemns sentence as charge gets reduced from murder to manslaughter

Albert Mockel von dem Bussche



Cambridge Evening News

Malcolm Street, lined with Jesus College accomodation, where PhD student Kenneth Sutherland suffered serious injuries on May 22nd, leading to his death on May 26th; Andrew Roberts pictured above

### James Dacre

THE KILLER of postgraduate student Kenneth Sutherland has been jailed for five years, following a guilty plea to a charge of manslaughter. Originally charged with murder, 23-year-old Andrew Roberts wept in the dock as his sentence was read out by Judge John Devaux. Sutherland's family have denounced the sentence given to Roberts as far too short.

After the trial, held at Norwich Crown Court, Sutherland's sister Nancy told journalists "I can never forgive Roberts." Sutherland's mother, Kaarina, described their grief, saying "this has broken our family."

A 31 year old Canadian resident, Sutherland had been personally invited to study geotechnical engineering research by Jesus College's Master, Professor Robert Mair. His family described him as "a gift to the universi-

ty," saying that "When he came to Cambridge to study for his PhD, it was like a dream come true for him." Professor Mair described Roberts as "an outstandingly bright and really excellent student."

The crime took place on the 22nd May this year. Sutherland and his friends had spent the evening at Yippee noodle, on King Street, celebrating Manchester United's FA Cup victory earlier that day. The prosecuting QC, Karim Khalil, described how Roberts had been driving down Malcolm Street at 10pm to meet a friend when Sutherland and a group of friends held up his car jeering "slow down, you've got all day."

Mishearing Sutherland, Roberts stopped and got out of his car, shouting "Did you call me gay?" in response. He is then reported to have punched Mr Sutherland before returning to his car and leaving immediately. Nancy Sutherland told journalists that



**Kenneth Sutherland:**  
"outstandingly bright"

"Roberts knew that he had done something serious. That's why he got back into his car." Residents of the Jesus college properties which line the street heard the incident, which was recorded on CCTV.

Sutherland was knocked out, and

died in hospital four days later, on the 26th May, having never regained consciousness. Khalil cited a witness who described Roberts' punch as "one a professional boxer would have been proud of." Chris Ackerman, Sutherland's housemate, who was with him at the time, told *Varsity* that "Roberts's brutal attack on him was completely unprovoked and it is quite possible that the punch he landed may have been the ultimate cause of death."

Roberts, of Welbeck Road, Harrow, Middlesex, was originally charged with causing grievous bodily harm and freed on bail. Following Sutherland's death, the charge was changed to murder, and then again to manslaughter for the final sentence.

Speaking in mitigation, Graham Parkins QC told the court that Roberts "will never forget that he has caused the death of another young man. His remorse is genuine and it goes deep and is lasting." He said that Roberts

had not intended to cause such serious damage. Accepting numerous character witnesses' praise for Roberts' personality, Judge John Devaux passed a sentence of five years, and stated that "I am quite satisfied that you knew you had knocked him out."

Chris Ackerman, who attended the trial, called Roberts "lucky that the charge was scaled down from murder to manslaughter. Having seen the CCTV footage of the incident, I think the judge saw how violent and unprovoked the attack was, and therefore handed down the five year sentence - I believe that this is the maximum he was able to give."

Ackerman said that "Andrew Roberts has wrecked his own life as well as taking another, which makes this tragedy even more sad. But," he added, "I'm glad that he has been punished for his actions."

Kenneth Sutherland's family have now returned to Canada.

**News in brief**
**Detector vans on patrol**

New unmarked detector vans are going on patrol in Cambridge to track down people who are watching TV without a licence.

In the last six months, 489 TV licence evaders have been caught in the city. The new vans will be unmarked so as not to alert evaders to their presence and are powerful enough to tell if a TV set is in use within 20 seconds.

A TV licence currently costs £121 for a colour set, but evaders can risk a fine of up to £1000 plus court costs.

**Crime reduction**

The Home Office has revealed that crime in Cambridgeshire has fallen by 32 per cent in the last year.

The statistics mean that Cambridgeshire police have achieved the third largest reduction in crime out of every force in the country.

**No Violence Week**

Stop Violence Against Women Week takes place next week as part of the CUSU WU/Amnesty International Stop VAW campaign.

White ribbons showing support for the campaign are on sale now from college reps and CUSU, which will also allow people to queue jump at all CUSU club nights (before 11pm) next week.

# Union breaks election promise



Fiona Symington

**Sarah Marsh  
Lucy Phillips**

THE CAMBRIDGE Union revealed this week that "the election process will be the same as in recent terms", despite President Bobby Friedman's manifesto pledge to introduce online voting. Suspicions that this delay is due to political interests are rife.

Online voting had been perceived as a significant step towards opening up the Union by increasing participation in the Union elections. Members are more likely to vote online than to come down to the Union Chamber to fill in a paper ballot, particularly those from colleges further out of the city centre.

Friedman is still an advocate of online voting: "when I stood for election on my manifesto I said that I

would introduce online voting. I am completely, utterly in favour of it and have tried everything I can to introduce it straight away."

Yet online voting has not been introduced this term; it was almost unanimously voted against at this Friday's standing committee meeting. The official Union line is that their technology is insufficient to assure secure online voting. It would require more in-depth research to implement a fool-proof system allowing all members to vote only once.

More insidious reasons for this delay in online voting have been suggested. A Union insider conceded that "vested interests might be perceived to be behind the delay, because online voting would push up the turnout at elections, whilst various Union officials might benefit from a smaller,

more predictable turnout." Friedman responded "I don't think political decisions are not the rationale behind the delay, it is merely a question of whether the technology is secure enough to introduce it now."

The Union has often publicly enthused about online voting. In order for people to "take the Union seriously about online voting and to keep the issue alive", Director of IT Richard Sidney called for the following amendment to be passed in Tuesday's Member's Business Meeting: "The Director of IT shall be responsible for researching the possibility of online voting in future terms and reporting back to Standing Committee in the second and sixth weeks of each Full Term with his findings and recommendations".

But an inside source at the Union claims that few steps have been taken

to further the practical implementation of online voting. It is still unknown when and how this implementation will be achieved.

Sidney said he intended "to create a system this term using the brand new UCS Raven authentication system, which enables full identity check and is fully secure against hackers."

He explained that two technical hitches had prevented the introduction of online voting this term: firstly, the Raven system was only launched this August and has still not taken off. Secondly the Union's resident membership database is incomplete pointing to more serious concerns over mismanagement; they have only 4000 email addresses of 6000 resident members. Some 2000 members would therefore be disenfranchised if online voting were to go ahead.

## Graduate fees furore

Differential fees for grads proposed

**Imogen Walford**

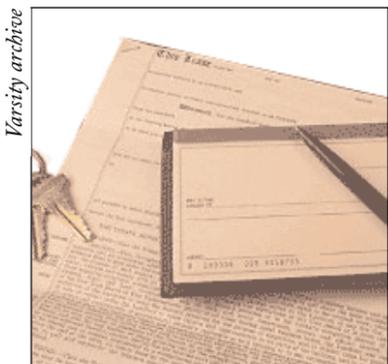
GRADUATE REPRESENTATIVES reacted angrily to a university consultation paper on introducing a system of differential levels of College graduate fees which has been leaked to *Varsity*. Whilst bursars and senior tutors have been consulted, only one, undisclosed, college MCR has been asked about the proposals.

The government is trying to reduce the fees of publicly funded post-graduate students. As a result, Dr Reid has put forwards proposals for increasing the fees of other graduates. The paper suggests differing the amount paid between Home, E.U. and Overseas students or between those publicly and non-publicly funded.

This proposal is particularly controversial as many graduate students question how their college fees are spent. Wes Streeting, CUSU President, has stated that graduates "don't get value for money. They don't get the same provision as undergraduates".

An increase in fees would create an access problem as it would discourage applicants who lack sufficient funds. At Cambridge, only around 25% of arts and humanities students are successful in their application for three year grants from the government.

In the absence of a current GU administration, Wes Streeting is writing to all MCR Presidents to tell them of the plans. He described it as an "insult to graduates" that they had not yet been consulted and stated that it was "crucial for the graduates to be consulted early on on such a key issue".



The reaction from Wolfson's MCR President, Imran Ahmed, has been outrage that "the University is considering further souring the already tenuous egalitarianism of Cambridge students and colleges." This is an area in which graduate students feel the need for strong representation of their interests.

As Alex Broadbent, one of the candidates for presidency of the GU has argued, individual colleges could feel "isolated in their opposition".

Dr Reid has denied that they should have consulted the graduate community about the proposals. He stated that it was "not up to the fee sub-committee to tell colleges how to conduct their business. It is up to the individual colleges to consult the junior members".

In his own capacity as head bursar to St John's, Dr Reid has not chosen to consult the graduates there. He told *Varsity* that St John's graduate students would not be presented with a rise in fees without having the opportunity to protest, but he would not make the same commitment for other colleges.

## U-turn on NUS reforms

**Lucy Phillips**

CUSU HAS backed the National Union of Students' reforms to cut the size of its annual conference despite its original policy against the reforms. Sixteen CUSU delegates, with conflicting opinions, attended the NUS Extraordinary Conference on Monday.

Delegates at the first of these conferences held last June voted against the reforms, inkeeping with CUSU policy.

At the moment each student union sends one delegate per 1000 students to the conference, held in Blackpool, but under the new reforms, passed at the conference on Monday, one student out of every 14,000 will be sent, raising concern about the conference's democratic representation.

Currently the NUS spends £300,000 on its annual conference and £100,000 on campaigns. The NUS conference was bigger than the Trade Union Congress conference.

The new reforms have been sparked by the current financial crisis of the NUS which loses half a million pounds every year. Some have predicted that if the NUS carries on at this rate it will go bust in seven years.

CUSU President Wes Streeting reported that, given the NUS' financial concern, some members of the CUSU delegation felt that they could no longer oppose the reforms. He said, "In principle no-one would want to cut the size of their conference or cut access but in practise financial deficit [at NUS] has led CUSU to deviate from its original policy."

He continued, "No-one can claim that the annual conference in its former state was representative of the entire student population." He called the conference "large and unwieldy".

Streeting predicts that the new reforms will mean that NUS will be more concerned with the lives of students. He believes that the size of the conference led to certain parties being 'grossly over represented', and that the new conference will be more manageable and cheaper to run.

Sam Caldwell, CUSU Grass-Roots activism officer was among some members of the CUSU delegation opposed to the principle of changing CUSU policy. He said that the financial situation was not new but the result of long term financial mismanagement and that "certain people are using the financial deficit" as an excuse to cut numbers at the annual conference. He emphasized that "the basis of NUS is that it's democratic and represents the entire student population". He labelled the annual conference "the sovereign body of NUS" and said that NUS' biggest crisis was that of representation.

He added "Some delegates were encouraged to go against Union policy and others were not told about the original policy beforehand. Wes failed in his role as delegation leader". He also accused CUSU of failing to organise adequate transport to the conference and says he believes that the two members of the delegation that were unable to attend for this reason "would have voted against the reforms".

Plans to charge students for their NUS cards were also discussed at the meeting on Monday. Streeting said that he was "very sceptical" about this idea but that NUS are currently researching its viability and actively consulting students.

## Going down

**Laura Cledwyn**

ST. CATHARINE'S BAR may be going underground, as the college has recently received planning permission to convert its current site into a lecture theatre.

At present, St Catharine's has very little in the way of meeting rooms or conference facilities. This week for example, the college was forced to hold its Amalgamated Societies lecture in hall. Colltge Bursar Charles Crawford said the most suitable area to develop a lecture theatre would be in the room that currently contains the bar.

Planning permission has been granted to implement the changes. However, the predicted cost of the development, at about £2.5 million, has far from been attained. Until a significant amount has been raised, no conversion can take place.

If the plans do go ahead, the room, for use by both students and private functions, is expected to take on an altogether more sober temperament. It will be suitable for concerts, lectures, conferences and seminars.

The question of whether the bar needs to be reinstated at all has been discussed with both the Junior and Masters' Common Room, revealing an unsurprisingly large amount of support for its continuation.

Inebriated evenings would therefore be relocated to what is now an underground car park and students are expected to be consulted as to the specifications of the bar's future form and composition.

If plans come to fruition, subterranean drinking and superterrestrial lectures should be underway after the long vacation of 2007.

# A new era: but do GU elections mean real change?

Rachel Cooper  
Imogen Walford

GRADUATES WILL elect the new president of their union next Tuesday. After the turmoil surrounding the dramatic ousting of Ribu Tharakan, the graduate community will be hoping to elect a new administration and restore the union's reputation.

Despite the recent leadership crisis, strong contenders have emerged for the position of president who are hopeful of forging a new future for the union. Alex Broadbent, Ruth Keeling and Konstantinos Oikonomou (who decided only yesterday to run for the presidency), are keen to take the concerns of the GU back to its 'core constituents' – the graduates. Both Tharakan and Wes

Streeting, CUSU President, have described the GU as suffering from "inherent" problems.

As a result of these recent problems, Wolfson has disaffiliated from the GU. Imran Ahmed, President of Wolfson College Student Association said: "My personal opinion is that the GU should be shut down, and CUSU should take up the mantle of addressing student needs."

Richard Reid, CUSU's Welfare and Graduate Officer, has suggested that the graduates could choose to move away from their union unless the next president successfully resolves the situation.

Whoever it is, they will have a lot of challenges to overcome and will need to re-establish the reputation of the union in the eyes of graduates.

## Varsity takes a look at the three contenders vying to become the next GU President

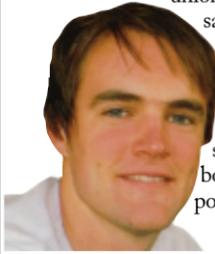
### Alex Broadbent

Alex Broadbent is clearly someone who relishes a challenge. He admits that some people think he is "totally mad" for running for President of the GU - as the recent upheaval shows, it is hardly an easy job. But Broadbent states that he "wouldn't have stood if there hadn't been problems".

Broadbent has a high success rate of University activism behind him. He organised the rent strikes whilst President of KCSU and negotiated with King's to maintain the graduate bar.

His manifesto focuses on "representation, participation and organisation". He says: "We need base-level representation of a substantial proportion of graduates". His main proposals are the creation of a Graduate Students' Charter and the provision of legal advice for graduates trying to put together tenancy agreements with their colleges. His primary goal is to increase the participation of the union in the lives of ordinary graduates. While saying he "felt very sorry" for Ribu Tharakan, he added "my feeling was he did fail to do the job he was expected to do".

Broadbent's key-word for describing the presidency was the need for 'integrity'. He said: "We have to pull ourselves up by our bootstraps and create power where there is no power."



IW

### Ruth Keeling

Ruth Keeling is the President of the Pembroke Graduate Parlour and has been instrumental in enhancing the number of services offered to Pembroke graduates.

Outlining the internalisation of the GU as its major failing, she stresses that it is crucial for the GU to get back to basics. "It can't think about running a café-bar before it can run a meeting."

Keeling pointed out that the union must formulate a realistic budget. She highlighted the necessity of addressing the short-term needs of the union: "The GU must rapidly present evidence to the University that it is seriously working to resolve its difficulties, and to conduct a wide-ranging consultation which results in a plan of how to take the GU forward."

Whilst she acknowledges the importance of a closer working relationship with CUSU, Keeling stresses that there must always be an independent graduate voice to recognise the specific needs of this student community. She said: "The GU has huge potential and is doing many good things which people just don't hear about. People are sick of listening to the GU talk about itself and its internal politics. The most important thing is that people vote and make a difference."



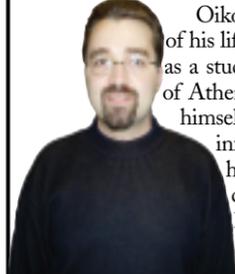
RC

### Konstantinos Oikonomou

Konstantinos Oikonomou, who is currently in his first year of a PhD in Regional Economy at St Catharine's, says that he will be "a President for the students." He feels that the GU needs "a voice for unity" and aims to achieve this by doing more to address the college MCR communities, particularly concerning the GU's financial contribution. He also wishes to change the GU's negative image by putting forward a number of large-scale social events for the graduates of Cambridge, including music nights in the GU building and sports days. This will not only serve to raise the profile of the GU but will be a way to raise funds for the union.

He sees greater accountability as the key to taking the GU forward, and hopes to introduce electronic referendums in order to engage more with the graduate community and a greater involvement with the individual MCRs.

Oikonomou says he has dedicated a large part of his life to universities, having acted for two years as a student representative at Pantheon University of Athens, in his native home of Greece. He sees himself as someone that will bring a calming influence to the furore of recent events that have taken place at the GU and wishes to distance himself from comparison with the last president.



CM

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## Cambridge hacks take plaudits at Student Media Awards



CAMBRIDGE'S STUDENT press had a successful night at the Guardian Student Media Awards on Wednesday. The prize-winners are pictured above. Varsity editor Archie Bland (fourth from right) took the award for Best Student Columnist, whilst web editor (and former sport editor) Sam Richardson (fourth from left) was runner-up in the Sports Writer category. Gavin Versi (not pictured), who now works for tennis magazine *Ace*, was nominated for the same award, and Varsity was also in the running for best website, losing out to Southampton University's wessexscene.co.uk.

The Cambridge Student was also successful, as recent graduate Tom Whipple (far left) was named Student Feature Writer for the second successive year. Meanwhile, the new arts magazine *Meat*, which is edited by James Pallister (far right) and Nick Hayes (second from right) (along with the rest of the *Meat* team, also pictured), walked away with the award for Small Budget Publication of the year, and was runner-up for Publication Design.

York Vision was named overall newspaper of the year. The competition received a record number of entries.

## 20% gender pay gap in Cambridge

'Aspirational gap' partly blamed for continuing discrepancy

Kirsty McQuire

WOMEN IN Cambridgeshire are being cheated out of an average of £158.42 a week by their employers, it has emerged. This figure marks a discrepancy of 20 per cent between women and their male counterparts in the workplace.

In a recent enquiry conducted by the independent bodies of the Equal Opportunity Commission (EOC) and the GMB (Britain's general union), the county was found to be at the higher end of the scale regarding salary inequality on grounds of gender. In fact only nearby Bedfordshire, with a difference of £163.71, could beat Cambridgeshire's performance amongst the regions, whilst the most substantial disparity of £412.87 was claimed by the City of London.

The statistical variation is directly influenced by the socio-demographic and employment climate of the individual locations. The imbalance is apparently more prevalent in the lucrative and male dominated professional sectors of the South East, as opposed to, broadly speaking, the more modest earners in industry elsewhere. This inference is supported by the much reduced average figure of £46.14 for the Wirral, which seems to suggest a North/South divide not only in terms of affluence but also gender discrimination.

Although the Equal Pay Act was instated in 1970 and has since been amended to offer more stringent legislation, the fact remains that the male/female pay gap has survived into the 21st century, with the national average standing at a 14% deficit. Both the

Equal Opportunity Commission and the GMB Union are calling for employers to distribute equal pay questionnaires to counteract what Karen Constantine, GMB equal rights officer, identifies as a deep-seated 'pay secrecy culture.' To further erode the bureaucratic taboos which provide a smoke screen for institutionalised injustice, both organisations are urging companies to undertake rigorous pay audits. Collective investigations of this sort are preferable to small-scale, voluntary surveys which might also lead to individuals being penalised for speaking out. The GMB claim that openly drawing attention to and tackling the issue within the workplace would also 'boost

**The AUT maintain that on average female academics earn 16% less than their male colleagues**

workers' morale...and avoid lengthy, unnecessary and expensive litigation.'

However, such overhauls are in no way enforced by any existing statutes or central watchdog, only advised by a code of conduct. Ingrid Smith of the County Council's Human Resources Department criticised this 'loop hole' by which unethical treatment can still go undetected. The impetus for regular, accurate appraisals "too often falls under the mandate of internal policy and obligation," she revealed, particularly in the case of smaller employers, as opposed to those overseen by the infrastructures of

the civil service or local authority.

But the education sector has received its share of the blame. The Association of University Teachers (AUT), maintains that on average female academics earn 16% less than their male colleagues. Cambridge University's own Equal Pay Audit was initiated as recently as Lent 2003, though there was no spokesperson available to make a statement. Both the City and County Councils have also implemented effective monitoring systems, Smith stated, and although satisfied that all salary packages were equally aligned in accordance with strict codes of practice, she did suggest that any slight gender-bias would be due to an 'aspirational gap' between men and women, the latter being less inclined to apply for high-powered positions with a greater potential for promotion.

This supposition isn't entirely borne out by a supplementary report made by the Equal Opportunity Commission, specifically analysing graduate earnings and recruitment. The analysis uncovered the startlingly disproportionate financial future of career women, who within 5 years of leaving higher education 'can expect to be earning 15 per cent less than the men,' in spite of having the same qualifications and occupying the very same position within the same industry. In order to raise awareness of this prejudiced reality among the student community, the EOC has launched the 'Valuing Women Campaign' in association with NUS. Advisors urge prospective job seekers to approach their potential employers with a critical candour and a demand for an uninhibited commitment to employee and human rights.

## Money matters

- Universities taking in 50% more poorer students
- £200m in bursaries for future students
- 70,000 current students left without loans

Chine Mbubaegbu

A NEW analysis of university admissions records has shown that the number of poorer students being admitted to the country's top universities has risen by nearly 50 per cent.

Oxbridge and 11 other leading institutions collectively saw 2,587 students from the poorest areas admitted in 2002, compared to just 1,741 in 1997. Cambridge has seen numbers rise by 48 per cent, from 108 to 161.

The analysis, conducted by the Sutton Trust, an educational charity founded by Sir Peter Lampl, the millionaire philanthropist, found that the poorest students now constitute 8 per cent of the total university intake, compared to 6 per cent in 1997. He said: "This is a most welcome turnaround in life chances and suggests the beginning of a much needed levelling of the playing field ... It is being achieved without any dumbing down. But the numbers are still small."

The Sutton Trust's report also showed that the average A-level

grades of those admitted to these leading universities had also increased since 1997, stemming fears that poorer students were being admitted despite having achieved lower exam grades.

The higher education minister, Kim Howells, said: "This has been a good week for widening participation." His comments also referred to the new promise of Sir Martin Harris to work in partnership with universities to achieve his goal of widening access.

Sir Martin, the former vice-chancellor of Manchester University and director of the newly formed Office for Fair Access (Offa), said "equality of opportunity" was his goal. He has argued that £200m in bursaries could be raised for poorer students when top-up fees are introduced in 2006, but that it is up to each university to operate its own scheme. Cambridge has said that it will increase its £1,000-a-year bursary scheme to ensure that one in ten undergraduates will get help of between £5,000 and £6,000 towards basic living costs.



## Loan delays continue

Carly Farthing

MANY CAMBRIDGE students are still waiting to receive their student loans as it has been revealed that approximately 73,000 students nationwide have been left without crucial funds from the Student Loans Company (SLC).

Ministers have expressed concern at the shortfall, which means that one in ten students has been forced to find extra funds from parents, savings or employment in the absence of their loan, which should have been paid at the start of term. The introduction of a new £300 million computer system has been blamed for the delays at the Glasgow-based SLC and amongst many local education authorities, as well as problems concerning communication issues between the two.

The SLC maintain that all students who applied on time have received their loans, but the Shadow Higher Education minister Chris Grayling claims that he knows of many who have followed the correct procedures and have still not been awarded their funds. He also insists that the SLC was warned of possible problems back in the summer and refused to implement emergency measures to ease the transition.

In the absence of a loan, many students around the country have

been relying on part-time work in order to sustain themselves - an option not available to Cambridge students, whose workload prevents them from earning extra money in this way. Accordingly, the university has been awarding emergency bursaries to students in need, and permitting the deferral of rent and fee payments until the student receives their loan.

The SLC is also handing out interim payments in cases in which they have admitted culpability, but ironically many of these have experienced delays.

Student representatives are voicing worries about such problems with vital funding and their possible effects in the future. At the moment, first-years are already expected to provide their own funds during Freshers' Week until their loan arrives at the start of the working term - an expectation that puts pressure on less wealthy students and their families - but many are anxious that the possibility of long-term problems concerning loans will further deter those from low-income backgrounds from considering higher education. One Cambridge student commented: "Money's a constant concern even when you've got your loan, and university life is pressured enough without having to worry about not getting your funds."

## Jacks on election trail

**Charlotte Forbes**

THE CHAIR of the Cambridge University Labour Club is to stand in a county council by-election this December. Jane Jacks, an SPS student at Lucy Cavendish College, hopes to win the seat in the Castle ward after suffering defeat in the city council elections this June.

Jacks, 29, hopes that electoral success will increase student representation in the city and in turn, lead to wider student participation in the local community. A keen community worker herself, she also hopes that students will take advantage of the monthly surgeries she proposes to hold at colleges in the ward, which include Churchill, Fitzwilliam, Magdalene, St Edmund's and Lucy Cavendish.

Denying that students are a particularly apathetic group, she said that lack of participation was not necessarily due to a lack of concern. "The University is very good at looking after student welfare and so many student concerns are tackled within the student environment. However, the University obviously has a limited remit, and is less likely to have such an impact on more city-based issues, such as crime, yet with the recent spate of violent attacks in the area, this is something that needs more attention."

As the election will take place after the end of full term, on December 10, she also hopes to increase student awareness of the ability to vote by post, via a leafletting



campaign of the hill colleges, which will begin next week.

If elected, Jacks hopes to tackle street lighting, bus services and recycling in particular. She has also recently participated in a cross-party workshop to address the rising influence of the British National Party.

Ms Jacks, originally from Sheffield, has extensive experience of work in the community, having previously worked at the Citizens' Advice Bureau and with people with learning difficulties. She also has experience working with homeless people, having participated in a scheme named 'Homeless and Rootless at Christmas' in Sheffield, providing the homeless with Christmas dinner together with practical aid such as clothing.

Jacks will remain as Chair of the Labour Club until early in Lent term, when the position comes up for election. In the meantime, preparations are being finalised for the last few events of this term, which include a guest speech at the Union by Clare Short.

# Uni mumps vaccination

## Mumps epidemic leads to University-wide immunisation

**Natasha Anders**

CAMBRIDGE UNIVERSITY has taken new steps to combat the mumps epidemic that has spread throughout many colleges and is on the rise nationally.

The Health Protection Agency's local team are working with the local Primary Care Trust and the University to ensure that all students and staff, aged between 17 and 24 years, are given the appropriate vaccination. The vaccination programme began yesterday at Emmanuel and Jesus and carries on until November 18.

Figures from the Health Protection Agency show the numbers of laboratory confirmed cases of mumps have risen nationally from

497 in 2002 to 1,529 in 2003 and during the first three quarters of this year, there have been 3,756 cases. These figures are reflected in the East of England region, which saw 11 laboratory confirmed cases of mumps in 2002, 37 in 2003, and during the first three quarters of 2004, has had 150 confirmed cases of mumps.

Dr Bernadette Nazareth, Consultant in Communicable Disease Control with the Health Protection Agency's Cambridgeshire and Peterborough team, said: "I would strongly urge students to take up the offer of MMR vaccination and the protection it affords against mumps, measles and rubella if they have not previously been given two doses of MMR vaccine as children... Serious complications [from mumps] can occasionally occur." These include mild meningitis, ear infections that can result in hearing impairment, inflammation of the pancreas, swelling and tenderness of the testicles in adult men and inflammation of the ovaries in women. Initial symptoms of mumps include fever, headache, swelling and tenderness of the glands in one or both sides of the neck, running nose and eyes and sore throat and ears.

Dr Nazareth's message is strongly supported by Dr Dorothy Gregson, Director of Public Health for Cambridge City Primary Care Trust.



Mumps vaccine in preparation

Dr Gregson said: "Any student who did not have MMR immunisation as a child should take this opportunity to do something about it now. MMR is a safe, proven and effective vaccine that offers good levels of protection. There is mumps about and we are working to prevent the further spread of infection."

Students and staff within the age bracket have been sent an e-mail giving them information about mumps and directed to a website, should they wish to access further information.

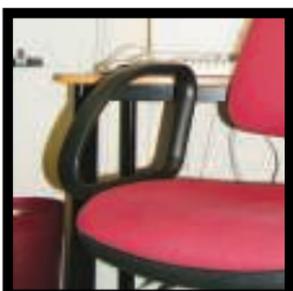


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# Treading the fine PC line



Jon Beckman

I seem to have a knack for offending people. Sometimes, admittedly, my rudeness has the full endorsement of my mental faculties - but on other occasions I stamp obliviously upon brittle sensibilities. Fortunately, I have indulgent friends, but my encounters with strangers receive less sympathetic hearing. Recently, at a party attended mostly by fellow Cantabrigians, I asked a girl I did not recognise if she went to Cambridge. On receiving a curt and huffish 'No', I thought that it would be painfully bourgeois of me to assume that everyone continues to further education, but the answer to my inquiry as to whether she was at university was parried with an even more insulted 'Actually, I'm at Oxford'.

We live in an age where any controversial statement can lead to vociferous accusations of extreme prejudice. It is so likely, on some American campuses, that anything you say will offend someone's race, religion, creed, gender or sexual proclivity that it is wiser to communicate through androgynous eyebrow twitches and ethnic clothing. I don't wish to sound like a curmudgeon who constantly booms 'This is political correctness gone too far,' and demands the return of the cane and compulsory grael: political

correctness is a necessary balm for a society that still contains social disparity on ethnic and gender lines. When it 'goes too far' it is normally favours those on the margins of society. An Australian tribunal is soon to decide whether one can say 'poof' on the radio. Should they decide it is inappropriate, many homosexuals will feel more comfortable tuning in, and the only tangible results will be the additional tooth-caps for gnashing bigots.

## It's like arguing with an alchemist on the possibility of lead being transmuted into gold in the next twenty years

But there are times when marching beyond accepted boundaries is effective. Billy Connolly recently got into trouble for gibing, whilst Ken Bigley was still a hostage, 'Don't you wish they'd just get on with it?' Connolly was making a genuine point about the pornographic gloating of TV cameras over Bigley's plight. His problem was that his joke was not funny enough to provoke people to laugh instinctively and retrospectively encourage them to examine why they found it humorous. Good jokes in bad taste expose aspects of our personality we would rather not know about. We learn which part of ourselves to hate.

I myself have many vile thoughts. Horrible, offensive, racist, sexist creatures brew in the fetid cloaca of my sub-

conscious, occasionally lifting their heads above the surface. Fortunately, I have the good sense to realise the irrationality of these disgusting apparitions and ignore them. I suspect that many other people have the same thoughts. Of course, I can't prove this and I doubt anyone is going to run up to me confessing their darkest prejudices. But consider the number of people you know, who freely use the verb 'to gyp' but would balk, in prim horror, at employing its synonym 'to jew'.

We seem to need someone to detest. Since niggers and yids are no longer acceptable targets, we've replaced them, as Ellen E. Jones pointed out last week, with chavs and pikeys. The only way to deal with these kinds of feelings is violent repression. The same attitude should be taken to the peddlers of racist nonsense. Thankfully, this year, the Union has taken the sensible path of not inviting every single hatemonger they can lay their hands on. There is absolutely no point in debating with people who espouse such fundamentally irrational views; it's like arguing with an alchemist on the possibility of lead being transmuted into gold within the next twenty years. There is no chance of either side emerging with a transformed opinion since their frames of reference are too far apart. Racism should be forced underground and allowed to asphyxiate there. We should, however, be careful not to graffiti as racist that which forces us to confront our innate and ingrained prejudices. We need to see them in order to forget them.

“ Monopoly is the capitalist's original sin; an atonement between man and commercialism ”



James Dacre

There is an urban myth at Cambridge that MI5 recruit prospective spies according to which societies they sign up to at the Fresher's fair. My Bond aspirations were severely shaken when an entrusted friend signed me up to everything that has ever stirred at Cambridge. So I'm accustomed to exclamation-enhanced prose, smiling keyboard faces and unfathomable in-jokes (I get a lot of junk mail). I have never received as many as I did this week. Sadly, none were addressed to me.

For *Varsity*, competitions are our version of political-correctness. We run them for the sake of running them; our response-rate generally rivals a lost-cat advert. So why is it that our offer of 6 Monopoly boards has generated more interest than Willy Wonka's Golden tickets?

Monopoly is the capitalist's original sin; an atonement between man and commercialism. It has single-handedly created the English middle-classes by instigating a crisis of house-price consciousness. It defines London better than the tube-map. If celebrity status can be valued economically, Monopoly allows us to role-play our deepest financial fantasies in the territories that we feel comfortable in.

The seeds of young dissent are sewn beside the Monopoly board: looking competitive (but giving nothing away), stinking of transitory success, remaining under the impression that no-one knows

when you are cheating. It really can bring out the worst in people: an evening of light family entertainment may also prove indicative of future tyrants and fat-cats. It is, then, an ironic inevitability that Monopoly was founded during the Great Depression; a substitute for the easy-spending of a 1920's American generation and their Motels, Hotels and Suits, Boots and Top Hats. It's founder, Charles B. Darrow of Germantown, Pennsylvania, would be proud to know that over 5 billion of his green houses have been moulded since 1934. Real money for escapees was frequently smuggled into Monopoly sets during the Second World War.

The reason we all love Monopoly so much is because it defines the towns in which we live - it's the times-tables of our economic education. We rarely give significance to a place unless it is illustrated on a pop-up map, plays host to *Newsnight*, or has a monopoly square devoted to it. *Cambridge Monopoly* will give this place we inhabit a greater sense of identity and of significance.

Our undergraduate life is engineered to be recollected with sepia-toned memories. That is why so many of us seem so enthusiastic to collect Cambridge memorabilia that says little about ourselves or our time here. Monopoly definitely constitutes Cambridge "stash," in an innovative new format; no one who really belongs here should neglect one from their Christmas wish-list.

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TIME: 6:30pm  
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DATE: WEDNESDAY 17th November 2004  
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VENUE: Caffe Nero

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# Scenes from a High Maintenance Life

On Guy Fawkes' Night the inaugural *Varsity* Photomathon took place. The first Photomarathons happened in Germany at the end of the 1990s and have since spread around the world. This is only the second UK Photomathon after Cardiff in July 2004 - but the concept seems to be catching on, and quickly.

The idea behind Photomathon is simple. As many people as possible register, then each photographer has to take twelve (and only twelve) photos on twelve themes in twelve hours, before submitting the completed film to be developed. Seizing the moment is of vital importance - every photo can come down to a choice between a long-awaited, carefully planned composition and an unmissable reflex-action snapshot. The overall theme for this Photomathon was High Maintenance Life. *Ross McElwain*



"I'm thinking of going into management consultancy." (Lucy Sterne)

## Individual Themes

1. Centre
2. A portrait of the artist as a young dog
3. Bonfire of the Vanities
4. Emergency
5. Escape
6. "I'm thinking of going into management consultancy."
7. Two-shot (portrait of two people)
8. A free lunch
9. Secret
10. Less than meets the eye
11. Edge

The tie-breaker was a photo taken from the High Maintenance Life paving stone outside King's, one of Cambridge's lesser-known landmarks.

The overall winner was Alex Newcombe. Here is a selection of the best photos submitted by all participants.

Find out more:

[www.photomathon.co.uk](http://www.photomathon.co.uk)



Centre (Alex Newcombe)



Escape (S.C.S. Lew)

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Edge (Alex Newcombe)



# Scenes from a High Maintenance Life



Emergency (Anonymous)



Escape (Alex Newcombe)



A free lunch (Hilal Rosie Sengul)



... from High Maintenance Life (Alex Newcombe)



Two-shot (Alex Newcombe)

Adam Edelsbain



“Nothing with such an absurd moniker ought to be taken wholly seriously”

# Why anti-depressants are making me feel blue

I'm a cheerful corporate whore, but I wouldn't touch Seroxat with a bargepole

As corporate whores go, I'm willing and pliable, but I don't let any of my clients get too attached. A couple of weeks ago I was making mad cash handing out smoothies for Deloitte. You took a smoothie, you got a leaflet telling you about a Deloitte graduate careers presentation the next day. Sounds harmless? Maybe, but I did have one terrible fear: that a young poet would be walking by, an envelope of elegant cubist sonnets in hand, just about to send them off to some literary journal, five years from becoming the next Walt Whitman, when he'd take one of my leaflets.

Sipping his smoothie, he'd think to himself, 'Maybe my parents are right. Maybe I should get a proper job. Corporate accountancy doesn't sound so bad. Poetry's silly anyway. Yes, the girls seem to like it, but I know deep down what they really want is a man with a decent income and regular hours.' I could have ruined a life that day. I could have robbed the world of something beautiful.

But it could be worse. When you decide to go into accountancy, you decide that your life will never again be worth living. A nasty thought, but, still, you're hurting no one but yourself. Go into the pharmaceutical industry, and not even the devil will want your wretched soul.

We were reminded of the sinister nature of the pharmaceutical industry over the weekend when it was reported that GlaxoSmithKline (a major recruiter of Cambridge graduates) is trying speciously to broaden the market for antidepressant Seroxat - even

“What a terrible world we live in. Won't somebody think of the children?”



Ned  
Beauman

though it's been linked to numerous suicides and, according to The Observer, 'an internal GSK memo written in 1998 revealed that trials in children actually showed it was no better than a placebo in alleviating depression.' Seroxat, as part of the new strategy, is now being sold as a cure for social anxiety disorder, a con-

“The Seroxat scandal is only the latest in a long line of abuses”

dition that didn't exist a few years ago and which most doctors don't believe in. Social anxiety? I'll tell you a secret: every time I'm on the way to a party, every time, part of me wants to turn back, go to my room, and hide. That's because I'm an introvert; but the only drug I will ever take for it is gin and tonic.

Of course, Seroxat and Prozac and other anti-depressants can do a lot of good. They've saved a lot of lives and given a normal existence to a lot of depressives. And so we have to trust

the drug companies. We have to trust them because, if we don't, if we don't let their chemicals into our brains, if we don't let their pills penetrate us deeper than we'd ever let our lovers, they can't do anything for us. We give them so much trust, and they leave that trust naked and bleeding in a corner. That's why the pharmaceutical industry is vying with the Bush administration and tentacled elder god Cthulhu for the title of Most Evil Entity in the World.

The Seroxat scandal is only the latest in a long line of abuses. The worst for a while was what we found out last year about shiny new schizophrenia drug Olanzapine. Studies showed that Olanzapine is no more effective than Haloperidol, an older medicine which is now being phased out. But Olanzapine is nearly a hundred and fifty times more expensive. A schizophrenic who is told by his or her doctor to switch to the 'more advanced' drug will end up paying as much as £5,000 a year extra to Eli Lilly and Co, for no benefit at all (unless you like weight-gain side effects).

What a terrible world we live in. Won't somebody think of the children? 'Oh, but we have,' says the Novartis executive with an ominous glint in his eye. Over the last ten years, the number of American pre-school children taking mood-altering drugs has more than doubled to nearly two percent.

Pre-school: that's the ages of two to four years old (and if you're wondering, no, the study didn't mistakenly count all those brainless ravers who carry teddy bears and suck on dummies). For the vanishingly small proportion of those children who have a real problem, careful psychiatric attention is a far better solution in the long term, but it's being ignored in favour of drugs.

In the end, of course, the drug companies are exploiting all of us, because we pay the taxes that allow the health service to buy these overpriced, unnecessary drugs for the vulnerable. I know what you're going to say: 'I'll accept an enormous salary from one of the drug companies, and then I'll use my influence to change things from the inside.' Yeah, because that usually works, you despicable half-wit. If you're going to enter the pharmaceutical industry, and still claim not to be scum, you have one choice. Have lots of unprotected sex with strangers. Get AIDS. Then you'll actually have a reason to make sure some of that money and expertise goes towards the people that need it, rather than towards developing placebos for the shy rich.

**VARSITY**

 11-12 Trumpington Street  
 Cambridge CB2 1QA  
 01223 353422

Editor	Archie Bland <i>editor@varsity.co.uk</i>
Deputy Editor	Amol Rajan <i>deputynews@varsity.co.uk</i>
Online Editor	Sam Richardson <i>webeditor@varsity.co.uk</i>
Arts Editors	Henry Bowen Oliver Tilley <i>deputyarts@varsity.co.uk</i>
Photos Editors	Fiona Symington Albert Mockel-Von-Dem-Bussche <i>pbatos@varsity.co.uk</i>
Chief News Editor News Editors	James Dacre Charlotte Forbes Chine Mbubaegbu Sarah Marsh Lucy Phillips <i>news@varsity.co.uk</i>
Features Editor	Ross McElwain <i>features@varsity.co.uk</i>
Science Editor	Krystyna Larkham <i>science@varsity.co.uk</i>
Interviews Editor	Ronojoy Dam <i>interviews@varsity.co.uk</i>
Travel Editor	Michael Fordham <i>travel@varsity.co.uk</i>
Idler Editor	Oliver Batham <i>idler@varsity.co.uk</i>
Theatre Editor	Alice Harper <i>theatre@varsity.co.uk</i>
Music Editors	Ned Beauman Jessica Holland <i>music@varsity.co.uk</i>
Classical Editor	Nicola Simpson <i>classical@varsity.co.uk</i>
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Literature Editor	Rachel Wilcock <i>literature@varsity.co.uk</i>
Visual Arts Editor	Sophie Priestley <i>visual@varsity.co.uk</i>
Fashion Editors	Sally Jennings Johanna Z-Sharp <i>fashion@varsity.co.uk</i>
Sport Editor	Adam Edelsbain <i>sport@varsity.co.uk</i>
Sub Editors	Abi O'Reilly Miriam Craig Laura Whittle
Production Managers	Ifi Qurashi David Wyatt
Business Manager	Eve Williams <i>business@varsity.co.uk</i>

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# VARSLITY

## New ideas; same old story

A BBC researcher called the *Varsity* office yesterday, and asked if we could help him with a documentary on Michael Howard: he wanted information about the Tory leader's days as Union president. This led to a pleasurable half an hour's leafing through the archived *Varsity*s from 1961. What's extraordinary from a contemporary point of view is the total obsession with local political news: the remarkable cabal of Tories at the time – including Howard, Ken Clarke, Norman Lamont and John Selwyn Gummer – were all involved in the Union, and their names appear more often in the pages of the student press than CUSU's representatives ever had.

These days, everyone thinks they know the Union story, and so we don't retell it quite so often. A bunch of ambitious hacks who play politics for the sake of it; a closed shop with no interest in becoming open. But the Union fights hard against this perception, and its efforts are much more than mere window dressing. There are good reasons to go to the Union these days besides the debates.

President Bobby Friedman's interest in making it a more open organisation seems genuine. The idea of online voting is a great one: the single most difficult issue for the union to overcome is the lack of engagement of its constituents. If they cannot make them get involved, being able to vote via computer might at least go some way towards diffusing the absurd rotten-boroughism of the slate system.

The execution, sad to say, has not been equally successful. There seem to be two possible reasons. One is incompetence: not to have investigated this possibility fully in the months since Friedman made his pledge isn't really good enough. The other is dastardly scheming, which may sound absurd, but isn't wholly beyond the realms of possibility when one considers that the entire body of Union staff was elected by the dismal current system, and have little incentive to see things change.

The most interesting thing about the reporting on the Union in the 1961 editions is the argument put forward by one candidate for a Union post. He insisted that it was time the Union opened up – that it had to shake off its fusty traditions and engage a new audience. Of course, at the time, he was talking about letting women in as members, not online voting. *Plus ça change*, and all that; the individual who finally achieves radical change in this organisation, if one ever comes along, will rise a lot higher than leader of the Tory party.

## Attack of the killer Mump

One could be forgiven for thinking that Cambridge was about to collectively keel over. Mumps has half the town shivering with fear: students in the affected colleges can commonly be seen diving for cover at the merest hint of a swollen gland, and pay rapt and nervous attention to the thickness of their own necks. Sufferers are quarantined and no-one will go near them.

But look at the name of the ailment. Mumps. Nothing with such an absurd moniker (after all, what is a mump, exactly?) ought to be taken wholly seriously; the truth is, whilst there are nasty possibilities which arise from being mump-ridden, the worst that happens to most sufferers is a few uncomfortable bed-ridden days. Unfortunately, there seems some sort of correlation between intelligence and absurdly self-indulgent symptom watching: Cantabrians seem to spend a much greater proportion of their time fretting and cooing and sympathising than more or less any other demographic group. People actually tell the truth when you ask how they are, and say Do you know that feeling? a lot. Commonly, the resultant scrabble amongst the attendant sniffers to list their own horrible symptoms is enough to make one wish the affliction was a bit more serious than bloody mumps.

So the university and local health authorities are to be commended for their sensible attitude to the problem. (And even if it is occasionally exaggerated, it is certainly prudent to attend to it.) They have avoided panic; they have been open and honest about the level of risk, and straightforward in their assessment of the risks and consequences of the situation; and their vaccination programme has been efficiently executed without arousing any great hysteria. A generation of Cambridge men may remain fertile after all.

## Andrew Gilligan

The journalist Andrew Gilligan was due to speak at Emmanuel College under the aegis of the Varsity Society, but has been forced to cancel because of work commitments in the US. He extends his apologies. A new date will be arranged for next term, so don't get too upset.

## Monopoly Winners

Good grief. We thought we'd have a reasonable response to our Monopoly competition – but millions of you entered, literally, ish. (At least a hundred, anyway.) The lucky few are: Ed Belcher; Sam Cutts; Yingting Mok; Thangaraj Munusamy; Charlotte Sainsbury; and Heather Richaby. Congratulations to the winners – email business@varsity.co.uk to claim your prize. Commiserations to the rest of you, who can stop being cheap, and go and buy a copy instead.

## Letters

letters@varsity.co.uk

Letters may be edited for space or style

### Ethical Investment

Dear Sir,

I think it is superb that *Varsity* chose last week to run an article on Ethical Investment (News, 5th November). The way in which we consume and invest both as individuals and as parts of organisations such as colleges or the university has profound effects on the world we live in. Realising that more ethical alternatives are available is an important step in creating positive change on many issues.

I must, however, say that I feel that I might have been slightly misinterpreted in your article. One of, if not the, key issue confronting any campaign on ethical investment in Cambridge is a lack of transparency and a lack of information on college's policies. In this light, I don't believe any student has detailed enough access to college policies to make claim's such as I might have suggested in the article with any authority. I certainly do not and was just speculating upon the matter. I hope this letter will serve to clarify this.

CUSU is endeavouring to campaign for greater transparency on college investments and also to encourage more colleges to adopt ethical investment policies. In this the best way forwards is for us to work in a constructive and informed manner with colleges and students. If any *Varsity* readers are interested in getting involved please contact me at green@cusu.cam.ac.uk.

Tom Russon  
CUSU Green officer

Sir,

I read with disappointment your piece on "unethical" investments (News, 5th November); it was both ill-researched and selfish. The facts relied on throughout the piece are dubious at best. You refer to "Apache attack planes" being sold to Israel; while it is certainly true that a limited number (less than 5% of production) of the AH/64-D helicopter was sold to the Israeli government, US manufacturers may sell only to a limited number of "approved" governments; not so their Russian counterparts – Mi-24 Hind helicopters are used in operations against civilians in Darfur by the Sudanese Air Force.

The more worrying aspect of your story is the sheer selfishness it betrays: if colleges forgo potential investment income because some people do not approve of their strategy, this effectively reduces the amount of money available to fund access grants and exhibitions, both now and in the future. Are firms operating perfectly legally so despicable that we, as Cambridge students, are willing to take away the opportunity of coming to Cambridge from the poorest potential applicants, just so we can sleep better at night?

Ultimately: truly unethical firms (e.g. Huntingdon Life Sciences) simply relict themselves in countries where the public can

no longer find out who owns shares in the firm. I'd rather know my College holds 200,00 Rolls-Royce shares than not know they hold 1,000,000 HLS Shares.

Yours,  
Alex Williamson  
St. John's College

### A laboured excuse

Dear Sir,

Last week's edition carried a letter from the Labour chair damning my comments on Anne Campbell MP after she dropped her opposition to placing British troops under American command and condemned calls for a Commons' vote on the issue (Letters, 5th November). My criticism stemmed largely from despair that the same duplicity Anne Campbell showed over top-up fees was being displayed over an issue where I believed we were as one. Indeed, Mrs. Campbell only a week before declared that "if the pressure is on the Americans, why are we drafting out extra troops?"

Anne however was now satisfied with assurances from Tony Blair of a specific American military request. We are therefore meant to unquestioningly accept the neo-conservative military strategy of a reinvigorated Bush administration, without discussion in our own Parliament. Indeed, the brutal assault on Fallujah is being driven by American military strategy that relies little on information of terrorist insurgents, but more the crude symbolism of capturing an 'enemy stronghold'.

The Labour Party seem satisfied to carry on as faithful acolytes of American neo-conservatism. Liberal Democrats advocate a more independent foreign policy, born out of common aim, method and creed, with a greater European dimension; a view to alliance-building as an issue of long-term international policy, rather than an unshakable response to a world now past. This is a rare example of a political chasm – one into which the member for Cambridge, in attempting to appear on both sides, has alas stumbled.

Yours respectfully,

Mark Gattleson  
Chair,  
Cambridge Student Liberal Democrats

Dear Sir,

Jane Jacks (Letters, 5th November) may be correct in her defence of Anne Campbell's position on the Iraq war, but her attack on Liberal Democrat opportunism surely betrays an astonishing lack of self-awareness?

Ms Jacks, as Chair of the Cambridge University Labour Club, is a spokeswoman for a party which has consistently compromised away principle after principle in the pursuit of electoral success. Foundation hos-

pitals; top-up fees; the war on Iraq; David Blunkett's populist pandering to the 'Daily Mail' mentality over issues like immigration...these are not the work of a true Labour government. We have a Prime Minister who has violated every basic principle which makes a man fit for office, yet he is maintained in power by a party that fears the loss of a leader once considered to be its key electoral asset. Power is worthless when its perpetuation thus takes priority so completely over principled action.

The Labour Party is a mockery of its former self (and I speak as a once-passionate supporter), and has badly let down the people of this country.

Yours,  
Elizabeth Bradshaw  
King's College

### Remembrance forgotten

Sir,

I am well aware of Robinson students' reputation for being somewhat apathetic when it comes to doing anything that takes the least amount of extra time and effort. However, for me to be, to my knowledge, the only undergraduate member of the College to attend the ten-minute Service of Remembrance in the Chapel on November 11th is inexcusable, and suggests that the problem is perhaps even greater than it is considered to be. I do hope this situation was not reflected in other Colleges, as if so it creates a rather low impression of Cambridge students and their priorities.

I remain, Sir, yours faithfully,

Stefan Fraczek,  
Robinson College

### Change the record

Sir,

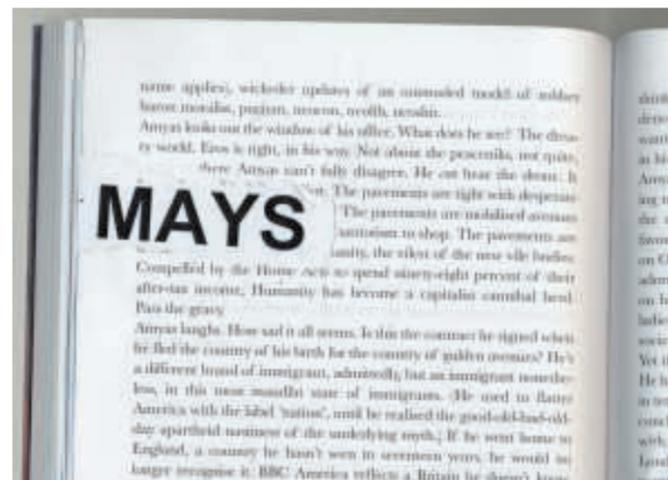
What exactly is new about the acts featured in your 'Best New Music' piece (Music, November 5)? Three of the six include Jeff Buckley among their influences. Another 'plays eloquent and quietly heart-wrenching songs on acoustic guitar'. If my experience of college open-mic nights is anything to go by, so do ninety per cent of the student population.

Everyone knows indie is mainstream. Give me the number of the Irish folk harpist.

Harry Perrin,  
Queens' College

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*This week's prize goes to Gaelic folk fan Harry Perrin*



**MAYS**

The editors of Mays 13, Oxbridge's premier anthology of new writing, are looking for an enthusiastic sub-editorial team for both poetry and prose to discuss and select submissions. Please e-mail an application of no longer than 150 words to Jonathan Beckman (jdb47) and Arthur House (ajph3), specifying your committee preference (poetry or prose), literary interests and relevant skills. Closing date Tuesday 23 November.

# Stunning new Mac is Apple of the iPod

Sam Richardson charts Apple's progress from nineties laughing stock to twenty-first century icon

Last Friday, two brand new iMacs arrived in the *Varsity* offices, creating among the *Varsity* staff the kind of excitement that usually only occurs upon the dissemination of photos of the Editor in a compromising position with a copy of *TCS*.

Anyone who thinks that Macintoshes (a term which is carefully being phased out of Apple's publicity) are for dirty old men in parks, or for journalists to confuse anyone breaking into the industry, will have to "think different" (a term which is carefully being phased into Apple's publicity) when they see these computers in the flesh. They are a pair to challenge Jordan, albeit with a considerably flatter front.

This is all a far cry from 1997, when Apple's haemorrhaging share of the market made Forrest Gump's purchase of shares in a "fruit company" look like a distinctly dodgy investment. That the rotting Apple turned good within the space of five years is a tribute not only to the possibility of combining form with function, but to the importance of individuals challenging precedent.

In 1997 co-founder Steve Jobs returned prodigally to the Apple fold, and found that he had a considerable job on his hands, needing to sell much more than an Apple a day to keep the bailiffs away. As legend has it, Apple's change of direction from sales turnip to maker of the Blueberry iMac started in a discussion in a vegetable patch. There, Jobs challenged chief designer Jonathan Ive to entirely rethink the concept of the desktop computer.

At this time, the computer industry followed a policy of "any colour so long as it's beige", deliberately making computers ugly in order that they looked powerful. But Ive felt that, as with Concorde, it should be possible to be both fast and beautiful, and so he set about challenging an industry that he describes as "creatively bankrupt". In doing so, he may have saved Apple from actual bankruptcy.

Ive, a design graduate of Newcastle Polytechnic (now Northumbria University), spent his early years designing bathroom accessories, where he flushed out a number of problems in toilet design, before moving to Apple, where he has been showered with praise, including Britain's prestigious "Designer of the Year" award.

Ive, whose motto is "sorry, no beige", made his new iMac available in a choice of five translucent colours, while returning to the traditional Apple philosophy of having the screen and the CPU in one unit. Sales of over six million appeared to have turned around Apple's fortune.

The second generation model, a stunning design which admittedly looked suspiciously like a desk lamp, proved not to be such a bright idea, because the flat screen was complemented by (relatively) flat sales of 2.7 million units.

This, however, was not a major problem for Apple, because it had just

created the one iconic design of the twenty-first century so far: the iPod. Even now, it's very difficult to get your

hands on one of these prized pieces of gear. Rather like the mobile phone in the nineties, the iPod is the ultimate symbol of Yuppy aspirations: a compact, mobile status symbol.

A marketing man's wet dream, the iPod allowed Apple to instantly become cool, no longer a maker of computers for sweaty hacks but instead a company at the leading edge of design and innovation.

So what made the iPod so successful? Its ease of set up? Its flat screen? Its minimalist design? Its lack of buttons? Its white aluminium casing? Its portability? Its ability to play downloaded music from a hard disc? All these features have been carried into the new iMacs which grace the *Varsity* office.

The new iMacs are even sold under the slogan "From the makers of the iPod". It seems ironic that the firm that prides itself on

"thinking different" seems to now be deriving inspiration from its own existing designs. Or perhaps that is the genius of it. After all, if everyone else has got it wrong, the only person who is right is yourself.

So where next for Apple? The continued success of the iTunes website and the iPod will almost certainly spawn a video iPod in the not-too-distant future, although Apple remains notoriously secretive. Then again, Ive himself has said, "Perhaps I'd like to

design cars, but I don't think I'd be much good at it." On the other hand, surely the iCar is too tantalising a prospect to pass up?



Clockwise from top right: A first generation Apple Macintosh; The Blueberry iMac which saw Apple's computing fortunes turn; The second-generation iMac, with its flat screen which could rotate 360 degrees; "Ive a big one": Jonathan Ive's new 20-inch iMac, two of which are currently gracing the *Varsity* offices; and the iconic iPod

## Varsity Online

Whether you've got an iMac or not - and let's face it, most of us haven't - there's still no excuse not to visit the *Varsity* Website.

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Also on the website are the application forms for Editor, Online Editor and Section Editor of *Varsity*. If you want to use those new iMacs, or even if you just want to pursue a career in journalism, you'd be an idiot to miss out.

www.varsity.co.uk

# "I don't feel any great need to be liked"

## Jimmy Carr tells Archie Bland about his hilarious life

I have met Jimmy Carr before. Well, perhaps 'met' is an overstatement. What happened was, I was in the front row of a show of his, he pointed at me and said I looked like Jack Osborne on account of a haircut I was sporting at the time, everyone laughed at me and with him, and I couldn't think of anything to say back. Which is why I did not sell out my Edinburgh one-man show within three days, and he did.

He is, in some respects, an extremely old-fashioned comic: he's a gag man. Though his material is heading in a slightly less punchline-oriented direction, the vast majority of a Jimmy Carr performance remains jokes. On the other hand, one might almost call him post-modern in his reliance on the audience's ironic perception of the gap between his one-liners and his real opinions: the material is commonly borderline offensive, and there can be few other comedians who have found material in the Rwandan genocide. But attendance at a Carr gig, largely attended by precisely the puffed-up *Guardian* readers one might expect to lambast him, is proof positive that offence can be taken when it isn't intended, and vice versa. Everything is offensive, and so nothing is, and so everyone can get on with wetting themselves without feeling guilty about it. You know, deep down, that Carr probably reads the *Guardian* too.

Carr is nonplussed at any attempt to delve into the difference between his onstage self and the person I'm talking to. "I'm flattered if you think it's a persona," he remarks, "but I really don't think it is. It's just that when you're onstage you tend to focus on a certain part of you." In his case, the opposite part to many comics: making people laugh is a whole lot easier when they're on your side, and



Carr admits that he has "a face that looks like a potato with features drawn on it"

there's nothing immediately charming about Carr. He has, by his own admission, "a face that looks like a potato with features drawn on it," and this is no man of the people: he addresses his audience as if they were scum, like a posh Jerry Sadowitz. Surely this makes life harder? "I don't feel any great need to be liked," he insists. "I'm quite interested in being funny, and in people thinking I'm funny." And there's the rub: where other comedians have mateyness, Carr has the Funny. If he didn't, he'd just be a grumpy posh twat standing on stage being unpleasant. But he does, and so he isn't.

Now he's back in Cambridge, where he studied SPS some years ago. Undergraduate comedy wasn't his thing – he "viewed most of it with distaste," and says of his contemporary Sacha Baron Cohen that whilst he's "a funny guy, the stuff he was doing then

wasn't particularly amazing." Being back here to perform, then – Carr plays the Corn Exchange this Friday – must be weird. "I saw Eddie Izzard there in about 1993. It was pretty cool... it feels very odd, like coming full circle." Though he has come back to play May Balls, which he calls "slightly depressing – because you look across the courtyard and think, hello, is that Dave? And of course, Dave would have aged just like you, and he'd be ten years older too."

But stand-up isn't all he does these days. Carr is just starting to creep into the general public consciousness, thanks to finding a secure niche at the bizarre end of the game show market. His breakout vehicles, both of which rely heavily on his deadpan, irony-laden schtick, are both ingeniously conceived and not a little sick: *Your Face Or Mine*, in which couples have to decide which half is better looking, while Carr and throaty E4 bimbo-ditz June Sarpong laugh at them; and *Distraction*, which Carr calls "like doing I'm A Celebrity Get Me Out Of Here in half an hour rather than six weeks." (Without celebrities, obviously.)

He is mystified as to why anyone would want to appear on either, and when I ask him whether he'd think of braving the Jackass style nonsense his *Distraction* charges are faced with, his answer is emphatic: "God, no. What are they thinking? They are seriously damaged. There are mental scars, y'know, and a lot of bruising. Luckily – and I'm sure there'll be law students reading this – they sign a waiver. They can't touch me."

And he's back into being him. It's disconcerting, talking to Carr: interviews are inherently unreliable things anyway, because no-one in their right mind would be their real self for public consumption, but the matter is complicated when you're talking to a comedian whose sole claim to fame is being funny. On the one hand, that's because he just is funny, and so he'll be that way naturally; on the other, it's hard not to register, with every joke he cracks, that it's also the best form of self-promotion he's got.

So forget trying to find The Real Jimmy Carr in fifteen minutes, then, and back to the good stuff: any backstage fights on *Your Face Or Mine*? "We saw," he delightedly informs me, "some amazing things in the green room afterwards. We had a couple of incidents where guys who were just obviously players had

come with their 'girlfriends,' but all the other women they were judged up against [YFOM includes a section where current partners are compared with their predecessors, often unfavourably] were their other girlfriends, not exes. And obviously we couldn't say that on the show, but the guy's face would just fall, and then afterwards in the green room he'd be there with five women, all of whom he was currently sleeping with, and it was just horrendous." Phew. This isn't far from Jerry Springer.

Carr doesn't, frankly, seem like a likely candidate to make the gig-TV crossover, but it's working so far: indeed, he's even cutting it in the states, with a new US series of *Distraction* coming up, hot on the heels of the comedic holy grail: guest appearances on Jay Leno's late night talk show. "Absolutely petrifying," he confesses with a shudder. "Give me a hostile [gig] any day of the week, that's what I do, I can deal with that. But being on a show like this – it's properly nerve-wracking stuff."

But the Americans seem to like him, and apart from a sideswipe at the quality of their stand up – "most of it's shockingly awful" – he likes them, too, and rejects any suggestion that his material is too idiosyncratically British to survive across the pond. "They react pretty well, they get it. All you have to do is remove a few cultural references. We're always whinging about how they don't get irony – but look at *Seinfeld*. They get it." It's clear that he's in love with TV: he likens the experience to "arriving on the first day of school and being made head boy immediately – and there's this big gang of people trying to keep you happy, and it's an absolute joy, really."

### "They are seriously damaged. There are mental scars, y'know, and a lot of bruising"

Actually, for such a grumpy bastard, Carr seems pretty cheerful. He won't even bitch about Charlotte Church, who he appeared with on *Have I Got News For You* – "I really liked her," he insists, "because she seemed like a really normal kid, but obviously really attractive because she's worth 80 million." (And then adds, "Sorry, that's a really boring answer. 'The amount of coke that girl does, it's unbelievable,' I should have said.") Even when it comes to self-promotion he's a little backwards in coming forwards, and he enthuses to me about Ricky Gervaise: "If I've got a DVD out and so's he – I'd buy his. If I'm honest." He pauses for effect. "Obviously that's partly because I know all the jokes on mine."

Which isn't a bad way of reminding people about your DVD at the same time as paying someone else a compliment, with another punchline. In closing, then, I ask him for his favourite joke of the moment. He pauses. "I don't know if it'll work written down," he begins. And he's right. It won't. Sorry about that.

Jimmy Carr is playing at the Cambridge Corn Exchange tonight: tickets are available on 01223 357851. His live DVD is out now.

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## /guide /stage

FRIDAY 12		
19:45	ADC	CUMTS presents <b>Merrily We Roll Along</b>
23:00	ADC	HATS presents <b>A Brief History of Stupidity</b>
19:30	Arts Theatre	<b>Cunning Little Vixen</b>
19:30	Corpus Playroom	BATS present <b>Look Back in Anger</b>
19:30	Fitzpatrick Hall, Queens'	BATS present <b>The Spanish Tragedy</b>
23:00	Fitzpatrick Hall, Queens'	BATS present <b>"Night, mother"</b>
SATURDAY 13		
14:30	ADC	CUMTS presents <b>Merrily We Roll Along</b>
19:45	ADC	CUMTS presents <b>Merrily We Roll Along</b>
23:00	ADC	HATS presents <b>A Brief History of Stupidity</b>
19:30	Arts Theatre	<b>La Boheme</b>
19:30	Corpus Playroom	BATS present <b>Look Back in Anger</b>
19:30	Fitzpatrick Hall, Queens'	BATS present <b>The Spanish Tragedy</b>
23:00	Fitzpatrick Hall, Queens'	BATS present <b>"Night, mother"</b>
TUESDAY 16		
19:45	ADC	Cabaret Night Jazz and the best in new comedy
TUESDAY 16		
23:00	ADC	Footlights' <b>Smoker</b>
19:45	ADC	CUADC present <b>A Small Family Business</b>
19:45	Arts Theatre	<b>Home</b>
20:00	Christ's College, New Court Theatre	Autumn in Han Palace and The Soul of Chi'en Nu leaves Her Body
WEDNESDAY 17		
19:45	ADC	CUADC present <b>A Small Family Business</b>
23:00	ADC	CUADC present <b>Finding the Sun</b>
19:45	Arts Theatre	<b>Home</b>
20:00	Christ's College, New Court Theatre	2 Chinese Plays
THURSDAY 18		
19:45	ADC	CUADC present <b>A Small Family Business</b>
23:00	ADC	CUADC present <b>Finding the Sun</b>
19:45	Arts Theatre	<b>Home</b>
20:00	Christ's College, New Court Theatre	2 Chinese Plays



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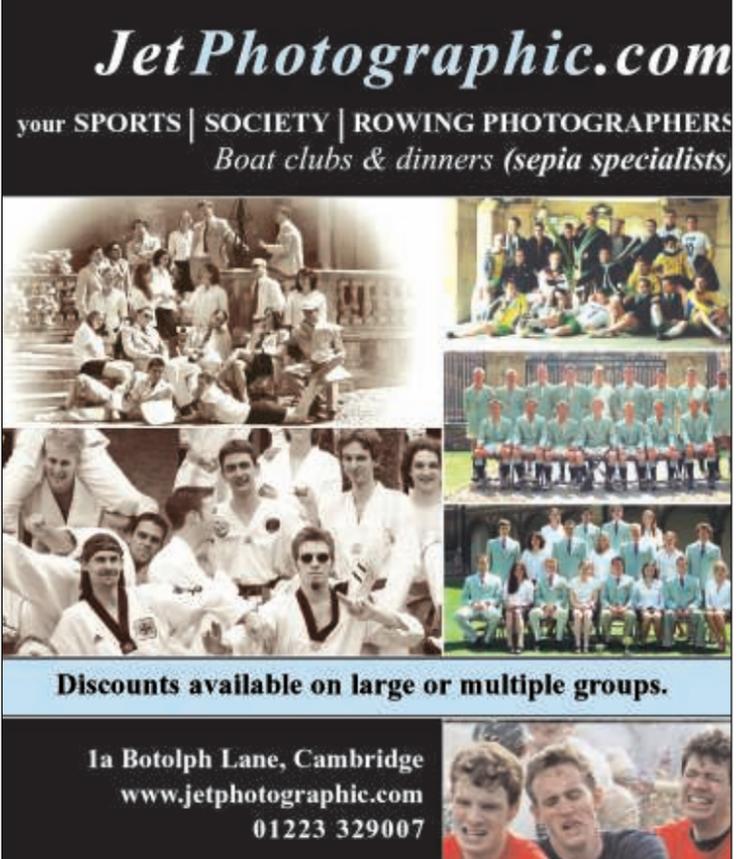
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## /clubs

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SATURDAY 13		
HARVEY COURT	The Bomb	Caius Ents present DJ Sketchy & DJ Recoil
FEZ	Martin & Michael	Soulful American House
BOILER ROOM	Junglist	John's present
SUNDAY 14		
COCO	Sunday Roast	Cheese and Chart
LIFE	Sunday Session	Commercial dance, party, r'n'b
MONDAY 15		
FEZ	Fat Poppaddaddys Mix of Funky Grooves	
TUESDAY 16		
BALLARE	Top Banana	CUSU's Best Cheese
COCO	Licked	That urban flava
LIFE	Unique	LGBT extravaganza
WEDNESDAY 17		
BALLARE	Rumboogie	Sports Men and Women come out to play
THURSDAY 18		
COCO	Urbanite	C USU Hip Hop and RnB



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If possible please bring a song to sing. If not, we will provide a selection from the show. Please contact the director, Zack, (zas22) with any queries.

**THE GILBERT AND SULLIVAN SOCIETY**  
invites applications for its  
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To apply, please email Claire Pike,  
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and ideas by Friday 12th November.



**Footlights**  
CAMBRIDGE FOOTLIGHTS  
announces Smoker Auditions  
(for Tue 16th Nov), to be held Saturday  
13th from 12:00 till 2:00pm,  
in the ADC dressing rooms.

Those interested in being Manager of the Footlights National Tour 2005 should contact mib22 either to apply or to find out more information, by Wednesday 17th November.

Those interested in applying to Direct the Footlights National Tour 2005 should also contact mib22 either to apply or to find out more information, by Wednesday 24th November.

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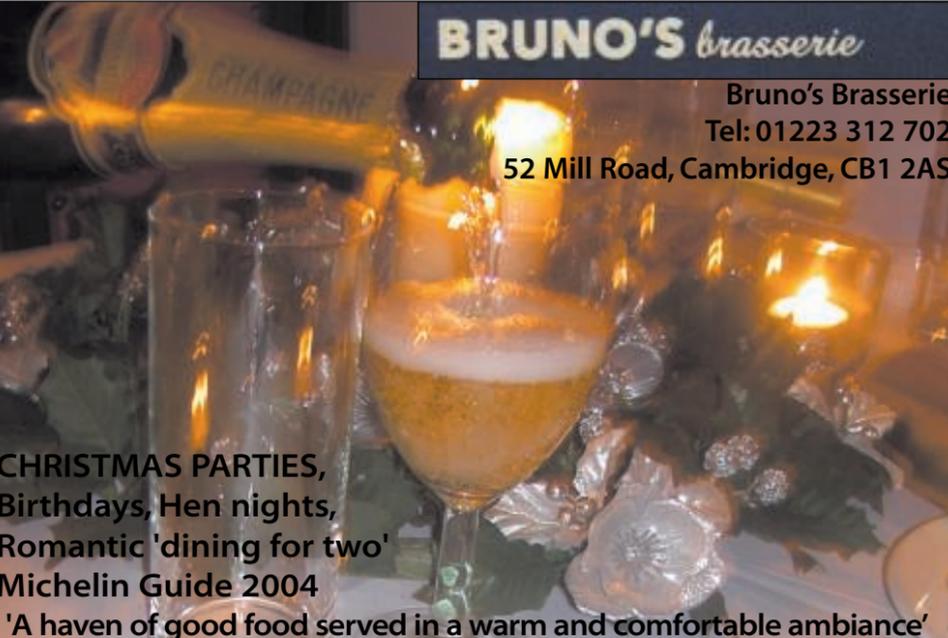
**VARSlTY**

Corpus Christi College and the Fletcher Players invite applications to direct/produce at the Corpus Playroom in Lent and Easter terms.

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# The Idler: Election Results Special

## Weekly round-up of the most important world news

### Campaign donors form orderly queue

WITH THE campaigning over in the U.S. Presidential election, the firms who bankrolled the contest have begun to assemble patiently outside the office of the winner. First place in the line has gone to investment bankers Goldman Sachs, who have been camping out in Washington for several days.

"I've been looking forward to this day for so long," said CEO Hank Paulson excitedly. "After all the hard cash we've put in, it's nice to get some recognition. We're really looking forward to working with the new President, and I hope the support we've given him will ensure us a sympathetic hearing."

The firm has donated over £2.5m to the Republicans and slightly more to the Democrats.

"By the way," added Paulson, "just out of curiosity, who won?"

Standing a few places behind Paulson was Microsoft CEO Steve Ballmer.

"Oh yeah, I really enjoy this time of the electoral cycle," Ballmer enthused.

"The excitement, the late nights, the democratic thrill, the possibility of getting the antitrust legislation eased. It's America at its finest. I think we spent our millions well."

Peering over Ballmer's shoulder was the grinning face of Charles Prince, CEO of banking giant Citigroup. "Boy, we've got a great spot haven't we? Tell you what, I sure am glad I gave that extra million to both candidates. It really got results. I'm really psyched about going in to see Bush. Or is it Kerry?"



US Electoral politics - evil and costly, yet cause of corporate joy

### Lockheed Martin wins US Election

THE BOARD of arms giant Lockheed Martin was celebrating Wednesday after a big victory in the U.S. presidential election. Its successful candidate, George Bush or John Kerry, is committed to big rises in defence spending over the next four years, and Lockheed was jubilant as one or other of them clinched

victory on Wednesday. Lockheed's victory in the end proved to be comfortable, with all 50 states falling to Bush or Kerry.

"This is a great night for us!" Chairman Vance Coffman told a crowd of cheering stockholders on Wednesday. "It's a fantastic victory for our hardworking team of lobbyists and I want to thank you all." He then joined in spontaneous chants of "four more wars!"

### Zarqawi Turns In Missing Explosives to Iraqi Police Station

THE JORDANIAN militant Abu Musab al-Zarqawi has handed in to an Iraqi police station the 400 tons of high explosive that went missing from the al-Qaqa storage site last year. He presented them to new Iraqi police force recruits in a series of drops, timed to go off in quick succession, which utterly destroyed the police station in south Baghdad, killing 114 officers.

"We're relieved the missing material has been found," said Iraqi interim Prime Minister Iyad Allawi. "And we're grateful to Mr Zarqawi for delivering it to trained officials, so that it will no longer pose a danger to the public." Mr Zarqawi was unavailable for interview, but issued a statement promising to deliver any more loose weapons he comes across to 'the infidels and their contemptible collaborators.'

Chris Smyth

### Hurricanes, the economy, dictate election policy

THE PRIME Minister, Tony Blair, has denounced plans put forward by the opposition leader, Michael Howard, to abandon the British electoral system in favour of a model which more closely adheres to the American equivalent. In a Downing Street press conference, the Prime Minister was categorical in his rejection of the so-called 'Florida 2000' system, whereby a single constituency is picked to decide the outcome of the election. Should there be any disagreement over the result, the system's rules dictate that votes are to be recounted until a panel of nine bipartisan judges shouts "Stop!"

Mr. Howard has praised the American approach as "clearly the better option—it's much more [...] entertaining"; however, Mr. Blair dismissed the Tory leader's concept as "a pathetic attempt by a dying party to retain a slipping hold on second place."

The proposal put forward by Mr. Howard shows the culmination of campaigns for the general election to be 'sexed up' to remedy voter antipathy.

"The Americans clearly have the right idea," opined Mr. Howard, "there should be more of a festival atmosphere around elections. In the United States, elections are a spectator sport: they get people jumping up and down in the streets and the revelries can go on for up to a month."

The proposed system would clearly benefit the Conservative Party, whose popularity with the electorate has continued to fall in recent months. They do, however, rate highly amongst high court judges: in an ICM poll, 63% of those sampled said that they would be most likely to 'manipulate' an election in favour of the Tory party. UKIP came a distant second, defeating Labour amongst a number of the swing judges.

This follows the announcement of Conservative Party plans to hold

focus group consultations at grass-roots level, with key sets of voters such as pensioners, workers and now, the judiciary. Mr. Blair articulated his appeal at what he called "dirty tactics," before announcing his own *Electoral Justices* scheme in preparation.

When asked whether the policy was a reaction to accusations of the Conservatives' unpopularity and an inability to engage with the government on important public issues, Mr. Howard responded, "that is absolute nonsense. The Liberal Democrats are a bunch of loony lefties, and Charles Kennedy is obviously far too [...] orange". Mr. Kennedy expressed irritation at the comment, which he sees as the "continuation of desperately infantile insults about the colour of my hair". "It shows clearly that we were taken into war for the wrong reasons," he added, gingerly.

The past months have become increasingly frustrating for Mr. Howard and his party, who only managed fourth place in a by-election and have failed to make any ground on the government despite the Prime Minister's falling approval ratings. The percentage of the public expressing trust in Mr. Blair is now in negative figures; however, the opinions of voters such as Mrs. A. Spigley from Didcot epitomise the problems the Tories face. "I don't like Blair, but the Conservatives are going nowhere: they seem unimaginative, backward and just a little bit satanic."



Howard - dislikes garlic, sun, silver

This perception is clearly harmful to the Tories, but isn't helped by Mr. Howard's tendency to cower at the sight of garlic. When confronted on his apparent aversion to the *Allium sativum* bulb, Mr. Howard was reticent, saying "I don't have to answer that. Will you pass me my cloak?"

For more information on the medicinal benefits of garlic, visit <http://www.mistral.co.uk/garlic/>

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### Varsity's production managers turned agony aunts solve your problems



### David and Ifti

Dear David and Ifti

I am snowed under with work, and it's getting me down. I don't see my friends and I waste what little free time I have poncing about on the internet or watching telly. My marks are getting lower and lower and I don't know how to catch up. Help!

Mark, King's

Dear Mark,

Well, I wouldn't worry too much about it. Chances are, no matter what marks you do end up getting, any possible job opportunities will have been shipped to India or China. As for your friends, I wouldn't worry about them either. Who'd want to hang out with an unemployed college dropout?

Best of luck and keep your chin up,  
Love Ifti

Dear David and Ifti,

I need some advice and I can't talk to any of my friends about it. I'm getting off with my supervisor and I think it's a really bad idea. He's only a little bit older than me but it just seems weird. But now

I'm involved I'm worried about what'll happen if I stop. I don't want to mess up my work but I also want to finish it - and I'm too ashamed to tell my friends. And supervisions will be a nightmare if I do dump him, because he'll be really awkward. What should I do?

'Harriet'

Dear Harriet,

I don't think you should be too worried about this. If, as you say, your supervisor isn't much older than you, and he and you get on well, there is no reason not to continue - though you should both make an agreement to try to concentrate on the work during supervisions (this might be easier if there is another student in the supervision as well). You might even gain from extra tuition in the subject outside the supervision room... As for your friends, if they are your friends they should understand, and respect, how you feel about him.

Good luck, David

Dear David and Ifti

My girlfriend's in Bristol and I'm here and it just seems like too long a distance to work out. But I really want to stay with her. She says she does too but I'm worried she'll meet someone else and neither of us can afford the train fares to see each other as often as we'd like. At the moment things just seem to be fizzling out, and it's making me miserable. I just want to come to a decision. As far as I can see the only options are to break up or drop out and see if I can go to Bristol instead. But then what if she doesn't want me to? I'm so confused.

Omar, St John's

Dear Omar,

You know what word isn't used often enough? Hausfrau. You sound concerned about her level of commitment, well this is the way to find out for sure. If I were you, I'd give your girlfriend an ultimatum: "Either drop out of uni and move here to be my hausfrau, or we're through." Nothing spells love like sacrificing some of the best years of your youth to be a hausfrau. If she says no, then she's not really committed to the relationship. If she says yes...

Love Ifti

If you are having problems and want some advice, email your problems to Ifti and David at [idler@varsity.co.uk](mailto:idler@varsity.co.uk) and we'll try to help!



# Word Association

**A C Berwick** puts pen to paper over the changing art of correspondence

The gratifyingly useful BBC website informs us this week that children are being encouraged to enter an annual letter-writing competition by authorising the use of slang.

However, it seems painfully obvious that the youth of tomorrow simply aren't going to need to write letters by the time they have matured to an irritating adolescence. Gone are the days when little Johnny wrote a carefully-drafted letter to Jimmy Saville requesting a visit to a cheese factory or some

**The email has all but attained the status of the art work**

such other high-jinx. These days (although, inexplicably, Jimmy – like Ringo Starr, Lemmy out of Motörhead, and Gary Glitter – manages to linger on contrary to good taste and common decency) Saville is more likely to receive a txt or – from those approaching the cusp of literacy – a poorly-punctuated email demanding that he fix poor little Johnny's erectile dysfunction, or perhaps retrieves poor Johnnikolo's father's \$50,000,000 from the Bank of Nigeria.

It is hard to see this as anything other than an impoverishment of the national heritage in a land that has bred such wonderful (if now distant) correspondents as John Keats and (the perhaps prolix) Edmund Burke. The latter's grandiloquent Reflections on the Revolution in France is, in fact,

a simple letter, albeit extending over 200 pages; it is fortunate indeed that he wrote in a more rosily idealised golden age, or we would have been at substantial risk of losing one of the greatest political works in history in the post.

In addition, anyone today in receipt of an email that extended over several paragraphs, let alone several pages, is unlikely to read it in its entirety, and it is perhaps even more unlikely that one's Hermes account would accept the untold megabytes of polemic cheerily endured by Burke's correspondents without one finding oneself in receipt of a strongly-worded email from the computer officer regarding selfish misappropriation of megaspace, or whatever.

In a world of suchlike constraints of time, space and attention spans, the email – in particular the group variety – has all but attained the status of the art work. Carefully must we consider our audience, surveying the email list: will bob34 object to my joke about incest?—will jim91 gnash his teeth at my otiose use of cuss-words?—is std69 actually a spurious email address?

Hermes, in its appropriately classical austerity, also demands that we carefully nuance our text to convey irony, surprise, sarcasm, and smiling like an idiot, denying the luxury of text-formatting or smileys. Be warned, first years and science students: it is only through the most diligent self-application that we can avoid looking like some kind of speech-impaired goon through using the exclamation mark in anything but the most ironic of senses. So, next time, think carefully before you hit 'Reply to All'. Please.

## pick of the week

This is how it should be done

### Skinnyman

**Clare Cellars, Friday 12th November, 8pm-12.30am**

With the release of his new album, this veteran of UK Hip-Hop is finally getting the recognition he deserves. With support from Cambridge favourites The Get Down, it's going to be time to get rowdy.



### Germaine Greer

**Ramsden Room, St. Catharine's College, Wednesday 17th November, 8pm.**

The Shirley Society presents one of the most important feminist thinkers of the 20th century, delivering a provocative talk on the Earl of Rochester. You'd be a fool to miss it.



### Before Sunrise / Before Sunset

**Arts Picturehouse, 14th-15th November, 12pm/ 1pm**

This rare double bill showcases the work of American indie director Richard Linklater (*Dazed and Confused*). Watch Ethan Hawke and Julie Delpy canoodle and flirt in their nascent relationship around the streets of Vienna.



### Courtney Pine

**The Junction, Saturday 13th November, 10pm - 2am**

Constantly innovating, this British saxophonist crosses borders between jazz, hip-hop and drum 'n' bass. Catch him performing material from his latest album with support from jazz breaks masters 4 Hero.



### The Orwell Project

**Homerton auditorium, 16th-20th November, 8pm**

Adaptations of two of Orwell's most famous works *Animal Farm* and *1984* will be performed on alternate nights. Expect experimental style, eccentric mannerisms, anarchistic pigs and an enormous sibling...



## image of the week



Snowboard by Andrew Sims

photo courtesy of



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

Don't miss the PhoCUS talk this Saturday. See [www.phocus.org.uk](http://www.phocus.org.uk) for more details.

# When Big Brother met little Napoleon

**Clare Geraghty**  
on *Animal Farm*

Next week, HATs (Homerton Amateur Theatrical Society) present us with not one but two of Orwell's finest works; *Nineteen Eighty Four* and *Animal Farm*. The project apparently seeks to clarify and focus an understanding of Orwell's aims through vibrant, unconventional productions.

I must confess I set off to Homerton with an overwhelming sense of trepidation. Not being a massive fan of self-confessed 'experimental' theatre I was a little worried as to what to expect. At this juncture I feel it is only fair to say that I didn't see the whole production; not even nearly all of it; merely a penultimate week rehearsal and one that took place pushing midnight at that.

Bearing all that in mind the cast did remarkably well under the direction of a marvellously enthusiastic Saraïd Dodd. Peter Hall's adaptation of Orwell's novel relies heavily upon a narrative voice and this works remarkably well against the ensemble echoing chorus and serves as the exterior human presence (big brother if you like) so prevalent in Orwell. In a nutshell, the animals of Manor Farm take over from the humans, believing they can work together better without the orders of humans - until the shit hits the fan that is.

The production relies upon eccentric mannerisms from the cast for them to become the animals rather



The cast of *Animal Farm* go crazy with bongos

than costume, as they will be wearing black, naturally. This works surprisingly well and is amusing and strangely endearing to watch.

There is a lot of group singing (it sounded more like chanting to me I have to say) which was a little disconcerting although it did serve to echo the break down of communication into a militant battle scene.

Some great acting was in evidence here. In particular the interaction between the quietly observed Squealer (Thomas Eccleshare) and Napoleon, played by Helen Cripps, who is especially excellent. For a musical, the singing seemed a little rusty but this was made up for by sheer exuberance from the cast who were generally excellent and amazingly focused.

The production does not seek to examine, or bring to light the Russian Revolution which inspired Orwell and which I believe would have stretched it much further. It treads a fine line between the juvenile and the stimulating; resulting in it being uneven in places. There is an emphasis upon the production being semi-improvisational which makes it fresh if a little messy.

This is a big undertaking; the audience (from their chicken wire enclosed seating) form part of the farm yard scene in the final act and the crew only have a teeny weeny budget to work with; no pyrotechnics in this one I'm afraid.

It will be interesting to see how this fares in a packed week, theatre-wise, and the journey to Homerton (though it's really not that far).

**Dan Benton** takes a look at a paranoid production of *Nineteen Eighty-Four*

1984: Reagan, Thatcher, The Miners' Strike, BT privatisation, birth of Avril Lavigne... a mixed bag, you might think, but it could have been worse. Orwell thought so, anyway.

The book's narrative, to which the script here is largely faithful, follows Winston Smith, a passive citizen who slowly begins to unravel the hypocrisies at the heart of the all-powerful Ingsoc (English Socialism) Party and briefly discovers a freedom that he never realised existed.

I have always considered *Nineteen Eighty-Four* to be a difficult project for theatre. Certainly, the novel builds a sense of intense paranoia that can be frustrating, if not impossible, to accurately reproduce for stage or screen. Directors James Croft and Nadia Kamil have decided upon an ambitious approach to this dilemma, including the audience in place of the semi-compliant, semi-detached herd that surrounds and yet delineates *Nineteen Eighty-Four's* protagonists.

Performed in an enclosed Homerton auditorium, with minimal props, the cast will be filmed throughout, the results broadcast on one background screen (the other screen functioning as Big Brother). While this may sound chaotic, the directors' intention is for the performance to flow amongst the audience, whilst

ensuring that those in other areas of the space do not miss vital scenes. The screen will also introduce scene and location titles, which will hopefully limit the confusion that minimalist sets can cause non-mime-artists.

Judging from rehearsals, we can expect a wonderfully sinister performance from Sophie Rixon as O'Brien (yes, a woman - it's "all about the matriarchy," apparently), while Tom Hennessey and Lisa Owens seem well paired as Winston and Julia. There is evident enthusiasm about the production, and both directors will take bit parts to help integrate the audience, bringing the total cast to eight.

The supporting cast, when not directly involved, will re-enact some of the significant but subtle moments on which the plot thrives - the passing of letters, furtive conversations, etc - in different areas.

Although it will help to be familiar with the novel, this production will encourage the audience to think about their own position in the performance and to savour the atmosphere, as well as to enjoy a classic drama.

*Animal Farm* is on 15th, 17th and 19th November

*Nineteen Eighty-Four* is on 16th, 18th and 20th November

Both at the Homerton Auditorium at 8pm



**BlueSci**  
A New Science Magazine for Cambridge

**Write for us!**

We are currently seeking contributions for our January 2005 issue

We want articles on all kinds of science, but in particular we are lacking contributions from the physical sciences and articles for the Focus section. So share your scientific passion with our readers. We need to receive contributions by 15th November.



Send contributions to  
submissions@bluesci.org

**Cover Competition**

Got a great scientific image that you want to share with the world? How about getting it on the front cover of BlueSci? The winner will also have the chance to talk about their image in a full-page interview. Deadline 15th November, email entries to competitions@bluesci.org

www.bluesci.org

## From China with love

**Rebecca Seales** on an alternate theatrical heritage

Cambridge has one of the most prolific and varied student drama scenes in the world; everything between ancient Greece and the Russian Revolution has been depicted for our delectation and edification in the last week alone.

However, as director Alfie Spencer observes, like most twentieth century drama (which tends either to amalgamate their features or actively negate them), almost every show put on in Cambridge comes out of either the tradition of Greek classical drama or that of the mediaeval morality play. What Alfie and his team are offering us with their beautifully-conceived English-language take on the Chinese plays *Autumn in Han Palace* and *The Soul of Chi'en Nu Leaves her Body* is a real innovation, a slice of what they believe to be 'a genuinely distinct dialectical moment in theatre.'

Originality is all very well but what relevance do these plays have to us? Dating from a particularly turbulent period of Chinese history (the Yuan Dynasty, founded in 1260 with the invasion of China by Kublai Khan's Mongol forces) they understandably represent and investigate the themes of oppression and power, political corruption, historical unity and - a concept at the core of Chinese culture - the eternally problematic relationship between ritualistic obligation and the preservation of selfhood. Many of these themes are unsurprisingly resonant in our own increasingly culturally fragmented and morally relativistic Western society.

Traditionalism meets practicality in staging with the exploitation of stagecraft and anti-space, as in costume, where simple white tunics and trousers are complemented by colourful, elaborate and strongly symbolic eye make-up for men and women alike. The convention of colour-symbolism is further reflected in the lighting, which is also put to good use mirroring the near-English obsession with the weather found within these works.

Yuan plays revolutionised Chinese theatre, infusing the old conventions of Confucian formal-

ism with raw emotion and providing a wonderful spectacle with an overtly political subtext. Principals Michael Winawer and Kathryn Hamilton agree that such performative work is highly liberating. The purity of feeling found here highlights how often emotions in Western drama can feel annexed to someone else's character.

But what of the politics of this production? Spencer is extremely clear on this point: his decision to bring these plays to Cambridge reflects a deep personal enthusiasm for Chinese culture. There is no political agenda or stifling educational mission here, only a desire that the audience should engage with and enjoy an exuberant and superbly acted Western response to a pair of sensually affecting pieces of drama which truly deserve to be seen.

At Christ's New Court Theatre,  
16th - 20th November at 8pm



Michael Winawer and Alice Milton

Ask the audience

LOOK BACK IN ANGER  
at the Corpus Playroom at  
7pm, until Saturday

John Osborne's original kitchen sink drama which sparked the 1956 theatrical revolution.



Nick  
Mohammad  
Magdalene

It was excellently acted and excellently staged. Personally, I think there should have been an interval. I don't usually like heavy theatre but I was pleasantly surprised. I might even come again. I'm glad they didn't play Oasis.



Jenna  
Goldberg  
Downing

Thoroughly enjoyable, if a little static. Great acting, and lots of energy - definitely worth seeing

MERRILY WE ROLL ALONG  
at the ADC Theatre at 7.45pm,  
until Saturday

Stephen Sondheim's musical, revived after a bumpy history, to prove the maestro's worth.



Ben Deery  
St John's

As well as I have seen Sondheim done - imaginative staging.



Polly  
Wormington  
Homerton

It was a fresh and amusing treatment of a piece that's been unpopular in the past.

PALACH  
at Christ's New Court Theatre  
at 7.45pm,  
until Saturday

An experimental patchwork of dialogue from the school of Theatre of the Oppressed.



Megan Prosser  
Homerton

Our generation has missed out on all these happenings but there is still something fresh about it. There was lots of energy.



Patrick  
Gleeson  
Fitzwilliam

So much would depend on where you sat - I'd like to go back and concentrate on the things I didn't see. The audience becomes a character in itself, it would be interesting to see how they react on other nights.

# Freshers finding their feet

## Tess Riley takes stock of a feuding family

Picture the scene; a guy walks into his house, takes off his jacket, and starts seducing his wife. Her refusals arouse him further until he is chasing her into the living room and shrieking for the "Vikings" to commence battle. What Jack doesn't know is that his entire family has assembled as a surprise to celebrate his taking over the family business.

So starts this extremely amusing - at times hilarious - depiction of the McCracken family in Alan Ayckbourn's *A Small Family Business*. Here is an eclectic mix of dysfunctional characters, all driven by their insatiable desire for something better. Jack, outstandingly played by Lewis Reynolds, is an idealistic hard-worker with visions of reviving the furniture business by introducing the "simple concept of basic trust".

The others are satisfied with the more materialistic accoutrements of life; a Porsche, an extremely large collection of sex toys, the next line of coke or the ability to perfect the recipe for Lancashire Hotpot - all needs are catered for with this bizarre arrangement of characters.

Ayckbourn brilliantly captures the intricate details of suburban middle-class family mayhem in all its glory. The teenage daughter who steals because "everybody does"; the adulterous female whose husband declares, "Women? Forget them, I'd sooner play darts"; the neurotic wife who starves herself only to nibble Kendal Mint Cake when she thinks no-one is looking - they're all here and the freshers' enthusiasm depicts them brilliantly.

As well as parties and laughter, though, there are tears, betrayals, lies, addictions and even a death. Alex Dawson's portrayal of the Alzheimer-ridden old man demands conflicting emotions from the audience, as we both laugh and pity while his memory fades away. This is by no means the only stunning performance. The angst-ridden Samantha comes across as in need of some serious counselling, Roy's "nice but dim" appeal - contrasted well by Benedict Howe's sleuth-like perceptiveness - never fails to squeeze out a giggle. The five



An idyll of a family portrait: the dysfunctional McCracken family

Italian Rivetti brothers, all played by the semi-naked Chris Darren, is brave casting, to say nothing else of his wonderful, erm, performance.

If you're looking for a great night out then *A Small Family Business* is one to see. As well as a lot of laughs and a few

gaspings of amazement, it's great reassurance, as we near the annual Christmas get-togethers, that other families are as dysfunctional as your own.

At the ADC Theatre from 16th - 20th November at 7.45pm



Call off the search, the sun's found

## Tom Kingsley previews Edward Albee's *Finding the Sun*

Eight wealthy Americans congregate on a Long Island beach, trying to find the sun. In fact, they have found the sun, but they haven't found satisfaction in their own lives. Abigail is unhappily married to Benjamin; she is angry that he's gay. Cordelia claims she is happily married to Daniel, which is odd because he's gay too. Not coincidentally, his gay affair was with Benjamin, and they're still seeing each other.

Even further discomfort lies in the fact that Edmee may be in love with her precocious teenage son Fergus. Meanwhile, the elderly couple of Gertrude and Henden look on wisely, until Fergus goes missing and the neatly alphabetised characters have

to join up to try and find the son. Life's a beach.

Promisingly, *Finding the Sun* is a darkly comic puzzle from the twisted mind of the quite splendid Edward Albee. But this ADC Freshers' production is only the second time that the play has been staged in Britain. Clearly, few other people have dared to try and make the script's scattered scenes and soliloquies coherently come to life. It's an ambitious task, but then again, these are ambitious people - the Freshers have beaten off fierce competition to be part of this production, and there's every sign that it's going to be good.

Not only does the press release promise that some of the American-

accented actors will be "scantily-clad", but one of them - Adam Bisno - actually is American, and, because he once lived near Edward Albee, can safely conclude that "he's probably my dad." A useful pedigree.

"Have you been watching old men?" checks Luke Roberts, who, along with co-director Nick Phillips, wants to ensure that John Lau has been studying enough old men in the street in order to prepare for his role as the geriatric Henden. From his fine performance, he has, but he's going to watch a few more old men just in case.

At the ADC Theatre from 17th - 20th November at 11pm

# At her wit's end

Sam Bostock

*Wit* tells the story of a woman's battle with cancer. The woman concerned is Professor Vivian Bearing, whose life is the study of John Donne's *Holy Sonnets*: a self-reliant and unsympathetic character, the audience watches her as she faces up to debilitating chemotherapy, and as she reassesses her life.

While *Wit* is unequivocally a personal rather than overtly political play, the cast hope it will make broader points, questioning the way cancer patients are treated (or not). With donations and a proportion of the profits going to Macmillan Cancer Relief, the cast was able to talk to a Macmillan Nurse, whose insights matched well with the action in the play.

The dismal stoicism (everyone is 'fine') of cancer patients and the regular conflicts between nurses - who often act as advocates for the patients, and doctors, whose interest is in saving life at all costs - appeared in both accounts. Indeed, we can rely on the play for an accurate depiction of this world, as the writer, Margaret Edson, once worked in the cancer unit of a research hospital.

But, as the cast explained, *Wit* is not all agony: in addition to the expected heart-wrenching scenes, the play promises to live up to its title in two ways. *Wit* refers both to the metaphysical concept of wit, and the fair amount of sharp comedy the play contains.

Set in St. Chad's Octagon, in the round, the performance will have the feel of a 19th century public operating theatre. The intimate space and spartan, surgery-like set will only serve to focus attention on the actors, on whose competence the production's success depends, particularly with regard to the actor playing Vivian.

Here the production has been unlucky, losing their original lead to illness, and replacing her with Caroline Williams only a week ago. Fortunately in the preview I saw on Monday, Williams was excellent: pleasing, then, to note that at the time of the preview she was only halfway through her preparation for the role, and should improve significantly. In a drab supervision room, with a table for a hospital bed, she embodied the pain of cancer, the pain of dependence, and the fear of becoming child-like.

During the scene I watched, the cracks slowly widened in Bearing's crystalline character as she finally embraces a humanity beyond that of the work of Donne, finally knowing life even as she approaches death. This was powerful theatre, even without the preceding part of the play.

Although much of *Wit* may not be easy viewing, I recommend it, in the expectation that it will be insightful, challenging, and finally hopeful.

At the St Chad's Octagon from 16th - 20th November at 7.45 pm

# A continental feast

## Wil James on a Moliere/Büchner double-bill

In the cycle of Cambridge drama the foreign language plays that are periodically presented for student audiences to digest deserve more attention than they often get. You may not have been a fan of listening exercises at school, but the chance to see two classics of European theatre performed in their original languages could just encourage you to brush off those rusty foreign language skills.

Nathan Weaver and Lydia Eades have made wise choices for this White Block production of French and German plays at the Corpus Playroom. Moliere's comedy, *Tartuffe*, and the darker *Woyzeck* by Büchner will provide contrasting images of man's search for acceptance.

In the first, the cynical Tartuffe snakes his way into the life of the unsuspecting merchant Orgon, who has shown him the kindness of taking him into his home. The farce that ensues reveals Tartuffe's hypocrisy and his host's gullibility as Tartuffe threatens the stability of the man's home. A particularly promising performance from fresher Thomas Edwards as Tartuffe, an actor with a powerful command of the stage, promises to draw out both the comic and sinister elements of Moliere's creation.

Although the director has chosen shrewdly to maintain important ele-

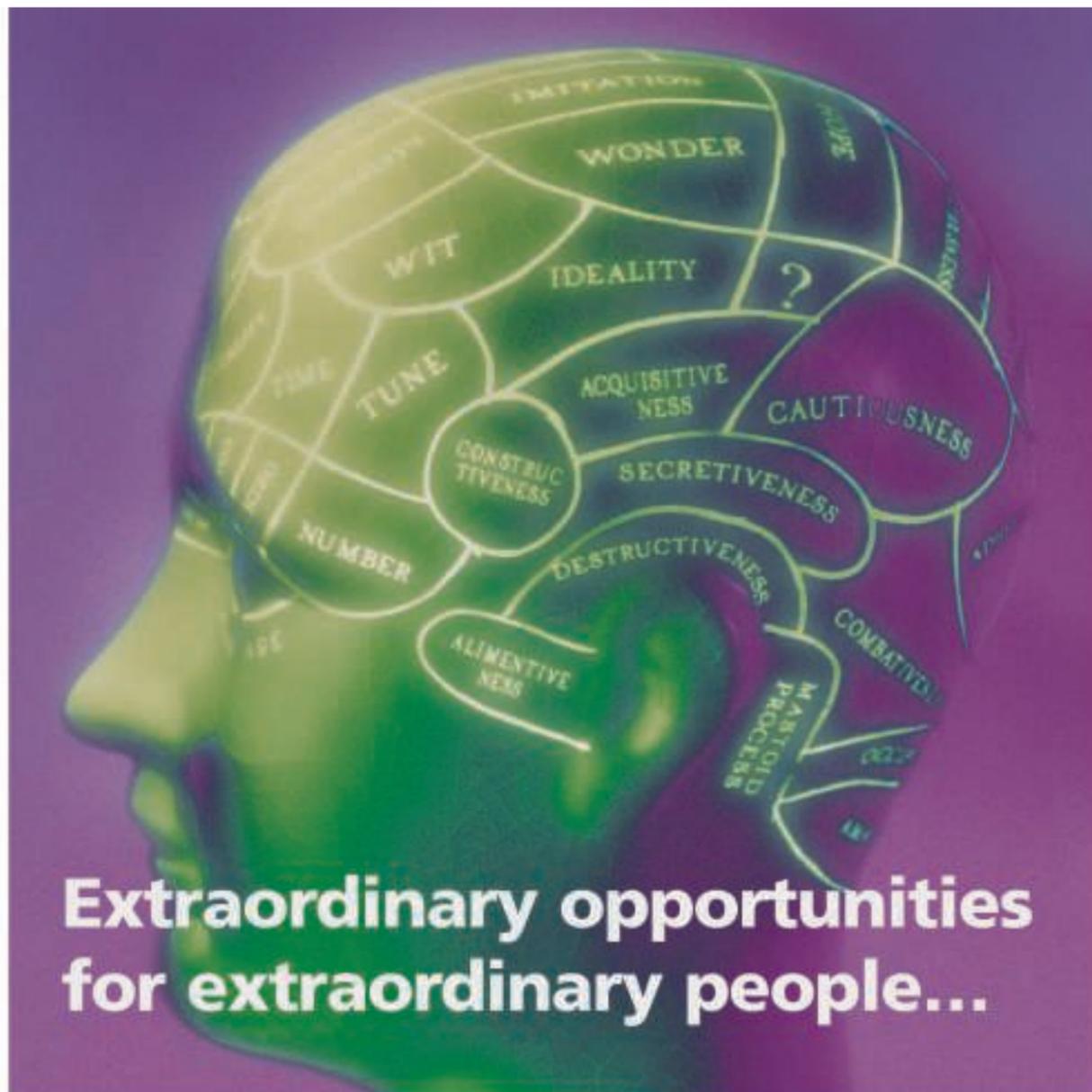
ments of the period setting, his interpretation addresses the need for accessibility and has succeeded in drawing expressive performances from the cast.

*Woyzeck*, by contrast, is the sombre tale of the eponymous luckless soldier who, driven to distraction by the taunting of his neighbours, the experimentation of the nefarious village doctor and the unfaithfulness of his wife, falls into madness, murder and eventually death.

This is a difficult play to stage, although one well suited to the Playroom. Büchner left the play incomplete and controversy still reigns over the precise order in which the scenes should be performed. It demands a strong cast and will provide an interesting foil to the first play. The director has chosen a minimalist interpretation, which contrasting to the Moliere, should suit what is often described as the first piece of modern theatre.

Together, these two short pieces promise a diverting evening and a rare chance to see a distinct group of talented performers. Go on, dust off the phrase book and give it a try, you won't regret it.

At the Playroom from 16th - 20th November, Tartuffe at 7.00 pm and Woyzeck at 9.00 pm



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a place.

**Please bring a CV, no cover letter required.**

# MERCER

## Management Consulting

# COOL RUNNINGS



**EMMA WEARS:** Grey Nike jacket (£62) Catfish, Jeans (£59.99) Miss Sixty, Shoes (£49.99) Office, Belt stylist's own.  
**JAMES WEARS:** Blue Adidas T-shirt (£10) May Tiller, Nike jacket (£62) Dogfish  
**HARRY WEARS:** White shellnut jacket (£7.99) Cancer Research, Brown and gold shoes (£25) Topshop.

**JAMES WEARS:** Orange Nike T-shirt (£22) and White Duffer jacket (£80), both Dogfish  
**HARRY WEARS:** White Evinu top (£80) Catfish, Red belt (£3.99) Oxfam, jeans as before  
**EMMA WEARS:** Brown Evinu dress with bird motif (£160) Catfish, jacket and shoes as before.

# Czech out Leos Janáček

**Nicola Simpson** looks at the life and music of an under-appreciated master

Leos Janáček is something of an enigma – he doesn't have the fame of Bach, or the notoriety of Mozart, but recently there has been a steady increase in the awareness and appreciation of his music.



Leos Janáček

This year, the 150th anniversary of his birth, his music has been all over Cambridge like a rash – the term opened with the internationally acclaimed Janáček Quartet coming to Kettle's Yard, and the Fitzwilliam String Quartet gave us his *Quartet no. 1*. This was followed up on October 29 by his *String Quartet no. 2*, performed by the Quartet Dom as part of the Instrumental Awards Scheme Anniversary Concert Series (see review). On the following day, CUCO performed Janáček's *String Suite* and *Rikalda*.

So what is it about this man and his music that has provided so much recent fascination? It is not simply his great string quartets and the ever-popular works of the *Glagolitic Mass* and the *Sinfonietta* – probably the most interesting, and indeed astounding, fact is that he was 50 when his first really successful opera *Jenufa* was performed, and even then, his attempts to have it performed in Prague proved unsuccessful until 1916.

Janáček composed his first opera, *Sárka*, in 1887, and this work shows a heavy reliance on the traditions of Smetana and Dvořák, a characteristic feature of his early music. However, Janáček had problems obtaining rights for the libretto, and it was not until his 70th birthday that the opera was performed. He became disheartened by the failure of staging his first opera, and began to study of Moravian music, elements of which are featured strongly in his later opera *Jenufa*. This has become one of the most enduring of Janáček's works and in it, one can observe a pervasive influence of folk music throughout, one of the most characteristic and powerful elements of Janáček's idiom.

The composer clearly had a very troubled personal life – prior to writing *Sárka*, he separated from his wife for a couple of years after the birth of their first child in 1882, and their second child, a son, was only two when he died of meningitis in 1890. His infatuation



Courtesy of Kettle's Yard

The internationally acclaimed Janáček Quartet, named after the composer

with Gabriela Horvátová led directly to his then wife, Zdenka, attempting suicide and her subsequent informal divorce. The affair eventually ended, but the Janáček were never fully reconciled. There were to be further incidents of this sort – meeting Kamila Stösslová in 1917 was to prove pivotal for Janáček. Her impact on his music cannot be emphasised enough, but their relationship put a huge strain on his marriage.

Janáček died from pneumonia on the August 10, 1928, just after the completion of the autograph score of his final opera, *Z mrtvého domu* (From the House

of the Dead). At the large public funeral held in Brno, the final scene of his *Přibody Lisky Bystrousky* was played, and shortly after his death his Second String Quartet was given publicly. It wasn't until 1930 that a version of *Z mrtvého domu* completed by the orchestrator of the third act of *Sárka* and another pupil was performed.

It is somewhat remarkable that such a great composer was so underappreciated during the greater part of his lifetime – given that his first main opera was heard in his 50th year, Janáček's posthumous achievement is remarkable.

## What's on

The English Touring Opera will be performing Janáček's *The Cunning Little Vixen* at the Cambridge Arts Theatre tonight at 7:30.

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

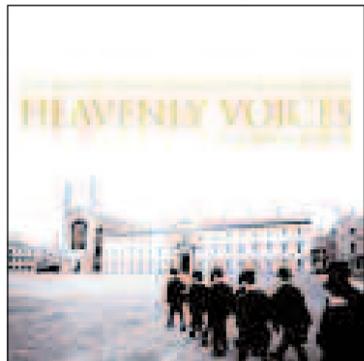
Fitzwilliam are having another weekend jam-packed full of concerts – tonight at 5.15, check out the the Alkan Society Piano Scholarship, awarded on the basis of performance in today's piano competition. Tomorrow, there will be a Piano Recital by Thomas Wakefield, and on Sunday, we have 'Ed & Malcolm do Elton'. Finally, on Monday, the superb Fitz Swing Band will be officially launching the release of their CD, *Play*, recorded last year (all of the last three concerts will be at 8pm in the Fitzwilliam Auditorium).

[www.fitz.cam.ac.uk](http://www.fitz.cam.ac.uk)

Jesus College Music Society will be holding their Michaelmas Term Concert on this Sunday November 14th in the Chapel at 8.30 with a programme featuring Sullivan, Gounod, Warlock and Beethoven.

<http://jcms.jesus.cam.ac.uk/>

## Choirs go head to head



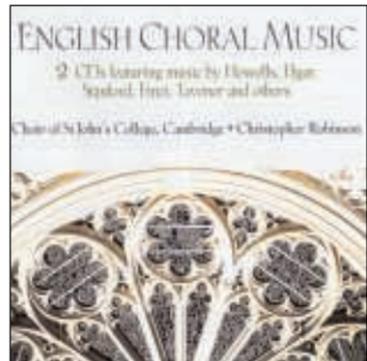
'Heavenly Voices', *The Boys of King's College Choir* (Stephen Cleobury)

This is the latest offering from the acclaimed Choir of King's College, and is their first CD featuring only the boy choristers. The quality of the Choir is, as ever, extremely high, and the trebles make their usual superb sound (in musicians' terms, a "fantastic noise"). However, the CD suffers from a lack of variety, with the vast majority being taken from the 19th or early 20th centuries.

There are, however, some highlights – the treble solos are always well-executed, while the final work, Karg-Elert's *Dritte Sinfonische Kanzone* features some incredible organ playing. Unfortunately, it seems to be aimed at those whose sole exposure to classical music is "Smooth Classics at Seven", and despite the exceptional sound of the Choir, you may regret spending money on yet another rendition of Franck's *Panis Angelicus* and Fauré's *Pie Jesu*.

Considering that other college choirs offer CDs for under a fiver, one wonders whether the price of this CD (up to £16.99 if you're naïve enough to buy it from the P'lodge) is justified. Shame the Choir doesn't have a contract with Naxos...

Stefan Fraczek



'English Choral Music', *The Choir of St. John's College* (Christopher Robinson)

The title 'English Choral Music' doesn't exactly conjure up a world of excitement in most people's minds, but in Oliver Lepage-Dean's treble solo in the opening moments (Stanford's *Magnificat in G*), the wonderfully bright and soaring melody line reminded me why St. John's Choir remain one of the best all-male choirs around.

This main selling point of this compilation of choral music from the last century is its brilliant choice of material, placing well-known pieces such as Britten's *Hymn to St Celia* with relatively unknown works such as the beautiful *Hymn to a Virgin* (which Britten wrote when only 17), and the trio of pieces by Berkley. The superb tenor solo by Allan Clayton in *'Crux Fidelis'* in this trio, where he effortlessly flows over the deceptively tricky melody, is a definite highlight.

Their energetic renditions bring life to pieces often marred by bad performance and it is hard to fault this collection of such a strong set of pieces. The confident solos combined with the very solid backing make this an excellent compilation of modern English choral music.

Andrew Macaskill

## Delightful Dvořák and Brilliant Bach

The cello's moment of glory last week was not to be missed

The first CUMS I concert of the year saw the orchestra under the baton of Tagbo Ilozue and joined by Richard Birchall as soloist in a hugely impressive performance of Dvořák's great cello concerto.

The orchestral sound was consistently clear, even during the many passages of considerable energy that Ilozue drew from his players. His conducting was authoritative whilst largely unobtrusive, and the orchestra supported Birchall assertively throughout, (if perhaps a little too assertively on occasion). At the centre of a thrilling first movement was the gorgeous passage in which the soloist is joined by a solitary flute. Here Birchall's playing was at its most expressive, communicating a yearning that was then discharged in the movement's exuberant finale.

The slow movement allowed us to enjoy the full warmth of Birchall's tone, before entering into the third movement. This was the most exciting moment of the evening for me, as the orchestra took up the theme from the soloist with all the vigour that had characterised the first movement.

The clarity of the orchestra's sound in the Dvořák was perhaps slightly lacking in Janáček's *Jealousy Overture*, but the brass was just as impressive (particularly the trombones). There were a few unsure moments amongst the woodwind, as there were in the performance of Richard Strauss' *Death and Transfiguration*. But Strauss' tone poem was played with great fluency, with Ilozue shaping the orchestra's phrasing with sensitive control. This was an impressive ending to an extremely enjoyable concert in which soloist, conductor and orchestra all gave very fine performances.

Jonathan Gross

So intricate are Bach's Cello Six Suites for Unaccompanied Cello that for a while they were used exclusively as technical exercises and seldom performed. That has changed, but rarely is one able to appreciate the glorious complexity of all six suites in one evening.

Monday night, however, was an exception as six of the finest cellists from Cambridge University and The

Guildhall performed a suite apiece in the august surroundings of Selwyn College Hall.

Emily Smith's opening performance of the first suite showed potential, but lacked a little tone, especially in the bottom register. Next Anne Chilton gave a competent but uninspiring account of the brooding fifth suite. Gregor Riddel however gripped the audience with a passionate performance of the third suite, although a perfectionist might point to a certain muddiness in the middle of the range.

John Myerscough delivered the performance of the night in the fourth suite – technically accomplished, and with such sensitivity of rhythm that the Bourées almost had us dancing in the aisles! Rounding off the evening were Morwenna Del Mar, whose technique impressed but who made the second suite feel like clockwork and Alexandra Mackenzie, who took the fiendish treble and quadruple stops of the sixth suite easily in her stride. All told, an evening very well spent.

Laurence Hooper

## Quartet let down by acoustics

Christian Kraus

During last Friday's concert by the Quartet Dom, I changed my seat during the intermission to listen to the from the second row, and what had hitherto been a somewhat uninvolved and distant sound spectacle became a much more direct and intense musical experience.

The concert formed part of the Instrumental Awards Scheme Anniversary Concert Series, and the

programme featured Beethoven's *String Quartet in C major*, Janáček's *String Quartet no. 2* and Schubert's *String Quartet in D minor*.

While violinist Kathryn Parry had some difficulties with intonation and technique, the ensemble playing became more fine-tuned, more concentrated, and more intense as the evening progressed.

However, many musical details might have been shaped with greater sensitivi-

ty – for example, the transition from the second to the third movement of the Beethoven in which an important moment of anticipation and expectation was hurried over somewhat carelessly.

And yet, this was a highly impressive performance from a student ensemble, one which culminated in a satisfying and moving rendition of Schubert's masterpiece and made for an enjoyable concert, despite the problematic acoustics at West Road.

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# Head Boys

Ellen E. Jones meets the Futureheads

In the dark days of Britpop, the term "shambolic" was inexplicably elevated from a euphemistic description of a band too pissed up and under-rehearsed to deliver a proper performance to an unambiguous compliment. Tireless slaving applications of "shambolic" to the performances of bands like the Libertines and Razorlight only served to confirm its perverted meaning and so it has remained. Until now.

The Futureheads are about as shambolic as a prefect's pencil case and yet completely mesmerising. Barry Hyde, guitarist and co-vocalist, makes their rehearsal schedule seem nothing less than maniacal. "We rehearse everyday when we're at home, like five days a week. We rehearse intensively. It's like a military regime."

But lest this sounds a little too much like exam revision and not enough like proper rock'n'roll, Hyde assures us it derives from the same inarticulate desire to do something, anything, that motivated the most disorganised of music movements. "We didn't know what we wanted to do, we just knew what we didn't want to do, so it was no solos, no talking in between songs until you get a bit bigger, because who cares

when you're playing in a pub in Sunderland... no gaps, no silence in-between songs, so finishing a song and then going into another one straight away. We had those rules in the early days to make us feel like we were doing something, something deliberate."

Once distilled into their focused, confident performances, the benefits of all this practice and rule-making become obvious. Witnessing the mania of perfectionists, it turns out, is infinitely more exhilarating than vaguely wondering whether band members will make it out of rehab in time for the gig. The Futureheads have overthrown swaggering, drunken tyrant of a front-man and in his place we're offered complete vocal democracy: One man, one mic. "We wanted to have it so one minute Ross would sing a word and then someone would sing a syllable. People would watch us like they were watching table tennis."

But British audiences aren't always as easily manipulated as this table tennis comparison suggests. Feeding America's anglophile frenzy on a recent tour made for a refreshing change. "If anything, in America, it was easier. Like when we first started getting press it was like 'Wow this



679 Recordings

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band are good, however they're from Sunderland. How does that work? It gives us a certain limitation. But in America, they just hear an English band. They don't know the specific cultural differences between someone who lives in Sunderland and Manchester. They just hear the purity of the music and they see the performance for what it is, not necessarily needing to know the reference points, which is what happens a lot in England. Gigs can be a little bit like people are flexing their musical knowledge by getting the reference points."

As reference-point-spoilers will already be aware, the Futureheads' most obvious inspiration is probably

intelligent post-punkers Gang of Four. Hyde acknowledges and pre-empts all such comparisons with the breezy, "Y'know, like, the Gang of Four," before going on to detail the difficulties of working with Gang of Four guitarist Andy Gill as a producer on their debut album. "Their first album, especially, is amazing. But with hindsight, I think why did we even bother to start working with him? He was in a good band, like quite a while ago, but he'd never really proved himself as a producer. You don't think 'Andy Gill - Producer,' you think, 'Andy Gill - guitarist.' We recorded this whole album with Andy but he started trying to get involved in the song-writing aspect of it and we

were like 'No, Andy, we write our own songs, we don't want you to input that way, we'd rather you inputted ideas for sound' which is something that he didn't really do."

Place the Futureheads' complex relationship with a mentor/producer alongside the bum-licky love-in of Mick Jones and the Libertines and their unusual creative independence becomes obvious. Getting pissed up with your rock heroes is enviable enough, but surpassing them is the real challenge. And if that means never being called shambolic, are we really that bothered? "As long as they don't say we're boring - that would be the only thing that would break my heart."

# The Keane Diaries

My name is **Mary Bowers** and I am a Keane fan...

I believe that even though indie bands are inevitably condemned when they reach the mainstream, quality still wins through, despite low album sales, despite the fact that you can buy them for £9.97 in Sainsbury's, despite the fact that Terry Wogan is playing them on Radio 2 on a weekday morning while your mum makes your packed lunch in the kitchen.

In the face of this, I began to keep a diary as a friend, a comrade in the dark world of the cynical indie generation, which I hope will serve as a haven for my deepest thoughts and consternations. I am praying that in keeping this diary, and perhaps in getting it published, I will find some comfort and reassurance. In these dark days where being "cool" is more important than having artistic merit, I believe that even being album of the month in *Marie Claire* and having a guest slot on Richard and Judy cannot tarnish the shine of my favourite gems of beauty. Here are my confessions:

**Friday 22nd October**

Dear Diary,

I ran to the plodge today, barely containing my excitement, only to open the pages of *Varsity* and discover that... once again, my heroes have been overlooked. No sign of Tim, Tom or Richard. Only something about grime and a review of some indie label compilation. Why must we always be discriminated against? I have decided to keep a diary recording my struggles as a lonesome Keane fan hanging on desperately in a big indie world.

**Saturday 23rd October**

Went to the bop last night. Begged the DJ to play 'Everybody's Changing', explaining that it had a great beat that with a little imagination could get the

whole dance floor moving. My pleading had no effect, even after offering many personal favours. I don't understand why I was eventually escorted out by two Rugby-playing members of the Ents committee. Even if it was 80's night. I would like Jaffa Cakes in my pigeonhole any day.



**Sunday 24th October**

7.30am All the college is silent. I am alone, listening to 'Bedshaped'. I feel that I am the only one who understands how I feel. But what do I know? What do I know-o-ow? I know.

**"I feel so alone"**

**Monday 25th October**

Joy of joys! I met a guy today in the Seeley Library photocopying room with the strains of 'Bend and Break'

distinctly audible from his iPod! Instantly running up to him, I was sure I had found a partner with which to share my trials (and my extensive knowledge of every issue of *NME* they have appeared in!). But he only turned to me in his U2 t-shirt and smiled sadly. Turns out it was *Pablo Honey*. I feel so alone.

**Tuesday 26th October**

John Peel died today. I feel that even though he is not here, he would be in support of my quest to resurrect the name of Keane.

Went to the *Varsity* meeting and expounded my theory, but they are still unmoved by my campaign to include a special souvenir pull-out section entitled "Keane are actually quite a good band. Really." Everybody's changing but I still feel the same.

**Wednesday 27th October**

Oh, why must the trials never cease? Went to watch Neighbours today in the college bar and got into an altercation with a gang of cool-skater-English types in their Stussy hoodies and Etnies next to the jukebox.

They cut me down, taunting me with the fact that 'Everybody's Changing' was on CD 1 of *Now 58*. Just before the Rasmus.

**Thursday 28th October**

Have decided to start a campaign to restore the reputation of all indie bands who have since hit the Big Time, starting with Keane. Today, *Varsity* music pages. Tomorrow, Market Square. Oh simple thing, where have you gone?

I'm getting old and I need something to rely on. Only Tom, Tim and Richard know how I feel. And Chris Martin. Oh, and Fran Healy's quite good too.

## Rufus Wainwright at the Corn Exchange



Dreamworks

Rufus Wainwright belongs to another era. One where stars are rare, delicate, divine creatures with voices that could fill worlds; exuding charm and wit. Everything about him is grand and full of ease. He floats onstage to the *Wizard of Oz* soundtrack, a sage-green scarf trailing behind him; hair foppishy quiffed; with multicoloured striped trousers and a green-and-yellow striped jumper; velvet jacket and sparkling brooch making him look like an acid house Wilde. "It's very Cambridge, isn't it" he muses, in the same way he does throughout the show, more as if he was amusing himself than addressing an audience, with a quiet deprecatory sarcasm tempering the music-hall ostentation of everything about him.

He sits at a grand piano, two spotlights picking him out, alone on the stage. A chord, a clearing of the throat, a vain toss of the hair, and then his voice comes - soaring, there's no other word - a French chanson, envelopingly big and crescendoing still upwards, the piano crashing like waves leagues beneath it. In those moments he's singing and his voice resounds off the walls and ceilings, he is pure and passionate; utterly serious, and then the song will end, he'll run a hand delicately through his hair, other hand on his chiselled hip and say something so elegantly dirty and drole and vain that the whole thing, the whole starlet pose is shown for what it is, which is a damn good performance.

One song, he tells us, is written about crystal meth. "Big problem in Cambridge, I know. Ohhhh these

meeean streets of Cambridge. May look pretty, they're still crack houses." The band's playing is lush and simple in the same way his songs are; at one point he has five acoustic guitars being strummed simultaneously: three of them playing the exactly the same chords, making the players look as if they are in a jerkily choreographed dance. Rufus Wainwright's songs aren't meant to be analysed for their appeal: they're sentimental and simple and as timeless as his prima donna act, as gushing and heart-tugging as a 50's musical. It's his skill as a performer that sets him apart; that and his huge cresting wave of a voice.

At one point he sings his own cover of Leonard Cohen's 'Hallelujah'. He says how he and Jeff Buckley used to be compared "because we sing out, or we sing high, or something," but the song for those minutes becomes his, bringing out all the sad mystical tenderness of the lyrics. He comes back for two encores, shamelessly milking the audience's rapture. For the last appearance he and his band return dressed in witches' cloaks and hats, to sing 'Oh what a world' - a nostalgic big band showtune about straight men and fashion magazines. He dances lithely, twirling his cloak around him, throwing his head back for those resounding climaxes and creating the dream of an existence bigger, more beautiful, more vibrantly tragic and full of joy than one we could ever live, all the more poignant for his reminders of the indulgent unreality of it all.

Jessica Holland



# Exhibiting Something New

Aaron Rosen, exhibition co-president, tells us what's on over the next three weeks



Vanessa Whyte

ry as a 'children's church' in the 1940's and 50's, Giarlis' installation recalls the imaginative escapades of the children who once scampered round the churchyard. Placing a scraggly tree-trunk and scattered chocolates inside the church, Giarlis initiates an eerie game of haunted play.

In the final installation, Oly Wainwright also brings the outside indoors; but unlike the sombre feel of Giarlis' work, Wainwright's 'Suburban Eden' inculcates an air of ersatz cheer. Carpeting the church floor with meticulously trimmed turf, park bench and picket fence, Wainwright both enhances the calm, reflective mood that has historically defined the church interior, while also playfully referencing a thoroughly twenty-first century practice of religious 'kitschification.'

Concurrent with the installation extravaganza in St. Peter's Church, the Cambridge Student Art Exhibition will conduct its main show in the library of the Cambridge Union, an historically listed structure designed by Alfred Waterhouse. Any fustian associations, however, are brushed aside by the curatorial design of architecture students Simon Fujiwara, Manon Williams, and Luke McLaren.

Reacting against the white box/warehouse aesthetic prevalent in modern art galleries, their design places works within an intensely personal topography, spilling over with artifacts rummaged from random skips and street corners. Weaving around mattresses, street signs and even the idiomatic kitchen sink, visitors are treated to works in a variety of media, with a special emphasis on video art.

Further complementing the shows in St. Peter's and the Union, there will be a veritable festival of the arts this month, run in collaboration with the Cambridge Visual Arts Society and the Cambridge University Art Society.

with arcSOC, will go on show in St. Peter's Church. Located on the grounds of Kettle's Yard, the church is a cozy building with quaintly cracking walls and wild churchyard.

St. Peter's will first play host to the "video work" of Ashley Rawlings. Unspooling video cassettes, and weaving their entrails around the interior of the church, Rawlings crafts a sort of urban foliage which glints and rustles in the wind.

In the exhibition's second week, Cambridge architect Alex Giarlis receives the keys to St. Peter's. Taking his cue from St. Peter's histo-

After sifting through an unprecedented stream of submissions, this year's exhibition committee has crafted a show that truly reflects the wealth and variety of artistic talent at both Cambridge and Anglia Polytechnic Universities. And to ensure that this work is seen by the broadest slice of Cambridge students, residents, and visitors, this year's exhibition boasts an innovative new format: two sites, with one entirely dedicated to installations and the other to smaller exhibits.

The installations (*see right*), three site-specific works selected through an open competition in conjunction

The interior of the exhibition space is designed to challenge the visitor

## Fringe Events

**November 15th:** The Union will be enlivened by an evening of performance art from members of the Cambridge University Contemporary Dance Workshop. Also a talk by a renowned Art Therapist.

**November 22nd:** Discussion between the directors of Kettle's Yard and the Whipple Museum in the Cambridge Union Chambers.

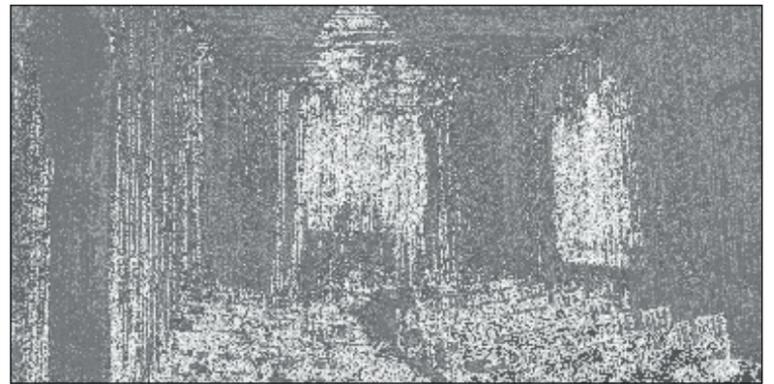
**November 25th:** Simon Patterson comes to talk in Jesus

**November 26th:** The Union will host a black-tie auction of student art.

**December 3rd:** The exhibition closes with a talk by Stephen Gontarski.

There will also be talks by Gerald Scarfe and others. A programme of talks will continue next term.

As this wide array of events and collaborating societies suggests, an entire student community has come together to make this exhibition possible. Still, in the end, an art exhibition is only as good as its artists. We would pit ours against anyone, anywhere. We hope you agree. AR



Ashley Rawlings, *Untitled*



Alex Giarlis, *Mourning Widow*

## Ask the Artist

**Albert Möckel von dem Bussche** discusses his sculpture, one of those featured in the exhibition

So there I was, stranded on an iceberg with nothing but a hammer and chisel for company. As the ship sank before me, some three thousand miles from the nearest Inuit village, I told myself that this would be a reflective and constructive time in my life. They say they found me some three weeks later, frozen to the face of what turned out to be a very large offshore Smirnoff ice fountain. I survived, alas my oeuvre did not.

And now it's a quarter past midnight, I've just come back from setting up my sculpture at the student art exhibition, I'm dead tired and can hardly spel. It was an emotional evening, fraught with tantrums, confrontations and the inevitable settling of artistic differences. It all started three years ago with a jolt of

adrenaline as I opened the first of my A-level exam papers. I was asked to create an eight-hour masterpiece, using 'metamorphoses' as my theme. Grabbing the oxy-acetylene torch, my welding goggles and a sturdy pair

### Intense and lively oxidation colours

of leather gloves (the hammer and chisel would not do under the circumstances), I set to work on the copper plate before me. I had decided on the simplest possible interpretation of the theme: with no specific plan, I would let my ideas and the materials themselves *evolve* into the final piece.



What is it? What does it say? What does it mean?

A few mild burns later, I had discovered a way of removing the layer of soot that immediately forms over heated copper, revealing the intense and lively oxidation colours beneath. In the ensuing excitement, I broke through the plate with the tip of the torch, forcing me to come up with a new idea - *I know* [I

thought to myself], *I'll write directly into the copper using the blowtorch to melt through the plates. Now, what to write...* [I pondered awhile, ever conscious of the ticking clock on the examiner's desk.] *Eureka!* [I exclaimed], *I'll take excerpts from my diaries over the years, tracing my own development, my own metamorphoses.*

After several more developments in the appearance and display of the plates, a few scary meetings with the Union hacks and a brief encounter with the Cambridge fire department, my eight hour sculpture metamorphosed into the work you will now see before you at the Union.

# Oarsome Foursome

Lucy Adam

THE FINAL of the University Fours took place on Thursday, November 4th. This is the first major college race of the term, and the leading fours event on the cam. The women race side-by-side for 1.4km, and in the women's coxed fours A division, Clare displayed their strength from the early rounds on Monday. They swept aside Newnham and St Catharine's by four lengths and in the semi final against Churchill they won by five lengths. In the final they faced LMBC, a crew who had received a bye in the first

round, before going on to beat Downing by three lengths and Emma by one. LMBC produced a neater start, but Clare slightly pulled away with a committed stride. They remained close down the reach, with both crews desperate to win. Clare increased their stroke rate but LMBC pulled them back a little after the railway bridge. However, Clare managed to hold them off to win by a length, and gain university medals.

The women's coxed fours B category produced a messy spectacle. 1st and 3rd II had convincingly beaten Emma II by four lengths on Tuesday, but were themselves beaten by five by Clare II

on the Wednesday. St Catharine's II had fought to beat Churchill II by one length to reach the final. Clare II won comfortably, although the race was marred by Clare's poor coxing. They drove the four into the middle of the river as they lagged behind, following Catz's strong start. As they pulled back they clashed blades, with Clare too far over, disrupting both boats' rhythm. The umpires didn't stop the race, and Clare pushed off Catz to win.

The men's event is in a chasing format, with two crews starting at the same time. Jesus had shone in the early rounds of the men's coxed four A



Lucy Adam

## Pembroke coxless four glide to victory with ease

event, beating St Catharine's by 34 seconds, LMBC by 25 and Wolfson by 14. Downing had tougher races, but had beaten Clare by 3 seconds and Kings by 9. In the final, Jesus recorded a rate of about 35 and coupled it with a stronger finish to beat a composed Downing by 15secs.

In the fours B class, the Downing III boat's 20 second loss to Clare II was revenged by their second four destroying Clare by 40 seconds to reach the final. Emma II were impressive in beating Jesus III by 22 seconds and LMBC III by 27 in a scratch crew. In the final, Emma closed in on Downing early, the shortened gap being obvious by Ditton corner. Their solid rowing contrasted with the frantic strokes of Downing. The latter gained composure and pulled away further down the reach, but it wasn't enough and they lost by 7secs.

In the Coxless class, the contrast between May standards and

Michaelmas was highly pronounced when the Pembroke coxless four took to the water. The boat, containing four of the Mays '04 crew, looked very impressive. They had raced closely in the early rounds, beating LMBC and 1st and 3rd, but in the final they blew away a haphazard Jesus, who crashed twice, failing to emulate the success of their coxed counterparts. The first crash was immediately after the start and the nightmare recurred later as the boat careered into the meadow's bank coming out of Ditton Corner. This was a perfectly illustration of why coxes are treasured on the murky waters of the Cam.

The Head of the River Fours took place on Saturday on the Thames with a great showing from the university and its colleges. CUBC were outstanding, their first coxless four coming third. 1st and 3rd produced the strongest college time, beating a Granta crew, and Magdalene had the best women's time.



Lucy Adam

The start of the women's coxed fours, LMBC against Clare

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# Hare and Hounds run riot in London

**Matt Sims**

CAMBRIDGE'S CROSS country team pitted themselves against members of 'Thames Hare and Hounds', the oldest cross-country club in the world. After the start was postponed by 15 minutes as Cambridge took 4 hours to reach the course, the men were able to get proceedings underway as they started their 12km course.

The wide, grassy start of the course quickly funneled into a woodland trail, along which most of the course is run. Forced into single file, it provided the first opportunity for the frontrunners to assert their lead and break away from the main pack. In hot pursuit, the rest of the "mob" scampered along behind, following the black crosses which marked out the course.

As the runners passed the 'windmill' for the first time, the men and women diverged. The marshall at this waypoint was thoroughly confused as Julia Bleasdale, former Cambridge student and Blues runner decided not to heed his directions but carry on in the men's race.

Robinson superstar Claire Willer was the next lady to hit the junction and headed onto the women's course. Bounding not far behind was London Marathon heroine, Sophie Wood. Willer maintained her lead to finish just 16 seconds

ahead of Wood, keeping up her unbeaten run so far this season.

3<sup>rd</sup> and 4<sup>th</sup> were Emma Pooley and Alice Tozer respectively. Tozer, continuing her massive resurgence of form finished just 6 seconds behind the experienced Pooley. 15 minutes later, the men burst out of the woods and onto the same grassy home straight. First out was the bearded 2003 Blues athlete Corin Hughes, making a guest appearance against his former club. Fresher superstar Paolo Natali was next to emerge. With Hughes' half a minute lead now unassailable, previously undefeated Natali had to satisfy himself with second position and a time of 38 minutes and 54 seconds.

Cambridge brought home the next four athletes and then a further two more inside the top ten, to top off a resounding victory. Fresher Will George performed outstandingly, beating captain Ben Hope to take 4<sup>th</sup> position and reinforce his case for Blue's team selection.

John Solly, whose rapid rise to fitness has been incredible, finished in 10<sup>th</sup> place, almost three minutes faster than his time on the same course last year. Completing a field of over 60 athletes, the last men came in just as the remaining glimmers of light were about to fade.

Cross country cuppers will be taking place on the 20th of November.

# Downing win helps John's title bid

**Adam Edelshain**

DOWNING HELPED to give St. John's a massive boost in their quest for the title when they beat Jesus 24 - 13 at home. Jesus were ahead at the end of the first half but were reigned in by a formidable Downing side that have impressed since the opening day loss to Girton.

The victory takes Downing to second on points difference above Jesus, with Girton close behind following a narrow 15-9 victory against St. Catherine's.

Jesus try scorers were Marson and Jackson but tries from Knipe and Goodman as well as a penalty try were enough for Downing to take victory. All the tries were then converted by fly-half Ben Wiles, who is now joint top points scorer in the college league. The result gives St. John's a six point gap at the top of the table at the half way point.

Jesus had hoped to beat John's in the return match and steal away the title in the process but this set back takes the title out of their hands. St. John's will have to lose twice to give anyone else a chance of winning, but their mammoth point dif-

ference, courtesy of their recent 82 - 0 demolition of Trinity Hall means that they can afford to lose at least 2 games. Thompson managed 4 tries to tie as top scorer with Wiles, while Buxton and Lewis-Jones both managed a brace. The other try scorers were

Maitland, Fitzgerald, Bryden, Gillespie and Linton, while Smith scored 5 conversions. Verdon also converted 2 tries and scored a penalty.

However, all these statistics appear immaterial as they look likely to win every game they play at a canter. Their forwards have demolished every pack they have faced and the backs tear opposition apart at will.

Next fixtures see Trinity Hall facing a Jesus side that has just lost two games in a row, though Tit Hall themselves may prefer to reserve their strength for their bottom of the table clash against St. Catherine's on Thursday.

St. Catherine's play St. John's on Tuesday and will probably also want to hold back with Thursday's match in mind. In the battle for second place, Girton play host to Downing, the home side having won the fixture on the opening day of the season.



## Sport In Brief

**FENCING** - The Men's Blues continued their domination of the BUSA Premier League by defeating University College London 132-108 on Wednesday. This was the most difficult match of the year but Captain Matt O'Connell and new-boy Eamonn McGrattan took apart last year runner's up with relative ease.

**FOOTBALL** - The Men's Blues drew 1 - 1 with Warwick University on Wednesday afternoon. Warwick opened the scoring after they had been awarded a penalty for handball, despite the fact that their striker had been the culprit. Mike Adams equalised for Cambridge after 50 minutes as the Blues took one point when they ought to have gone home with all three.

**HOCKEY** - Cambridge women's Blues beat Dereham 2-1 in a comfortable display that saw Garvin score twice from short corners, once in each half. Dereham scored a consolation goal just before the end but the points never really looked under threat.

**AND FINALLY....**  
**WOMEN'S FOOTBALL** - Newnham destroyed Jesus 3-0 in the division 1 game to become favourites for the division title. However, St. Catherine's remain unbeaten.

### Men's College Rugby League

#### Division 1

Place	Team	Pl	W	D	L	F	A	PD	Pts
1	St. John's	5	5	0	0	203	12	191	20
2	Downing	5	3	0	2	85	57	28	14
3	Jesus	5	3	0	2	68	66	2	14
4	Girton	5	3	0	2	58	49	9	13
5	St. Catharine's	4	0	0	4	25	103	-78	4
6	Trinity Hall	4	0	0	4	5	157	-152	4

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Last weeks' results: Trinity Hall 0 - 82 St. John's; St. Catherine's 9 - 15 Girton; Downing 24 - 13 Jesus; Trinity Hall P - P St. Catherine's

### Men's College Football League

#### Division 1

Place	Team	Pl	W	D	L	F	A	GD	Pts
1	Fitzwilliam	3	3	0	0	8	4	4	9
2	Jesus	3	2	0	1	10	4	6	6
3	St. John's	3	2	0	1	6	4	2	6
4	Caius	3	1	1	1	3	4	-1	3
5	Downing	3	1	0	2	6	6	0	3
6	Churchill	2	1	0	1	3	3	0	3
7	Trinity	2	1	0	1	3	4	-1	3
8	St. Catherine's	3	1	0	2	3	7	-4	3
9	Darwin	2	0	1	1	2	3	-1	1
10	Girton	2	0	0	2	1	6	-5	0

Last weeks' results: No games played.

### Women's College Rugby League

#### Division 1

Place	Team	Pl	W	D	L	Walkovers	PD	Pts
1	Emmanuel	7	5	1	1	0	65	11
2	Trinity	7	5	0	2	0	138	10
3	Queens'	7	3	1	1	+2	38	9
4	Churchill	7	3	0	4	0	-56	6
5	St. John's	7	2	0	4	+1	15	5
6	Caius	7	2	0	3	-1, +1	-5	5
7	Girton	7	2	0	4	+1	-55	5
8	Clare / Tit Hall	7	1	0	2	-4	-66	2

Division 2: League standings - 1. Magdalene 14pts 2. Catz/Downing 11pts 3. Peterhouse 6pts 4. Fitzwilliam 6pts 5. Sidney Sussex 4pts 6. Jesus 2pts 7. Meerkats 2pts 8. Christs 1pt

### Women's College Football League

#### Division 1

Place	Team	Pl	W	D	L	F	A	GD	Pts
1	Newnham	4	3	0	1	8	3	5	9
2	Trinity	3	2	0	1	8	1	7	6
3	St. Catherine's	2	2	0	0	5	2	3	6
4	Jesus	3	2	0	1	5	5	0	6
5	Girton	3	1	0	2	5	8	-3	3
6	Sidney Sussex	2	0	0	2	1	6	-5	0
7	Kings	3	0	0	3	1	8	-7	0

Last weeks' results: Girton 1 - 3 St. Catherine's; Newnham 3 - 0 Jesus; Trinity 4 - 0 King's; Trinity 4 - 0 Sidney Sussex

## London Welsh beat Cambridge

University Rugby

**Olivia Day**

CAMBRIDGE WERE beaten 29 points to 9 in an extremely wet match on Tuesday night. The conditions never favoured a Cambridge side that this season has preferred to try and play flowing rugby with the backs rather than grind out results. The usual flair was absent partly due to the conditions, which led to too many handling errors on Cambridge's part.

London Welsh were first to score, taking a 7 point lead after a try from Sinclair was converted by Pugh. Then, after heavy pressure from the opposition, both sides were awarded penalties and Cambridge thought they might be in with a chance of turning the tie around.

However, with mistakes all over the field combined with poor decision making, Cambridge's hopes were crushed when Sinclair ran in his second try after Pugh had broken through the line. A Lewis penalty pulled another three points back for Cambridge but the half time score of 15 - 6 was kind to Cambridge who really ought to have been further behind.

In the second half Lewis put away his third penalty, but there was no real hope that Cambridge would manage to overturn the deficit. Howells of London Welsh then scored a well-worked converted try and Sinclair rounded the night off by scoring his third try of the night after taking advantage of a lucky bounce.

The Blues will hope for a change in fortune in preparation for this year's Varsity match.

## Fours race down the river

Clare and Jesus win the women's and Men's University Fours

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# Blues reach seventh heaven

## University Football

**CAMBRIDGE** 7  
**HAVERRHILL** 1

Kate Martin

GEORGE BEST once said 'I used to dream about taking the ball round the keeper, stopping it on the line and then getting on my hands and knees and heading it into the net.' Best knew all about beautiful football and he would have seen an example of it being played by Cambridge University in their match against Haverhill United on Sunday.

At Fenner's pitches, a smoother venue for this return fixture than the bobbly green of the last match, the Blues applied all the pressure in the first half and finished the half with a one nil lead, courtesy of a goal scored by Laura Pugsley. From outside the penalty box Pugsley chipped the ball into an elegant arc that landed safely into the left corner of the goal.

Considering the dominating presence of Cambridge in the first half, the only surprise was that Cambridge failed to score more than once.

However, in the second half, the goals came swiftly, with an average of one goal every seven minutes.

Cambridge left no doubt in anyone's mind as to who were the better side on the day.

Pugsley finished well, placing the ball into the left hand corner for Cambridge's second. The third then came from a display of neat passing to put Sarah Ambrose into perfect position to slot the ball into the right hand corner. In an interlude from Cambridge's run of goals, Haverhill's one moment of glory came from a misunderstanding between the linesman and referee. The Cambridge defence was left in a state of complete confusion and Haverhill were able to pull one back.

Perhaps it was this that spurred on the attackers to score a further four goals to take their lead to 7-1 at the final whistle. Captain Alma Donohoe, also named as man of the match, scored the fourth. Minutes later Mandy Wainwright's kick from the right wing flew curled

towards the far post, rebounding off a mass of Haverhill players and creeping in for the fifth.

Then Ambrose's vigilance paid off when Sarah Parcak's kick deflected off the keeper. She was first to the ball and beat the keeper with ease. The final goal came after a vicious tackle on Donohoe by a

Haverhill defender saw Cambridge awarded a free kick. Wainwright scored with a stunning strike from



Courtesy of Alma Donohoe

Cambridge score one of their seven goals against a poor Haverhill side to climb up the table

outside the area that the keeper was unable to keep a hold of.

This result follows another good win from the previous week when Cambridge comfortably beat Royston United by five goals to two. Wainwright scored a brilliant goal, taking it round the keeper and slotting it into the back of the net to help the team to a comfortable victory. The crowds would have gone wild, but for the distinct lack of away supporters.

Throughout the game Cambridge were all over Royston, who were rapidly losing their calm and resorting

to a colourful array of profanities, all aimed at each other in an interesting display of team spirit.

Cambridge were five goals to the good by half time. Pugsley scored a delightful right foot volley set up by Wainwright and Pugsley then scored her second from the penalty spot. The third was Wainwright's solo effort, while the fourth was scored by Donohoe with a cracking side foot volley from about ten yards out.

The fifth came from a smooth ball threaded through by Sarah Ambrose. Donohoe raced onto it before shooting from the edge of the box, beating

the 'keeper and ensuring that there was no possibility of a come back by Royston. Fresher Claire Hollingsworth was voted man of the match for a superb display at centre-back.

The Blues have now won three in a row and are in the top half of the Premier Division of the Women's Eastern Region league. They did themselves proud and after victory against Haverhill, one player rightfully commented "You never feel as tired when you win". The team will hope to use this extra energy from these exhilarating wins to push higher up the league.

## Cambridge lose physical encounter with Brunel

### University Netball

Claire Foister

THE BLUES suffered a huge disappointment last week as a hard fought and physical match ended one goal in favour of their opposition, Brunel.

Cambridge made a strong start with some stunning shooting from goal attack Jodie Fergus. The Blues' 6-day-a-week training regime was showing in their fitness and physique. Tight defending all the way down the court in the second quarter extended their lead to 7 at half time.

However Brunel made some centre court changes for the 2nd half and

mistakes began to creep in to the Blues' play. Physical play from Brunel rattled the Cambridge players, man of the match Victoria Jones bearing the full brunt with a rugby tackle from behind from the particularly vicious Brunel Centre. Captain Georgie Powell at goal defence also enjoyed some good tussles with her opponent. Brunel began to edge back and had closed the gap with 5 minutes to go.

From then on interceptions and mistakes from both sides meant the lead kept changing hands and to Cambridge's horror, the whistle blew while Brunel leading 34-33.

There was better news however from the 2nd team who continued their winning streak with a hammering of Nottingham 48-34. Fantastic

accuracy from shooters Eimear Neeson and Kate Yateman-Smith made the task easier and superb fitness from the whole squad meant that they left the court looking like they could play for another hour. Man of the match went jointly to Centre Becky Gwilliam, and Goal Attack and captain Eimear Neeson.

They followed this up with another convincing victory this week against morelocal opposition APU, in a bizarre situation where this 'away' match was played at a venue half an hour closer than their own home venue. Cambridge were dominant in every area, particularly in attack, excellent play in this department making Centre Gwilliam man of the match for the second week running.

The final scoreline of 65-17 leaves Cambridge 2nd in their division.

Meanwhile, the Blues, despite putting in their best performance of the season so far, failed to make an impression on a Bath squad of ex-current and development England internationals at their state of the art facilities in Bath.

There was superb attacking play and aggression from the whole Blues squad, man of the match going to Katie Tween for her excellent defence against an international attack line up from Bath. Unfortunately however, it was a match where both the setting and scoreline clearly demonstrated the huge gap in funding and facilities between Cambridge and the teams it faces at the highest levels of BUSA competition.

The Blues must now aim to continue the higher level of play demonstrated in this week's game in a vital away leg at Exeter next week, while the 2nds face Loughborough in a top of the table clash.



Clare Leonard

Jodie Fergus shoots against Bath