



ANALYSIS

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all things CUSU
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THE CAMBRIDGE STUDENT NEWSPAPER

www.varsity.cam.ac.uk

CAMBRIDGE PLC

Oly Duff, Luke Layfield & Jonny Mather

In the past week *Varsity* has discovered that Cambridge University is secretly lobbying the government to allow the introduction of top-up fees through the back door, in a desperate attempt to raise funds and address their dire financial situation.

The University's latest statement on the subject is that "at present we have no plans to introduce top-up fees," and that, as published in the 16th November 2001 edition of the Reporter, "any further increase in up-front costs for students could damage the advances already made in broadening participation". This denial seems in stark contrast to action behind the scenes. As Cambridge University Student Union President Paul Lewis told *Varsity*: "I am certain that there are officials in the University who are intent on solving their financial predicament by going private. He went on to say: "Top-up fees represent a huge step away from government control and influence, and in this sense are akin to privatisation."

MP for Cambridge Anne Campbell, speaking exclusively to *Varsity*, confirmed that the University is lobbying the government over the matter. "I understand that is the case," she said when questioned.

Campbell met recently with Higher Education Minister Margaret Hodge to express her fears over the damaging impact that top-up fees, which could be as much as £4,000 per year, would have upon university access. "I have grave concerns about top-up fees which I have systematically opposed due to their implications upon access," she said. "The perception of the University that top-up fees would create will put students from low income families off applying."

In addition a confidential draft of the University's Annual Report, leaked to *Varsity* by an Old School's official, states: "the present system of com-

bined HEFCE grant and a restricted fee is not sustainable". Opposition in the Senate House meant that the line was eventually dropped.

An insider on the Joint Committee on Admissions, consisting of representatives from the CAO and all of the colleges, pointedly confirmed that it had not been told of the University's plans. "I would be interested in finding out just what exactly is going on," they said. Senior administration staff have been told that "top-up fees have not been ruled in, they have not been ruled out".

The University is a member of the Russell Group, the top 20 research institutions in the country, whose members have been openly discussing top-up fees over the summer. Sir Colin Campbell, Vice Chancellor of Nottingham University has said that institutions should be allowed to charge top-up fees of up to £4,000 to reverse "systematic underfunding" of the sector.

Cambridge's financial problems are particularly pressing, as revealed in August in a report by its own watchdog, The Board of Scrutiny. "The projected deficit for the chest 2002-03 is £11.6m and further deficits of £15.7m, £18m, and £20.5m are projected for the next three years," it said. "This means that the chest will have drawn down £71.5m from the chest reserves over five years." The Board demanded a "root and branch" review of funding and urged debate over a new building programme.

The Department for Education and Skills yesterday refused to rule out the possibility of top-up fees in the future. The report of the government's on-going review into HE funding is due out in late November after a further postponement. A spokesman promised: "Any impact from the strategy document will not deter students from going to university. We want to ensure that debt doesn't put people off applying". Though Labour has ruled out changes...

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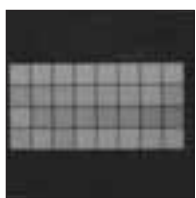
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PEMBROKE DINE AT HIGH TABLE

Jonny Mather

This year's Tompkins' table of individual colleges' exam results shows Pembroke as the best-performing college for the first time in the 22 year history of the rankings, replacing Christ's at the head of the University league table.

The table, published annually and based on exam results from every undergraduate year, is the brainchild of Pricewaterhouse Coopers partner Peter Tompkins, who first produced it "out of curiosity" in his final year as a maths undergraduate at Trinity in 1981, and is now compiled for the Independent to assist sixth-form students in choosing a college.

"We are of course delighted to have come top," said Pembroke senior tutor Dr Mark Vormauld. "Over the last decade we have been steadily improving our performance within the university, investing time and money in recruiting the best students from a wide range of backgrounds and making sure they have the support they need to succeed."

The top ten academic performers remain largely unchanged, though

the fall of St John's from 4th to 11th position, who – along with Fitzwilliam and Robinson – were the biggest losers, is a notable exception. Corpus Christi's controversial policy of awarding rooms based on the quality of an undergraduate's exam performance continues to bear little fruit. The college, formerly one of the University's top performers, has shown little improvement on the 20th position that they achieved last year.

King's and Magdalene showed the best advance over the last twelve months, jumping from 21st to 14th place and from 22nd to 15th respectively. Students at St Catherine's, much-harangued last year by college authorities and the national media for excessive drinking and unsightly displays of public nudity, also clearly did some things right as the college's ranking improved by six places, moving from 18th in the table up to 12th.

However Mr Tompkins is keen to point out that it is unwise to read too much into the results, saying that "by and large the data is insufficiently large to give statistically significant results" and recognising the fact that "they can have the effect of attracting more good people to a college that does well, cre-

ating a virtuous circle, but a vicious circle at the other end of the scale."

Such a view might be echoed by the two all-female colleges, New Hall and Newnham, who have consistently languished at or near the bottom of the table, with this year's results being no exception. Dr Owen Saxton, admissions tutor at New Hall (who finished bottom), was quick to question the value of a league table based on the exam results of every undergraduate year, rather than those of just final exams. "I wish they could be based on the final year only," he said, and went on to point out that in their final exams New Hall students "do as well as women anywhere in the University".

As things stand, with the Tompkins table being used as the principle yardstick for a college's academic record, Saxton sees the system as "anti-access" believing that undue pressure is being put on admissions tutors to admit candidates who will perform well from the outset of their degree, rather than improving over the course of their three years.

Peter Tompkins also has a word of warning for those who read too

Rank	2002	2001	College	Performance
1	7		Pembroke	67.73%
2	2		Emmanuel	66.50%
3	6		Clare	66.46%
4	1		Christ's	65.98%
5	5		Queens	65.39%
6	3		Trinity	65.38%
7	8		Gonville & Caius	64.44%
8	10		Downing	64.41%
9	11		Jesus	63.87%
10	9		Churchill	63.85%
11	4		St John's	63.79%
12	18		St Catharine's	63.13%
13	12		Selwyn	63.01%
14	21		King's	62.68%
15	22		Magdalene	62.54%
16	17		Girton	61.55%
17	15		Trinity Hall	61.33%
18	20		Corpus Christi	60.67%
19	16		Sidney Sussex	60.47%
20	13		Fitzwilliam	60.42%
21	14		Robinson	60.38%
22	24		Newnham	59.36%
23	19		Peterhouse	57.83%
24	23		New Hall	57.01%

Points are allocated as follows: I - 5pts, II.1 - 3pts, II.2 - 2pts, III - 1pt. Performance percentages are calculated as the proportion of the maximum possible points score attainable by a college.

much into statistics in the league table culture that has grown up in Britain: "what matters is that the people and surroundings of a college or university are suitable for the candidate's ability to get the most out of the time there. That is not something we can measure with statistics."

NUS CAMPAIGN ATTEMPTS TO CALL TIME ON STUDENT DRINKING

John West

Over the summer the NUS plunged into the pitfalls of taking a common sense attitude. Responding to fears over excessive drinking and a particularly British attitude to such excessive drinking (i.e. all day, every day: more at weekends), the National Union of Students launched a fierce and highly publicised campaign: "If you do drink, don't do drunk".

Almost inevitably, however, the backlash was swift to defend the rights of students to ignore this sentiment: to stand up (or stagger half-heartedly) for the right to ignore what has been dubbed by one insider at the NUS "wanky nannying nonsense." Returning Cambridge students along the fabled set of King Street pubs were particularly vocal. Member of CURAS (Cambridge University Real Ale Society) Philip Morgan, a Jesuan, said: "Drinking is a way of life in Cambridge. No NUS campaign, however sanctimonious, is going to part me from my nut-brown ale. You can quote me on



Michael Lee

that." St Radegund Pub landlord and stout yeoman of reknown Terrence Kavanagh ejaculated thus: "If these Guardian-reading bedwetters had their way, I wouldn't have any business. Tell them where to stick it. If the beer's too strong, you're not strong enough!"

Nevertheless, NUS Press and Publicity Officer Dan Ashley is unrepentant, saying that the NUS is not telling people what to do, just offering advice on issues that do affect students seriously and directly. A point diffi-

cult to ignore, considering the statistics released by the Portman Group which show that more than a million 18-24 year olds drink just to get drunk every week. Whilst the typical response to such a fact might well be "Goodness, Sherlock!", the statistics further reveal the extra danger this put those people in regarding mugging, rape, violence, injuries and unprotected sex.

Ashley further rebuts the argument that the campaign is a waste of the NUS' money, as not a penny of the union's

cash has gone into the campaign, funded entirely by the Portman Group: "It is part of our welfare drive. We do it for meningitis, sex and mental health. We feel drink is as important an issue for those who abuse it: it's important people have the facts, especially before freshers' week. We were happy to associate ourselves with Portman."

In effect, the NUS' advice is not dissimilar to that offered by CUSU or the college JCRs. One statistic presented on the CUSU website makes for disturbing reading, that apparently at one point on Suicide Sunday 1998, all of Addenbrooke's ambulances were responding to calls involving the activities of drunken students. Perhaps, the argument goes, students should be mindful of the effect alcohol might have on themselves and others.

And yet the campaign, noble and honest as it may be, seems destined to student ridicule. Despite the almost certainly thoughtful input of the NUS and the Portman Group, it seems unlikely that "If you do drink, don't do drunk" will be remembered much after six or seven pints of London Pride. Time for the bar.

Continued from front page

...in the way that HE is funded before the end of this parliament, the DfES admitted: "Hypothetically speaking, if top-up fees were decided on, legislation could be passed within a year," coming into effect following the next general election.

Steph Hawryla, elected last term as CUSU Access Officer, said: "Introducing top-up fees are more than financial barriers, they're barriers in perception too. The higher cost to apply to and attend Cambridge would create and maintain this image of Cambridge being for the wealthy - the very image those passionate about improving access across the university are working so hard to break down. It would make the jobs of everyone involved in access in Cambridge nearly impossible. To be a truly accessible institution we must disband the fee and say no to top-up fees."

The University made only the following statement: "If in future we do consider any changes to student fees, we would remain committed to admitting the most able students regardless of their background or ability to pay fees".

However Janet Graham, Head of the Cambridge Admissions Office, voiced her worries. "The implications upon outsiders' perception of the University might not be good. It would not be easy for our widening participation work."

Both Paul Lewis and Anne Campbell MP encouraged undergraduates not to accept any proposal lying down. "I hope that students will join me in campaigning against top-up fees," urged Campbell. While Lewis' message to his fellow students was: "Unless we act today, we will be denying the privilege of a Cambridge degree to thousands of future students. With determination and unity, this is a fight we will win".

APPLICATIONS UP BUT “MORE TO DO”

Oly Duff

Another August, another disgruntled failed Oxbridge applicant in the national press.

2002 was the case of deaf student Anastasia Sedotova, who went on to gain six A grades following rejection after interview by Brasenose College in Oxford. Such media coverage can at times give the impression that little is done to combat Oxbridge ‘access issues’. The story coming out of Cambridge is quite the opposite though.

“We have our schools liason work, summer schools, teachers’ conferences, the huge Oxbridge conferences and the widening access stuff such as GEEMA (Group to Encourage Ethnic Minority Applications) – it is all making a difference,” says Janet Graham, Head of the Cambridge Admissions Office. “The big changes will take time, but we had 15 per cent more applications last year than the year before.

“Image is a quite significant part of access problems,” she says. “We have to not only go out to schools to talk to students, but also bring them here to see for themselves – give them an insight into the university so they can see that it’s not ‘scary ivory towers’.

“We still have the problem with some state schools saying to their pupils, ‘it’s not worth your applying to Oxbridge’. What have they got to lose?

‘Go for it!’ – that’s what I keep saying to people. We had 58 applicants from Eton this year – there are a lot of state sixth-forms who wouldn’t have that many students applying to university. We work with those schools and colleges to encourage more to apply. One of the things that we’ve got to do is make sure that more (good) students apply to the university in the first place.”

Sidney Sussex is by reputation one of the Cambridge colleges which has worked longest and hardest on access issues, and the fruits of its labour are beginning to become evident. The college had a 95 per cent increase in applications last year, and the percentage of state school pupils in their intake has risen from 45 per cent in 2000 to 57 per cent in 2002 through a simple increase in state applications.

“We believe in social justice and that you will only get the best students if you trawl as widely as possible,” says Admissions Director Richard Parkinson. “We’re very pleased with the increased number of applications, and also with the fact that 70 per cent came from the regions (outside London and the South-east). But there is still more to do.”

CUSU Access Officer Steph Hawryla will this year direct the campaign for compulsory training for all those who will conduct admissions interviews – the current situation being that training is provided on a



Year 11 and 12 students at a GEEMA summer school at Jesus College, organised by CAO

non-compulsive basis and only for those who are new to the system.

Graham denies that admissions interviews are “scary”, calling them “one of the big strengths of the admissions procedure at Cambridge”. She does however state: “I think compulsory interview training would be useful” – the first statement of its kind to come from a figure in the CAO or University administration. “Things do change every year. There are equal opportunity issues and a lot of legislation coming in that is very important.”

The university will likely find it impossible to alter its traditional type of

a ‘middle-class white-male’ institution unless it addresses the 49-51 female to male ratio, which doesn’t look so close on a collegiate level when the all-girls colleges are taken into account. Also the fact that two-thirds of those who achieve three As at A-level are from maintained sixth-forms doesn’t compare favourably with 53 per cent of UK-based Cambridge students coming from that sector, though a fair look shows that they make up only 53 per cent of applicants. There is clearly much that can still be done within the system itself, but it seems obvious where the most pressing problem

lies – in attracting significantly more applications from those with backgrounds who are traditionally under-represented, says Parkinson.

“Every college needs more applications, period. From state schools, from independent schools, both. To get the best students we have to recruit from the widest possible pool of applicants, and we need the resources to do this.

“There’s currently significant government finance available but within three years the money dries up. As a university we need to campaign to continue this funding in order to continue our progress.”

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jpmorgan.com/careers



STATE OF THE UNION: A FRESHERS' GUIDE TO CUSU

Rebecca Burton



Rebecca Burton

It's with distress that I imagine the scene unfolding as you read the headline of this article. If you've been at this University longer than five minutes, the chances are that you are frantically shredding your copy of *Varsity* and cursing us for dedicating a whole page in the first issue to what has traditionally been the most exasperating body in Cambridge.

But please. For the benefit of the Freshers (and this is the Freshers' issue) let's take a moment to talk Cambridge politics. More specifically, let's talk about CUSU.

Freshers beware. When you go home at Christmas you will probably spend a lot of time trying to answer two questions. The first concerns the "well known fact" that everyone in Cambridge is a genius and surely you must hate all of them. The second

concerns the fact that in Cambridge the Students' Union is not a building, and there is no 'union' bar. But surely there's a student union? The answer will probably involve some mumbling about a council that wants a building but doesn't have one, some kind of obscure-democratic process (when, where or how you have no idea) and some good looking guy from King's you think you saw on a poster at some point. My answer was

so bad that my friends still think I'm incarcerated in a place where socialising is banned and students have no opinions. Although some might agree with this wholeheartedly, for those that don't a more informed answer may be a good idea.

What the hell is CUSU and what does it do? For both freshers and those who have not yet found it in themselves to care, *Varsity* introduces the definitive guide.

What is CUSU?

CUSU is The Cambridge University Student Union. And that's all students, from every college. The purpose of CUSU's existence is two-fold: firstly, it represents student interests at a Uni-wide level, and secondly, it provides central services and support. We're all direct members just by being Cambridge students, yet there is also a federal element that comprises JCRs (for undergraduates) and MCRs (for grads) Hence CUSU can make its presence felt via both the college route and by providing services directly. CUSU is also affiliated to the NUS, so it's through them that we're all NUS members.

Structure

On a practical level, CUSU policy is directed by the infamous CUSU Council, although this can in theory be overruled by a referendum of the ordinary membership. The council typically meets 3 times a term (twice in exam term) and comprises representatives of the colleges, independent campaigns, the faculty board and, importantly, the CUSU Executive committee. Commonly known as the 'Exec', the executive committee runs CUSU on a day-to-day basis at the direction of the council. This year the Exec is made up of 26 officers, each with their own area of expertise. Six of these are sabbatical officers or 'Sabb's' – students or recent ex-students, elected by Uni-wide ballot, who are taking a year out to be paid employees of CUSU. The rest of the Exec is called the part time Exec (since most officers are still studying), and is made up of

both elected members and people with specialist skills who are co-opted to sit on the committee by a vote during CUSU council.

Opinions

The subject of CUSU holding opinions has been a real point of contention over the past couple of years, most notably when the council debated the motion that CUSU should condemn the war in Afghanistan. But CUSU can only hold an opinion if it is passed by the Council and is hence representative of the whole student body. Since JCR and MCR presidents and externals are the voices of colleges, any motion must technically be passed by every college. The motion on Afghanistan was not passed precisely because this cross-campus consensus was not reached, but by the time it was thrown out the council had come under heavy fire for 'time wasting'. So fewer high profile debates like these and a 'return to relevance' may well be the order of the day for the year ahead.

Democracy

CUSU elections are held in Lent term every year. Although CUSU is proud of its democratic record the general apathy amongst students and subsequent low turn out has been a serious cause for concern. Paul Lewis, current CUSU President, received only 1,287 votes from a potential electorate of 15,000. Each year a notable number of positions are uncontested, as was the case with 4 of the 6 sabbatical posts last time round.

Breathing new life into the CUSU Ents machine

CUSU's record here is chequered, to say the very least. After the death of its flagship event, Creation, Paul Lewis' success as President may well be judged by his ability to deliver on Ents. And it will be no mean achievement to get students out of college and into the wider world. This year sees a re-vamp of the club and pub partnership schemes, most promisingly with

Thursdays' Urbanite at Coco (formerly Toxic8), and most unpromisingly with the disastrously re-named 'Big Holy Noise' at Cindy's on Tuesdays. CUSU cards now mean discounts at The Cow, The Slug and Lettuce and The Riverbar + Kitchen too.

This time round, CUSU may have gone some way to nailing the holy grail of CUSU Ents, the hallowed but hard

to pull off University-Wide piss-up. Lewis has declared war on formulaic cheesy disco events and the CUSU Freshers Event 2002 at the Junction looks like it may be a good start. There could be trouble brewing though: CUSU will be launching 'Popstars' in Lent term, a Cambridge version of Pop Idol complete with college heats and a Uni-wide final.



USU

SERVICES

The need for student services has always been an area in which CUSU can make its relevance felt. No-one is likely to be more aware of this than Services Sabbatical Craig Wilkie, who beat his opponent by only 200 votes after what was, at least by Cambridge democracy standards, a relatively high profile battle. He will certainly have his work cut out fulfilling his role in implementing the CUSU Ents vision.

CUSU chooses to give its photocopying facilities pride of place on the services webpage, which is a shame since they do have more to offer than this. Its services to societies are pretty comprehensive, including the ever-popular Fresher's Fair and a re-designed directory, as well as funding. They also provide a plethora of phonelines and publications, and a counselling service. But students continue to demand improved services and CUSU has been attacked for wasting too much money on handbooks which nobody really needs or uses. There may be some hope in promising new projects like one to make the website more 'database orientated'. Either way, this year may well see some positive changes.

CAMPAIGNS

CUSU runs campaigns aiming to 'improve the situation of students' by promoting awareness and representing student interest, using techniques ranging from mentoring schemes to publications, demos to petitions. They have achieved some degree of past success. The autonomous Women's, 'Lesbigay' and International Students' campaigns have been high profile and encouraged a notable level of student engagement. Most issues are covered by smaller campaigns, including the Anti-Racism, Students with Disabilities and Green campaigns to name but a few. Many of the campaigns CUSU runs fall into the areas of Welfare and Academic Affairs both of which have their own Sabbatical officer.

However, it has remained the more widely relevant campaigns, such as those on rents and access, which provide the benchmark by which CUSU's campaigning capacity is judged. The Target Schools campaign (to encourage more applications from state schools) and the wider Access initiative are likely to be a priority for Paul Lewis in the coming year – access was, after all, one of the two pillars of his election campaign...

WHO'S WHO

The big name in CUSU is undoubtedly Paul Lewis, CUSU President. He was elected out of a potential six last Lent. A Kings SPS student, he touts his big passion as access, and coupled this with ents promises in his winning campaign. This might mean we also hear a lot from CUSU access officer Steph Hawryla in the coming year. And, more than likely, Ed Whiting, the man charged with undesirable job of keeping Cambridge drunk and dancing.



Rowan Huppert

Caolyn Lund





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He didn't sleep with the president, but...

White House summer Intern Rob Jenrick gives an inside view of the Iraq crisis

When Condoleezza Rice, the US National Security Advisor nonchalantly informed me over breakfast in the White House that the decision to topple the Taliban regime in Afghanistan was made whilst George Bush, Tony Blair and herself were striding away on tread-mills in the Camp David gym, I wasn't particularly reassured about the competence of US government.

I spent this summer in Washington as an intern, as it concluded one conflict in Afghanistan and considered entering a far more serious one in Iraq – an interesting time to be in the seat of power. As America approached the first anniversary of September 11th, with all the emotions and patriotism that stirred, it was obvious quite how much the American mind-set had been changed. However insular the world-view of many Americans may remain, there is a sense of vulnerability and a general awakening to the realities of the world beyond Ellis Island.

I saw that the Bush White House strongly reflects the reactions to those concerns. But contradictions abound, both in practical and moral terms. In August I listened to a crowd of young US interns roar with approval when the former Speaker, Newt Gingrich declared President Bush to be a “hero” both for challenging Iraq and global terrorism and for dismissing global environmental efforts like Kyoto. Inherent in this US mindset is an inconsistency of purpose: a willingness to intervene in what is heralded as enlightened paternalism where their own interests are at risk and an isolationist self interest where – as in the case of the environment

and the International Criminal Court – they appear not to be.

So it seemed to me unsurprising that American motivations in Iraq have been portrayed cynically abroad. However, it seems that oil, the much touted ‘reason’ for US interest in the Middle-East, is not quite as important as it is often claimed. Strategically it would be far easier for the US, if oil were its prime motivation, to lift sanctions and to normalize trade relations. With America facing economic downturn and a serious budget deficit, a war would in fact be financially very damaging to the US.

More likely, the pressure for change in Iraq is the result of the sense of vulnerability created by September 11th which has led the Bush adminis-

“From where I was standing, it was clear the pursuit and possession of weapons are the purpose of Saddam's regime”

tration to develop a new doctrine of global security in the post-Cold War world which legitimizes ‘pre-emptive strikes’ to ensure international stability. But pre-empting the threat of weapons of mass destruction has potentially concerning consequences as a ‘New World Order’. Russia by the same rule could ‘pre-empt’ terrorism in Chechnya or Israel in Palestine.

Nonetheless, with regards to Iraq the old policy of containment through inspection has failed. Saddam has, as the evidence in Blair's dossier confirms, continued to pursue his nuclear and bio-

logical weapons since the last thwarted UN inspectors left Iraq seven years ago. From where I was standing, we could see that the pursuit and possession of these weapons are the basis and purpose of Saddam's regime, and it seemed highly unlikely that he would suddenly change. The threat must be answered and the old policy of containment by inspection and sanctions is entirely discredited: inspection by its hollow reality and sanctions by their devastating humanitarian cost. Regime change in Baghdad is the only way to ensure future peace and protection.

Ideally the United Nations should be the channel for this task. Here in the UK, it is widely believed that aligning policy with the UN somehow bestows moral legitimacy to any military action. But in reality, the key players in the United Nations are just as hung up on their own self-interests as the Americans. Russia is owed billions of dollars by Iraq, who she still considers her gateway to the Middle East, while the French have huge commercial interests in the Iraqi oil industry. All three have also been driven by a deep resentment of American power – a sentiment which hovers below the surface of much of left-wing politics in Britain as well.

At a small rally off Capitol Hill I saw a girl proudly hold a banner aloft: “No More War: Let The People Live”. Here is one of the cruellest ironies of the protestors: in seeking to protect the Iraqi people they are condemning them to decades more of poverty and isolation and denying them the very freedoms of speech and democracy, that they themselves are exercising. The government of Iraq is a corrupt, violent, brutal dictatorship, rooted not in Islam but in the Ba'ath Party's mishmash of



Rob Jenrick



Rob Jenrick

Rob Jenrick hobnobbing with National Security Advisor, Condoleezza Rice

socialism and fascism. Saddam and his clique are motivated purely by the desire to maintain and exploit power. It is equally naïve to suggest, as Tariq Ali did at the rally in London, that “the Iraqi people” should be left to deal with Saddam “themselves”, something they have no conceivable chance of achieving. However inconsistent and unethical US foreign policy may have been or may continue to be, a war to remove the current regime in Iraq holds the best prospect of peace and prosperity for the Iraqi people after almost thirty years of brutal dictatorship.

In the sunshine of the Washington summer, I walked down the Mall to the Lincoln Memorial. Here a previous generation of students had protested against another war – in Vietnam. But in 2002, faced with the prospect of a nuclear challenge by an unjust ruler and presented with the opportunity of liberating a repressed nation, whatever the frailties of the US and its government it is wrong to appropriate the forces of moral populism against military action. This time, the moral case is, alas, for war.

Who wants to be a Cambridge Fresher?

Judith Finegold shares her freshers' fears and term's survival plan



Joe Blaire

My final year at secondary school has blurred for me into a mix of exam panic, late nights and intense discussions about post A-level plans. University or factory assembly lines? Gap year travelling or practical work experience?

Returning from Gap Year travels I began to realize that the time to go to university had finally arrived. Through all those university open days, the drawn-out UCAS procedures and finally the dreaded interviews, the idea of arriving as a real life student was one of those things you thought about but never really believed was going to happen.

A few weeks before going up to Cambridge though, I was starting to experience a healthy blend of fear and excitement. Then, the impatience began, as all my friends started to arrive at their universities and relay back stories of

drunken misbehaviour. Although it was difficult to decide whether to take their anecdotes as horror stories or exciting tales of student japes, I soon decided that whatever went on there, starting college was a more interesting option than sitting at home reorganising the family photo albums.

But then, all of a sudden, the rumours started. “All men at Cambridge are either bespectacled, cardigan wearing tree huggers or beer swilling womanizing rugby players.” This seems kind, however, compared to the rumours of fellows at Cambridge being replicas of their counterparts in ‘Porterhouse Blue.’ This year I hope to prove false claims that Cambridge is a breeding ground of anti-social genii who will refuse to talk to me for being more worried about the differences between Gucci and Gap than Garibaldi and genetics.

To take my mind off this nervous, fluttery feeling I launched into pre-University preparations. I became fixated on finding the perfect saucepans with blue shiny lids. I soon noticed that I was not alone in my strange cookware fetishes. As I scoured the shelves of Ikea, Homebase and Habitat, a close friend of mine was hunting high and low for perfect denim china. Another girl became convinced that university life would not be worth living if she couldn't paint her room the perfect shade of bright pink.

It was easy to become wrapped up in these preparations but even I began to feel that one friend had just gone too far. Terrified at the idea of finding herself a hermit in her room she decided to purchase a sophisticated sandwich toaster shaped like a cow which moos when the sandwich is ready. “I want to make friends at university, and who

wouldn't be impressed with a mooing sandwich toaster?” she said breathlessly. “In any case, at least my exciting sandwich toaster will mean that there will always be someone to talk to.” It all seemed too good to be true, until I realized that I myself would be less than overwhelmed to find myself living next door to somebody whose only conversation was about the design of her kitchen appliances.

In the end though, I have to admit I am quite looking forward to whatever it is that university life will bring. After a year away from studying, I'm excited to be about to embark on a course I've always wanted to do. And I have to believe that underneath all the neuroses that go with being a fresher is the knowledge that, however nervous I may be feeling, there are others who are just as nervous as I am, with friends just as irrational as mine, who I am sure I will have a great 3 years with.



WAR ON IRAQ: the climax of the Anglo-American love affair

Alex Gezelius and Esther Bintliff

If for some reason you've abandoned all forms of modern communication over the summer, or have been gallivanting around a tropical rainforest where TV and newspapers were largely inaccessible, then you might, just possibly, not know all about Saddam, George, and Tony.

On the other hand if you have even glimpsed a broadsheet or chanced upon CNN on your hotel

satellite television, then you are sure to be familiar with the question that is eclipsing even the stories of Hearsay's breakup and John 'Mophead' Major's sex-life.

The purpose of this page is to give you a selection of Cambridge student 'perspectives' on current affairs; perhaps it will also offer 'a sense of perspective' on a topic that is the present obsession of politicians and journalists alike. Is it the case, as one Queens' medic told me bluntly, that, "There's no real pos-

sibility of a war without the UN. It will never happen. The whole issue is farcical"? Or are we likely to see the implementation of Bush's warning: "Saddam must disarm, period. If, however, he chooses to do otherwise...the use of force may become unavoidable". News from Washington only last night would suggest the latter, as a leaked proposal drafted by American officials implies Bush's intention to use upcoming weapons inspections to deploy US troops into Iraq.

The politicians said:

Tony Blair: "Saddam has existing and active military plans for the use of chemical and biological weapons, which could be activated within 45 minutes".

George Bush: "We know the nature of Iraq's dictator. We will not leave the future of peace and the security of America in the hands of a cruel and dangerous man."

Tim Stanley
CUSU Higher Education
Funding Officer

Blair's report on the Iraqi regime made a cogent case for why Saddam Hussein is a revolting despot but failed to explain why military action is the only method to depose him.

The destabilisation of the region (leading to a possible fundamentalist coup at a time when Muslim fanatics aren't our best friends in the world), long term troop commitment in a hostile, proud nation with a far more developed infrastructure and army than Afghanistan (à la Vietnam) and, most of all, the possible deaths of thousands of innocent Iraqis and our own troops go unmentioned.

Certainly the passages on human rights abuse do remind us that to do something about Saddam is our responsibility. After all we sold him the weapons that he used against Kuwait, we backed him when he used gas on Iranians and we partly sponsored his coup in the 60s.

History inevitably repeats itself as farce. Doubtless in a month or two we shall all be watching our televisions with antipathy as yet another oil rich country is liberated. With our boys cheering, Gerri Haliwell, our very own Vera Lynn, will be belting out 'Things Can Only Get Better' to the beleaguered citizens of Baghdad. Mr Bush certainly can expect a rapturous response from Iraqis as they claw desperately at the food packages that fall to the earth.

The distance of war can make us blind and disinterested to its true nature. It is not a thing of 'smart bombs' and Prime Ministers posing elegantly by polished tanks and chirpy looking tummies. It is a thing of blood, sweat, shit, urine, agony, burning villages and searing flesh, gas pouring down on innocent people by desperate tyrants, lost sons and bereaved mothers. It is Hell and I can but admire the men who can sleep soundly at night while planning to put an entire continent through that.

Next weeks issue:
Lectures: worth attending?
If you would like to contribute on the issue email:
perspective@varsity.cam.ac.uk

Tomer Schwartz
President of Cambridge
University Israel Society

War is nothing but an evil. Any person who ever experienced the horrors of war would be able to tell how desirable it is to avoid it as far as possible. However, some ruthless dictators around the globe believe that it is possible to take advantage over the sensitivity of democratic societies for loss of lives and to make cynical use of this sensitivity against these societies.

It is the responsibility of the international community to confront such dictators and protect its people from the threat they present. By all means Saddam Hussein is a leader who poses a risk no reasonable person can ignore. In nearly thirty years of his long ruthless regime in Iraq, Saddam Hussein has caused numerous humanitarian disasters upon both his own people and other people of the Middle East. Taking due steps, by anyone who is competent to do so, to put out the threats his regime presents, is therefore of utmost importance.

The impotence of the poorly structured Security Council, where States which play no major role within the international community may veto certain decisions, should not be a reason to refrain from defending citizens of other nations. Saddam has never paid much heed to Council's Resolutions. Should his regime be saved by the same council that he has consistently defied?

Such an offensive would only be justified as a last resort after all peaceful means have been exhausted. Furthermore, a double-standard approach is neither desirable nor justified and if the Iraqi regime is a candidate for forceful elimination, then similar standards must be applied to other dictatorial regimes which possess weapons of mass destruction.

It is to be hoped that if a decision to employ military measures were taken, it would genuinely be to the end of creating a safer world and not for the sake of some politicians' popularity within their own nation.



Philip Griffin

Different perspectives: Will going to war become a necessary evil?

“ The Iraqi government could deliver disarmament, but never cooperate to bring about its own downfall. The US insistence on 'regime change' has removed much of the Iraqi incentive to comply. Subversion of the motive for the inspections has been accompanied by subversion of their implementation.

The US infamously used UNSCOM for spying. With the passing of the 'Iraqi Liberation Act' in 1998, money was committed to bring about Saddam's downfall. The Iraqi government combined duplicity with an apparent conviction that nothing they did could bring about the lifting of sanctions it restricted inspectors and access to several sites. Instead of seeking a diplomatic solution, the West chose to bomb the country in Dec 1998. The inspectors were not readmitted.

The UN's demand, that Iraq disarm, should be upheld. For that reason, the world community should ensure that *genuine* inspections take place. We cannot afford to allow further subversion, and certainly, we cannot afford to go to war until a diplomatic resolution of the crisis has been tried.

Per Kleinas, Research Coordinator of the Campaign Against Sanctions on Iraq ”

“ An attack on Iraq without a new UN mandate would basically create a precedent which would hugely weaken the power of the UN in the future. The stronger the United Nations, the weaker Iraq will be... Tony Blair is the linchpin of the matter. He connects those UN countries that are most anti-war, with George Bush's America. Now Bush has got the senate's backing to use force as a last resort...at this point I believe if Blair wasn't acting as a mediator between the two sides then the US might just go to war regardless.

Padman Vamadevan, second year natural scientist ”

“ The UN's constituent parts are countries with their own aims, leaders and agendas so it's inevitable that they will focus less on the main issue – which is that Saddam is a mentalist and could be ready to launch an attack in 5 years time – because they're more concerned with more local issues.

Certainly the US has its own agendas too...but as an example of what I'm saying, you've only got to look at Gerhard Schröder – he clearly used the Iraq issue to win the recent German election by opposing US policy; who knows whether he really supports or condemns action against Saddam? For him the debate was a chance to eclipse his opponents by simplifying an emotive issue.

Ultimately, it's extremely dangerous for this region to have nuclear power. Current UN sanctions are only working to condemn innocent civilians, while the Iraqi elite escapes unscathed. War could end Saddam's regime and bring about the formation of real democracy.”

Peter Smith, second year law student, Queens' College ”

“ The current focus on Iraq distracts attention from the real causes of terrorism in the world today, which are much more to do with the Middle East. I accept that the US has probably reached the point of no return. It would be difficult for them to retreat from the hawkish position taken by President Bush. We do still have the choice about whether we should follow the US. I would urge Britain not to engage in any attack which is not properly sanctioned by the UN and before giving Saddam the chance to show that he is complying with the UNSCOM inspections.

Cambridge MP: Anne Campbell ”

MORE THAN JUST A LICK OF PAINT?

New Cambridge Union President Tom Kibasi promises to change the society both inside and out

Luke Layfield

To many the Union Society has long represented the worst stereotypes of Cambridge life, and its image has been associated primarily with the petty politicking and insularity that has so often overshadowed its role as a worthy forum for cutting-edge political debate. However, new President Tom Kibasi has promised to clean up the image of the world's oldest student society by proposing "the most widespread reform of the Union's constitution for over a decade."

If successful, the most visible changes will concern the conduct of elections, with the Union's much maligned electoral pacts being banned, "to ensure that the best people take positions at the Union." The proposals would also mean that manifestoes would be distributed at debates, as well as allowing a certain amount of canvassing, with the aim of "making the Union's democratic process more obvious."

Despite the bold talk, as is always the case where the internal politics of the

Union is involved, a strong note of caution is advised. Kibasi's proposals still have to be passed by the standing committee, and he stresses, "people [at the Union] have to want this to happen for it to become a reality."

For those of you who have seen one too many Presidents promise much and deliver little, it is comforting that Kibasi is at least talking the language of reform in a way that none of his predecessors in recent memory have done. Indeed last year's only significant change was the abolition of black tie, only for it to be brought back in again in Easter term. In contrast, Kibasi unambiguously states that he aims to make the Union, "A functioning meritocracy where election is going to be based on what you stand for and not who your friends are," a promise that his Presidency will be judged on.

This of course suggests that the Union wasn't already meritocratic, but the Trinity man refuses to lay any of the blame on past Union inertia, "I don't think the Union has been undemocratic, but there has been a lack of transparency. These changes are a process of opening up." But why then hasn't change come before? Tellingly his only, rather weak defence of past Presidents is a claim that, "I don't



Rowan Huppert

HUGE: Tom Kibasi has big ideas for the Union

think it was an issue that affected them." Why the image of an elitist and self-absorbed Union bothers him more than those previously in charge however, we are left to guess.

Perhaps it has something to do with the manner of his own, unopposed election. Indeed he admits, "image-wise it was not helpful," but stresses, "I want elections to be contested and I hope that as a result of these changes that more people will put themselves forward."

He is also keen to talk up the refurbishments that he has overseen during the summer, "most of the building has been completely refurbished and the bar now has a new juke box, quiz machine and a new pool table." However, for most it will take more than a coat of paint to mask the pervasive culture of backroom dealings, which has plagued the Union in the past.

It is the long-overdue internal reform of the Union's openness and account-

ability that is more encouraging, and if Kibasi does what he says, he has the potential to make the Union an open society that all its members can be proud of. One step he has already taken is to clearly set out the Union's running costs in the Freshers' guide, in order "to make it clear that £75 actually represents very good value for money." Unlike the 224 Freshers who already joined before coming up to Cambridge, it would be wise to see if Kibasi acts on his promises before you sign that cheque.

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Not inside this issue...

EXAM REVIEW SPECIAL

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Tom Walters

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pg 7 'That guy next to me in all my exams was blatantly checking me out' – finalist fails course but succeeds in love

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pg 12 Failing first year lawyer attempts to sue Faculty of Law; fails

THE WAFFLE TREE

LOONIE LEFTIES LOOM

The inevitable summer changeovers in several key student posts have resulted in a worrying shift in power in the prominent world of Cambridge student politics.

The infamous 'Chapel College' (many fear that saying the actual name may result in death, or worse, being forced to live in a socialist state) has spewed forth a significant proportion of those with influence in the dog-eat-dog world that is the self-proclaimed Cambridge elite.

With both the student union and the only independent university-wide publication infected, the honest, God-fearing population of Cambridge's more traditional colleges have good reason to be shitting their pants.

PEDIGREE

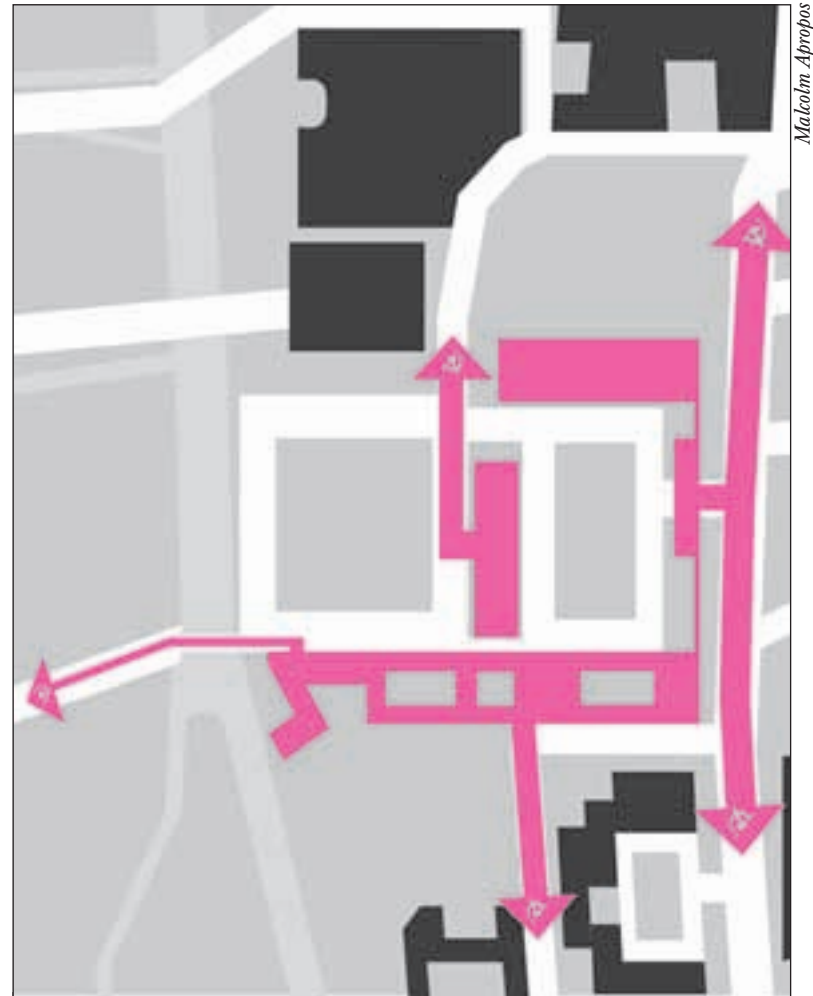
Whilst English-Spanish mongrel Paul 'Lewlew' Lewis is CUSU top dog, he also has in his team 'Red' Rachel Barker as Access Officer. Many insiders fear that Miss Barker will abuse her position to ensure a disproportionate number of Cambridge entrants are from the already over-represented (in society, if you ask me) Ginger Clan. As for Lewis, his CUSU election campaign suggested that he will not quit until he's painted Cambridge town red in every possible sense (except the literal sense, obviously).

PRESS COMPLAINTS

Meanwhile, the Editor of Varsity, the non-CUSU student newspaper (which TWT unfortunately must be published in to ensure sufficient circulation), also hails from Chapel College. She too has big ideas and has laced her Varsity team with comrades from the college. It has been rumoured that as many as four Section Editors are Chapel College buddies whilst 'Katy' Long (her forename was changed three years ago for legal reasons following a stint at the Canterbury Cathedral Times) could have significant influence in her position as Editor. One employee of the printing company responsible for Varsity's publication informed TWT that Long had asked if she could have the newspaper printed on red-tinted paper. Even subliminal influence is not beyond these people.

RED-FACED

Rumours filtering through from Chapel College have hinted that Lewis and Long have held regular meetings and are planning a co-ordinated two-pronged attack on the good people of this university. When Miss Long was asked if she was getting into bed with the CUSU President she appeared confused: 'Huh? Urrgh – no! I wouldn't even kiss him, his face is all hairy.' The metaphor was unfortunately lost on Long who quickly returned to her headline writing. Lewis was unavailable to comment but lat-



Malcolm Appropos

Who do you think you are kidding Mr Commie?

er issued a statement saying he was busy working on the 'Quality Ents that you deserve', whatever that means.

As is always the case in these situations, on whatever scale, these snivelling little shits have wormed their way into power and will now abuse it

to God knows what lengths. It is the duty of the Telegraph-reading majority to put a stop to this take-over bid before this university's proud history of conservatism, over-representation of public schools, and elitism is lost forever.

FRESHERS' FAIR UNDER FIRE FOR INTER-SOCIETAL RIVALRIES

CUSU's annual Freshers' Fair, taking place later this week, is again to be tainted by what many see as the childish competition between societies. Long the domain of lollipops, pens, and other tacky shit, the fair in Kelsey Kerridge will host all of Cambridge University's biggest societies, vying for first year custom with their multi-coloured banners, functionless freebies, and of course attention-grabbing abbreviations.

Attempting to boost their membership numbers, the university's student organisations resort to innumerable and varied methods to outdo their opposition, predominantly manifesting their rivalry by seeking to display the most amusing acronym.

This year's unofficial competition looks set to trump all previous years with past winners challenged by several promising newcomers. Still an old favourite with all who have ever

visited the Freshers' Fair, the Cambridge University Music Service is once more odds-on to win the yearly battle. The judging, undertaken in secret by an unknown pan-



CUSU

It's not big; it's not clever

el of CUSU top-bods, takes into account not only the quality of the acronym, but also its authenticity, and the success of the society independent of its acronym. The music service remains favourite because it is a bona fide society, and one of Cambridge's most successful. Other candidates for victory include – perhaps somewhat tastelessly named – Kelsey Kerridge Karate, the society of Bisexuals, Lesbians and Transsexuals, and several other less amusing TLAs (Three Letter Acronyms).

Amongst the new contenders this year: the appropriately named Trinitarians Organising Relief for Yanks and The War Against Terror and Saddam, the Cambridge Higher Education Entertainment Syndicate of Ents-officers, and bookies'

favourite, Cambridge University New Negotiations to Instigate Lower Intake of New Graduates and Undergraduates Society. Whilst there are plenty of fresh challengers to the title, the Blues netball team continue to defy reason, and a sure-fire chance at acronym-war glory, by referring to themselves as a netball club.

This underground battle, as old as time itself (well, as old as the Freshers' Fair anyway), may be criticised by those who see it as petty and immature but it looks set to continue for years to come. The acronym war has its function, providing freshers and the unfortunates who have to run the stands at the fair with light relief from all that e-mail address writing down and sweet giving, respectively.

If you have any questions, queries, or comments about The Waffle Tree, please do not hesitate to contact fashion@varsity.cam.ac.uk

The Waffle Tree does not exist, but if it did (which it definitely doesn't, by the way), it would be entirely fictional in content

Editorial: drawing the battle lines

Cambridge faces potential catastrophe. The University intend to start charging students up to an extra £4000 a year in up-front tuition fees, and while some may argue over terminology in an attempt to confuse the issue, it is nothing less than privatisation. Privatisation. In short, a betrayal of the very principles upon which Higher Education should be based- the idea that education is a right, and not a privilege.

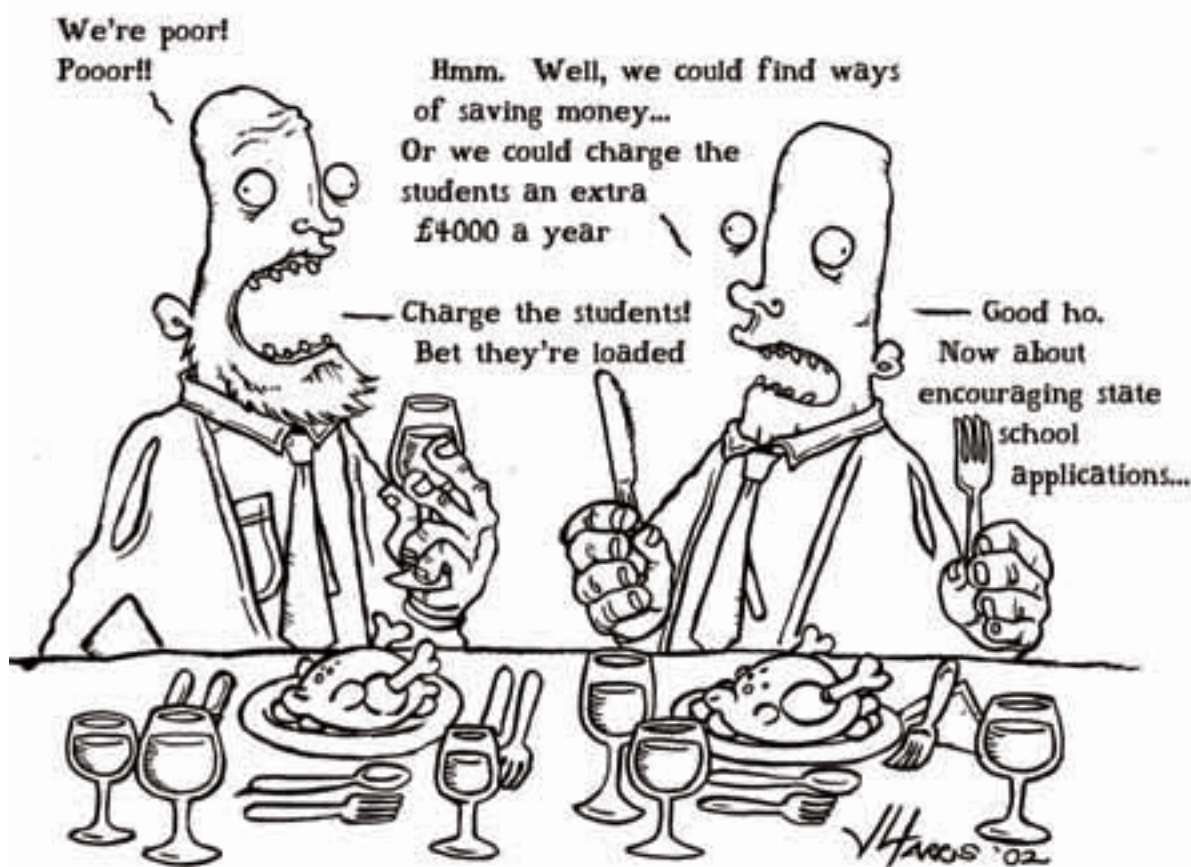
Before assuaging your middle-class apathy with the comforting reassurances that only those who can pay will have to, remember the facts. The University got itself into this financial mess. In four years it will be facing an annual deficit of £20 million. And you really believe that they will fund all those who can't afford to pay an extra £12000 pounds over three years? Forget it. The point of the exercise is to make money. And in the rush to squeeze money from students, the rich will pay and the poor will end up staffing supermarket check-out counters instead.

Cambridge already has a severe image problem: it is, in the eyes of

much of the British public, an outdated, elitist educational institution exclusively for the rich and well-connected. At least at the moment it is possible to battle against this as a mis-conception. But a privatised Cambridge really will be elitist, full of students deemed to deserve honours only because Mummy and Daddy can pay.

Perhaps the ultimate insult is that the University have refused to discuss the funding crisis openly and honestly- their private agendas are clearly paving the way for top-up fees to be presented as a *fait accompli*, but their public statements on the matter are vague, ambiguous and evasive.

Yet the writing is clearly on the wall. Now we have to act. If ever an issue in student politics was worth fighting over, this is it. To allow top-up fees to be introduced would be tantamount to sleepwalking into disaster. Sometimes, you have to forget your management consultancy ambitions, and stand up and fight. *Varsity* urges Cambridge University to provide a full and open account of its plans for future student funding, and urges the students to shout from the rooftops. Because if we don't, we'll all be screwed.



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Letter of the week

The winner of the letter of the week receives two free tickets to the Arts Picture House

CONFIDENTIAL BUSINESS RELATIONSHIP OF THE TRANSFER OF US \$46,560,000.00 ATTN.: THE MANAGING DIRECTOR / CEO.

Dear Sir,

I decided to solicit your assistance as regards the transfer of the above stated amount into your bank account.

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of \$66,560,000.00 was lying in a suspense account, although the foreign contractors were fully paid their entitlements after executing the said contracts [ey?]. We all agreed that the over-invoiced amount be transferred [I'm sure you did] (for our own use) [aaah I see] into a bank account provided by a foreign partner.

We are therefore seeking your assistance on the balance amount of US\$46.560M, which can be speedily processed into your nominated bank account. On successful remittance of the fund, you will be com-

pensated with 25% for assistance and services.

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We will use our own share of the money to establish a lucrative firm in your country.

Yours truly, ALHAJI MUSA BELLO

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A NIGHT AT THE OPERA [U]

11.10pm

SWEET SIXTEEN [18]

1.15, 3.45, 6.00, 8.20

TAPE [15]

10.45pm

HAPPY TIMES [15]

1.00, 7.00

MA FEMME EST UNE ACTRICE [15]

3.00, 9.00

IVANS XTC [18]

5.00, 11.00pm

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1.10, 3.40, 6.10, 8.40

A NIGHT AT THE OPERA [U]

11.10pm

SWEET SIXTEEN [18]

1.15, 3.45, 6.00, 8.20

TAPE [15]

10.45pm

HAPPY TIMES [15]

1.00, 7.00

MA FEMME EST UNE ACTRICE [15]

3.00, 9.00

IVANS XTC [18]

5.00, 11.00pm

Sunday

Arts Picture House**DEVIDAS [PG]**

12.15

ROAD TO PERDITION [15]

3.40, 6.10, 8.40

SWEET SIXTEEN [18]

1.15, 3.45, 6.00, 8.20

HAPPY TIMES [15]

1.00, 7.00

MA FEMME EST UNE ACTRICE [15]

3.00, 9.00

IVANS XTC [18]

5.00

Monday

Arts Picture House**ROAD TO PERDITION [15]**

1.40, 4.10, 6.40, 9.10

SWEET SIXTEEN [18]

2.15, 4.45, 7.00, 9.20

HAPPY TIMES [15]

1.00, 5.00

MA FEMME EST UNE ACTRICE [15]

3.00, 9.00

IVANS XTC [18]

7.10

Tuesday

Arts Picture House**ON THE WATERFRONT [PG]**

1.30

ROAD TO PERDITION [15]

4.10, 6.40, 9.10

SWEET SIXTEEN [18]

2.15, 4.45, 7.00, 9.20

HAPPY TIMES [15]

1.00, 3.00

IVANS XTC [18]

5.00

SUNRISE [PG]

9.15

Music**CU RockSoc:***Wake Up Screaming: Rock and metal clubnight (old and nu).***Kambar.**

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Fitz Ents present RED SHIFT:*DJ Hype, Rawganics & the best party in Cambridge this year!***Fitzwilliam College.**

9pm. £8adv/£9 door.

Fitz Ents present RED SHIFT:*DJ Hype, Rawganics & the best party in Cambridge this year!***Fitzwilliam College.**

9pm. £8adv/£9 door.

Wednesday

Arts Picture House**ROAD TO PERDITION [15]**

1.40, 4.10, 6.40, 9.10

SWEET SIXTEEN [18]

2.15, 4.45, 7.00, 9.20

HAPPY TIMES [15]

1.00, 5.00

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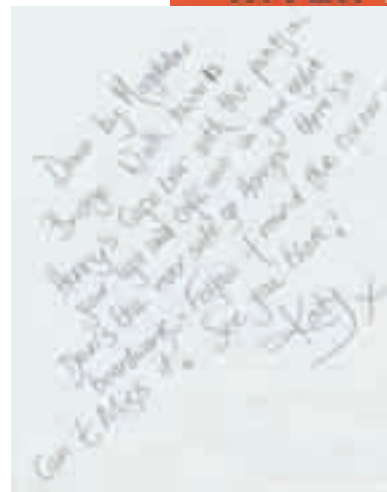
Fancy writing for Varsity?

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Varsity's looking better than ever but we want you to come along and get involved

We're holding our annual mega-squash on **Tuesday 15th October****Location:****River Bar + Kitchen**
(See Katy's map!)**Time:****7pm onwards****Details:**

Booze, booze and a chance to meet the team

**RIVER BAR+KITCHEN**

living varsity

**“The students at King’s were a
very odd bunch”**

- Martin Bell interview page 3

**“It’s edgy, urban, provocative and
deeply ironic (?)”**

- Fashion page 8

BORED OF BEANS ON TOAST?

Jamie Douglass provides an idiot's guide to feeding yourself

I have always thought that the 'Student' section of Ready Steady Cook was a little misleading – not, shall we say, representative of how students will ever actually cook.

For those of you who have better things to do in the daytime than watch BBC2, they give their students a £2.50 budget, a nice clean kitchen, and a competent chef to do the actual cooking. No wonder it works. If they really wanted to strive for verisimili-

tude, then someone (totally pissed) would have to make an edible meal from a bag of pasta older than Methuselah himself, a bottle of ketchup, and half a can of flat Stella. On one hob. Using one dirty pan. In the dark.

Somewhere between *pasta alla birra piatta* and the culinary delights of *Ready Steady Cook* are these recipes that you might knock up in a student kitchen, but that don't require the aid

of Ainsley 'he's a riot' Harriott. Just don't get carried away with it all and start using words like 'pukka'. You're not fooling anyone, you know. Enjoy.

All of the recipes below fall into the half hour category or thereabouts, and only require the intellectual calibre and culinary skills of Winnie-the-Pooh to follow. For those who have got past the beans-on-toast stage, please be patient. More challenging stuff on the way throughout the term.

Pasta alla Cantabria

Most student dishes may revolve around pasta, but there's no need for them to be boring as well. Nor do you have to use those irritating ready-made sauces that Sainsbury's seems to have so many of. For a good, cheap, quick pasta dish, try this:

Boil the kettle. It'll save about ten minutes. Whilst it's boiling, stick a frying pan with a glug of olive oil on a medium heat, and finely chop a large onion – colour up to you. Red onions are sweeter, and give good background flavour. White onions are sharper, and you can taste them more definitely. To finely chop, slice in half, then put each half on its flat side. Make four or five slices lengthways, almost down to the root, but leave half an inch. Then chop several times crossways, and the layers will do the rest for you. There, minced onion. Now mince some garlic. Do not,

under any circumstances, use a garlic crusher. It makes it bitter, and you might as well just forget the whole thing. Finally, finely chop 4 or 5 rashers of bacon. Pancetta is nicer, but costs too much in England. Italians think of pancetta as off-cuts, trimmings. Why do we pay so much? Because we're gullible fools. By now, the pan will have heated, so whack in the onion, and stir to coat in the oil. In about two minutes, it will become slightly translucent. This is what they call 'frying off'. Now put in the garlic and bacon, and a good shake of salt and black pepper. Put a saucepan on the other ring (you do have two, don't you? Hope so) and fill from the (now boiled) kettle. Add a good few shakes of salt, and bring back to the boil. Then add about 500g of any short pasta. Don't use spaghetti, ver-

micelli, or fettucini. When the onion starts to brown, and the bacon has cooked (you'll be able to smell it), add a can of chopped tomatoes. Cans of plum tomatoes are cheaper, but are mostly water – false economy. So use the chopped. Add some more salt, and about five teaspoons of sugar. Trust me here. If you have a basil plant, cos your mum thought it would look nice, now is the time to tear of some of the leaves and throw them in. Don't use any dried herbs, because they won't have time to rehydrate. Turn the heat down, and simmer till thick. Test the pasta. Pasta turns quickly from crunchy to overdone, so test it frequently from now on. When done, drain, and pour into the now thick sauce. Stir, and serve. Done. Serves 2 to 4, depending on gender and greed.

Get fat: win crisps

To help you out when your recipes go tragically awry, *Varsity* are offering a years supply of McCoy's crisps to one winner and six-months supply to a runner up. Just send your recipes to food@varsity.cam.ac.uk. The most deserving effort will secure the cholesterol sodden treats, perfect post-pub fodder or gapfillers between lectures. If you're more into bars than kitchens then email your drunken exploits to www.beertrophyamnesty.co.uk where weekly prizes of a year's supply of crisps are also on offer to a lucky few. If you've a really outrageous tale then you've the chance to win a weekend away in either Amsterdam or Dublin.



Rowan Huppert

No need to suffer the little children at The Green Man

I like Grantchester. It has a pleasing olde-worldness, a sense that it has somehow been dragged from the 1930's, trees that were made for sunlight to dapple, and meadows that you can imagine Rupert Brooke dreamily constructing daisy chains in. I get the impression that they only have cars and pylons because they were tricked into it by Jeffrey Archer.

Now, Grantchester has three excellent pubs. Well, two excellent pubs, and one that tries hard. The first time I ever went there, I wondered hard how the Green Man managed to compete with its ugly

sister, the Red Lion, which lies just across the road, and is bigger, with car parking and a beer garden. The answer is simple. The Green Man will not allow children under 14 to cross the threshold, whereas the other one bills itself as a "family pub". Do you know what that means? Yes, it means tired looking fathers being told not to have another drink by haggard mothers with vomit stains on their shoulders. It means that just when you have collected your round and are trying to negotiate the way back to your table, you get artfully

tripped by 3-yr-old Callum whilst his older brother runs round the corner to head butt you in the balls like a pygmy Phil Mitchell. It means eating your meal to a background cacophony that leads you to think that Herod had a point. It's not that I don't like children, I just think that – like masturbation, keyhole surgery, and talking about *Star Trek* – they shouldn't be allowed near me when I'm trying to eat.

Unfortunately, in England, the alternatives are not always great either. The English Rural Pub-cum-restaurant, as opposed to its urban cousins, tends to revolve around the tried and tested 'Harvester' model. I'm sure you've been forced to eat in a Harvester at some point, and you will also have endured the up-market equivalent. The difference is in the scythes on the wall (which have authentic dirt where the Harvester staff would have cleaned), and the price of a pint. Very occasionally, they will give you your beer in a silly glass. My local has been taken over by a large brewery. Being a village pub, it used to have pitchforks hanging on the wall, and sepia photos of groups of local bumpkinry engaged in dwile-flonking, or bogle-clenching, or whatever it is that country folk actually *did* before the invention of tractors and incest.

When it was taken over, the brewery just changed the prices. And artfully scattered some dirt around.

So it comes as something of a welcome relief to discover a village pub that not only bars children from its enclaves, but also doesn't look like the set of a particularly bad production of *Cold Comfort Farm*. And, best of all, it's

“It's a relief to find a country pub that doesn't look like the set for Cold Comfort Farm”

a pub with rather good food. Real food, as opposed to the everything-and-chips menu of most hostelryes.

The Green Man hides its front entrance coyly, and conceals the restaurant off to the side of the main building – it's surprisingly large, in fact, belied by the cosiness of the wooden beams, low ceiling et al. For whilst this isn't a *Country* pub, it is still a *Country* Pub, if you get my drift. The restaurant section is removed enough from the bar that you don't get disturbed by those there only to drink, and there are almost as many specials as there are dishes on the menu. I had the whitebait to start, which was good – crispy, and

not tasteless or rubbery inside. A quite nice, subtle flavour, in fact. Whitebait should be to Scampi what a steak is to a Big Mac, and this passed. There were, in fact, a lot of mains that I wanted to try, but I felt I had to go for the home-made fare, so plumped for the Chicken Lasagne. It also sounded interesting. Lasagne is a boring dish. Chicken is a boring meat. So why would you put a combination of the two on your specials board? Well, it was very well made indeed. Good lumps of chicken – not dry – a good white sauce to surround the pasta sheets, which stayed carefully away from being too floury, and a good cheese crust. They have, in fact, made an interesting lasagne – and a very palatable one, at that. It did come with chips, but then, you have to bow to tradition *somewhere*. If the rest of the home-made food is as good, and I suspect it is, then I would recommend eating here. It is perfectly placed to break up the long round trip that Grantchester entails, and it is not pricey at all. It can be a pub or a restaurant, and surprisingly does both well. And if you really want to, you can go through to the bar section, and if you look carefully at the ceiling, you'll find something to make you feel right at home. Yep, it's a scythe.



Tom Walters

FOR WHOM THE BELL TOLLS



Katy Long meets journalist turned politician Martin Bell

Martin Bell. The man in the white suit. The neat image of the Bosnian war reporter who turned moral crusader to battle against Parliamentary sleaze in general and Neil Hamilton in particular. But beyond the obvious implicit symbolism of the ever-present white, the essence of Martin Bell is difficult to pinpoint. It is difficult to understand why, having spent over 30 years reporting on some of the twentieth century's bloodiest conflicts, he left the BBC in 1997 to turn politician, fighting an historic Tatton by-election campaign against Neil Hamilton.

Arriving late for our interview, full of apologies (and wearing one of the white suits), his pronounced limp and scarred face give the impression of an old soldier. Bell spent many of his early years in Cambridge, first at the Ley's School and then at King's where he read English. He was not a typical King's student of the 1960s.



Kieran Drake

"They were a very odd bunch... I mean King's was a hard bed of the left in those days.... but I just loved the chapel."

Asked about his time at Cambridge, Bell talks of an "enormous sense of privilege," but with a degree of unease with certain elements of Cambridge 'society', particularly the Union. "I went to a couple of debates, but it was listening to imitation House of Commons debates. I didn't like it. I don't like ar-

"The students at King's were a very odd bunch"

tificial hostility between people. It just doesn't relate to the real world," he concludes emphatically.

Certainly not to Bell's real world. Even as a child his mind was set on becoming a journalist ("As a kid I had a very low boredom threshold, and it's a great job for somebody with a low boredom threshold"), and he later worked as a foreign correspondent for the BBC. He describes his career

progression very much in the blunt manner of the battle-weary: "One day there's a revolution somewhere, or a war, and if you don't screw up, or get screwed, if you don't shout at the foreign editor and throw a

"The role of journalism is to tell the truth, as much as you can see it"

tantrum, then you get a reputation for being a safe pair of hands, and you go to another one."

The effect of these countless wars and revolutions is most discernible when I press him on the motivation for such a career – is the danger part of the attraction? He answers immediately, "I never felt that. No." On

the role of journalism in war, he is equally succinct and telling: "It's simple. It's to report. To tell the truth, as much as you can see it." Martin Bell is, you realise, a man who speaks with absolute certainty. He makes up his mind.

He says he quit journalism in 1997 because he wasn't enjoying it anymore and it was getting more dangerous. But six years have obviously mellowed the disillusionment he felt with the BBC, and he sees their parting as simply the passing of the old guard. "Sooner or later in television, you wake up and you find your face doesn't fit anymore... I was 56 before this happened to me, so I was lucky."

He shows simultaneously both pity and contempt for today's war reporters: "I was lucky, I lived in an age mostly of witnessed wars. It's different now – the war in Afghanistan, you've got no idea..." All the more reason, then, to value independent reporting, yet Bell's view is that in the 'new-generation' of correspondents, 'old-fashioned reporting' is non-ex-

istent, having disappeared along with the foreign reporting on national news broadcasts. As he writes in his new book, "It is possible these days to enjoy a very successful career as a virtual foreign correspondent, without actually travelling very far, doing very much or taking any risks."

Indeed, Bell's new crusade is to wage war against the 'dumbing-down' of television. Talking about this present concern, there is a passion and intensity missing in the detached observer of the past. His Tatton nemesis, Christine Hamilton, is appearing on *I'm a Celebrity...Get me out of Here*, and Bell comments wryly, "I never knew how much trouble ITV were in until they started bringing out that nonsense." News 24 is also dismissed: "I don't think there's much call for it. It has a tiny audience, costs 50 million a year. Now that could be spent in many better ways."

The conversation turns to Bell's other career – the four years he spent as an MP for Tatton, having ousted Neil Hamilton from the fourth safest Tory seat in the country in 1997. Before the offer was made, he says he had never considered standing as an MP, but when the offer came, "I didn't even think about it... I knew I'd kick myself if I didn't stand." He expected to lose, and it was only on polling day that he sensed something was in the air: "The reason I won was people were really angry [with Hamilton], including a lot of the Tories". Of Hamilton himself, he says only that some of his behaviour was "corrupt" and that he is "not a very admirable man."

He draws parallels between the careerism now endemic in politics with that present in journalism. "I think both politics and journalism attract the same sort of people, very driven, who will try to succeed at each oth-

"There is a risk that in protecting yourself you sacrifice the values you are trying to defend"

er's expense." The ever-present New Labour spin was, he says, noticeable in the House of Commons. "There was a much higher proportion of really creepy people in Parliament than in the population at large." He lays at least some of the blame at the door of the party system: "Having to vote for things you don't believe in, agree with policies you don't agree with... it's very bad for the soul."

This leads to talk of Iraq, and the possibility of invasion. Bell declares animatedly, "This nonsense about declaring war on Iraq is the first time I've wanted to be an MP again." Speaking from his own experiences as a reporter during the Gulf War, he



Kieran Drake

points out that "the coalition then included Syria, the Egyptians, the Saudis... everybody. And I can't believe we are going to go to war as lieutenants of the Americans with nobody else." He adds, "I don't think we'll do it. There's no support; you can't just bypass the United Nations when you feel like it." He maintains this when pressed further, but admits that Britain's 'special relationship' with America is dangerous. "We are in danger of becoming what the Bulgarians were to the Warsaw Pact... the most loyal unquestioning ally". Of the War on Terrorism and its ugly manifestations such as Camp X-Ray, he is wary, warning starkly, "I think one of the real risks here is that in protecting yourself against a very real threat, you sacrifice the values you are trying to defend."

He is realistic about the state of British politics. "There is a profound disaffection with party politics in this country," he says, pointing to Dr Richard Taylor's election for Kidderminster in 2001 as an Independent, despite his own loss in Brentwood. Although he admits to regretting not standing for a second term in Tatton, he continues, "But I'd regret it even more if I had stood. Then people would have said I was

just another lying politician." Asking him if he intends to stand for Parliament again, the answer is: "Never say never. But it would have to be a very important cause."

At the moment, he spends his time "running round the world for UNICEF", having just returned from a trip to Malawi; discussing his visits to schools for street children in Africa, you see another, but equally determined, side to Bell. This, in

"It's your future. So if you don't like it go do something about it"

the end, is as close as you get to understanding what motivates him: Martin Bell thinks for himself, however enigmatic that may make him. Thus his response when asked about the political apathy of today's youth "I would simply say: it's your future. So if you don't like it go do something about it."

As he leaves, I am left trying to decide what I think of him. He is a man who lives and is motivated very much by the present. But really, there is only one thing I can say with certainty: there is far more to Martin Bell than a white suit.



Kieran Drake

WELCOME TO THE WORLD...

Katy Jackson explains why she can't wait to get away from it all

Welcome to Travel... whether you've just got back from a Gap Year away and are finding England very dull and boring already (believe me, I know where you're coming from), or whether the biggest trip you've undertaken recently is the journey up to Cambridge with your parents, keep on reading.

These pages are about anything and everything to do with travel – from what to see in Cambridge to which bars to head for when stuck in a remote part of

Russia (although seeing that they all sell cheap vodka, I don't suppose it really matters, to be honest...).

I love travelling. And I love being in strange places, seeing weird things and meeting very random people. And all that sort of stuff is possible for anyone to do – if you can find your passport, then you can go. Money's an issue, but this section will be showing you how to go places cheaply, without missing

out (except on the air-conditioned, all-inclusive hotels, but there we go – mar-ry rich in a few years time). The section will feature reports from all over Europe, as well as a bit further afield, mingled in with expert advice on the actual act of going somewhere, rather than just dreaming about it. It'll also feature your contributions and views – every week there'll be a poll on your top bars, clubs, restaurants and activities worldwide.

This section is also going to contact the porters from some of the colleges, finding out about their best and worst holidays and trips ever. Some of the best advice you can be given about travel is to listen to other people's advice and hints. Only then can you decide to ignore it all, but at least you gave yourself the chance of finding out something incredible about somewhere. You only live once, and the world is a very, very

big place. There's an awful lot to go see in it, so get started now, whilst you're still young, free and/or single, depending on how well Freshers' Week goes for you... Any contributions, views or advice are always welcome – travel@varsity.cam.ac.uk This week's poll is on the best bars, clubs and any other places of hedonism in the world. Wherever it is, let us know...

Enjoy.



...AND WELCOME TO CAMBRIDGE

Lizzie Franklin

This is it. After yearning for the bright lights of your university city throughout the long, lethargic summer, you're finally here. Impressive buildings, more impressive buildings... beautiful you agree. One question. When night falls, where's the party at? Fear not, my Fresher friends, Cambridge is hardly the country's clubbing capital, but a plethora of life abounds...

Start off with college bops, which provide top-quality cheese at student prices, but when you've had your full of them, check out Po Na Na, where the funky, Moroccan style décor, and sexy lighting exude a sense of the exotic. But be careful: the street lighting outside can often turn the supermodel you just left with into a minger. Monday night, and there's Latin spirit in everyone, with Salsa classes beforehand, and Happy Hour all night. Arrriiiba! Sadly, the booty-licious party stops at midnight, so pop into Po's sister, 'The Fez Club' afterwards: more random red hats, more tunes. Arrive early for student night on Monday to avoid the 'one in, one out' scenario. Then there is Coco (formerly Toxic8), kitted out in psychedelic colours. Tragic. But with party anthems upstairs, UK garage and funk downstairs, and theme nights such as 'Love Shack' and 'Grange Hill' (bring on the school uniform), who could resist succumbing to the seductive feel-good vibe? Much worse is the dark and cramped 5th Avenue, where eau-de-pit diffuses into the sultry air. 'Life' is omnipresent of course, with Wednesday night reserved especially for us – aw, aren't they kind? Indie lovers check out Kambar on Tuesdays and Saturdays. Nice.

For more sedentary nights out, the ADC theatre can always be relied upon to 'show' (sorry...) you a good time. October sees more from Footlights comedy, the return of the hilarious Karma Suture, and lots more, including Brian Friel's *Translations*, which in the words of Yolland himself, is sure to be "Bloody, bloody, bloody marvelous!" Cambridge Arts Theatre also has a top selection of shows, but at top prices.

If you're craving variety, The Junction could just spice up your life. Live music, comedy, theatre, and club nights, there's something for everyone – even Compiscis.... Friday night hosts Boogie Wonderland, a cacoph-



Rowan Huppert

ony of 70s and 80s tunes, full of funky divas strutting their stuff in Afros and flares. Cosmic.

What about the morning after the night before, when the world is spinning, and the stomach queasy – did you sample the grease from the Van of Life/Death? Fool. Go to Nadia's for a juicy baguette, and Café Nero for a little nectar. Then the wonderful city of Cambridge winks at you in the daylight. Or was that the guy selling the *Big Issue*?

Fancy a spot of retail therapy dahling? All the usual high street names can be found, as well as a couple of funky skate shops, such as 'Vertical'. Or if you're feeling more adventurous, you could even join the Cambridge Aero Club or Mid-Anglia School of Flying.

You're after a more relaxing afternoon? The university's Botanic Garden is apparently secondary only to Kew Gardens, and contains some beautiful, exotic exhibits in glasshous-

es. Of the flowery kind, boys.... If you meet the love of your life in College during the first few weeks, take a romantic stroll along the Backs, with a poetry book, a dopey smile, and a camera (the photos will be particularly useful the following term as an image for the College Bar dartboard). Alternatively, do the Cambridge 'thang', and punt down the Cam with a bottle (or two) of wine. Bliss. If you want to impress him/her with your profundity, pop over to the Fitzwilliam Museum, one of Britain's first public art galleries, housing early Italian to Contemporary pieces. Gallery 96 in King Street is always eager for new work, so any budding Van Goghs amongst you, pop in here (and Addenbrookes if you're of the same temperament). Finally, Kettles Yard doubles up as both a museum and art gallery, with a fabulous display of international contemporary art.

Hungry and given up on the Buttery already? Cambridge has a

dazzling array of top grub houses. The fine selection of French restaurants include Café Rouge, Michel's Brasserie, and Chez Gérard (with fantastique baguettes at lunchtime, and Happy Hour every weekday evening! We love this place!) Italian highlights are Caffè Uno, Pizza Express, La Mimosa, and Don Pasquale, and Indian faves are The Gulshan, The Cambridge Curry Centre, India House, or Curry Mahal. If you fancy American, visit Garfunkels or Old Orleans, and don't pass by delicious noodle bars, Yippee or Dojos if you're thinking Oriental. Rainbow Café in King's Parade is exclusively veggie, and The White Swan offers four different types of Sunday Roasts, including one veggie. Don't say this town doesn't care.

Cambridge may not be a big mamma, but there's a lot of choice out there. Trust me, you won't get bored. You won't have time.

Top five Travel websites

STA Travel – they have branches countrywide and are conveniently placed in Cambridge just by Sainsbury's. The website's not bad at all, and it allows you to book flights online. They can organise everything from flights (all of which are reduced in price for students and those under 25) to accommodation and their insurance deals are some of the best around. It might be a plan to arrange an interview beforehand though, especially if the queues in the Cambridge branch last summer are anything to go by. Check out the brochures in the branches for companies specialising in more structured travel, if that's what you're after... www.statravel.co.uk

Lonely Planet – they publish books on destinations and general travel stuff and also have a pretty damn good website, which has up-to-date info on any country and issues affecting travelling. They won't book you anything, but can point you in the direction of people who will. The website also includes a shop for publications and general travelling stuff... www.lonelyplanet.com

Gapwork.com – although this is mainly aimed at those about to do a Gap Year it is also incredibly useful if you want to travel for less time. It covers all aspects of travel – from where (and when) to go, to insurance, to what to take and, fairly importantly, what to do when you get there. It has links to other organisations and is fairly user-friendly... www.gapyear.com

ISIC – this is a worldwide organisation for students, with branches all over, and with their own ID card which can often be used for discounts and free stuff. The website's great – information on visas, jobs and destinations, as well as specific details of events in certain countries, from art exhibitions to clubs... www.istic.org

Trav.com – this organisation's also for students worldwide, with general info as well as pretty good search engine for things to do, see and eat in various cities when on a budget. There's also a section to find transport, although the choice of destinations in certain countries is occasionally limited... www.trav.com

CONTINENTAL DRIFTERS

Katy Jackson provides an essential guide to the highs and lows of travelling the world.

NORTH AMERICA

This truly is the land of stereotypes and deserves to be explored if only to allow you to decide if it lives up to them or not. From the elegance of New England in the North, via the redneck Bible belt in the middle, down to the scorching heat of the South, North America will never bore you.

Bigger, brasher and weirder in more ways than you could ever imagine, the standard of life is probably one of the closest to the British one you'll find, making it a relatively painfree transition between the two countries. This continent contains some of the world's most famous landmarks and cities, but its back roads and small towns will also keep your head spinning and you desperate for more. This is a mind-blowing land, characterized by its variety and infinite possibilities; the American dream is still alive and well – go experience some of it for yourself. God Bless America!!

Without wishing to sound like an alcoholic, one of the worse things is the drinking age of 21. This can keep you out of certain clubs and bars, and since they ID practically everywhere you will very rarely be able to blag it. Also, the distances you often need to travel from one place to another can be immense. Although the various planes, trains and coaches available are generally reliable and cheap options are possible, you need to plan any travelling well, to be sure of the quickest route and to get the best value for your money.

ASIA

This continent will blow your mind. Forget Britain and your comfortable life, and go live differently for a bit. Watch people farming as they did in the Middle Ages, see cities so colourful they seem to have come from a Hollywood movie and experience streets so dirty and smelly that even the dogs hurry through them.

Asia's the biggest continent, with some of the world's most impressive scenery (the Himalayas at sunrise are a sight everyone ought to see) and crowded countries. With Japan and China there as well, the most high-tech cities are also accessible to you. If this place doesn't broaden your mind, thrill you to your stomach and inspire you further than ever before, then nowhere will. Go.

The language barriers are often a problem – English is spoken, but don't bank on it. It can be fairly intimidating too, especially in remote places, where you will often stand out in spite of attempts to blend in, which, by the way, should always be made. A lot of these people are deeply religious, so give them every respect. Crime is fairly high, despite the extremely severe punishments (do not even contemplate drugs here – the death penalty is common), so

watch out. You're only likely to be affected by petty criminals, but they can easily ruin a trip. The tourist route is also fairly well marked out and often ridiculously busy, which can be a useful thing, but something to consciously avoid if you don't want to get caught up in all that sort of thing.

the most poorly off people in the world, have a mentality that will shake you, inspire you and, often amuse you. Go to Africa, laugh with them and stand in awe of this great continent.

Some African countries are involved in conflict, and many are still suffering the residual effects of past

Go see the remnants of the Cold War in Eastern Europe, witness the vitality of the Southerners and round it all off with the Scandinavian experience. Go to Europe - see the results of thousands of years of development, war, religion and lust for life, and then enjoy that same energy yourself.

then everything you could possibly want is here, and if you fancy something a bit more energetic and challenging, then adventure can be yours too.

This continent is vibrant and literally buzzing with energy, as well as with a deep sense of pride in its history and culture. Each country has its own personal identity, providing an exhilarating trip if you decide to travel all around. Get up at 4am to trek uphill to see the sunrise over the Inca trail, dance until breakfast and go live amongst communities earning their livings in the foothills of some of the most barren and beautiful landscapes on this Earth. Leave exhausted yet re-vitalised, with some of the best memories you can get.

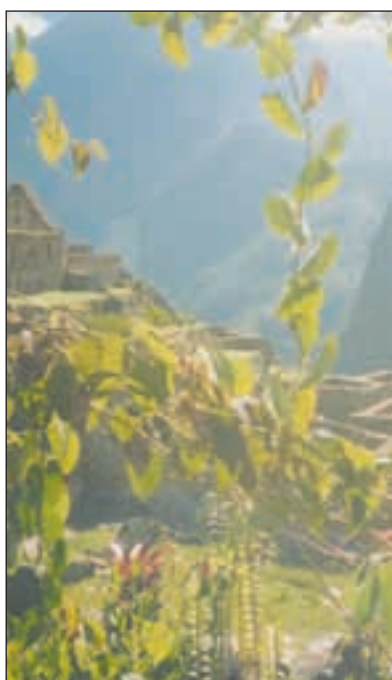
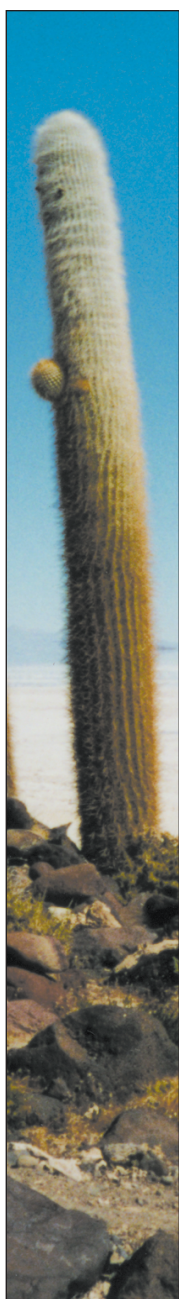
Don't rely on people speaking English – you will need a basic amount of Spanish and/or Portuguese to feel comfortable here. It can be fairly pricey to fly to SA, so shop around for the best deals. Visa requirements are different for every country, so check these out carefully if you're planning on hopping between countries whilst visiting. Same goes for vaccinations.

OCEANIA

Oceania is basically Australia, New Zealand and all the white-sanded islands around there. Which is enough reason to go there for most people.

Australia and New-Zealand are a traveller's paradise, from the stop-over during the flight there to the massive range of possibilities once you've landed. From the unchartered Outback in Australia, via the stunning scenery in NZ, to the buzzing cities in both countries, most of which are right on the beach, all this can be yours at a respectable price. The lifestyle is often so laid back it's practically horizontal, and whether you want to surf, drink, chill or explore, this is perfect. The weather's almost always better than here (as is the standard of the local talent...) and they are notoriously friendly. Combine your trip with these holiday-brochure islands, where, if you can avoid the honeymooning couples, you will be revitalised and refreshed beyond belief.

There has been a lot of press recently about the dangers facing travellers in Oceania, particularly in Australia. Especially in the main cities and at the famous sites, there are a lot of people moving around, but, really, you just need to be careful. Getting there can be pretty pricey, so avoid times like Christmas and New Year when the airlines increase their fares dramatically. Visas can be difficult too if you want to spend longer than the length of an average holiday there – one way to get round this is to take part in a 'working holiday' (www.visas-australia.com).



Katy Long



AFRICA

Africa's the place for you if you want to see the beauty and power of nature in its most gigantic form, witness a way of life completely alien to your own and be completely humbled by the people who permanently exist like this, whilst spending the minimum possible on living costs.

The splendour of the African continent is overwhelming, and the genuineness of many of its people mind-boggling. Its landscape and its people simply command respect. Go to Africa and see the shanty-towns you've only ever seen on telly growing before your very eyes, as the next-door palace stands vacant. Then go into the countryside and watch people working the land, all day, every day. Sit through thunderstorms and experience the brightest lightning you will ever see. Leave the continent with an enormous respect for nature, but also for the people in it. Africans, some of

wars, so check with the Foreign Office before going to anywhere remotely questionable. The living can be pretty basic too, so remember things like toothpaste and cotton-wool – you may well not find any of this (although Coca-Cola is everywhere, in abundance). As a Westerner you may also get more hassle than you thought, depending on where you go. This will normally just be for money, but try and follow the Foreign Office's guidelines on giving this away, since it can have severe effects on a country's economy.

EUROPE

Europe's the perfect choice if you want something quick and easy. This is the place to go for culture and hedonism, relaxation and exhilaration – Europe contains so many countries and nationalities that everything and anything you could ever want to do or see are there.

Compared to other continents, Europe can be very expensive to travel in unless you're careful. Hostelling's probably one of your best bets for accommodation, since hotel costs mount up and sleeping anywhere you feel like isn't generally liked by the authorities, although any would-be criminals will appreciate it. The reputation of the British in certain places in Europe is also a little dubious – most notably in extremely touristy areas – and you will not be looked upon any differently if you refuse to at least attempt their language and abide by their customs.

SOUTH AMERICA

South America is a continent of extremes. From Rio, the party capital of the world, through to the wildness of the Andes, via the unbelievable might of the rainforests, this place has it all in abundance. If you want a relaxing, cosmopolitan break,

LIKE SCIENCE? WIN STUFF!



A meal for two, fudge and babs all up for grabs...

A fresh breed of Cambridge scientist has arrived, keen and eager to learn. Sadly, the relentless round of lectures, practicals, seminars and supervisions will soon quash any enjoyment of things scientific. So, before the flame of enthusiasm is snuffed out, enter our simple science quiz for the chance to win one of these great prizes:

- A meal for two at Browns
- A meal for two at the Rainbow Café
- A £15 gift voucher at Borders
- A free box of fudge from Jim Garrahy's Fudge Kitchen
- A baguette, cake and drink at Nadia's Patisserie
- A free meal deal at Peppercorns, Rose Crescent
- Free kebab or burger and drink from Gardies

It's easy. Really. Just rearrange the 10 phrases into the names of 10 famous scientists...

... and then match the scientists to the quotations.

Email answers to science@varsity.cam.ac.uk, stating name, college and preferred prize. Winners will be chosen at random from correct entries. Editor's decision is final.

BORDERS

1. The Anagrams...

CARL'S HARD WINE

OILEGAIL

TAN COW IN SEA

PAUL ROUSES IT

JASON WAS MET

NEW KING HATES HP

TO REALIST

CHAR DEMISE

IN BERLIN ESTATE

I RUE A CRIME

2. The Quotes...

"If I have seen further it is only by standing on the shoulders of giants."

"To confine our attention to terrestrial matters would be to limit the human spirit."

"And still it moves."

"Great spirits have always encountered violent opposition from mediocre minds."

"Give me a lever long enough and a fulcrum on which to place it and I will move the world."

"One could not be a successful scientist without realising that... a goodly number of scientists are not only narrow-minded and dull, but also stupid."

"In fields of observation, chance favours only the prepared mind."

"One swallow does not make a summer."

"It was like a new world opened up to me, the world of science which I was at last permitted to know."

"A man's friendships are one of the best measures of his worth."

Science Students Explained

Species I - The NatSci

The most abundant species in the Cambridge ecosystem, the NatSci occupies a variety of niches in a diverse range of habitats: from the reclusive physicists in the Cavendish laboratories, to the rough and ready Plant Scientists in the botanical gardens and almost everywhere in between.

NatScis are thought to number in the thousands and seem to be multiplying by the minute. Reasons for this exceptional fecundity are as yet unresolved, however there is some speculation regarding a self-cloning mechanism.

Despite their prolific nature and apparent diversity, NatScis are united in exhibiting a propensity towards large-scale daily aggregations that can last for several hours. During these occasions they are frequently seen wearing white coats, possibly for reasons of camouflage. The purpose of this curious behaviour, and the mechanism by which the high levels of spatial and temporal synchrony are achieved, remain a mystery.

The NatSci is known to complain about a hectic lifestyle. However, there is considerable debate as to the validity of these complaints: sceptics claim that many NatScis are found to frequent the bars and night-clubs of the Cambridge ecosystem.

It is evident that further study of

NatSci is required in order to achieve a better understanding of these complex and beautiful creatures.



Joe Blaire

CHaOS Theory Proven Correct

Celine Tinloi experiments on the CHaOS summer tour

Over the summer the majority of science students left their books to gather dust. Whether trekking through the jungle, relaxing on the beach or working to make up for May Week excesses, science was far from the forefront of their minds. Not so for the 11 student scientists of the Cambridge Hands-on Science group (CHaOS). Armed with 85 kiwi fruit, a xylophone made from drainpipes, and a skeleton named Fred, among many other weird and wonderful things, the aptly named CHaOS descended on 6 resorts on England's Southwest Coast. During the week long tour the group entertained over 700 visitors.

The group's mission, as CHaOS organiser Sarah Crisp explained, was to show that "science is not just something that people in white coats do in laboratories. We want to get across the message that it's something that's fun and relevant to everyone." They achieved this task admirably with interactive demonstrations and hands-on experiments including levitating beach balls, mysteriously floating bubbles, mini explosions and the *Really Cool Show*, which took place at a chilly -196°C.

The road shows attracted a wide range of people of all ages and backgrounds – many of whom resisted the lure of the beach in order to attend. The event proved immensely popu-



David Ansell

lar with visitors and was variously described as "well-thought out" and "fantastic". 98% claimed to have learnt something new and 95% said that they would like to experience CHaOS again in the future.

The CHaOS Summer tour followed on from the success of the group's Cambridge National Science Week Event *Crash, Bang, Squelch* which has been running for the past 6 years. In 2002 it attracted over 3000 visitors in just 6 hours, making it the biggest event of the week.

As ever, invaluable support was provided by many of the University Science departments both in the form of technical expertise and provision of materials. The event was sponsored by The Campaign for the Promotion of Engineering, The Technology Partnership, The Royal Society of Chemistry, and CORUS.

If you would like to find out more about the activities of CHaOS or would like to become a volunteer, email contact@chaossience.org.uk or visit their website at www.chaossience.org.uk.

IT'S ALL IN THE STARS

Varsity reveals what's destined in the stars this week



Libra (23rd Sept – 22nd Oct)

This week try to resist the temptation to make any swift judgements. Deal with facts and facts alone. Ignore any preconceptions about people or places and think long and hard before making any important decisions. You're the centre of attention, winning admiration left, right and centre. Make the most of promising offers; you fully deserve all of them.



Pisces (20th Feb – 20th Mar)

A little Pisces charm goes a long way in resolving a long-standing difficulty. If there suddenly seems to be a new problem in your life, try looking at the past and you'll probably discover that it's just the remains of something you should have sorted out a long time ago. Compromise is going to be key in keeping the peace with any partners. If they mean that much to you then ultimately you'll gain from any sacrifices you have to make.



Aries (21st Mar – 20th April)

Life's busy at the moment and lots of little jobs are filling your time, but get as much as possible done because it won't be long before Mercury turns retrograde and after that the planets will put obstacles in your path. Anyhow, following an unexpected, but not unwelcome encounter, you'll want to focus your attention on things far more exciting than the everyday.



Taurus (21st April – 21st May)

Saturn's strong presence suggests that where romantic issues are concerned, the wisdom of someone older with a little more experience may be helpful. You know what you want, you're just not sure how to get it so, for once, beat that Taurus stubbornness and humble yourself enough to accept advice.



Scorpio (23rd Oct – 22nd Nov)

You're in danger of confusing yourself. There's a lot going on around you at the moment and it's easy to be swept up in it all, but if you don't keep a close eye on things, you're likely to miss appointments and lose personal possessions. And if you're really not careful, somewhere in the mess you'll lose an opportunity with a particular individual you've been waiting a long time for.



Sagittarius (23rd Nov – 21st Dec)

Temptation surrounds you wherever you look, and opportunities are endless. Everything seems on offer and Sagittarians excel at juggling multiple tasks but beware of taking on too much at once. Romantic options also seem pretty unlimited, take time to consider which of the many alternatives is really right for you and avoid rushing into anything until you're sure.



Capricorn (22nd Dec – 20th Jan)

If money is a worry and you're feeling under pressure rely on your typical Capricorn determination and stick to your instincts. Don't be pushed into any unnecessary financial commitments. You're finally able to take control of your love life, the decisions are yours and you no longer need to feel the plaything of those around you.



Aquarius (21st Jan – 19th Feb)

Stay calm this week. You've worked hard at achieving a goal, and if things aren't going as smoothly as you'd hoped, just give it a bit of time. Let things settle down and avoid lashing out in frustration. Instead accept offers of support with a little grace and you might find romance springing from unexpected sources.



Leo (24th July – 23rd Aug)

Money is going to become a big problem if you're not careful over the next few days and it's a concern you shouldn't risk ignoring. You run the risk of getting carried away but a little restraint, and an attempt to address cash crises, should at least minimize difficulties later on. If you're feeling shy where romance is concerned, remember that a little honest courage is always appreciated. If someone's been on your mind recently, work up the nerve to approach them; you'll never know unless you try.



Virgo (24th Aug – 22nd Sept)

Mercury enters your sign this week, but don't assume it's to reward you. Instead look back on a recent conflict or incident. Life won't move on properly until issues from your past are fully resolved. When it comes to relationships, resist the temptation to further complicate matters by making blind promises until you're sure you've fulfilled any outstanding ones.



Rowan Huppert



Cancer (21st June – 22nd July)

If life seems really good at the moment, then trust your instincts, because it is. The planets are aligned in such a way that things really are as great as they seem. Enjoy this while it lasts. Don't overanalyse situations and avoid jumping into conflicts that aren't your own. Let others fight their own battles and enjoy the

favourable alignment of the planets that should bring deserved rewards. Your recent patience with an individual will be repaid by a new level of intimacy, but go slowly - the best things come to those who wait.



Gemini (22nd May – 20th June)

Watch what you say this week. Your ability to chatter is a social skill admired far

and wide but first impressions can be significant and diplomacy will probably stand you in better stead in the long run, especially where a figure of influence or standing is concerned. While your natural vivacity, charm and wit win you admirers, at the end of the day it's straight talking that will get you the result you want. There's no rush - the rest of the world will listen to you in the end.

And you'll never be lonely again

Varsity contributes to the love life of Cambridge students

Consider Cambridge students and what springs to mind? The bright young things of the future; intelligent, talented, ambitious? Now, create, if you will, a mental picture of your ideal partner and surely those traits would feature.

Regardless of whether you actually have any desire to find your soul mate, the problem is quite interesting. We're surrounded by the people matchmakers would have a field day with and yet everyone's so busy being intelligent, talented and ambitious that the likelihood of ever ac-

tually bumping into Mr / Miss Perfect is quite small. Quite simply, it seems a sorry situation and we'd like to at least try to rectify things. Thus, we're proud to offer our skills in finding a match for you. We'll even throw in a free drink. If you're too busy or simply can't be bothered with finding a companion for an evening, or if you'd like to meet our perfect partner of the week, email stars@varsity.cam.ac.uk and tell us a little bit about yourself and leave things in our capable hands.



Nicola Sitarati

This week's bright young thing:

Name: *Lee Forbister*

Date of Birth: *03/04/82*

Place of Birth: *Sunderland*

College: *Jesus*

Subject: *Engineering*

Eye Colour: *Blue*

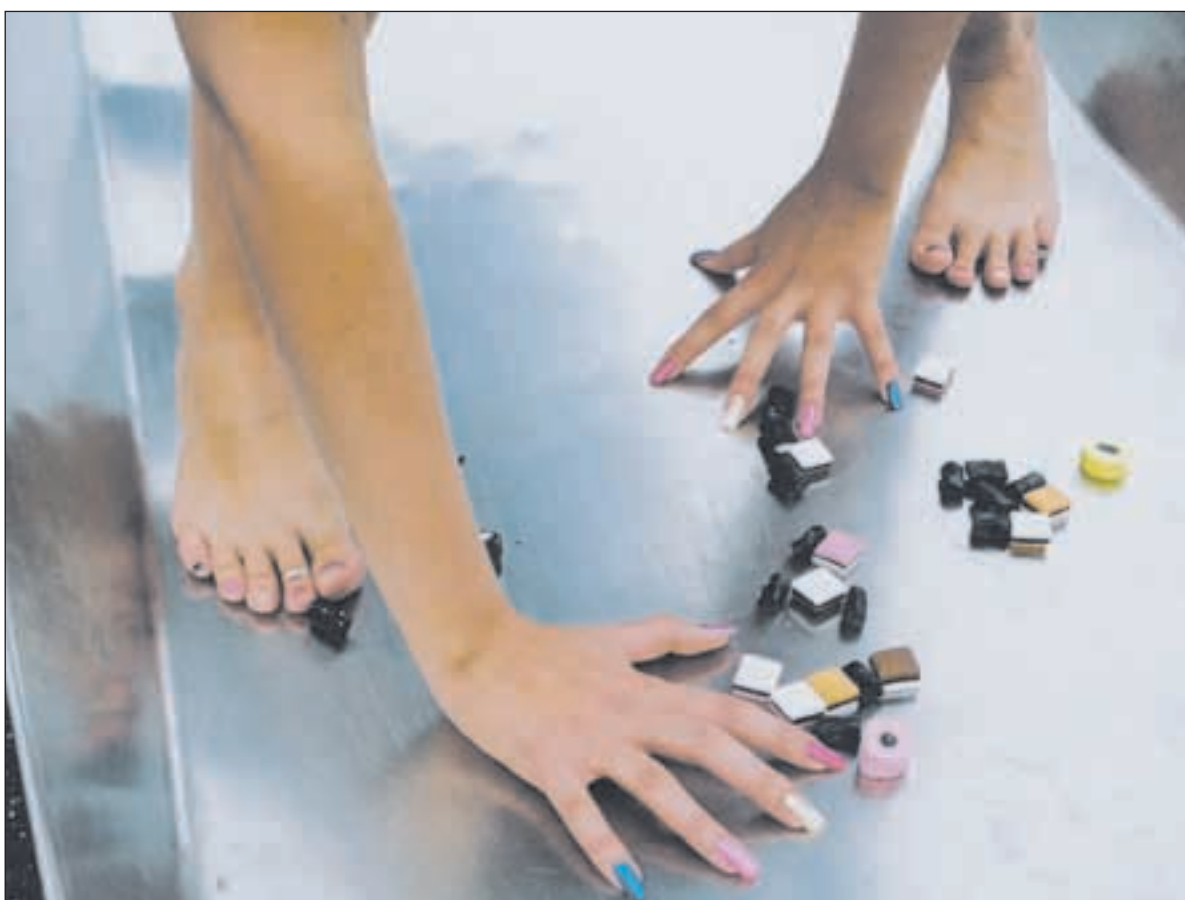
Height: *6'2"*

Best Features(in his own words):

Northern charm

Gorgeous smile

Broad, manly shoulders



Pic 'n' Mix Identity

Helen Kearney and Miranda Higham

It's a crazy, mixed-up, post-modern world. Thoughts, languages and images, styles and lifestyles, selves and things: reality itself is mobile, mutable and malleable. We're surrounded by examples of this osmosis and accustomed to institutionalised nostalgia and pastiche. Physical, technological and stylistic transience are generally taken as objective features of life in a 'consumer society' whose very success rests on an imperative logic of mutability and rapid turnover.

Kitsch and its sub-categories: swank, pulp, camp and trash nestle firmly at the heart of the whole 'artistic complex'. Or has that concept itself been left so bastardised and messy after its deconstructive passage through the quasi and anti-artistic that it's now meaningless? And of course, the categories and values that surround the 'second-hand': definitions of junk, rubbish, kitsch, antique, vintage, durable...are themselves profoundly unstable.

But there are a few problems with this prevalent notion of the fashion system as a 'magic theatre', a fairground funhouse hall of mirrors. Is this melting pot of re-evaluation and re-definition really a bottomless collective reservoir of imagination and possibility, a democratic and liberating medium?

In the Mayweek *Varsity* preview, we were reassured: "take what you like from the traditional, and do what you want with it. It's all right to

misappropriate evening gloves to wear with disco dresses, or vintage punk t-shirts with lounge suits". Scrawled across the head of the article in a bold, free hand was the title "Here. Now." (a spirited rejection of the rigid formal constraints of Times New Roman perhaps?) The photograph showed several students gaily mixing styles and images with mischievous indifference to their history, background and provenance. The reader was urged to follow suit, "picnic in the cloisters and dance in the crypts as we celebrate the end of exams, the end of term and the end of history". Exhilarating, certainly, but surely I am not the only one disturbed by the idea of Cambridge students merrily celebrating "the end of history" at balls with themes like Revolution, drunkenly sticking their heads into a spectacular ice-sculpture of a guillotine through which they can down another generous shot of vodka?

The caption to the photo reads; "We can't tell you where to buy your clothes...Highstreet or Bond Street, Cambridge market or Spitalfields market- it's all the same in the end". Er, no it isn't. And that's the problem. There are striking stylistic parallels between different social groups, and styles will inevitably clash and mingle. Taking the tube in London I might well come across an Eastern European immigrant wearing a t-shirt advertising some crap '80's band, indeed, they may

even sport a salt'n'pepper mullet and a pair of peep-toe mules. But it's completely different when I wander around Cambridge in that same punk t-shirt (only now it's 'vintage'). It's edgy, urban, provocative and deeply ironic (?)

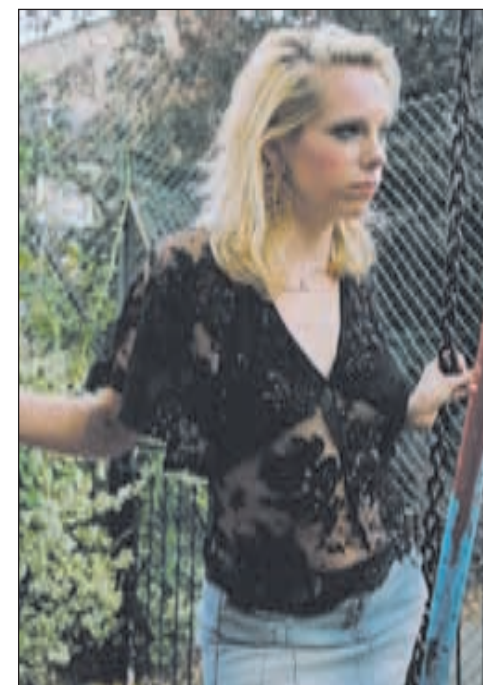
I think it's quite clear that this notion of the democratic consumer's self-reliance and authenticity descended into self-parody long ago. The conception of the individual standing at "the end of history", with complete freedom to select and manipulate diverse traditions, forms and costumes is based on an assumption of representative individualism which takes it for granted that all consumers are essentially the same, overlooking the extent to which the self is shaped by the contexts in which it is formed. In the largely anonymous, post-industrial megapolis, conurbation or commutershed, surface appearance and dress are key ways in which our private and communal lives are represented and staged. And since fashion and appearance are amongst the most powerful ways in which we construct images of self, we can anticipate that they will play a significant role in both generating and questioning images about our social structures.

Clothes: Hero, Green Street, Cambridge

Models: Emily, Rachel, Nick and Masha

Photos: Dave Cotton

Words: Helen



MA FEMME EST UNE ACTRICE [15]
3.00, 9.00
IVANS XTC [18]
7.10

Theatre

Cambridge Combined Actors:
Pinter - The Collection.
plus
Pinter Inside Out by Rani Drew.
Venue if not listed above,
Cambridge Drama Centre, off Mill Road.
8pm. £8 & £6.

Thursday

Arts Picture House

SWEET SIXTEEN [18]
2.15, 4.45, 7.00, 9.20
HAPPY TIMES [15]
1.00, 5.00
ELECTRA [PG]
3.00
ROAD TO PERDITION [15]
6.40, 9.10
MA FEMME EST UNE ACTRICE [15]
9.00
IVANS XTC [18]
7.10

Film

St John's Films:
Star Wars: Episode II.
St John's College, Fisher Building.
7pm. £2.
St John's Films:
Star Wars: Episode II.
St John's College, Fisher Building.
10pm. £2.

Misc

Ballroom & Latin Dancing
Beginners Class:
£12 to join (includes two free classes).
Further classes £1.50.
St Paul's School, Coronation Street.
7pm.
Rock'n'Roll Dancing Beginners Class:
£12 to join (includes two free classes).
Further classes £1.50.
St Matthew's School, Broad St.
7pm.
Salsa Dancing Beginners Class:
£12 to join (includes two free classes).
Further classes £1.50.
St Columba's Halls (Gibson Hall), Downing Place.
7:30pm.

Friday

Misc

Ballroom & Latin Dancing
Beginners Class:
£12 to join (includes two free classes).
Further classes £1.50.

St Columba's Hall, Downing Place.
7pm.
www.cambridgesalsa.com:
Salsa dance classes x. Absolute beginners to advanced, every week.
St Columbas Halls, 4 Downing Place,
CBI behind Lion Yard Car Park.
6pm. £4.

Music

Britten Sinfonia:
Britten Sinfonia with Evelyn Glennie playing Vivaldi, Zappa and MacMillan.



The European Theatre Group
announces
AUDITIONS
for its 2002 Winter tour of
Twelfth Night

Saturday 12th October: 10.30–12 noon – Dressing Room 2
1–4pm Room on R, Sidney Sussex College
Sunday 13th October: 12–6pm – Dressing Room 2, ADC Theatre

3 FRESHER TECHNICIANS
are also needed
Absolutely no experience is necessary
E-mail drd22 or man32 for more details or to arrange an interview
Deadline: Wednesday 16th October

To find out more about the tour from some of last year's team, come to our
FRESHERS' SQUASH
Friday 11th October: 1.30–3.30pm, ADC Bar, ADC Theatre, Park Street


Applicants are also sought for the final post in the production team
PUBLICIST ON TOUR
For more details or to arrange an interview please e-mail:
Fiona Paterson (fsp21)
Deadline: Wednesday 16th October

Classified

Misc

Allergy Screening:
For foods, moulds, etc.) And health tests, including GUT permeability, vita-


min levels, helicobacter pylori, PSA, etc.
01223 847721.
Models Required:
For life drawing, £10 per hour. (Inexperienced models are welcome.)
Contact Mr Kourbaj, CATS, 13–14 Round Church Street, Cambridge CB5 8AJ. E-mail: i@issamkourbaj.com
Play Guitar, Saxophone:
Add to your talents, make new friends. FREE assessment. Tuition in Cambridge.
Call: 01353 740358 or e-mail: jazzambi@aol.com

**Amateur Dramatic Club**
www.cuadc.org

FRESHERS' SQUASH
Friday 11th October 2001 4 – 6pm
ADC Theatre Bar

Come and enjoy a drink on us and find out how you can soon be involved with theatre in Cambridge and don't miss our stand at the

SOCIETIES FAIR



Auditions for Translations by Brian Friel
3rd Week ADC MainShow
Wednesday 9th October 1-3pm ADC Theatre Bar
Contact Sam (sh361) for more details

Gala Concert
King's College Chapel
Followed by Champagne Reception in the Great Hall
with
Magnus & Guy Johnston
Ashley Grote
King's College Chapel Choir
The English Chamber Orchestra conducted by Stephen Cleobury
IN AID OF THE KING'S COLLEGE SCHOOL DEVELOPMENT APPEAL
7.00–8.30 pm – Wednesday 16 October 2002
Tickets: £75 and £60; £10 (concert only)
For Further Information & Booking Forms:
Please Ring 01223 472016 & Leave Your Mailing Address

Do You Need Cash?

Part-time Temporary work for students at the University of Cambridge Development Office.


The only job approved by the University.

We offer:

- Attractive rates of pay starting at £5.85 per hour, with attractive incentives.
- Sessions are held 5.30–9.30pm weekdays, with occasional afternoons.
- Excellent work experience and comprehensive paid training.
- Fun working atmosphere!**

We need:

- Articulate, lively students with excellent spoken English to telephone alumni on behalf of the University.
- Students who care about the University and would like to help its development efforts.



For details and to apply, contact in the first instance Gilb Flether on (7)66196 or jgf22@cam.ac.uk quoting ref: MT2002 (Putting the 'fun' back into fund raising!)

GODS
announce auditions for
The Virtuous Burglar
by Dario Fo
(Playroom Mainshow,
October 22–26)
Wednesday October 9th, 4–6pm
Kennedy Room
Cambridge Union Society
Please e-mail ejb47 for further info.
or to arrange an alternative time

CONDUCTORS
Conducting
expertly
taught
Check out my website:
alantongue.co.uk
and contact me: 302030 or
alantongue@beeb.net

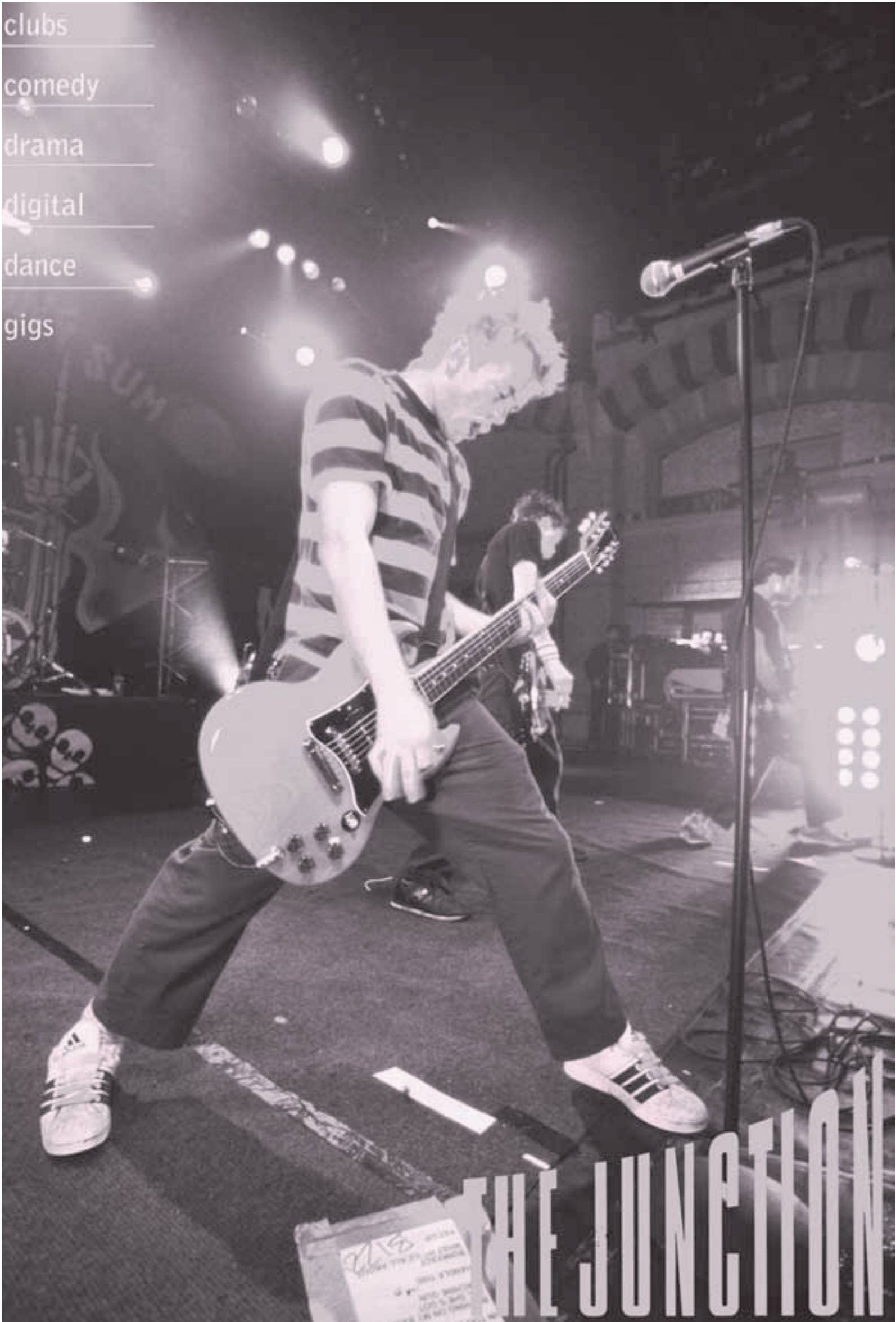
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70%

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or your money back!
WE WILL NOT BE BEATEN ON PRICE – OUR AIM IS TO SAVE YOU MONEY

- CAMBRIDGE MARKET**
- Thursdays, Fridays and Saturdays**



Far away from the cobbled streets of central Cambridge lies a plot of land bordered on one side by the railway line (to London), and on the other by a bland and lifeless industrial estate (Nokia etc). On this wasteland there's a funny cavern like building with a pointed roof (urban spire).

It's virtually impossible that you'd be 'just strolling' down Clifton Road, but if you were, you'd be forgiven for walking straight past the Junction with its day time clientele of skateboarding 11 year olds in the car park and bleak, graffitied appearance.

But every wasteland has its haven, right? The Junction may seem like an unlikely candidate for cultural salvation (snigger), but it boasts 'an eclectic programme of live music, club events, comedy, theatre, dance, live art and digital art' and has enough to keep you occupied far and beyond the spoon fed delights of Freshers' Week.

Gigs and club nights cater for just about every musical taste, the remit expanding beyond house, drum 'n' bass and mainstream bands, to include independent promoters, putting on electronica nights. Watch out also for Bedazzled (hot, sweaty, very drunk) on 12th October, a Red Stripe fuelled trawl through the nineties, with Steve Lamacq in tow. It would appear that indie is still alive and kicking, and really rather popular on a Saturday night. 2002, what the fuck is going on?

Lottery funding and Arts and local council support have spawned a whole host of events beyond music. At the moment, the Upstairs bar is hosting an exhibition of Tom Catchesides' live music photography previously seen on the music pages of *Varsity*. The pictures (of Pulp, Super Furry Animals, Mansun et al) are quite simply beautiful, and a must see for any gig goer (especially those who are so immersed in the joys of the mosh pit that they fail to take note of the visual splendour of gigs).

Take a deep breath and you can also watch Kryten from Red Dwarf, the odd Pinter play, contemporary dance and physical theatre and should you feel suitably inspired by this dazzling array of theatrical exploit, The Drama Centre (off Mill Road) holds weekly classes for aspiring actors. There's complicated interactive art and science installations by New Art Technology Fellows (yes, quite) and rock musician and DJ tuition. It's all about exchange, community, dialogue, labs, and fancy Flash websites. All very digital. All very now. You'd be a fool not to...

Visit www.junction.co.uk for more details (like, dates, and times and important stuff like that).

artsartsartsartsart

Rough Guide to Cambridge theatre

Whatever your interests, *Varsity* can help you to get your foot in the stage door...

WELCOME to Cambridge, one of the country's most exciting centres for student drama. Upon arrival you may feel overwhelmed by the hundreds of different ways in which you can get involved. Most colleges have a theatre group, but you are not confined to joining just one. Additionally, there are other theatre organisations such as The Amateur

Dramatics Club (ADC) and The Footlights. This wide range of groups promises a diverse termly programme, but can confuse even the most sorted young thespian. If you do want to get involved the best idea is to attend as many squashes as you can in the first couple of weeks. This will not only allow you to find out lots about drama in Cambridge, but also leads to

a lot of free booze. Alternatively, most societies publish the details of current productions requiring actors and production crews in Varsity, and most have e-mail mailing lists you can subscribe to. While the Fresher's Fair is a great place to start we've got some thespians to give you an insight into their personal experiences.

Living it up at the ADC

Theatre differs from other non-academic pursuits in Cambridge, in that it is one of the few areas where you can really find a complete cross section of student life, from actors and musicians, to designers and technicians.

The ADC offers a slate on which students can try out their own particular skills, or experiment with something new. This fusion of talents enables the ADC to be part of the University-

wide social scene. The Club stages around twenty shows a year, but also offers regular workshops which are a great opportunity for newcomers to get involved. The bar at the ADC Theatre is the hub of the theatrical social life in Cambridge, providing a relaxing and familiar atmosphere for both the frequent theatregoer and the occasional observer. Go for a drink, meet with like-minded people, explore the exciting world of Cambridge theatre and above all just enjoy yourself. In addition to

the usual offerings, the theatre's bar plays host to ClubNight, every Wednesday evening from 9pm – an opportunity for all to knock a couple back (at a discounted price for Club members), and since the Club's committee is always present, why not catch up on all the latest happenings on the theatrical grapevine and find out how easy it is for anyone to get involved.

For more information visit www.cuadc.org or contact lloyd.wood@cuadc.org



ACD Theatre

Behind the scenes

Daniel Kenyon-Jones on foolproof teching

Teching is the art of pushing buttons. This should be done so that, at the correct time during a show, the cast does not get plunged in darkness, or that the incredibly comic monkey sound effect does not get played during the final death scene.

In reality teching is usually a bit more complex than this. You may for example, have to ensure that there is something connected to the various buttons you push, or even have to tackle something complex like a volume slider.

The first bit of teching I did was during my first term at Cambridge. The Revived Emmanuel Dramatic

Society (REDS) organised a production of *A Spanish Tragedy* where all the production and acting was to be done by Emmanuel freshers.

I put my name forward to do something on the technical side of things, as I had a little bit of experience of doing theatre lighting, and ended up as Technical Director. I joined up with two others, was shown the ropes by some old hands and then left to translate the somewhat vague and extravagant wishes of the director into something practically achievable. A trip to the ADC, a video projector and few rehearsals later, we were all set.

In the end we did a run of three performances, during only one of which I managed to kick a vital piece

of equipment mid show, causing a small interlude. From that I have gone on to technically direct a production of *Over the Edge* and helped to light the outdoor Mayweek production of *Caligula*.

Time wise, teching generally takes little commitment before the actual run of the show, but during the run, don't expect to lead a vibrant evening social life. That said, teching is a lot of fun, you get to meet lots of interesting and fun people, as well as lots of mildly eccentric thespians. You also get to see great works performed for free. Of course there is the added bonus of post show parties, which more than make up for the dull bits of teching.

Treading the boards

Sam Hodges shares his views on acting in your first year

When I arrived a year ago, I really had no idea of the wealth of opportunity that awaited me, and yet how unnecessary it is to be intimidated or scared about starting out.

My debut on the Cambridge stage was in the annual Footlights pantomime, where I not only had the chance to work with a bunch of incredibly talented people, but also to meet some guys who have now become my closest friends.

My next show took me from the dry world of comedy to the glitz and glamour of musical theatre, a prominent feature in Cambridge drama, as the lead in the Lent term musical, Manilow's *Copacabana*. Combining both amateur and professional choreography, private and ensemble musical tuition, and a live-

ly and energetic cast, it remains an unforgettable experience. I highly recommend musical theatre to lovers and sceptics alike.

The range of plays available caters for every field of interest and ambition – I was able to move from the intimate rehearsal structure of a four-man Stoppard play to the thrill and excitement of the



Sam Hodges

Edinburgh Fringe, where we enjoyed a month's sell-out production of *Fiddler on the Roof*. This term, my plans include a Week One production and then to direct Friel's *Translations* in Week Three.

The fact is, whether you're interested in performance, writing, or the technical aspects, the opportunities for becoming involved in drama are rife in Cambridge. Such a chance to pursue these interests, whether they be simply curiosity or dreams of the big time, in such diversity and accessibility, is unlikely to come your way again.

Just open a copy of *Varsity* for listings, turn up to as many auditions as you can and give it your all. The theatre is the ideal place to form new and long term relationships, and some of the best nights out of your life. Hope to see you there.

Students

IT'S
Madness

not to **TAKE ADVANTAGE**
of **EVERYTHING** in our
STUDENT account

Get at least £40 or a Student Starter Kit free,
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 **NatWest** another way

Radio Renaissance

Can't get enough drama? Chris Bull gets FAT!

Interested in the Cambridge drama scene? Fancy yourself as a bit of a film buff? Own a radio? Got a pulse? If you answered yes to any of these questions, you'll want to check out the *Cheap Seats*, the official Film and Theatre Show on Cambridge University Radio 1350 MW.

One of the most popular shows on the station, it features reviews of all the plays and films around in Cambridge every week, plus more film and dramatic goodies than you could shake a stick at.

You might not think that sounds particularly exciting; after all, you can read all about the plays and films in Cambridge in these very pages every Friday. However, the difference with *The Cheap Seats* is that it is truly interactive; if you disagree with the reviewers, you can phone the studio up and let them know live on air, or send an e-mail and it will be read out. If you are the director or an actor in a play featured on the show, you can give your point of view in live or pre-recorded interviews. For the film fans among you, the show also features sound clips

and trailers of newly released films, plus quizzes and enough movie trivia to keep any wannabe Barry Norman happy.



Joe Blaire

do with film or drama. These included 'The nature of sequels in films: artistically viable or shameless commercial cash ins?'; 'The decline of musicals in the West End'; 'History as represented by Hollywood'; and 'New writing in the Cambridge drama scene'. Of course, these discussions are made for listeners to get involved in. Finally, whilst the BAFTAs and the Oscars were covered by the Film and Theatre (or 'FAT') show, the most prestigious event in the world of the performing arts was definitely the FAT awards 2002, which let the listeners decide what the best films and plays of 2002 were, and who were the best actors both in Hollywood and Cambridge.

This event is sure to be repeated at the end of Lent term 2003, but the show will be looking out for talented reviewers and presenters before then! If you want to get involved in the show e-mail the producer, Chris Bull, on cjb77@cam.ac.uk. And don't forget to tune in!

*Cheap Seats every Thursday, 7pm
1350 MW or www.cur.co.uk.*

One of the most popular features of last year's show was the 'special features' segment, which took an in-depth look every week at an issue to

Total experience

Jeni Courtney sees performance as a whole

What is it that attracts people to the theatre experience? Do they go to observe the work of others, for escapism or on the other hand, for a reflection on their own lives, relationships and anxieties? It is perhaps easier to understand the complexities of life and human behaviour when you can step back and watch it being played out in front of you. In theatre, different inputs combine to create an action on stage; in life, different occurrences and attitudes gel together to create a situation.

When watching a play, an audience can often regard the overall picture before focusing on the detail that created it. However this proves that the play is successful, as it furnishes its audience with the ability to do so. Every detail and varied contribution has meshed together to create the experience.

Like all experiences it may differ for each person, each individual viewer will pick up on different effects and have different responses.

Overall theatre is an art, a manifestation of skills. Its complexity gives it simplicity, as the audience has a choice of how to view it. Either as entertainment, a form of relaxation or as something deeper, a conjugation of talents imposing an experience into the minds and emotions of its viewer. We all love to watch other people, mannerisms, movement, reactions, and postures. In the theatre we are obliged to stare, forced to study every movement and gesture of the bodies on stage. In my view, it is the only place where you can stare and observe people without having to look away; to follow your agenda without intruding.

Join the Varsity team

If you have an opinion on a theatre related topic or if you fancy becoming theatre's answer to AA Gill we would love to hear from you. Just pop along to the *Varsity* squash or fresher's fair and meet us, or come to our meeting at 4.30pm today (Friday 4th) in Trinity Vaults. Alternatively contact us on theatre@varsity.cam.ac.uk. Look forward to hearing from you...

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Now is the summer of our discontent

Tom Armitage seems pretty unimpressed with the summer's movies

For the film writer, September is the cruellest month. It's when the changeover from the silly-season of summer blockbusters to the worthier, more serious winter fodder happens. Writing a review of the summer from this position is tricky; the serious, bleak thrillers are already clouding my memories of trashy summer movies past.

2002 hasn't really been a classic year for films, and the summer continued to prove that: lots of solid, OK movies, with only a few hidden treasures. June kicked off with the new *Star Wars* movie and *Spider-Man*, and these proved what we had already guessed: *Star Wars* was crap, *Spider-Man* was pretty awesome. After that, the dumb blockbusters came in a deluge. Monsters were the big hit this summer: there were big, buglike aliens in a lacklustre sequel to *Men In Black*, *Reign of Fire* chose the less-trod path of giant dragons, and *Eight Legged Freaks* gave us giant spiders. The latter film proved the problem with CGI-monster movies; when you can make as many giant spiders as you like for the same cost as making one, you end up with more spiders, and fewer scares. Silly, entertaining nonsense, then, but not quite great.

Summer's also where dodgy teen-horror movies turn up. Hence Jason X, the preposterous *tenth* film in the Friday the 13th cycle, where Jason hunts nubile teenagers in space. Say no more. Paul Anderson,



director of the powerful, moving *Mortal Kombat*, and its sensitive, dynamic sequel, *Mortal Kombat: Annihilation*, branched out by directing the film adaptation of *Resident Evil*. Amazingly, it wasn't entirely dreadful. The acting was appalling, there was lots of bad CGI, the plot had billions of holes in but hey, it had zombies! And Mila Jovovich got wet! What more does the goofy teenage audience want? Not much more, it seems; a sequel is in the works. Alongside this, we got a final dose of Austin Powers, in *Goldmember*. Michael Caine was great, the first five minutes are among the most amusing committed to celluloid, but the rest of it seemed a little tired. And that was a common problem with many of the summer's movies - they had a real lack of enthusiasm for their subject matter.

Out of the summer crop, though, one film emerged as having real ex-



cellence: Steven Spielberg's *Minority Report*. Spielberg still doesn't appear to be able to end movies, but he sure knows how to direct them.

Minority Report delivered some great performances (especially from Samantha Morton), a gripping plot that pulled the classic trick of diverting your eyes from the *real* plot for most of the film, and featured some of the most natural-looking CGI and effects I've ever seen. And, for a mainstream multiplex movie, it was refreshingly intelligent. Great stuff - certainly a notch better than the rest of the summer fodder.

But it's not summer forever; and autumn arrived with the bombastic *Sum of All Fears*, which committed the fatal error of putting the best bit in the trailer. A lot of press attention was directed towards Christopher Nolan's *Insomnia*; after all, his previous film was the fabulous *Memento*. Unfortunately, *Insomnia* really was-

n't very good. It might have looked lovely, but it failed to live up to the Swedish original, which was tighter, slicker, more intriguing, and less like pantomime.

Insomnia was Hollywood attempting to produce a European arthouse movie, but without any of the important bits that might have made it seem European. There were some great arthouse movies this summer, some of which my local multiplex dared to show for a single day. Yikes. The highlight was Almodovar's *Hable Con Ella* (*Talk To Her*), which put Hollywood's offerings to shame. It was sensitive, beautiful to watch, and genuinely amusing. Probably my favourite film of the summer, just ahead of *Minority Report*.

And now we're almost into the present tense. The wave of serious movies continued with M Night Shyamalan's *Signs* (very good, in fact, and refreshingly short and

sweet), Matt Damon in *The Bourne Identity* (not bad - though the final stunt is just daft), and Sam Mendes' *Road To Perdition* (which was beautiful, vapid, and ultimately pointless). Still, there is promise of greater things to come in the next few months. First off, there's a new Thomas Harris adaptation, *Red Dragon*, with a cast that's pure dynamite; a new David Cronenberg, the gothic nightmare *Spider*; and in the noisy-and-loud stakes, there's a face-off between XXX (Vin Diesel, really-noisy-and-loud, extreme sports) and Bond 20, *Die Another Day* (not so noisy and loud, more Bond, looks great). *Harry Potter* returns in November. And of course, in mid-December, we get *The Two Towers*. Which can't fail to be good, right? In summary: summer, good to moderate; cloud of seriousness descends; better things around the corner. Bring it, Hollywood!

Image Net

Film In Cambridge

All you'll ever need to know

If you're into movies, or perhaps just like the odd trip to the cinema, then you're very well catered for in Cambridge.

There are two main cinemas in the town. The Warner, in the Grafton Centre, will fulfil all your multiplex needs. The Arts Picturehouse, in St Andrews Street (just past Emmanuel), shows a wider variety of films, from mainstream movies to smaller independent ones, many foreign films, and a series of late shows where you can catch up on films you may have missed and old favourites.

There's also a variety of College film societies; Johns, Queens, Trinity, Corpus, Robinson and others all show films - some from DVD, some from high-quality 35mm film. Most of the time you can expect to see top movies from a few months back, but they like to throw in a few classics here and there. Showings cost under or around £2, and list-



ings should be in your porter's lodge or pigeonhole; they'll also be in *Varsity*, and we'll review our pick of college films each week.

If you're interested in making film, then why not check the CFTV stand at the fresher's fair; The Cambridge Film and TV society are the best resource for student-filmmaking in Cambridge. And finally, if you're interested in writing about movies, then come along to the *Varsity* squash, or if you can't make it, email film@varsity.cam.ac.uk

British socio-realistic cinema seems to be having a small renaissance in the past couple of months. Dominc Savage's powerful drama *Out of Control* was screened on BBC1 a few weeks back, having won the award for Best British Feature Film at the Edinburgh Film Festival. This week sees the opening of the new film by Ken Loach, *Sweet Sixteen*, and the new Mike Leigh film, *All Or Nothing*.

As a filmmaker, Leigh is interested in character; his films, such as the seminal BBC production of *Abigail's Party*, or 1996's *Secrets and Lies*, are predominantly character studies. All or Nothing is no exception. It's a story about family, and the love and understanding required for a family to work. Unfortunately, it takes in slightly too many characters on the way, who mainly exist simply to provide a contrast to the central Basset family.

All For Nothing?

Stephen Aneuryn gets critical on Mike Leigh

And that's a shame, because they're not nearly as well scripted or presented. The central performances cannot be faulted: Timothy Spall produces another of his superb everyman losers with Phil, and elicits real sympathy from the audience. Lesley Manville's Penny is almost as good, genuinely troubled and yet unaware of her own failings, and Alison Garland and James Corden, as Rachel and Rory, provide depth in what could have been clichéd roles.

Phil is a struggling taxi driver; Penny works in Safeway. Rachel and Rory are their children. Phil and Penny's relationship is becoming strained, and the family is suffering as a result. When Rory becomes ill, it forces them to re-examine their life and what is of value in it. The problem with the film is that it just isn't paced tightly enough; Rory's illness appears well after the half-way mark, and so Leigh spends the whole first hour defining his characters, familiarising the audience with

them. Unfortunately, when it becomes clear that Rory's illness is what the film pivots around, then many of the earlier characters become pretty redundant. It's in the final half that the film really comes together, and some of the greatest scenes turn up, and it makes one wish Leigh would have spent longer on that aspect of the plot.

Sadly, as well as problems of pacing, the script seems a little tired; teenage pregnancy, abusive estate kids - it all seems too familiar these days. Many scenes seem to have been written by-the-numbers; it's only when Spall and Manville work their magic that Leigh's talent emerges again. *All or Nothing* is a powerful piece of British cinema, and certainly a quality film, but *Secrets and Lies* is still probably Leigh's masterwork, and this just isn't as good.

All or Nothing is on from Friday 4th at the Arts Picture House

A Summer Wasted?

From Dutch jazz to transsexual belly dancing, Martin Hemming doesn't think so

Traditionally when the words 'music' and 'summer' are mentioned in the same breath, images are conjured up of scruffy teenagers head-banging in rock festival mud, sweaty lads largin' it in Ibiza or aged New-Agers strumming songs of freedom in a Glastonbury campsite. Not for me, however. Not this year. The closest I got to Glasto was fawning over Jo Whaley on the BBC's late night coverage.

My first (air)port of call on my musical mystery tour was Skipol, Amsterdam. But far from whiling away the hours in reggae-playing 'coffeeshops' or red-light district 'clubs', my musical activity was centred 50km to the south-west, in The Hague, home of the North Sea Jazz Festival 2002. Not wanting to waste my hard-earned Euros, I only attended the free open-air 'taster' night on the eve of the festival proper. In a cynical attempt to boost festival ticket sales, it seemed the promoters had wiped anything 'jazz' from that night's bill. Instead we were treated to performances by Beverley Knight, UK hip-hop fusion fellas, US3 and the curiously named and curious period, The Bride of Funkenstein. Bev was the star though, her voice melting my icy heart and her band getting me and the assembled Dutch dancing our awkward, embarrassed dance. I'm sure even Slobodan was taking time out from contemplating his war crimes in his Hague cell to tap his foot to the beat.

Next up: India! Well, not quite. Actually it was Channel 4's Indian Summer jamboree in Regent's Park, London.

I don't like cricket; I love it – especially when it's on a big screen, accompanied by beer, sunshine and curry, and followed up by (again free) live music from Asian Dub Foundation, Badmarsh and Shri, UK Apache, Nitin Sawhney and this superb human beat-



Martin Hemming



box guy who's name now sadly escapes me. Again, dancing like a ponker was the order of the day.

As the sunset descended and the music stopped, and with my last visit to the thoughtfully provided chemical toilets completed, I bopped off to catch my Tube home, grinning like a baf-foen. And England won too.

After visits to the ultra trendy (i.e. beer's £3 a bottle) Fabric and Notting Hill Arts Club as well as the inevitable evenings in the odd Croydon shithole, it was time for my next overseas sonic adventure: Morocco.

Night-time beach parties aren't the first thing you'd associate with an Arab country, but there I was busting my increasingly elaborate moves on the Atlantic sands of Rabat, the country's capital. Drums pounded, hands clapped, strings buzzed, bodies gy-

rated. These Moroccans sure know how to move. A fresh-faced young man named Yassine taps my shoulder and enquires whether I know what the group onstage is singing about. Not being well versed in Arabic chanting, I reply in the negative. "He says, 'This one's for all the pretty ladies.'" The modern face of Islam, indeed. "Marseilles!... Visa!... Passeport!..." The message behind the next song needs less explanation. Yassine informs me that his favourite acts are Celine Dion, Cat Stevens, Sade and Phil Collins – who says we don't need to help the Third World?

It's more of the same in Marrakech. When not being ripped-off for a carpet or an aphrodisiac potion, or indulging in the local delicacies of sheep's brains and tripe, I'd head straight to the hypnotic Djemaa el-Fna,



the huge bustling square that forms the focal point of the city. Enthusiastic singers, transvestite belly dancers, click-clacking Berber percussion groups and pipe-playing snake charmers all plug their trade in this macadam theatre, competing with henna tattooists, storytellers, acrobats and Mongoloid boxers for the tourist dirham. The overall effect is of a near mystical mixture of musical (and other) entertainment that makes the city what it is. Enchanting.

As my ferry left Tanger for Spain, I slipped in my earphones and pressed play on my Minidisc player. It was the Beach Boys. This is the worst trip I've ever been on, 'sings Brian Wilson on *Sloop John B*. I agree with him on most things, but not this one.

Bring on the Michaelmas Term of Music.

Get out there

Corn Exchange

Wheeler St.
(01223) 357 851
www.cornex.co.uk

This week: Ray Davies (Mon)
This term: Beth Orton, Supergrass, The Vines, Suede, Richard Ascroft, Toploader, Sinéad O'Connor, Beverley Knight, Levellers, Doves, Badly Drawn Boy, Groove Armada, Idlewild

The Junction

Clifton Rd.
(01223) 511511
www.junction.co.uk

This week: McAlmont & Butler (Sun), Mighty Mighty Bosstones (Mon), The Coral (Wed)
This term: Bedazzled (with Steve Lamacq), Kathryn Williams, Alabama 3, Teenage Fanclub, Stereo MCs

Boat Race

170 East Rd.
(01223) 508 533
www.the.boat-race.co.uk

This week: Miss Black America (Sat), The Crescent (Tue)
This term: The Jeevas, Goldrush, CRS, Broken Family Band, King Adora, Rock of Travolta

The Fez Club

15 Market Passage
(01223) 519224
www.ponana.co.uk
This week: Mark Rae (Rae & Christian) (Tue)
This term: Warning

Portland Arms

129 Chesterton Rd.
(01223) 357 268
come.to/theportland
This term: Sunday Driver, Venetian Snares, First Day, Chris T-T, The Visit, Bad Timing

Man On The Moon

2 Norfolk St.
(01223) 474 144
www.manonthemoon.freemove.net
This term: Journeys, Mundane Threat, Cambridge Revelation 2000

PS I love this action packed mentalist

Louisa Thomson loses it with Kid606 at The Junction, Monday 30th September

Thief. Who? Kid606. He takes property from others, and appropriates it for his own use. Except, he doesn't use stealth. He wants to 'destroy music', and this involves sampling, bootlegging, regurgitating and reworking just about anything he can get his hands on, in the most blatant ways possible.

It's a raid approach to music, converting back-catalogues into distorted, twisted mixes (for example

mp3 killed the cd star). His reputation can only be described as 'infamous'; California's notoriously warped and crooked son, trailing his lap tops (Apple, of course) around the world's darkest venues, imparting permanent tinnitus into the ears of the masses.

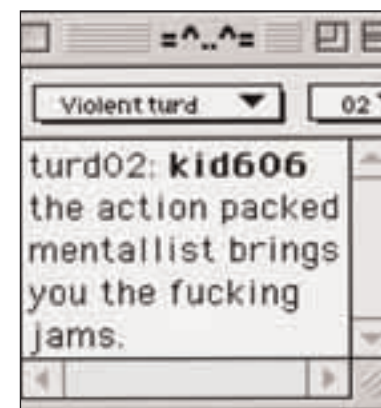
Music: A combination of sounds. Kid606's work is divided between pleasant, accessible, melt-into-the-background electronica, and frenetic, breakbeat, digital hardcore inspired material. When it comes to

his live work, it's obvious which side of this dichotomy he leans towards.

At first, the handful of people in the Junction bar are not entirely sure what's hit them. It soon becomes apparent that there is only one way forward. Standing at the side and staring at the stage is not an option, you need to be moving, following the veering path he takes, leading from Bikini Kill's *Rebel Girl* to X Ray Specs' *I am a Cliché* to the Orb and on and on, to places that you'd normally need hard drugs to reach.

Dance: A way of expressing enjoyment, elation. I'm out of my depth at this point. I don't understand electronic production, and I certainly can't tell you about threading, dropping and texture. I would never have thought a guy on stage with a laptop could be in any way exciting. But, Kid606 just made me want to dance, and it's as simple as that.

Bad Timing: The people responsible for all this, and other nights of laptop randomness in Cambridge.



For more information on Bad Timing and Kid606 visit these websites:
www.bad-timing.co.uk
www.tigerbeat6.com
www.brainwashed.com/kid606

REVIEWS



Low

Trust

Out Now

Less is more. Slow and steady wins the race. This has long been Low's approach to song craft and the Minnesota three-piece have, understandably, seen little reason to change it for this, their sixth album. Accordingly, *Trust* doesn't offer too many surprises but it is, undeniably, a gorgeous record. Whirring strings and horns provide the menacing backdrop for the restrained yet purposeful lollop of bass and drums and the haunting hushed harmonies of vocalists Alan Sparhawk and Mimi Parker. Low are in a dark, dark place ('When we were young we wanted to die,' sings Sparhawk on *Last Snowstorm Of The Year*) but they're determined to get themselves and their listeners out of it. Themes of hope and salvation are key: 'But I stayed alive while all else died,' boasts the detox anthem, *In The Drugs*. Low will show you the light. Trust. **MH**



The Polyphonic Spree

The Beginning Stages Of...

Out Now

It's been a whirlwind couple of years for the Spree, and they're very aware of it. While most bands would adopt a surly cynicism about the music business, these guys are only feeling the love and talking about how their various record labels have been really nice to them. A welcome change, then, like their album. The idea of fusing choral music with rock probably comes across a bit Spinal Tap on paper, but there's no ego here. Just beautiful, uplifting songs mostly to do with the sunshine, the birds, rainbows and all that mushy stuff. Again, it shouldn't work, but somehow does. The album's final four songs embody the breadth of their sound, from the electronic drone that opens *Section 6* to the bouncy guitar figure of *Section 9* with Godspeed-strings and 70's TV sitcom horns in between. While *Section 10*'s thirty-five minutes of electronic noodling is best forgotten, it could perhaps point the way out of a possible creative cul-de-sac for the collective. Special. **GA**



Death in Vegas

Scorpio Rising

Out Now

Death in Vegas faced an odd situation going into the recording of their third album. They could now get Paul Weller and Liam Gallagher to sing for them and Indian string impresario Dr. L. Subramanian to score. And this is where the album falls down. Its opening trio of *Leather*, *Girls* and *Hands Around My Throat* promise much for the album- moving forward from the flirtations with rock from *Contino* and warping electroclash to their own twisted ends. From then on, though, it all gets a bit... accomplished. Liam turns up for psychedelia-by-numbers and the Modfather takes DIV down a dark, dad-rock road. Still, the album redeems itself with *Diving Horses* and ten-minute opus *Help Yourself* featuring Dot Allison and Hope Sandoval (respectively) where the Good Doctor capitulates the great work he's done throughout the album.

Light at the end of the tunnel, then.

GA

The beginning of a beautiful friendship?

Rock la revolution? Gbenga Adelekan est allé en France to find out

When you get to a music festival and discover that Sigur Ros have been replaced by Suede, your heart sinks and it takes something special (ie. more than cut-price European booze) to lift your spirits. For this intrepid editor, seeing Interpol made it worth the trip across the pond to the *La Route Du Rock* festival in St. Malo, France.

Returning to the festival where they triumphed last year and playing to a crowd that seemed to remember, Interpol were an absolute revelation. Drummer Sammy Fogarino got a birthday to remember as the band played through a raft of material from their new album *Turn On The Bright Lights*. These guys obviously care, and in Daniel Kessler and Paul Banks, they have a guitar section of taut invention, their angular, shimmering soundscapes driven by a stellar rhythm section that sounds like it's on loan from New Order.

Live, these guys are much, much more than the sum of their parts and the same can be said for their debut album, which captures their live energy and adds clarity to all the intricacies of the Interpol sound. From the jerky new-wave rhythms of *PDA* and next single *Obstacle 1* to the almost Mogwai-esque aural pleasures of near-ballads *Untitled* and *NYC*, there's a lot to this album. It struggles to maintain the momentum of the first five tracks, but is never less than great.



The festival's next Damascene revelation came in the shape of German kraut/post-rock collective The Notwist. Like most of their post-rock brethren, their low profile means that most people in the festival crowd do not know what the band look like. Some even mistake them for roadies when they humbly come on to assist with setting up their instruments.

If rock music has always been about the unbridled virility of youth, then we either have to concede that you're only as young as you feel [yeah, right!] or that there is something to be said for being old enough to remember punk first-hand. Why? 'Cause The Notwist simply cannot be explained otherwise. Pulling largely from their recent album *Neon Golden*, the fact that most songs feature vocals and skewed post-Aphex electronic madness means that those who are not familiar with the band's material do



not have to work to be blown away by the wall of sound that is just as often scathing punk as carefully crafted post-rock.

There is a beauty and fragility to this music whose lynch-pin is singer/guitarist Markus Acher. He's not the best guitarist, not the best singer, he's not Brad Pitt. The same goes for the rest of the band - unlikely heroes whose musical creations gain something immensely special from the fact that they're making it *now* when most of their peers have hit creative rock-bottom. While *Neon Golden* works best as an album-length whole, *Pilot*, *This Room* and *One With The Freaks* stand out as moments when the album's manifesto of marrying simple songs and melodies with electronica is fully realized. Definitely worth checking out.

The festival closed with a masterclass in seamless mixing courtesy of DJ Shadow, coming to a halt only



a few times over the course of his two-hour set and refusing to play linear arrangements of any of his songs. He gets an honourable mention here for closing with old favourite *High Noon* and generally tearing out the



set. *La Route Du Rock* get an honourable mention for letting a DJ close out a rock festival.

Those were my finds of the summer, here's to another term of musical discovery.



I'm a musician... get me in there

Sam Hayes presents a freshers' guide to playing opportunities in Cambridge

So, you put down on your Cambridge application form that you're grade X on about ten instruments and have sung carols for the Queen. Now you've arrived, what are you going to do with all this talent?

If you've been here more than a year, you might be thinking that selling off your instruments to subsidise your college bill might be a good idea, but if you're not that mercenary, why not cast your eye over this who's who of Cambridge Music.

Cambridge University Music Society (CUMS). Joking aside about the unfortunate abbreviation, CUMS is a great way to get into Cambridge music. The society runs two symphony orchestras, a wind orchestra and a choral society. Each group rehearses weekly throughout term. They require short auditions, held in first week. Each ensemble gives at least one concert a term, often outside Cambridge. The groups are conducted both by student conductors and by professional directors from around the university. For more information,



Jo Kirkbride

go to the CUMS website: www.cam.ac.uk/societies/cums

Cambridge University Music Club (CUMC). Confusing already, isn't it? CUMC runs a Chamber Orchestra (CUCO) arguably the best small orchestra in Cambridge, and the Chamber Choir. Both are conducted by guest professional directors. While the Chamber Choir

rehearses weekly for a concert at the end of each term, CUCO gives two concerts a term, and rehearses every night in the week before.

Cambridge University Symphony Orchestra (CUSO). This orchestra is entirely run and directed by students. It's free to join and rehearses Monday nights. It gives concerts both in and outside Cambridge. Auditions are

held Fri 11 – Sun 13. Website: www.cam.ac.uk/societies/cuso. Contact: Henry Jeens (hrtj2@cam.ac.uk).

ISIS, the Twentieth Century Music Society. ISIS runs a symphony orchestra, which is not auditioned, and a smaller chamber ensemble which is. It is run and directed entirely by students. ISIS specialises in performing works from the Twentieth Century and has played a wide variety of works, including Jazz.

College Music Societies. These are a fun way of getting to know people in your college, and also from outside. College Societies vary in size – the bigger ones give bigger concerts, and most welcome musicians from other colleges. Most stage regular recitals and run an orchestra, and don't bother with auditions. Some, like MagSoc (Queens'), Trinity, John's and Emma also run choirs which sing a wide variety of stuff.

Chapel Choirs. If you enjoy singing regularly, maybe a college Chapel Choir is for you. Nearly every college has one, but they all vary in standard, level of commitment and whether

they let girls in... You don't normally have to belong to a college to sing in its choir, but you will have to audition!

Ego Groups. As if the big university and college societies weren't enough, student conductors regularly put together their own groups for one-off concerts. The best way to hear about these is to get to know other players, singers and conductors and put your name about!

Cambridge University Jazz Orchestra. Cambridge's premier big-band jazz ensemble. Rehearses Wednesday evenings 7-9pm in the NMR, St. Johns and will be auditioning for new recruits at the beginning of the term.

Cambridge University New Music Society. Provides a stage for appreciating and writing new classical music. Contact: ttw20@cam.ac.uk

Cambridge University Opera Society. Dedicated, unsurprisingly to the staging of opera in Cambridge. This term's production is of the Flying Dutchman. Cast auditions on 11th and 15th October. Contact: Dominic Grier (dgg23@cam.ac.uk).

Tinkling the ivory towers

Jonathan Styles provides a Freshers' guide to composing in Cambridge

"Musical Time" to misquote Brian Ferneyhough, "is fundamentally and irreversibly multiple." This is, sadly, less true of Term Time. The twenty three academic weeks rush by singularly quickly and study, social and laundry-related commitments will consume more of them than you initially bargain for. So, the Cambridge student composer's first problem: how to complete the latest Work in Progress.

Frankly, few do. With some discipline (and optimism) one might schedule an hour's composing into the day and, so long as you are not expecting to complete your first symphonic work during Freshers' Week, an arrangement such as this may be satisfactory. Otherwise, expect to be covering more ground during the vacations, which after all make up more than half of the calendar year.

Cambridge provides an abundance of opportunities to develop as a composer in other ways, many of which will not be available to you elsewhere and

therefore should be grabbed. Experiencing a broad range of contemporary music is vital. The Pendelbury Library, part of the Music Faculty, has an excellent collection of recordings and full scores to pore over and borrowing rights can be applied for by all resident undergraduates. To hear contemporary music live and professionally performed, acquaint yourself well with Kettle's Yard Art Gallery which, amongst other projects, hosts a series of Sunday Coffee Concerts devoted to new chamber works and introduced by their composer in residence, Richard Baker.

Playing the music yourself is also very important, both in order to appreciate what works well on a practical level and to understand what is enjoyable to perform (sometimes overlooked). ISIS, the Society for 20th Century Music, execute ambitious programmes of predominantly pre-1950s repertoire and provides the chance to play in a full-sized modern orchestra. The Cambridge University New Music Society (CUNMS), performs

more recent compositions, both by established and by student composers.

A second problem facing the student composer is that of having one's pieces played. Actually not so much of a problem as a matter of where to start; so long as you take the initiative and are pragmatic about what is possible (no need to try and rival the Gothic Symphony's proportions yet) your student days provide the easiest access to good performers, venues and financial backing that you are likely to come across. Get involved with your college music society, as this will open doorways to recital opportunities and allow you to meet students already experienced in managing concerts.

Membership of CUMS is highly recommended. The Society dedicates a large amount of its time to realising student works and provides information of further performance opportunities and calls for works as well as having contacts with other universities' new music societies across Britain.

There are a number of established composers in Cambridge who can provide excellent advice on composition-

al matters. Robin Holloway, Professor of Composition at the University, Jeremy Thurlow, Director of Studies at Robinson College and Senior Treasurer of CUNMS and Richard Baker, Kettle's Yard's Composer in Residence will all be teaching in the Music Faculty this year and would be happy to hear from student composers.

And for the time in between all of this? Just open your eyes to what is around you. Cambridge is home to some superb architecture, art galleries, museums and a beautiful botanical garden as well as thriving drama and dance scenes. There is something here to stir every composer's creative imaginations.

Further information:
Music Faculty & Pendelbury Library
www.mus.cam.ac.uk

Kettle's Yard Art Gallery
www.kettlesyard.co.uk
CUNMS and Isis
www.cam.ac.uk/societies

Prof. Robin Holloway
Dr. Jeremy Thurlow
Richard Baker

*rg1000
jrt26
rjb77*

LISTINGS

6/10/02 – 8.00, West Road Concert Hall (tickets: 01223 722000) Sinfonia of Cambridge: Mozart Symphony N.34, Saint-Saens Piano Concerto, Beethoven Symphony N.3

7/10/02 – West Road Concert Hall (tickets: 01223 357851) Academy of Ancient Music: Vivaldi/Handel/Geminiani

10/10/02 – 8.30, King's Great Hall (admission free) Freshers' recital

DON'T MISS:
Wednesday 9 October – 7.30, Corn Exchange (tickets: 01223 357851) Russian State Philharmonic Orchestra under Poliansky

Only JoKIng...

A young child says to his mother, "Mum, when I grow up I'd like to be a musician." She replies, "Well honey, you know you can't do both"

Cambridge University's very own Baroque-in-a-box

Rebecca Taylor gives an introduction to Cambridge's new Baroque ensemble

It might seem ironic that an historic academic institution, home to such a huge performing community, offers so little in the way of ensembles committed to the promotion and performance of Baroque music.

With the arrival of the new term, however, comes the recently-formed

Cambridge University Baroque Ensemble, or CU3E as it prefers to be known: a society whose aim is to provide platforms and encouragement for historically informed performance of early music in Cambridge.

Its President, Jonny Sells, recalls how, on the bus returning from a CUCO concert, the society began: "During an

animated conversation in which we were discussing the merits of electrifying Baroque playing, performing with musicians who are really aware – who listen to each other and are involved just as much with what everybody else is playing as they are with their own part – it became obvious that we should set up a baroque ensemble to achieve

these exciting aspirations."

So far, the concept has been met with great interest and applause: most musicians share the enthusiasm of the nucleus of the group, which hopes, amongst other things, to bring historically informed techniques forward into the context of that which is so rare today: a group of highly talented players

who are all involved simply because they want to be and are all playing to and for each other; and in doing so produce music-making that appeals to a broad twenty-first century audience.

CU3E's first concert will take place at 9pm on Saturday 9th November in Trinity College Chapel, with an all-Bach programme.

The faces of Cambridge art

Liz Mallett introduces the essential destinations on your crazy fresher's week gallery crawl

The Fitzwilliam Museum

The Fitzwilliam Museum houses a huge range of art but this excellent museum with the feel of a Greek temple-cum-stately home is currently a building site due to the construction of a trendy new courtyard.

As a result, some of the usual contents are not on display but there is still plenty to keep you occupied. The entrance foyer alone presents a dramatic spectacle with its mosaic floors, acres of marble and statues swaggering about in every niche. The downstairs section is dedicated mainly to ancient art which includes Greek sculpture, Egyptian relics and Islamic pottery, while the upstairs galleries contain European painting from medieval onwards.

As one of the oldest public museums in the country and one of the largest outside London the Fitz has acquired quite a few important works; the collection covers Rembrandt, Titian, Rubens, Hogarth, Monet and Picasso amongst others, and the building itself is as striking as its contents.

The Fitzwilliam Museum, Trumpington street, is open Tues-Sat 10-5pm, Sun 2.25-5pm)



Kettle's Yard Gallery

This gallery provides the less traditional side of art exhibition in Cambridge. Kettle's Yard has two parts; the house and the gallery which are distinct in purpose and character.

The house, an engaging and personal series of rooms, containing sculpture and painting including Barbara Hepworth, Ben Nicholson, Joan Miro and Naum Gabo offers intimate insight into the character of collector Jim Ede, to whom the house and contents belonged.

The domestic setting in which the works are displayed gives the visitor a feeling of almost intrusive exploration; you can nosily peak around corners, perch casually in a wicker chair or go and inspect the contents of the miniature library. You may be under some scrutiny by the invigilators who will ensure you don't tamper creatively with the pebble arrangements but this needn't detract from your pleasure.

The house presents a combination of perfectly co-ordinated personal design and idiosyncratic detail. Works are arranged on windowsills, or placed on a fireplace or bookshelf.

You may discover significant pieces of twentieth century sculpture balanced on a grand piano or surmounted on a tree trunk. This informal treatment of works combined with characteristically weatherworn curiosities salvaged from a beach contribute to an air of relaxed, mildly eccentric Englishness.

The gallery, only a few feet away from the house, is reserved for temporary exhibitions and works by Claude Heath are currently on show. Future exhibitions include 'Face Off', which will examine and reassess the theme of the self-portrait.

If you want to find out more about Kettle's Yard you can go to one of the lunchtime talks, held every Thursday at 1.10 or, if you would prefer something involving alcohol, come to the squash on the 14th of October.

Image Left: Joos Van Cleve, Virgin and Child, Fitzwilliam Museum.

Image Right: Gaudier Brzeska, Portrait of Ezra Pound, Kettle's Yard Gallery

Kettle's Yard Gallery, Castle Street is open Tues-Sun 11.30-5pm. House Tuesday-Sun 2-4pm

Casts, Masks and Giant Pixels

The Museum of Classical Archeology

If you are already disappointed with the college talent and need to look elsewhere for an athletic male nude this would be a good place to start.

You may take your pick from a jungle of nymphs, fauns, emperors and heroes, all of which are casts from ancient Greek and Roman sculpture. From a camp Dionysos decked with flowers to an armless Venus de Milo the museum offers ample opportunity to study the classical beauty of the human figure.

The Museum of Classical Archeology, Sidgwick Avenue, is open Mon-Fri 10-5pm

The Institute of Visual Culture

This brand new exhibition space is a welcome addition to the city's contemporary art scene.

Although the Institute was established in conjunction with the Fitzwilliam and is part of a conscious push towards modernizing the museum's facilities and attitudes, one gets the delightful impression that the new gallery is affixed to the museum's decidedly conservative quarters like a rebellious grandchild. Certainly there is a slight generational gap between the Institute's contents and those of its long established relative.

On show at the moment is an installation by Andrea Bulloch in the form of

a block of screens whose shifting colours glow out of the darkened gallery like a landscape of giant pixels.

The institute of Visual Culture, Trumpington Street, is open Tues-Sat 2.30-5pm

The Museum of Arch. and Anth.

Unless you're an avid fan of local archeology it may be worth skipping the ground floor and moving straight to the impressive global anthropology section on floor 2. Tribal masks and totem poles abound. Go look.

The Museum of Arch. and Anth., Downing Street, is open Tues-Sat 2-4.30pm



Horizontal Technicolour by Angela Bulloch, Institute of Visual Culture

On show or not in your college

As well as 800 years worth of lofty spires, the university's colleges have managed to hoard a quantity of art and sculpture which seems to go largely unnoticed.

Hidden in obscure parts of the master's shrubbery or in mysterious rooms which seem reserved only for entertaining royal guests there may be some things worth annoying the porters to

look at. Moreover, colleges have not always shelled out on the most predictable of artworks.

You might expect King's chapel to have a Rubens, and anticipate finding some suitably distinguished Tudor portraiture knocking around various oak-beamed halls next to high table, but you might be surprised to find photos by Man Ray and Sam Taylor Wood scattered about Trinity or to discover that

the depths of New Hall house a huge collection of twentieth century women's art.

Aside from the ubiquitous faux-classical portrait busts which gather dust on most college stairways, there are some unconventional examples of sculpture lurking about too. These include an Anthony Caro in Christ's chapel, Barbara Hepworth in Churchill, Henry Moore in Caius and Anthony Gormley in Jesus.

Get Involved

Art Society

Art Soc provides a network of people who are interested in or involved with practical art and the Sunday night socials are a good opportunity to discuss your work or find out what's going on art-wise in Cambridge. E-mail Joelle Cleveland on jjc37@cam.ac.uk for more information or roll along to the squash at Kettle's Yard on October the 14th.

Student Art Exhibition

This annual forum for young thinking gives students on opportunity to show off their work. Last year some of the more unusual exhibits included arrangements of polystyrene cups designed to be peered at through hanging lenses and an installation which transformed the interior of the ladies toilet. The committee will be selecting works for display this year so if your interested contact Hannah Barry on heb32@cam.ac.uk

Summer's Heavy Weather

Michael Ledger-Lomas on the holiday's books

The European literary scene this summer resembled the European weather: long stretches of dead calm broken up by violent storms. In the doldrums of the year, publishers and authors made headlines by striking controversial poses rather than with fine prose. The quality of a novel was less important than the Big Issues it toyed with.

French writers grabbed most of the attention. The land of the Marquis de Sade produced a crop of celebrities who knew that gaining libertine renown means shocking the bourgeoisie – and the English. Michel Houellebecq [pictured] kept sales of *Plateforme*, his paean to Thai sex tourism, high by remarks about Islam that have landed him in a court defending himself against charges of inciting religious hatred. The new Sade

“The new Sade has repackaged himself as the French Rushdie”

has repackaged himself as the French Rushdie, a move that gained him the applause of liberals previously shocked by the nihilism of *Les Particules Elementaires* (*Atomised*). We learned also that the author, born Michel Thomas, adopted his grandmother's surname in disgust at his mother's marriage to a Muslim, which shed a strange Oedipal light on the proceedings.

While England was preoccupied with Holly and Jessica, paedophiles and serial killers stalked through the French best seller lists. Nicolas Jones-Gorlin's *Rose Bonbon* was a novel length apologia for child molesta-

tion; Louis Skorecki's *Il entrerait dans la legende* dwelt lovingly on the career of a murderer. The crimes of Soham defended in the language of Voltaire earned for both Gorlin and Skorecki the public condemnation that any Left Bank author needs to earn his credibility.

Catherine Millet's demonstration that sex still sells inspired a spate of books whose monosyllabic titles – *Putain* or *Whore* – and salacious covers were increasingly on display in English as well as French book stores.

While France succumbed to porno chic, Germany's major literary scan-

made to conform to “essentially Christian values”.

British literary life is still more comfortable with a concentration on personalities than with the continental wrestle with the big abstract nouns, Sex, Race or Death. The best seller lists for the summer were the usual

1930s, to which the English intelligentsia had previously turned a deaf ear. The only cries of anguish heard however were those of the reviewers. Amis' attacks on complaisant lefties provoked a public rebuke from his old friend Christopher Hitchens, who dismantled the arguments of Stalinbad (as it was soon christened) line by line and illustration by illustration. To Amis' contention that the

“The crimes of Soham defended in the language of Voltaire”

crimes of Stalin and those of Hitler were basically morally equivalent, Hitchens replied in three sentences: “Don't. Be. Silly.”

Zadie Smith's honeymoon with the media came to a bitter end with an Evening Standard article that raked through as much muck as old Cambridge enemies could assemble. Smith had supposedly been a “malodorous bohemian”, claimed envious contemporaries. Vigorously defended by many, including Philip Hensher, from the sour grapes that inevitably accompanies success, she could not however take much comfort from their injunctions that we should look to the work rather than the life. *The Autograph Man*, her much awaited second novel, met with a muted reception. Reviewers turned off by its over anxious style have tended to think that ‘She. Could. Do. Better.’

Think you could do better than this? Contact the Books Editor at literature@varsity.cam.ac.uk if you would like to contribute to the Books pages this term.



France's most successful export this summer was undoubtedly *The Sexual Life of Catherine M*, in which a modern arts supremo documented in excruciating detail her love affair with any male member she could get her hands on. ‘Did she (on the way to the boulangerie, at the dentist, with her husband taking photographs) or didn't she?’ wondered English reviewers in awe.

dal was about race. Martin Walser's *Death of a Critic* staged the assassination of a Jewish reviewer who had dared to look down on his solid German work. What might have been a storm in a beer mug took on more sinister tones when members of Edmund Stoiber's failing bid for the Chancellorship went public with demands that immigrants should be

extension of *Hello!* with Geri Halliwell, Gareth Gates and Roy Keane queuing up to tell us of inner demons vanquished and Olympian heights of achievement scaled. ‘Literature’ proper made its way through a series of personal attacks. Martin Amis' *Koba the Dread* was an attempt to broadcast the sufferings inflicted by the Soviet Terror of the

Books In Cambridge: Where To Get What

Galloway and Porter's, Sidney Street

Victoria Beckham, *Learning to Fly* (remaindered)
Oxford University Press titles (dog eared)

G David and Son's, St Edward's passage

The coffee table guide to somewhere photogenic
A first edition Milton

Border's, Market Square

3 Chick Lit novels for the price of two

Kettle's Yard

Art books for the discerning coffee table

WH Smith's, Market Square

Victoria Beckham, *Learning to Fly* (full price)

Zoo Books, Market Square

For free coffee (last time we checked)

News Café, Waterstone's, Sidney Street

Magazines to read for free with your coffee

Cambridge University Book Shop, Market Square

The Cambridge Guide to something obscure (20% off)

Your college library

A headache



The Ninth Cave of the Zelandonii welcomes back Jondalar and his woman Ayla. Jondalar loves Ayla. Ayla loves Jondalar too for his unbelievably vivid blue eyes. Ayla also loves Wolf. Wolf is a wolf. Whinney is a horse.

Ayla also loves Whinney and Whinney's son Racer. Whinney and Racer and Wolf are like her children. They are the Earth's children@. Whinney has another baby. She is grey. ‘I think I'm going to call her Grey’ says Ayla.

Jondalar's tongue finds Ayla's node. He could give her Her Gift of Pleasure. Ayla's mouth finds Jondalar's tumes-

Indigestible Reads

Back to the Stone Age

cent manhood. Human relations were complex, even in the Ice Age. Some cavemen do not like cavewomen and have a special friend instead. Soon Jondalar and Ayla will have a baby. Ayla calls her Jonayla.

Everything would be just fine for Ayla. But then the call came to be a Zelandoni. “Out of the darkness, the chaos of time, The whirlwind gave birth to the Mother sublime”. She heard the Song of the Earth Mother, to be repeated at every opportunity. From now on, everything would be different.

The Shelters of Stone by Jean M Auel is available at £18.99



BEATEN BUT NOT UNBOWED

ARCHERY

Richard Benwell

Forty one orcs. That's how many, come Christmas, Legolas will fell each evening in cinemas across the land in a bid to prove the aceness of elves and their arrows over the dwarves and their axes.

This competition, described by Tolkien in his the Battle for Helm's Deep in "Lord of the Rings" is, I think, a fitting allegory for the endeavours of Cambridge University Bowmen to demonstrate the skills of the Cantab archer over his Oxfordian rival and, indeed, over the archers of all of the other British Universities, in the "BUSA Outdoors" event at the end of last academic year. It is a fitting allegory because Legolas lost.

The archery practised by most competitive shooters today is in many ways a far cry from both the popular image of a well spoken wanna-be-English American prancing in tights and from the mediaeval reality of the diseased and dissatisfied (yet rightly feared) bowmen of the field of Agincourt. The modern bow, though, is still a carefully crafted and beautiful weapon that requires strength and dedication to master. To draw the war-bow of old needed power across the shoulders equivalent to that needed to lift two fully grown men from the floor. Today,

for the sake of accuracy, bows are a little lighter, but still a large bow can have a draw weight comparable to the weight I claim to be when feeling optimistic.

Having won "BUSA indoors" last year, the bowmen arrived at the National Sports Centre in Lilleshall with hopes high. However, despite stirring efforts from the ever accurate Andy Somers and James Pawley, from the unshakeable Pamela Custance-Baker and from Matthew Monaghan, Cambridge could only manage fourth place, Edinburgh claiming the victory. On the upside, Richard Benwell was lucky enough to win the individual category of the first years' competition and shared third place in the first years' team event, thanks to the efforts of Diana Wood and Anna Addinall, two girls not to be toyed with at less than eighty yards!

The evening saw no sour spirits, only strong ones. Showing flagrant, and indeed conflagrant disregard for the boughs that bore the bows that we shoot with, Cambridge built a fine fire and enjoyed a night of marshmellow and song with the companionable people of all teams. If defeat can be so splendid, I can only look forward to the pleasant prizes that victory will bring when the girls and boys from the 'Bridge sound the bays of battle and take up our bows again.

CAMBRIDGE BATTERED

LEAGUE FOOTBALL

Zee Ashraf

I find myself about to start my second year at Cambridge. Throughout my first year I intended (and failed) to make the journey to the Abbey Stadium to watch Cambridge United, much as I had intended to go to see Fulham while I was working in London during my gap year. Cambridge were relegated to the Third Division last year. But now I was finally here. And so was Phil Babb. This time though, he was lining-up for Premiership strugglers Sunderland, in a Worthington Cup second round tie.

The question was though, could I get behind this team of players that were largely unknown to me? As any football fan will know, watching an average match as a partisan is always more exciting than watching a good match as a neutral, so for this match at least, I was a Cambridge supporter.

As it happened, Cambridge were simply outclassed by a Sunderland team containing no fewer than 6 internationals. Goals from Claudio Reyna and Julio Arca, a belter from Gavin McCann and two each for Tore Andre Flo and Marcus Stewart gave a final score of 7-0, hardly a scoreline to excite passionate support for a team.

There were plenty of positives for United to take from this game though – encouraging performances from right-winger Shane Tudor and centre-back Warren Goodhind, as well as the way in which the side managed to come out and take the game to Sunderland in the opening periods of each half. The sell-out crowd at the Abbey got behind the team with suitable vigour (and there was definitely a better atmosphere here than at Old Trafford when I was there last season, suggesting that maybe Roy Keane had a point in that particular rant).

Both teams got a standing ovation at the final whistle, Sunderland's returning U's old boy Jody Craddock was given a warm welcome, and there was a strangely upbeat feeling among the U's fans that wouldn't have existed in the event of a Premiership side having lost 7-0 at home. At the end of the day, this is what football is about. The ethos of the Cambridge side has yet to be corrupted by the inflated wages and attitudes of the higher leagues, and this was epitomised by the way in which they attacked from the outset.

All in all, this was an entertaining game, and Cambridge certainly have the potential to be an entertaining side. I'll be back at the Abbey sooner rather than later.

If intreseted in attending a game, check out www.cambridge-united.co.uk

POLO PRIZES

CANOE POLO

Alex Hellawell

Cambridge retained their position as a major force in Canoe Polo, with excellent performances from three teams at the BUSA Canoe Polo Championships.

Bronze medals were achieved by the Men's B team, with the Men's A and Ladies' team playing well to reach the quarter finals, but being denied a place on the podium.

Canoe Polo is the fastest growing of all canoeing disciplines, and was represented by 63 teams at the Championships. Teams of five canoeists compete to score by shooting into their opponent's goal - suspended above the water and defended by the goal-keeper's paddle. Cambridge dominated the leagues during Saturday's matches, with both the Ladies' and Men's B teams topping their group. The solid teamwork allowed Cambridge to enter the knock-out stages.

Sunday morning saw all three teams enter the quarter-finals. The speed and accuracy of London proved too much for the Men's A team, who went on to bring back a 3-0 score against Warwick to a draw and claim 5th place. The Ladies gained 7th place after a tough match against Loughborough and the Men's B team brought home bronze medals after progressing through to the semi-finals. The teams will return next year to win the Championships.

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Cambridge University RUFC

Blues' Michaelmas Term Fixtures at Grange Road

October

Tuesday 8th	v Cambridge (7.15 pm)
Saturday 19th	v Loughborough Students (3.00 pm)
Tuesday 29th	v London Wasps (7.15 pm)

November

Wednesday 6th	v Penguin International (7.15 pm)
Tuesday 12th	v NEC Harlequins (7.15 pm)
Wednesday 27th	v Steele-Bodger XV (3.00 pm)
Saturday 30th	v Brunel University (3.00 pm)

Varsity Match at Twickenham on Tuesday 10th December (2.00 pm)

For further information telephone
CURUFC Office – 01223 354131



PLAYING THE BLUES

BLUES FOOTBALL

Luke Layfield

Sport at Cambridge tends to have a preoccupation with the Varsity match, and football is no exception. Inevitably, as the biggest game of most player's lives, the event can be a tense affair, fraught with nerves, exacerbated by the overpowering setting for the fixture, in recent years traditionally Craven Cottage or Loftus Road.

However, one man who definitely won't succumb to big-match nerves in March is the new Blues captain, Dave Harding. With two Varsity matches under his belt already (including one man of the match winning performance), not to mention his gap year spent playing professional football for Aston Villa reserves, no one can question his footballing pedigree.

"It gives you a real adrenaline rush when you play in a big, Premier League stadium, and for the boys who have never been there before, it's really exciting. The first time I played at Villa Park I couldn't sleep at all the night before."

Although famous ex-Cambridge footballers don't really spring readily to mind, there is in fact one of note in Steve Palmer, the captain of QPR. Harding however is characteristically modest about his chances of following suit and making a career of the beautiful game, "I'd like to but I'm not sure that I'm quite good enough."

Despite his humility, he has trained alongside players such as, Gareth Southgate ("a top bloke"), Dion Dublin ("massive") and Stan Collymore ("prone to mood swings but an amazing talent"), so what does he make of the Cambridge football scene?

"It's the greatest game in the world and I'll always play for a team wherever I am. It's not up to the standard of rowing or rugby here, but there's a great set of lads playing good football."

He does however believe that football at Cambridge suffers from a lack of funding, "We don't have a coach or a manager, as other University teams do, and so I have to deal with a lot more aspects than other sports captains. It's a real problem and means that we can't afford to keep the second team playing in

the University league this season. When you think that, along with rowing, football is probably the sport in Cambridge that is most participated in, I think we should definitely receive more money."

The Johns midfield man isn't planning wholesale change, but he is keen to build on the solid foundations set by last year's promotion.

"It's really important that we make an effort to get Freshers playing from the start, as it's essential, not just to the team now, but to the future standard of football at the University."

He's also clear on what he wants his team to achieve over this coming season, "Our aim is to play well all year and everyone to play to their potential. If we do that then I'm confident that we can win promotion from Division 1 and get up into the Southern Super league where we belong."

And the Varsity match? "If we play well and happen to lose, that doesn't make it a bad season." But then the captain's confidence shows, "But we're not going to lose."

For more details, contact Cambridge University Association Football Club at www.cam.ac.uk/societies/cuafc

Rowan Huppert



ROWERS TRIUMPH

Tim Jarratt watches success in Seville

After a series of disappointing Varsity races, there was much to be pleased with at this year's World Rowing Championships. Cambridge oarsmen were in the medals as the Great Britain team performed superbly in Seville.

Tom Stallard, last year's CUBC President, struck gold in the coxed four. The crew included two former Blues: Olympic gold medallist Kieren West and cox Christian Cormack. For the first half of the race the British crew were led by Italy, but then they powered through the opposition to take a commanding lead that they never looked likely to relinquish. Ecstatic celebrations commenced as they crossed the line. It was the first world championship gold for all three athletes.

Rick Dunn, stroke of the 2002 Blue Boat was joined by quadruple Blue Josh West in the coxless four event. All season the British boat had tussled with Germany with both sides recording victories in the World Cup regattas, but never by much. The race was a classic and the two main protagonists exhibited vastly different strategies. Germany blasted off hard from the start and at halfway were in first place leading Britain, in fourth, by over two seconds. Then the British crew started to attack and Rick Dunn drove the boat through to second place. The last 250m were exhilarating as the Germans struggled to hold onto their advantage whilst Britain gained with every stroke. Sadly the line came just in time for Germany and they were able to celebrate a win by a matter of two feet in a new world best time.

Afterwards an obviously disappointed Rick Dunn looked to the future, "It's a campaign for four years – that's what we're here for, we're here for the Olympics and this is something we're going to learn from."

Elsewhere at the championships, CULRC could celebrate as former lightweight Blue Nick English won bronze in the lightweight coxless pairs event. Hopes are high that he might be in with a chance of making the Great Britain team for the 2004 Olympics.

www.theboatrace.org



Josh West - 2 ft short

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Alex Harrell