

VARSlTY

SATIRE

Jonnyboy Ram
tells it how it is
- wicked!
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TRAVEL

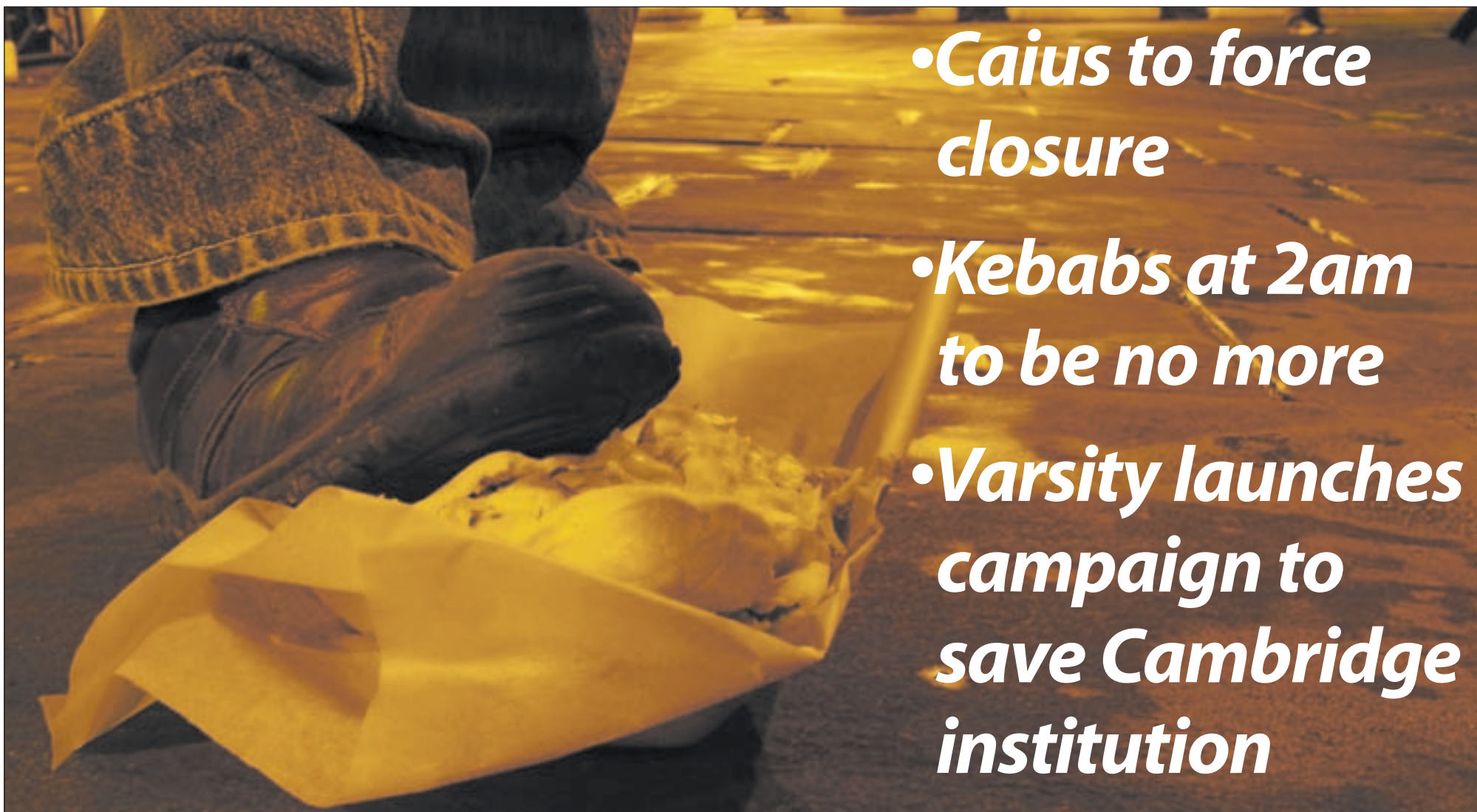
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THEATRE

Stalin, the
musical returns
once more
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Gardies gets the boot



Paula Kopecka

- *Caius to force closure*
- *Kebabs at 2am to be no more*
- *Varsity launches campaign to save Cambridge institution*

Tom Ebbutt

Gardies, the legendary central Cambridge kebab emporium and purveyor of gourmet for the far-gone, is to close if Caius College press ahead with plans to terminate its lease. Today Varsity launches a campaign to save it.

Gardies has been expanding the waistlines of the wasted for almost half a century. Its 'healthy Mediterranean cuisine' is firmly fixed in the memories of generations of alumni, with ex-students returning to hold reunion din-

ners upstairs every year.

A food shop first opened on the site in 1926 and Gardenia first opened its doors in 1961. The shop has passed from Greek family to Greek family ever since. Yet if the College is unrepentant, Gardies will close its doors for the last time in December 2004.

The proprietor, Vas Anastasiou, says that he is "devastated" by the decision. Students share in his shock. James Thomas of Trinity Hall commented, "Gardies is the force of my life. If it closes I will be a lesser man." Meanwhile, geographer Dave

Fawbert said, "Gardies caters for over 80% of my dietary needs... If it shuts down, I'll probably starve".

However, Caius Bursar, Barry Hedley, was unrepentant. "We have to maximise long run rental values of College properties." Apparently the "odd ball unit" in the middle of the crescent does not "harmonise with the general environment" and has to go.

After he was informed of the decision in the summer Vas Anastasiou spent two months off work with depression. He says he will not look to open elsewhere when his lease ends;

he fears the same thing happening again.

Anastasiou, the Gard-father himself, said, "Losing Gardies will be like losing a child. Why must these people destroy an institution?"

The first and second floors, currently including the kitchens and a sophisticated restaurant area, are likely to be converted into college apartments.

Despite the Bursar's assurances that Caius was very open to Mr Anastasiou's concerns, Anastasiou disagrees; "I went to see this Caius Bursar and showed him the pictures of all the

smiling faces of people who come to Gardies. He laughed in my face."

Anastasiou says there will be no court cases. He cannot afford to fight the might of Caius, but says there is no way he will just walk away, "on the last day they will have to drag me out, that will be my protest against this horrendous decision."

Upon hearing of Varsity's campaign to save Gardies, Anastasiou's message was simple: "If you want us to stay, sign it."

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Unbeatable Blues

Got a story?

Email news@varsity.co.uk or ring 01223 337575 if you have a story or would like to contribute to this section, or meet us in King's Bar

There must be something in the Kebabs

Jonathan Wood

With Gardies facing the axe, Varsity takes a look at all that is good about everyone's favourite fast food restaurant.

Famed for its Mediterranean cuisine, the passing of the legendary

kebab-pittas, bacon cheeseburgers and falafel salads will be mourned. Giorgio Kouklakis, one of the Gardies staff, reckons souvlaki is a potent aphrodisiac. Perhaps he's right about Gardies' arousing qualities, the restaurant has certainly served as something of a dating agency.



Gardies Photo Archive

One student ending up going out with a girl after leaving his number for her when he saw her photo on the wall. As a classic meeting point for blind dates, Gardies has done its fair share of matchmaking. Girls flash the staff on a regular basis and Giorgio has apparently enjoyed a few kisses "in a friendly way"

Despite serving somewhere in the region of 100,000 chips a year, Gardies aims to offer "a healthy Mediterranean alternative". They don't use microwaves and have a menu that's 75% vegetarian. "It's so simple, so healthy".

Giorgio also claims the fast food joint has educational benefits, "all the students who come here do well in their exams, there must be something in the food". Giorgio himself studied for six years, and another employee has a masters' degree. He never even needs the doctor's any more. Instead seeking advice from some of the more sober medics who frequent the shop.

Indeed Gardies is apparently "al-

most an educational institution... I talk politics with lots of people. I listen to students. It's amazing, you can't get that stuff from the papers."

Gardies has seen its fair share of famous diners as well as academic regulars. Everyone from Mick Jagger to Lord Archer has partaken of Gardies' culinary delights.

However, one of the most loved aspects of Gardies are the pictures of previous punters that gaze down from the hallowed walls. Indeed, if you have been photographed, you may well feature in an exhibition of the 6,000 photos taken during Gardies' long reign as king of the kebab world.

JOIN THE CAMPAIGN

To join the fight for Gardies sign our petition in the shop itself or visit our website at www.varsity.co.uk.

Third date rape drug claim of the year

Jonathan Wood

Another suspected incident of drink spiking occurred this week, this time at the popular nightclub Ballare. A female undergraduate was allegedly the victim of attempted date rape when her drink was spiked with Rohypnol.

Lydney Hall-Patch, a 21 year-old bio-natsci at New Hall College, was celebrating a friend's birthday at the club on Wednesday night when she became ill.

The attack came just a fortnight after two freshers at Caius suffered a similar attack. Police have warned students to be vigilant.

Hall-Patch says she had only consumed about 6 drinks over 5 hours yet began to feel "a lot more drunk than I should have". Although she suffered no physical attack she became ill and disorientated on leaving. "Luckily I had not had much to drink," she said, "or it could have been a lot worse". Her college nurse believed that the signs might suggest the use of

Rohypnol. She has decided to go public with her story in order to make others aware of the dangers.

A spokesman for Cambridgeshire Constabulary declined to comment on the specifics of the case but did say "we are treating it as a suspicious incident. We take these things extremely seriously."

This claim is the third of the kind this year, following two in Freshers' week. However, Cambridgeshire Constabulary described attacks as rare and suggested that some claims may

not actually involve the drug. They highlighted the fact that the subject of date rape and Rohypnol had received extensive coverage in the media and that this may have led to people assuming the worst. Some people may simply have been drinking stronger alcohol than they were used to.

Rohypnol is odourless, tasteless and remains in the body for only 24 hours. It is extremely difficult to detect conclusively. The drug's symptoms can thus easily be confused with drunkenness.

In need of a spoon full of sugar

Gabriella Jozwiak

Coughing, aching and sniffing yet? If not, you really are behind the times. With one of the most virulent outbreaks of "Freshers Flu" in recent memory, tissues and Strepsils are the seasonal accessory of Michaelmas 2003.

With Sainsbury's already having run out of value tissues and CUSU President Ben Brinded estimating that at least 40% of undergraduates (including supposedly hardened second and third years) were experiencing some symptoms the impact on the university has been severe. Fellows complain of disrupted supervisions and lectures have had to be cancelled due to ill lecturers. Some freshers even left the disease ridden university during freshers' week to recuperate at home. Sports and other activities have also been losing out. The Womens' Boat Club only managed to gather together twelve rowers from a squad of thir-

ty at last weeks training session.

A Lensfield Road GP admitted she had seen a number of very bad cases this year. Before dragging herself back into bed with a temperature of 39.7C one Downing student commented, "I've never felt this rough before, and

I've had pneumonia!"

However, some tried to downplay the seriousness of the sickness. It may seem like we are slowly being wiped out, but this is no tropical disease. It is not even flu. As any medic will tell you, anyone with real flu would not think



twice about going to Cindy's. The virus is simply the same old cough and cold of primary school days, thriving in the sociable environment of freshers' week. The condition appears annually, but this year it arrived earlier than usual. A college nurse said she was not expecting the influx of snotty students until fourth week.

CUSU President Ben Brinded suggested that the reason for the spread of the flu might be freshers bonding even more closely than usual, "In Freshers' week new students indulge in things they may afterwards regret. Flu is just one of the nasty after effects."

It seems the time for painting plague crosses on our doors has not arrived yet. There are few colds a good night's sleep and vitamins will not cure. Having said that, there is little chance of escape aside from quarantine. While you listen to the chorus of trumpeting noses and phlegmy hacking in lectures, watch out you may be next.

100 King's students withhold rent

Benjamin Bland

A clear majority of students at a King's College Student Union open meeting have voted in favour of a motion to support rent strikes for the first time in four years. Seventy-five of those present in King's Cellars at the meeting on Thursday evening voted for the motion, while eleven opposed and two abstained.

Those participating in the strike will put their cheques into a specially created 'strike' account instead of paying their College bills, which are due today. In light of alleged cashflow problems, this is a move that could cause the College to grind to a halt.

The resolution was taken after a ballot the previous day, in which an absolute majority of undergraduates agreed "it is unacceptable for King's

College to plug its deficit by increasing student rents and charges". Students have been motivated to take direct action as a result of rent increases estimated at 27% since 1999. As if to add insult to injury the Fellows voted at the last governing body meeting to spend £15,000 on stained glass for the Chapel, while King's struggles to plug its gaping financial deficit currently standing at £1.2 million per year.

KCSU's Co-ordinator, Sarah Donachy, placed much emphasis on the necessity of presenting a united front and the fact that solidarity was more likely to convey the seriousness of the strikes. In a passionate final speech before the vote, she urged undergraduates to "vote for the motion to support rent strikes; it does not mean you have to strike, but it will show that you support those who will."

One of the students' main concerns was whether the college could fine them for not paying. Jessica Childs, CUSU Academic Affairs Officer, had liaised with NUS and advised that King's would be well within its rights to do so, but such a move would be counter-productive particularly if many students took part. "If the strikes are used to aid negotiations and draw attention to the cause rather than used as a chief weapon, the College would be sending out the wrong message if

it responded by issuing fines".

In "a gesture of goodwill", KCSU passed a last minute amendment stating that national press coverage would not actively be sought, for fear of giving out an anti-access message to prospective students.

Last Monday Dame Judith Mayhew, the new Provost of King's, accompanied by Senior Tutor James Laidlaw, held a meeting for all King's students in the Great Hall. In response to their concerns, Mayhew appealed to students to give her time to get into her job. "I have only been here 20 days you've got to give me a bit of breathing space". She emphasised her commitment to allowing the most able students to come to King's regardless of ability to pay and promised that there will be "proper negotiations" next year. However, some have observed that Mayhew was perhaps unwise to have chosen to go to America this particular week, where she will remain until Saturday.

As *Varsity* went to press last night, one hundred students had already expressed an intention to strike, and KCSU predict that the figure could increase today. CUSU President, Ben Brinded, supported their action saying "this draws the issue of rents to the attention of all colleges and that can only be a good thing."

KCSU's Demands

From motions discussed last night

- Inflation-only rent rises for 2004-5
- Medium-term rents set on the basis of affordability to all
- Reform of hardship funds to ensure a minimum of £4,900 maintenance for all students needing it
- Abolish the Kitchen Fixed Charge over a period of three years
- Improve financial transparency, management and efficiency
- Reduce expenditure on central administration and entertainments
- Set resident Fellows' rents on the same basis as students'
- Charge King's School rent and means-test the scholarships for boy choristers
- No admission of private students
- A reaffirmation of the College's commitment to widening Access to Cambridge from the state sector and other under-represented groups
- A statement of the College's opposition to top-up fees and commitment to the principle of no charge state provision of tertiary education



Przela Kopecka



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NEWS
IN BRIEFThousands to march
against top-up fees

The NUS demo on Sunday looks set to be attended by thousands as students step up the campaign to stop the government's preferred policy to end the funding gap. CUSU president Ben Brinded says that the demo will make sure that the Government hear our voice and are sure that the country is anything but behind them. For tickets on the CUSU buses contact Ben Brinded at president@cusu.cam.ac.uk

A winning formula

The University team that built Cambridge's Centre for Mathematical Sciences are celebrating their win at the British Construction Industry Awards yesterday. Cambridge walked off with the Major Projects Prize for the design by Edward Cullinan Architects.

Radio number one

Cambridge's radio station, CUR1350, has received four nominations for the Student Radio Association's annual awards. The nominations were for Best Male, Best Entertainment and twice for Best Speech Based Factual. The awards ceremony will be held on 21st November in London.

CUSU Council Open Meeting

On Wednesday night, CUSU council passed a motion in favour of the new primate research centre by a majority of just four people. Council members can change their vote up until the next meeting, and as Ben Brinded observes "CUSU's final stance has not yet been finalised. Only then will a letter be written to the Vice Chancellor."

Key gene identified

Scientists at the University of Cambridge spin-out company, Paradigm Therapeutics Ltd have identified the gene required to trigger puberty. It is hoped the discovery of the gene, known as GPR54, may lead to improved treatments for abnormal puberty, testicular and breast cancer and even a radical new form of contraception.

Senior office elect resigns

Kate Webb, the Senior Officer elect of the Cambridge Union has decided to stand down from the position. A by-election will be held on Tuesday next week, nominations are open until 6pm Friday.

Confusion at CUSUents

Laura-Jane Foley

This week the CUSU entertainments officer Saba Arab resigned amid the confusion surrounding the future of CUSU-run ents. With only 400 out of a possible 850 tickets sold for the Refreshers event, CUSUents seem to have made a bad start to the year.

Despite the lack of success of the evening CUSU denied a connection with the resignation of Miss Arab who officially stepped down due to a 'slipped disc'.

David Gates, the full-time CUSUents manager, told *Varsity* that he had "some good feedback and some bad feedback on the night." He continued, "in comparison to club nights, the drinks were expensive but the Junction is a charitable trust so we couldn't make drinks deals."

On the CUSUents website they

say their aim is to "ensure that students at Cambridge have a great time, by running the best university-wide ents in town." Unfortunately for CUSU this year they face more competition than ever. Due to falling numbers attending CUSU's student night at Life on Wednesday they were forced to move to Mondays to avoid tough rivals.

One observer of the music scene argued that the problem with CUSU ents was its "confused infrastructure." He suggested that the appointment of David Gates to the newly created role of full-time ents manager was adding to the problems as he had "no experience of CUSU ents or of club nights". However, in his defence Gates points out he has "organised Renegade nights at Queens and been heavily involved with Robinson ents."

See page 17 for more on CUSUents



So you really think you're clever?

Tom Cahill and Sophie Davies

Science students have an easier ride than arts students. Women perform less well in Tripos than men. The third, the so-called 'gentleman's degree' or 'Douglas' (Hurd), is rapidly disappearing from Cambridge. Statistics released by the University have confirmed some long-suspected trends.

Official figures confirm that only 3 per cent of 2003's finalists received a third compared to 22 per cent forty years ago whilst the number of first class degrees awarded rose for the fifteenth year in a row to an all-time high. Trends have been mirrored nationally with other universities reporting record results, leading to

claims of 'dumbing down'.

However, The Quality Assurance Agency, the University and most students maintain that current undergraduates are simply more intelligent than their parents generation.

Duncan McCallum, the University's Deputy Academic Secretary, argued "Forty years ago the gender balance and the schools students came from were very different – now we really are getting the high achievers across the whole range."

Yet, Dr Owen Saxton, Senior Tutor of New Hall, argued that there was no doubt that inflation was taking place to catch up with other universities.

This year's results also seem to confirm what has long been suspected by the artists – that more scientists pick up firsts. Last

summer 34% of mathmos graduated with a first compared to only 19% of English students.

The University points out that the difference does not necessarily imply that scientists are cleverer than artists. "The University wouldn't claim a standard of uniformity", said McCallum. "Each Tripos works out grading for itself." However, one Trinity mathematician gave a different explanation, "We spend all day in our rooms working. English students spend all day in their room sleeping."

CUSU President Ben Brinded said he did not explain all the trends in the statistics but was most concerned that in many subjects fewer women were achieving the top grades than men. Only 17% of the fairer sex hit the top grade this year

compared with 27% of males.

Dr Saxton acknowledged that girls' underachievement in Tripos was a persistent and long-standing problem. He pointed out that more women studied arts degrees rather than sciences and added, "Women are generally more cooperative and determined to master the whole of the subject. They do not orientate their study during the year towards an exam."

Of course whilst good grades are a help they are certainly not the 'be all and end all'. Success stories with third class degrees include Rupert Murdoch (Oxon), Evelyn Waugh and W.H. Auden not to mention the Countdown stars Carol Vorderman and former *Varsity* Editor Richard Whiteley.

Hunt for The Beast of Parker's Piece

Laura-Jane Foley

A large police operation last Friday led to strange rumours of a tiger loose in Cambridge.

Police have denied the rumours

but nothing seems able to calm the fears of those who believe that this must be the first time the "Fen Tiger", believed by some to roam the Cambridgeshire Fens, has ventured into the city.



Kate Ware

As revellers were returning home on Friday some reported seeing a "large dark figure crouching in the shadows in Victoria Avenue". When large numbers of police officers including dog handlers appeared outside Emmanuel and the rumours developed. Edward Cumming, a third year at Downing told *Varsity*, "I asked someone what had happened and she said there was a tiger on the loose but they'd caught it up Victoria Avenue".

Several students who heard the story subsequently believed that the animal must have escaped from the Moscow State Circus which was on tour in Cambridge. However, the Circus denied the rumours pointing out that they didn't even keep animals. Another student said, "My first reaction was

that it was some kind of stunt by the animal rights protestors". This was refuted by local protesters and the police also denied that there was a tiger hunt, instead claiming that the heavy police presence was the result of a disturbance. In the morning, no paw prints were found leading many to suggest this "sighting" was just a hoax.

However, rumours die hard and some have attributed the sighting to the "Fen Tiger". Sceptics of the "Fen Tiger" were quick to pour scorn. One local asked, "If the 'Fen Tiger' existed would we not see more of it?" However, as the website of one big cat enthusiast, Terry Dye, suggests, "There are supposedly millions of badgers in this country but when was the last time you saw one?"

Where now?

With money becoming an increasingly dominant issue in higher education, a good degree becomes a resource, even a commodity, whose expense must be justified. This week, 'Where Now?' compares some of these resources based on criteria ranging from teaching provision to future prospects, and asks whether a Cambridge degree is still worth paying for – and what students can expect for their money.

Does a Cambridge degree give you value for money?

Teaching and Learning

Teaching and learning at Cambridge is an experience that varies widely throughout the faculties, especially between Science and the Arts. But how different are they?

For undergraduate engineers, according to the Department's helpful admissions information, 'lectures are used to teach the underlying principles of engineering science', but they are only the basis of a structure which includes thrice-weekly 'examples papers', collegiate supervisions, practical coursework projects and even foreign language teaching. For Computer Science, first-year students combine computing with Mathematics and Natural Science options (with computing making up either 25% or 50% of their course), and receive on average about twelve hours of lectures per week, including (infamously) Saturday morning classes. Like Engineering, this centralised method of teaching and learning provides a clear 'value-for-money' justification, and for CompScis the emphasis has been placed increasingly on the Department and not on the college, with the move of the entire laboratory from the New Museums Site to the William Gates Building, and (following a petition to this effect from the colleges in 1998) the centralised running of Part II supervisions as departmental 'auxiliary teaching'.

As for the Social Sciences, Economics and SPS, are not dissimilar in their teaching structure from arts courses like English and MML, as each divides between lectures and classes, provided by the relevant departments, and supervisions, given at college level (though SPS has now centralised its supervision arrangements to some extent). The difference lies in the emphasis placed upon Faculty teaching, and the direct relevance of faculty teaching to the subject being studied: while for Economists, perhaps as much as for Engineers, lectures are an essential component of exam preparation, in subjects like English and MML they tend to offer useful perspectives on themes and periods, but do not attempt the impossible task of covering, say, English renaissance literature or medieval French history. Although the English Faculty, for instance, has recently reformed its Tripos to allow for more Faculty-based

seminar teaching and even 'core texts' for Part I period papers, the lack of specialisation in the first two years has also bred in 'Cambridge English' a very loose notion of a syllabus, and reading lists that while comprehensive are so long as to be almost inaccessible, leaving students to rely on their individual supervisors for guidance.

Options Available

This raises another issue central to the debate over whether the teaching provided by a Cambridge degree is worth the money: choice. Unlike Oxford, Cambridge does not offer joint degrees (though subject changes between parts of the Tripos are possible), and the range of subjects taught is definitely traditional, particularly in the arts, where the University has largely shied away from interdisciplinary fields such as Medieval or Cultural Studies. An obvious exception to this is MML, which concentrates largely on language, literature and history for its first year, but widens its scope to include a broad

range of humanities disciplines centred on the languages and cultures being studied. In most courses, the best hope for focusing or branching out comes from specialisation and from borrowing papers from another Tripos. This is something that is organised better in some departments than others: communications failures can make such borrowing difficult, or mean that papers are not always available from year to year.

Future Prospects

Perhaps the real test of these different subjects, though, is not the division between college and departmental teaching while undergraduates are here, but what happens to them once they leave. Last year, according to the Careers Service, 53% of Cambridge graduates entered full-time employment in the UK. For these new employees, the most popular sectors were banking and finance, education, consultancy and the law, which together accounted for nearly half of the 1330 graduates surveyed. Since these are lucrative areas, most of which do not require specific first-degree disciplines, this should come as

no surprise. Of the more specialised fields, engineering attracted a large number of new graduates. If the statistics provided by the Department are to be believed, part of the reason for this might be the significant monetary head start that an Engineering degree affords. For Cambridge's graduate engineers the average starting salary in 2001 was £24,358 per annum, compared with £21,900 for social scientists and £17,100 for arts students. Not all of these, though, went into engineering, with many preferring finance, commerce and management consultancy.

For our other subjects, other destinations: the vocational nature of Computer Science means that most of its graduates go either into teaching and research, or into high-tech computer-related jobs (many of them ending up not far from their old university, in the 'silicon fen' of enterprising companies in the Cambridge area), while a lot of economists tend to go (literally) where the money is. With the exception of these more narrowly disciplinary courses, within the arts and social sciences the jobs at the end tend to be largely the same, with SPS, English and MML all boasting a wide range of careers for their recent graduates, usually including business, media and journalism (especially popular with English students) and the voluntary and public sectors.

If job-seeking is our priority (and there's no reason to suggest that it is in everyone's case), then whether a Cambridge degree offers value for money in the long run depends on the skills it gives you. The University has, in recent years, backed the idea of 'transferable skills' heavily, and most faculties and departments issue statements highlighting the particular talents they expect their undergraduates to acquire. More generally, the University claims that all students will gain Intellectual, Communication, Organisational and Interpersonal Skills.

If these are common to all degree disciplines, though, it suggests that in most cases, unless specific criteria (such as knowledge of Java or Jurisprudence) are required, the actual degree discipline does not much matter.

Value for Money?

This could perhaps be a justification for a uniform cost for all the undergraduate degrees – the argument that, whether through working in a lab or sitting in an armchair with a good book, you come out at the end as a Cambridge graduate with a good range of skills which you can turn to almost any kind of job. How true this is may be hard to quantify, as departments tend to be quite vague about their individual graduates' destinations, with assertions about a broad range of careers being considered sufficient to attract potential applicants. This brings us worryingly close to another consideration – that in the end a Cambridge degree might be worth what is spent on it simply because it is a Cambridge degree and will carry out into the workplace all the kudos that has traditionally been attached to it.

"Flailing in a backwater of disorganisation"

This, perhaps, is not what we might want to hear, but it remains true that Cambridge's departments and faculties are uniformly successful at producing employable graduates, whether these be trained economists and engineers, or linguists and English students. Likewise, each department has its reputation, be it for twenty-four-seven slave-driving or bohemian slackness, but none is falling significantly far behind the rest.

As university education gets more and more expensive, and competition for graduate jobs

increases, it is tempting to look at examples of departmental inefficiency, or the apparent inequalities in what each faculty provides for its undergraduates, and to argue that some sort of failure to modernise has left Cambridge flailing in a backwater of disorganisation – but the graduate employment statistics do not seem to bear this out. Bad news though it may be for the scandal sheets, when faced with the question, 'Do Cambridge undergraduates get value for money?', the answer is, probably

yes. What remains to be seen is why this is so – whether because of genuine merit, or because of prestige – and for how long this state of affairs can continue in the competitive climate of modern higher education.



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Nick Lawton

Collegiate structure vital to Cambridge's future success

It seems inconceivable that a system that has worked effectively for over half a millennium should radically be changed unless it is proved that it is no longer working. Last week's article by Alex Nice (Oct 17) offers no solution to the University's present difficulties, and such a radical change runs greater risks than are worth taking. Essentially all that are being advocated are cuts to facilities and staffing.

Above all, bigger does not mean better. The colleges offer the intimate teaching environments and friendly atmospheres that are conducive to 'maintaining Cambridge's

goals of excellence'. They are also more able to react to individual student need. And universities with a collegiate structure have a long history of high attainment and regard within society. On a purely academic level, centralisation has the potential to be disastrous for Cambridge's world reputation.

Centralisation goes against a wider education trend beyond the University level. Consider the greater autonomy given to schools, intended to make them more efficient. Those schools that do not meet the academic or financial challenges posed by competition are either forced to close or to start again from scratch. Although more

in tune with the business world than the spirit of education, the pressures involved should help to steer colleges away from excess (and elitism) and towards efficient management. The most efficient colleges should contribute more towards the University itself, but as all the colleges move towards greater efficiency this can only benefit the whole of Cambridge.

Competition between colleges for students keeps them active in maintaining teaching standards. A college that is failing to maintain standards is quickly exposed by exam results; this leads to greater pressures to act from the wider University bodies and the student

unions. Centralisation could hamper critical analysis of failing colleges, and lead to sliding standards. Competition for students also implies an emphasis on keeping academic standards high, and makes colleges likely to place a higher premium on offering the best accommodation and facilities to students that they can.

Besides, why should those colleges with good administration and careful financial management (like Clare) help out their more wasteful 'siblings'? The collegiate structure allows the University to be a reforming body rather than a lethargic mass of bureaucracy.

A centralised university would

return us to the ridiculously wasteful management practices of the 1970s, which would not solve the financial crisis facing universities and therefore not automatically help students. Colleges can help in reform. What Alex Nice did perhaps demonstrate is a need for the colleges to be held more accountable to the University, and certainly to improve communication and the sharing of good practices amongst themselves. The time is right for change, but not the radical change involved in centralisation when the results are less than proven.

The author is Buildings Officer for the Union of Clare Students

Disability in Cambridge

To mark CUSU Disability Awareness Week, we print Nialle Spooner-Harvey's and Vanessa Steele's accounts of life at Cambridge with a disability.

"It's given me the road sense of a slow cow"

So what is it like being a student with a disability, or a differently-abled student, or an enabled (let's be positive! hoorah!) student, or (my personal preference - let's not beat about the bush) a disabled student at Cambridge University? Er. Well. Er, hmm.

Well. I've got a confession to make. If you met me in the street, you wouldn't think I had a disability at all, really, me with my slightly loping gait and 'absent-minded professor, ha ha' demeanour. And, in fact, the usual reaction when I tell someone 'actually, I've got Ataxic Cerebral Palsy, it affects your gross motor and fine co-ordination development, it does' is:

No. Hang on. This isn't relevant. Let's put it in a CAMBRIDGE context. The usual reaction when I tell someone 'hey, I go to Girton and I don't ride a bike!' without getting ON to the whole confusing Ataxic Cerebral Palsy rant is:

'You DON'T? Bloody hell! Well how do you manage? You should learn'.

And then I come back with the whole Ataxic Cerebral Palsy being a bit of an impediment to that thing, and they say:

'Nonsense! You'll easily learn, you'll be fine'.

Rubbish, mate! Not only does my 'thing' mean that I can't get onto a bike without leaning to the right and falling off within the first five seconds, it's also endowed me with the road sense of a slow cow.

Still, Cambridge with a disability is survivable. I arrived to a chorus of 'Cambridge is horrible, 81,000% of students with disabilities feel hated, and the Disability Resources Centre isn't even disabled access'. Now, we're in the middle of Disability Awareness Week, the DRC has full access, and significant steps have been made along the awareness road. There are still problems, but change is speedy...

But I can't pretend I haven't been lucky. Girton's huge on-site library meant I could get a decent degree barely leaving the comfort of my own leafy room. DoSs and lecturers were understanding when I missed things and all was peachy. I ended up with a high 2:1. What if I were a Natsci, though? Practicals? Compulsory time-tabled stuff? I fear it'd be much harder. My compulsory-stuff-heavy PGCE is manageable, at least, now I live a minute from the bus.

As for the social side, apart from the occasional: 'ARE YOU PISSED, MATE?'

'NO, I'VE ONLY HAD A LEMONADE!'

I've probably partied with the best of them.

The only difference is that my legs go after one can of Stella. But then - is that Ataxic Cerebral Palsy or just beer?

"I've never seen the inside of a JCR"

This is my fourth year at Cambridge and I've never seen the inside of a JCR. I've heard people speak of 'Cindy's' in lectures and chat about movies that I'll never see at the cinema. I've been confined to my room for the most part, been quite literally crippled by library alarms and verbally abused by College porters failing to appreciate that leaving my room during a false fire alarm permanently damages my hearing and causes pain they can't imagine. All this is because I have hyperacusis - a sudden collapsed tolerance to sound - and tinnitus.

The good news is that hyperacusis does improve with time. Three years after the sudden arrival of the condition - which was the result of just two nights work glass-collecting in a club

- I can now tolerate low frequencies to almost 'normal' decibel levels but still suffer excruciating pain with (especially 'surprise') alarms, mobile phones, motorbikes, gatherings of sopranos and that awful bagpiper outside Marks & Spencer. These days I tend to shop online for music and clothes (high street stores are so loud) and have taken note of the 'quieter' times in Sainsbury's!

I've found that people can be very accommodating when you explain the situation you're in, although it does get tiresome repeating yourself all the time, so you need someone on your side. I have the unstinting support of my parents and boyfriend but I find that having spent so much time in such restricted company makes me afraid to socialise, not just 'in case it gets loud' but because I feel so out of touch with my peers. It's hard to relate to people who are living their lives the way you want to, but can't, or being forced into social circles with people who aren't really like you.

So I created the Cambridge University Turn It Down Society, aimed at students with tinnitus or hyperacusis. College Welfare Officers were generally unhelpful at forwarding my email to their student bodies regarding the set-up of CUTIDS (a Freshers' Fair stall was tricky - because it's too loud). It just shows how little understood the implications of so-called 'minor' hearing problems are, and how unaware people are that it could happen to them. Young people in particular shouldn't take their hearing for granted: it's this that puts them most at risk.

For more information about CUTIDS email turnitdown@cusu.cam.ac.uk.



Paula Kopecká

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A Marsh & McLennan Company

Are you guilty of music piracy?

Tom Cahill warns how a copyright lawsuit could be coming your way

Back at desks after the summer, many of us are once again logging on to Direct Connect, Kazaa, Morpheus and other file-sharing programs. But hold that double click right there – that Justin MP3 could cost you a lot more than you think.

The summer months have seen the Recording Industry Association of America (RIAA), which represents many of the big music labels, setting its sights on file swappers themselves after failing to hit the software developers in the courts. In June it announced plans to file lawsuits against individuals accused of infringement of copyright by transferring unauthorised music files.

Copyright is an intellectual property right that exists to protect literary, dramatic, artistic and musical works. Its purpose is to protect a creative work and allow the artist to reap exclusive financial reward from it, encouraging creativity. It is a transferable and saleable commodity, and in the music industry it is generally owned by the record label. A primary infringement of copyright oc-

curs when copies of protected material are produced or distributed without permission, furthermore possession or dealing qualifies as a secondary infringement.

Back in 2001 the peer-to-peer (P2P) file-sharing system Napster was found to have 'materially contributed' to the infringement of copyright committed by its users. It was holding a central index of all files being shared and this database handled all search requests. Other 'peer-to-peer' (P2P) file sharing software, such as Morpheus and Grokster, have so far beaten off legal attacks as they do not hold a central listing, meaning that the developers theoretically have no knowledge or control of what files are being exchanged and so could not be found guilty of abetting infringement.

In April, RIAA issued 4 lawsuits against the student operators of "Napster-like internal campus networks" (sound familiar?), seeking damages of \$150,000 per song traded. The students settled in May, with each agreeing to pay between \$12,000 and \$17,000. June saw RIAA threatening to file against basic users

of the service (who had had no administrative input), and in early September writs for damages hit the doormats of 261 users, among them a 12 year-old girl, with claims reaching up to \$150m.

This frustrated approach seems to be the product of a significant decline in music sales. For one reason or another, the 10 top albums sold 60m copies in 2000, dropping to 40m in 2001 and 34m last year. The problem is that the RIAA doesn't know who to sue firstly because the problem is so widespread and secondly because it is so difficult to actually discover the genuine identity of file-sharers. The organisation has issued subpoenas left right and centre to get universities and internet service providers to reveal the identities of alleged infringers and in September MIT, one of the institutions in question, handed over information after being subpoenaed.

It does not take a great mind to see that if RIAA's strategy in the US is successful, its UK equivalent the British Phonographic Industry or the record labels themselves could take



Richard West

the same approach here. The head of the University Computing Service acknowledged that "how you enforce the rules is always a difficult problem. What we do is to monitor exceptional transfers and then notify the appropriate college or department and encourage them to stamp on the offenders." Believe it or not, the University was recently praised by the International Federation of the Phonographic Industry (IFPI) for its policy on stopping copyright infringement by file sharing. Many col-

leges have officially banned the use of all P2P software.

But Britain is small fry, and the music industry has so far been content to wage war on the other side of the pond. But things could be changing, however; the European commission could be soon to grant broad-reaching legal powers enabling the labels to demand the identities of file-sharers from ISPs and institutions, meaning what at the moment is over the pond, could soon be over here.

Have an interesting idea? Want to write for Varsity? Email: features@varsity.co.uk

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The event will take place on **Thursday October 30 at The Venue, Cambridge Arts Theatre, 6 St Edward's Passage, starting at 6 p.m. sharp.** Places are limited, so please register online at 360career.com by Tuesday October 14.

360career.com

JPMorgan

The Ordinary ARTS



'Fraid so, cowboy.

ISSUE FOUR: Colour. Special.



Jonnyboy Ram says: Welcome to my section

Yo! Yo! Yo! Word to you and your mother, who – let me check myself out! – is well phat (no offence).

No lo-fi lowdown here, my subterranean homeboy sick (as in bad, as in wicked) aliens. It's all about the igh brow. It's all real, all urban, coming atchu like some mofo of a VVMD. Believe.

Anywho... ave I got some good shit for the street this week. Muzik, lyrical vibes, reading — which I only do if someone's lookin', yo get me — and vibin' with a dude who knows how

to bust 'em on the tom toms like an epileptic on Fawkes night. It may not all be stood, some chat could be rank fiction. But it's all scene, all real.

Lovin' my hat? Your defeat. It's a one off, a singular. The designer's wit me and me only. Truth.

Have a brilliant. Peace.

RAMBO

P.S. If my bredrin from the Surrey homelands see me in some gay uni paper like this I'll be DOA, ASAP — appreciate. On the edge!

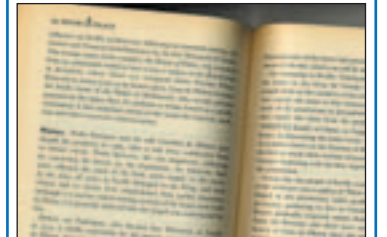
SOME REVIEWS

The CD called "100th Window" by the musician group called Massive Attack



This CD has been five years in the making — the follow-up to the critically-acclaimed CD with an orange frontage, *Mezzanine* — and comes in a 120x140x10mm box with a hinged lid so you can get the CD itself out. The cover depicts a glass man/person imploding, and the flange of the case is a reassuring white colour. The inlay card, unexpectedly, is manufactured from recycled paper and the font is the controversial drowned orphan sans serif. The CD itself is a standard 120mm in diameter, has a little hole in the middle — to fit most conventional CD players — and reflects in the sun. When I attempt to play the CD, my music system sings a beautiful note. **8/10** **E.E.J**

A reading book



An hilarious new book makes its literal way on to the shelves this winter. *Lecture Notes* by T.P. Notwithstanding is an hilarious account of three years of attending lectures at Cambridge University. Page 17 is quite funny, however, the sex scene near the end is impossible and personally I've never seen any hypodermics on the Sidgwick site carpet. Hilarious. **3/7** **S.T.I**

Slap, slap, slap

The Ord asks percussive enigma and freak, Stuart Jefford, What's all this about, then?



Interviewer:
Opal Bandwagon

To a young Stuart Jefford it seemed that God had really pissed on his chips. Like really pissed on them, so they were all soggy and tasted more like wee than salt and vinegar. After all, it's not everyday you're born with three arms. Unless you're Stuart Jefford.

Yeah, it was hard growing up with an extra limb, Stuart tells me as we meet in one of Cambridgeshire's most exclusive Little Chefs. True, I never complained of only having one pair of hands, and one mufti day, when I was 11, I did put on the first ever Punch and Judy show to feature the two leads plus the policeman all on stage at the same time. That's the way to do it.

Oh no it isn't: But kids can be cruel. I got the usual jokes and name calling: windmill boy, Isle of Mann arms, fuckstick. Surely that was just a bit of armless fun? Then they kicked the crap out of me and set fire to my mum. Oh.

But they taught me a lesson. From then on I knew that if hit hard enough things make noises. And I knew that the noise of one of my numerous hands slapping taut canvas would bring more joy to the world than the noise of my head hitting concrete.

Stuart also puts his passion and aptitude for drumming down to his really special father, Stig Inge, who rhythmically beat him as a child. He'd be like,



PERCUSSIVE: He bangs, he bangs, he bangs. Three hands are better than two when you're slapping taut skin, reckons Stuart

Take that you spanner — or You spazzy spaz spaz, and then, whack!, over and over again, sometimes for several days, never once losing his syncopation. A dreamy, faraway look comes into Stuart's eyes. Happy days. Real happy days.

Stuart now can have a finger in almost every pie literally! Apart from his virtuoso one man shows and rigor-

ous touring schedule, he is planning collaborations with artists as diverse as D:Ream, John Leslie and Peter from *Fame Academy*. He is also to appear on *Irony* — the first solo single to be released by the one-armed drummer from Def Leppard. December will also see Stuart perform an emotional gig at the Royal Albert Hall with his father to whom he owes so much: I'm really

looking forward to it. Dad should be out on good behaviour by then.

I've got no complaints at the moment. I'm happy with life, admits Stuart. I'm doing the job I love and I can wank and drive at the same time.

It seems then that being a physical freak and a drumming genius can go hand in hand in hand! So even piss can evaporate from chips.

Roger's rhyming region

Regular reader Awkward Pfinnegan, a person from a college, has sent in this delightful poem about his childhood. We have no idea what it's about but frankly I needed to fill the space.

By me by Awkward Pfinnegen

Yellow air, yellow hair, yellow heir
Heir to my guiled throne?
God, I fancy you
Not You, that might be blasphemous,

But you, Sarah, from I.T. class
Or was it PE? Unlikely, I prefer computers
Why aren't I one of your messenger buddies?
I'd like to download your napster.
That new Command and Conquer's good isn't it?
Shift, run, stop
Press play on tape
Loading.

Awkward likes to sit at home and look at low things



VARSITY

We have to save Gardies

The closure of Gardies is a travesty of the highest order. This is yet another example of the wishes of students being brazenly ignored by colleges who seem more intent on making money than creating a community for students to prosper in.

Cambridge needs somewhere to eat at the end of an evening. At the moment there are three options: Gardies and, as the Caius JCR President puts it, “the Vans of Life and Death”. The food at Gardies is way more than a cut above the rest, the fare it dishes up wouldn’t look out of place in restaurant and its does it all for a reasonable price.

On top of this Gardies is a Cambridge institution, a fixture on the landscape for the past forty years. Alumni return to find that Gardies is the only landmark that still remains from days past. Now Caius are going to remove that too in order to “maximise long run rental values”. Varsity didn’t realise that Caius were could heading for an IPO, or whatever the lingo is, we always thought colleges were here for the students of the University, but there we go.

On a serious note, in the past week Corpus, King’s and Caius have all shown that their concerns lie not with the student but with their bottom line. It is amazing that at a University that is looking towards its alumni to cover the funding gap which is beginning to gape ever larger Colleges seem ever more ready to penalise students as they seek to pursue short term gains. Its seems strange that a bunch of extremely intelligent people cannot understand that people who are hit now will not want to pay later.

But until they wake up and smell the coffee we have to make sure they hear our voice. Today Varsity launches a campaign to save Gardies. We urge everyone who feels the same to support us. You can sign the petition online at varsity.co.uk and also at Gardies itself. The signatures will then be collated and given to the Caius Bursar to show the strength of feeling against this decision. Lets show Caius that Cambridge will not stand for this; in an age of apathy there are certain things that we just can’t let go. The fight starts here.

King’s on strike

So students at King’s are withholding payment of their College Bills – perhaps not surprising given that average rents at King’s have gone up more than 29% since 1999, almost in line with the original Bursars’ report that sparked rent strikes four years ago. But in last year’s room ballot students, with few exceptions, picked the most desirable – albeit most expensive – rooms first. So, given that the College loses significant amounts of money on providing accommodation, that rents are still well below market rates, and that most students seem to be able to afford them, how can such increases not be justified?

The answer lies in what is still the ‘few exceptions’. Government statistics and league tables show that top universities and Cambridge in particular are missing out on able applicants from non-traditional and less-affluent backgrounds. As rents go up simple affordability will begin to segregate those who can afford any room and those who are financially barred from this choice. Such ‘two-tiering’ is an active deterrent to potential applicants.

The University prospectus has finally admitted that the minimum amount an undergraduate needs to live on is £4,900 per year, £1,000 more than the maximum student loan, leaving a black hole in the pockets of students who just miss out on the full loan. Conventional ‘hardship funds’ are not the answer. It is unacceptable for students to rely on these when the money runs out, simply to pay their College Bills. Just as the conditions under which students are eligible for Newton Bursaries are now systematic and clearly publicised, colleges must provide simple, precise support schemes that will determine costs up-front.

Colleges must stop trying to build over-ambitious new accommodation designed to make a statement and meet conference demands rather than fit basic student needs. King’s, for example, has spent over £90,000 per room on its latest building projects, nearly four times what HEFCE recommend, and the loss of this investment capital is a major cause of the College’s current deficit.

“It is reasonable for government to ask why 75 per cent of the intake to universities comes from middle-class backgrounds, as it did 40 years ago,” wrote Charles Clarke last November. No doubt a large element of this is due to school and social environments where the aspiration of higher education is inequitably imparted. But Clarke’s observation will continue to hold unless a genuine consideration of affordability to all students informs every rent, catering and facilities decision made across British universities.

The week
in words

“I’m not sure whether I am at the top or the bottom of the roller-coaster”

Judith Mayhew speaking to King’s students on Monday and attempting to address their concerns regarding rent increases.

“My instinct is with them”

Tony Benn sympathises with the King’s rent strikers.

“They sit in their fat chairs and they just don’t understand what’s going on”

Vas Anastasiou, Gardies owner, on the decision to shut a Cambridge Institution.

“I can’t believe it. For me, Gardies is a post Life institution.”

The fast food retailer was clearly a heavenly venue for one disappointed student.

“This was a politically motivated kangaroo court whose verdict had been written in advance in the best tradition of political show trials.”

George Galloway on his expulsion from the Labour party after his opposition to the war in Iraq.

“There is no question about my leadership there is only a question about who will be leading this country after the next election... it will be me.”

Conservative leader Iain Duncan Smith responding to calls for a leadership contest.

“It’s the nature of the beast, it thrives when we follow a bad diet and have little sleep.”

A college nurse tells us what we all already knew about Freshers’ flu.

“I will be less of a man without it.”

JT referring to the loss of Gardies

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/24/10/03/LISTINGS/

Welcome to *Varsity's* Listings pull-out. With our expert's top recommendations below, Listings is your essential weekly guide to what's on in Cambridge over the next seven days.

F I L M L I T M U S I C T H E A T R E V. A R T S



Intolerable Cruelty. Quirky Coen Brothers Rom-Com with Catherine Zeta-Jones as a gold-digging wife and George Clooney as the divorce lawyer with an eye on her assets. The result is still funny, engaging and immensely enjoyable. Showing Friday onwards at Warner Village.



Next Thursday go and see **Dr Maria Manuel Lisboa** in conversation with Portuguese artist **Paula Rego** for her new book and ask Rego about her most recent project, a series of lithographs illustrating 'Jane Eyre'. Heffer's, Trinity Street. Tickets are free, obtained from the Art Department at 20 Trinity Street or on 01223 568513.



Colin Blunstone (Oct 27th Corn Exchange), lead singer of every obscurists favourite 60's guitar band, The Zombies, will be performing but more importantly **P.P. Arnold** will be in support singing the finest song about adolescent romance ever written (that's 'The First Cut Is The Deepest', not 'Teenage Kicks' by the way).



It's Week 3 already! Enough of all that new term optimism: put your skates on and get yourself down to the ADC to see the Lady Margaret Players' bleak production of Max Frisch's drama, **Andorra**.



The Wittgenstein: Family Likenesses exhibition on at the Institute of Visual Culture is a must to brush up on your knowledge of the great German thinker as well as on the contemporary British art scene. A startling combination indeed...

Careers Service

Actuarial Careers Event

Thursday 30 October 4.00 - 7.00pm

Actuarial careers are becoming increasingly popular amongst Cambridge graduates as another route into a financial career. Actuaries "Make financial sense of the future" and the career offers intellectual challenge, a solid professional status and good prospects.

This is a new event for Michaelmas 2003 organised jointly between the Cambridge University Careers Service and the Faculty and Institute of Actuaries. At the event you can meet a number of employers and explore the profession generally and the individual firms. You will also be able to meet recent joiners who can tell you first hand what the training is like and how big a challenge their professional exams pose.

Department of Mathematical Studies
Clarkson Road (off Grange Road and Wilberforce Road)

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FILM

Friday
 CUSU Disability Awareness Week:
 Screening of Forrest Gump, followed by discussion.
 Trinity College, Winstanley Lecture Theatre.
 7:30pm.

Sunday
 Christ's Films:
 The Life Of David Gale (In association with CU Amnesty International).
 Christs College, New Court Theatre.
 8pm and 10.30pm £2.

Queens' Films:
 Ghostbusters (fancy dress for Halloween).
 Queens' College, Fitzpatrick Hall.
 9pm. £2.

St John's Films:
 How to Lose a Guy in 10 Days
 St. John's College, Fisher Building.
 7pm and 10pm £2.

Tuesday
 Churchill Film Society:
 28 days later (7:30pm and 10:30pm).
 Churchill College, .
 7:30pm. £2.

Thursday
 Christ's Films:
 The Night of the Hunter.
 Christs College, New Court Theatre.
 10pm. £2.

Queens' Films:
 Ghostbusters (fancy dress for Halloween).
 Queens' College, Fitzpatrick Hall.
 9pm. £2.

St John's Films:
 Nowhere in Africa - Jewish family adopting to new life in Africa post-1938.
 St. John's College, Fisher Building.
 9pm. £2.

MISC

Friday
 CU Chabad Society:
 Welcome the Shabbat with a delicious four course meal.
 Chabad House, 19 Regent Terrace.
 7:30pm.

CU Jewish Society:
 Friday Night Dinner - Guest Speaker Peter Lipton.
 All welcome.
 Student Centre, 3 Thompson's Lane, .
 7:30pm. £4.95.




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Hi my name is Steve and I'm 30 years old. I'm looking for a foxy lady between the age of 18 and 23 to share my life and home with. Big tits are essential, and long blonde hair as well. A classy lady. She must be a good cook, and be a patient mother to my 4 boys. Lucky ladies, if this sounds like it could be you please call me on 1800 LOOK 4 LUV

Name:	Steve
Age:	30 years
Occupation:	Bobcat Operator
Interests:	Shooting, Poker, Strip Clubs, Heavy Metal Music, Woodwork, Television
Dislikes:	Fat Women, Small Tits, Squirrels, Posh Restaurants, Small Cars
Star Sign:	Taurus
Children:	Four



Love Life Laughter



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The Empson Lectures
2003
Professor Michael Wood
Princeton University

Literature and the Taste of Knowledge

Mon 27 Oct *What Henry knew*
Wed 29 Oct *After such knowledge, what literature?*
Fri 31 Oct *Kafka and the Third Reich*
Mon 3 Nov *Seven types of obliquity*
Wed 5 Nov *Missing dates*
Fri 7 Nov *The fictionable world*

All lectures will be at 5.30 pm
Room 3, Mill Lane Lecture Building
Free admission

For further details contact:
Faculty of English
Tel: 61223 765184
website: www.english.cam.ac.uk

 **UNIVERSITY OF CAMBRIDGE**

Interested in writing for
the stage?...



Announces the deadline for the
2004 Harry Porter Prize:
16th January

This Footlights prize for new writing is
awarded each year for an (approx) hour-
long comic play. The winning entry will be
performed in Lent Term at the ADC Theatre

Apply with scripts to Matt Harvey at
Queen's College,
mh386@cam.ac.uk



Cambridge university Musical Theatre Society is proud to
present its 2004 Arts Theatre Production;



24th - 28th February Cambridge Arts Theatre

We are now inviting applications for the positions of:
Lighting Designer, Sound Designer, Stage Manager, DSM,
ASMs, Education Officer, Production Assistant, Repetiteur,
Wardrobe Supervisor, Company Manager.

For further information or to apply please contact Charlotte on
clm41@cam.ac.uk
Deadline: Monday 27th October

CUTAZZ:
Robinson College, Games
Room.
Beginners Tap Dance. 7pm. £3.
Inter / Advanced Tap Dance.
8pm. £3.

Sunday
CUTAZZ:
Robinson College, Games
Room.
Beginners Jazz Dance 6pm. £3.
Intermediary Jazz Dance. 7pm.
£3.
Beginners Tap Dance, 7pm. £3.
Intermediary Tap Dance.
8pm. £3.

C.U.T.C.C.S:
Tai Chi Chuan: Pushing
Hands; Self-defence.
Fitzwilliam College,
Reddaway Room.
2pm. £2/3.

Monday
Buddhist Meditation Samatha
Trust:
Introductory course in medita-
tion. rmh1001@cam.ac.uk.
www.samatha.org.
Pembroke College, N7 Old
Lodge. 7:30pm.

CU Meditation & Buddhism
Soc:
Meditation with tai chi, chi
qong, creative writing, dream-
work. Sidney Sussex College,
Knox Shaw Room. 7pm.

CUTAZZ:
Robinson College, Games
Room.
Beginners Jazz Dance 6pm. £3.
Intermediary Jazz Dance. 7pm.
£3.
Beginners Tap Dance, 7pm. £3.
Intermediary Tap Dance. 8pm.

Maypole Quiz:
Cambridge's most entertaining
quiz, with tickets drinks and
cash prizes.
The Maypole Pub, Park Street,
Upstairs. 8pm. £1.

Tuesday
Cambridge University Kenya
Project:
introductory talk for those
interesting in vounteering in
summer 2004.
Caius College, Bateman
Auditorium. 8pm.

CU Ballet CLub:
Kelsey Kerridge, Aeorbits studio
Improvers Ballet. 8pm. £1.

CU Ballet CLub:
Beginners jazz. Queens' College,
Bowett Room. 6pm. £1.50.

CU Chabad Society:
Parsha and Pasta Chabad
House, 19 Regent Terrace. 8pm.

CUSU Disability Awareness
Week:
Disability Resource Centre
open afternoon.
Disability Resource Centre,
Keynes House, Trumpington
Street. 1:30pm.

CUSU Disability Awareness
Week:
Disability Awareness training
session
(email
disabilities@cusu.cam.ac.uk to
book a place).
Pembroke College,
Nihon Room. 4pm.

CUTAZZ:
Robinson College, Games
Room.
Beginners Jazz Dance 6pm. £3.
Intermediary Jazz Dance. 7pm.
£3.
Beginners Tap Dance, 7pm. £3.
Intermediary Tap Dance.
8pm. £3.

C.U.T.C.C.S:
Chi Kung: Breathing Exercises
for Stress Relief and General
Health and Fitness.
New Hall, Long Room.
2pm. £2/3.

Offbeat Dance Class:
£12 to join (includes first
class). Further classes £2.00.
St Columba's Hall, Downing
Place. 9pm.

Wednesday
Ballroom & Latin Dancing
Absolute Beginners:
£12 to join (includes first
class). Further classes £2.00.
St Columba's Hall, Downing
Place. 9pm.

CU Chabad Society:
Kabbalah Course - a beginners
guide to the esoteric.
Chabad House, 19 Regent
Terrace. 8pm.

CUTAZZ:
Robinson College, Games
Room.
Beginners Tap Dance. 7pm. £3.
Inter / Advanced Tap Dance.
8pm. £3.

Salsa Beginners Class:
£12 to join (inc first class).
Further classes £2.00.
St Paul's School, Coronation
Street (off Hills Road).
7pm and 8pm

Thursday
CU Ballet Club:
Queens' College, Bowett
Room.
Beginners ballet 6pm and
7pm. £1.50.

CUJS:
Booze For Jews: Exactly What
It Says On The Tin.
River Bar, Quayside .
8:30pm. £5 (members), £7 non-
members.

did someone say finalist??

create@saahm.org

aaarrrrgggghhhh... where did the last two years go... what is this dissertation thing my DoS keeps asking me for, and why do I get offered free food - then told I want to sell washing powder? don't want to enter the real world. that's why I chose cambridge! bugger... going to have to do some work, going have to get a job. don't like the j-word. don't want to grow up. I like being a student, you can get wrecked and pull (nearly) every night. the real world sucks. I'm not ready to leave this place... going to have to find something that i'll enjoy, but every company says working with them is great. I think I smell a rat. I don't want to sell my soul but I don't want to be poor either. if you were my perfect job, where would you hide?

get the inside track to life after cambridge. come to our events.
cut through the glossy brochures and find out what it's really like.

Tuesday 28th October

Institutional Equities Trading Game - Morgan Stanley

At this event you'll be trading in a simulated market where the price moves in response to news announcements. Discover the buzz of the fast paced frenzy that traders live in, and meet the people who actually do this with millions of pounds everyday. Prizes available on the night. A great insight into the investment banking industry.

Thursday 30th October

Team Work - Ernst & Young

If you are working with other people in a project, working together well will certainly help you and probably impress others. This event will show you how to improve your interpersonal and team working skills. Employers look for these skills in virtually every sector. It'll be great practice for assessment centres and the real world.

All events are free to members, start at 6.30pm at Sidney Sussex, and include wine and dinner. Book your place online www.cambridgefutures.com

Membership is **free** in michaelmas until the end of third week. Sign up online.

ca. bri ge futures

j-corn

Comedy at St John's College
Stand up, sketches etc - old and new

Auditions 2-5pm Sat 25th October
Fisher Building (Boy's Smith annex),
St John's

Actual Event 1st November, 8pm
Fisher Building
www.srcf.ucam.org/jcom

adc theatre

PARK STREET • CAMBRIDGE

The ADC Theatre invites applications for productions for the Lent 2004 term.

We would like to receive applications from individuals or drama groups. Previous experience is not necessary.

Both Mainshow and Lateshow slots are available.

Further information and application forms from:

Michael Nabarro,
Theatre Manager
michael@adc-theatre.cam.ac.uk

Deadline: 6 pm
Friday 7 November
www.adctheatre.com

PEMBROKE

Pembroke Players
invites applicatons
to **Direct/Produce** in the
New Cellars or for
Funding for Shows Elsewhere

Deadline: Midnight on Fri 7th November
Application Forms Available Online
www.pembrokeplayers.org

For more information contact
Ros, rvp23



How to Lose a Guy in 10 Days, 12A

Sunday 26th October - 7pm & 10pm

Nowhere in Africa, 15

Thursday 30th October - 9pm

www.stjohnsfilms.org.uk

Wednesday
Jesus College Music
Society Recital:
Laura Lane, Salima
Virji, Laurence Lok and
Daniel Hyde
Jesus College Chapel, .
9pm.

Trinity College Music
Society:
A piano duet by Oliver
Lallemant and Richard
Pinal. Trinity College,
Frazer Room. 8pm.
£4/£2/£1.

TALK

Friday
CASI:
RECONSTRUCTING
CIVIL SOCIETY IN
IRAQ - Iraqi experts
discuss. Latimer Room,
Clare College. 7pm.

Sunday
Culanu:
Jewish-Muslim
Dialogue Evening: Post
9/11 Paths to Reconciliation
The Culanu Centre, 33a
Bridge St, bet Oxfam
and The Galleria. 8pm.

Monday
CUSU Disability
Awareness Week:
'Helping a friend who
has a mental health dif-
ficulty'. Newnham
College, Sidgewick
Hall. 5:30pm.

Faculty of English:
Empson Lectures 2003
by Professor Michael
Wood. Venue if not list-
ed above, Mill Lane
Lecture Room 3.
5:30pm.

Tuesday
CU Transcendental
Meditation Society:
Introductory Talk :
Eliminate stress,
increase clarity ... and
it's effortless!
Caius College, Senior
Parlour. 8pm.

Wednesday
CUSU Disability
Awareness Week:
A talk about employ-
ment, for students who
have a disability.
Christ's College, Lloyd
Room. 3pm.

Harambee:
Want to sponsor a
Kenyan family?
Introductory slideshow,
no commitment. King's
College, Keynes Hall. 5pm.

Thursday
Cambridge Inter-
Collegiate Christian
Union: "The Bible Talks" -
explaining Jesus from
John's gospel. Queens'
College, Fitzpatrick Hall.
1:10pm.

CU Jewish Society:
Lunch and Learn:
King's College, The
Chetwynd Room. 1pm.

Friday
Cambridge Inter-
Collegiate Christian
Union: "EVIL:
NATURE OR NUR-
TURE?" talk and free
lunch, all welcome.
Sidgewick Site, Meade
Room (economics fac-
ulty). 1:10pm.

THEATRE

Friday
CUADC:
Other Leading Brand -
an hour of concentrated
humour. ADC Theatre,
11pm. *£4/£5.*

CUADC:
New non-biological come-
dy: Jon Beckman, Roger
Benson, Dec Munro.
ADC Theatre, 11pm.
£3/£4.

Lady Margaret Players:
Andorra - a powerful
dramatic tale. ADC
Theatre, 7:45pm. *£5 - £7.50.*

Saturday
CUADC:
Other Leading Brand -
ADC Theatre, 11pm.
£4/£5.

CUADC:
New non-biological
comedy. ADC Theatre, .
11pm. *£3/£4.*

Lady Margaret Players:
Andorra ADC Theatre,
7:45pm. *£5 - £7.50.*

Tuesday
CADS:
Anyone for Denis? by
John Wells. Christ's
College, Fitzpatrick
Hall. 7:30pm. *£4/£5.*

CUADC:
The Homecoming -
prostitution, pimping
and Pinter on the ADC
stage. ADC Theatre, .
7:45pm. *£5 - £7.50.*

CUADC:
ONE NIGHT STAND -
Whose Line Is It
Anyway?. ADC Theatre,
11pm. *£3.*

Pembroke Players:
A Servant To Two
Masters, Goldoni's come-
dy, adapted Lee Hall.
Pembroke College,
New Cellars. 7:30pm.
£4/5.

Zodiac Productions/DDS:
JULIA C - Shakespeare
meets Big Brother in
hilarious new play.
The Playroom, .
9:15pm. *£4/5.50.*

Announcing more auditions
for JCDS production of Ford's

'Tis pity she's a whore

To be performed in the atmos-
pheric Jesus Chapel, week 7

Auditions 12-4pm
Sunday 26th October in the
Jesus College Marshall Room

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PPS

Wednesday
CADS:
Anyone for Denis? by
John Wells. Hilarious
political farce. Christ's
College, Fitzpatrick
Hall. 7:30pm. *£4/£5.*

CUADC:
The Homecoming -
Pinter on the ADC stage.
ADC Theatre, .
7:45pm. *£5 - £7.50.*

Pembroke Players:
A Servant To Two
Masters, Goldoni's
comedy, adapted Lee
Hall. Pembroke College,
New Cellars 7:30pm. *£4/5.*

REDS:
Cross Road Blues - leg-
endary tale of blues
and the devil. ADC
Theatre, 11pm. *£3/£4.*

Zodiac Productions/DDS:
JULIA C -
Shakespeare
meets Big
Brother in hilari-
ous new play.
The Playroom, .
9:15pm. *£4/5.50.*

Thursday
CADS:
Anyone for
Denis? by John
Wells. Hilarious
political farce.
Christ's College,
Fitzpatrick Hall.
7:30pm. *£4/£5.*

CUADC:
The
Homecoming -
Pinter on the
ADC stage. ADC
Theatre, .
7:45pm. *£5 -
£7.50.*

Pembroke
Players:
A Servant To
Two Masters.
Pembroke
College, New
Cellars. 7:30pm.
£4/5.

REDS:
Cross Road
Blues - leg-
endary tale of
blues and the
devil. ADC Theatre,
11pm. *£3/£4.*

Zodiac
Productions/DDS:
JULIA C -
Shakespeare
meets Big
Brother
The Playroom,
9:15pm. *£4/5.50.*

Friday
CADS:
Anyone for
Denis? by John
Wells. Hilarious

The Cambridge University Gilbert and Sullivan Society

Invites Applications for their Lent Term Arts Theatre Show

YEOMAN OF THE GUARD

for
Producer
Director
Musical Director

Applications should be made to Claire Pike, email cvsp2@cam.ac.uk or
post to Claire at Clare College Colony by Wednesday 24th October

The Marlowe

The Marlowe announces
auditions for

Twelfth Night
by William Shakespeare

Professionally directed and designed
Cambridge Arts Theatre, March 2004

Sat 25th and Sun 26th, 11-1 and 2-5.
Pembroke College, room N7
Contact Katherine Dorrell kfd21 for more
information.

**The Wasps: A Dance Rountine for
Three Players**

by John Kinsella, internationally
acclaimed poet, novelist and playwright

Week 7, Queens Building, Emmanuel

Saturday 25th October, 11-1 and 2-5
Pembroke, O supervision room
For more information please contact the pro-
ducer Christina (cje35)

Wanted
Jet Photographic requires help in mod-
ernising its calligraphy printing pro-
gramme.
email
john@jetphotographic.demon.co.uk

CUTAZZ:
Robinson College,
Games Room.
Beginners Tap Dance.
7pm. *£3.*
Inter / Advanced Tap
Dance. 8pm. *£3.*

C.U.T.C.C.S:
Tai Chi Chuan: Pushing
Hands; Self-defence.
Fitzwilliam College,
Reddaway Room.
7pm. *£2/3.*

Kick Bo:
Non-contact aerobics
using the dynamic
kicking and punching
moves of Martial-Arts.
Christ's College, New
Court Theatre. 6pm. *£2.*

Friday
CU Chabad Society:
Welcome the Shabbat
with a delicious four
course meal.
Chabad House, 19

MUSIC

Regent Terrace. 7:30pm.
Friday
Britten Sinfonia:
Haydn/Shostakovich/
Tippett/Schubert.
West Road Concert
Hall, 8pm. *£5.*

King's Cellars:
Drop&Roll: DnB from
DJ LXB and Ian Lee. 10-
1am. King's College,
King's Cellars.
10am. *£2 non-Kings*
(free for King's).

Newnham Ents:
Acoustic nights contin-
ue with James McIrvine
plus support.
Newnham College,
Newnham Bar. 9pm.

Private:
funky house and
breaks from local
Cambridge DJs.
Man on the Moon, 2
Norfolk Street. 7pm.
£3/£4.

Queens' Ents:
MAMBO! Come and
enjoy sizzling salsa!
Queens' College,
Fitzpatrick Hall. 9pm.
£4.

Saturday
APU SU:
MALIBU STACEY (EX-
TERRORVISION) LIVE
+ SUPPORT.
Anglia Poly , S.U. Bar.
9pm. *£1.*

Clare Ents:
Bringing you a night of
indie electronica -
Client & Andy Fletcher
(Depeche Mode).
Clare College, Clare
Cellars. 9pm. *£3/£4.*

King's Cellars:
Night Of Love: 80s 80s
80s Disco Retro Electro.
10-1am. King's College,
King's Cellars.
10am. *£2 non-Kings*
(free for King's).

Queens' Ents:
RENEGADE! Return
to early 90s anthems!.
Queens' College,
Fitzpatrick Hall. 9pm.
£4.

The Boiler Room:
Hektic, Tappa, LXB and
Kallous rinse out
Drum'n'Bass and
Breakbeat.
St. John's College, The
Boiler Room. 9:30pm.

Trinity College Music
Society:
Jonny Vaughn conducts
music by Haydn and
Shostokovich.
Trinity College, Trinity
College Chapel.
8pm. *£5/£3/£1.*

Sunday
Gonville & Caius
Musical Society:
Eloise Goulder, violin,
Cicely Goulder, piano,
Beethoven - 'Kreutzer'
Sonata, Vitali - Chaconne
Caius College, Bateman
Auditorium. 8pm.

Tuesday
Cambridge gamelan:
Traditional Javanese
music workshop.
Beautiful-sounding
tuned metallophones
and gongs.
Music Department,
West Road. 6pm.

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satisfying the
hunger within.

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Asahi



Frances Robinson

Sex and our society: we need a complete attitude change

Go and walk out the front of your college. Go on. How long does it take before somebody walks past with a t-shirt with 'FCUK' on it? Or 'Porn King'? Or 'World 69 Championship'? I'm betting that it took less than two minutes. Everybody who's anybody has sexual slogans emblazoned on their front. But why? Are we impressed?

The other morning, I was watching *SMTV:Live*. Quality hangover viewing, which is appreciated by students the world over despite being aimed at small children. *Steve's Sick Tricks* is a particularly stomach-churning item in which innocent audience members usually end up covered in goo, sick, maggots and scarily convincing fake TV poo. In the last episode, Steve took great pleasure in getting Tess Daly's ring, sliding it on and off his fingers, and then magically producing it from the middle of

his chocolate starfish. No, really. They'd made a chocolate jelly starfish. Hilarious, I thought, then realised the entire audience were about 11. Surely, this can't be right? But then, to the pure, all things are pure... Or are they?

Everything in society currently seems to be promoted on the basis of sex alone. The Iraq dossiers weren't 'manipulated' or 'enhanced'. They were 'sexed-up'. What's sexy about biological weapons? Nothing, unless you're very very sick. So if 'sexed-up' means improved, then sex must be intrinsically good, right? But nobody seems to think it is, especially not in Cambridge, land of the 'walk of shame' and whispered rumours in college bars. Disapproving rumours which are usually perpetrated, ironically enough, by those wearing the most explicit t-shirts.

This massively confused approach

is problematic enough at university but absolutely terrible at school. Sex education lessons are at best repetitive (PSE teachers say 'Remember to use a condom' more times than physics teachers say 'Speed is distance OVER time') and at worst embarrassing. You can almost hear the sound of the Government going 'Must... reduce... teenage... pregnancies somehow oh lord please somebody think of something...' and nothing will improve until they tell pupils that more is needed to have safe - and enjoyable - sex than dressing a courgette in a PVC bodysuit.

All the mixed messages can really be distilled into a very simple thing - essence of Jodie Marsh's stomach. Recently, I was reading 'Hello!' magazine at the dentist's (that's my story and I'm sticking to it.) Jodie is 'famous' for wearing two strategically placed combat belts on a night out in London.

She also has an ongoing feud with Jordan, and is smarter than your average Essex wife, with 11 GCSEs and 3 A-levels to her name. However, she declares with pride that she'd never do porn or have naked photos taken. Fair enough. Two camouflage belts isn't technically naked in the same way that Britney Spears technically is still a good Baptist Girl from the Deep South. BUT Jodie has 'Porn Star' tattooed over her belly button.

Aside from being quite rude to genuine porn stars - who don't encroach on her territory by getting 'Essex Girl' written on their stomachs - this epitomises the inconsistency central to sex in society. Should you be bad and act good, act good and be bad, just be yourself, be somebody else, and should you complain when other people criticise you for being any (or all) of the above?

So now, nobody knows what the

rules are, or if there ever were any, and if they should be broken if they did exist. FHM and lads' culture in general says girls are 'frigid' if they are not willing to 'experiment', 'More!' thinks that every man should be available all the time and that they are sexual playthings for girls,

Apparently, everybody's having fantastic sex with gorgeous people in exotic places all the time except YOU. And me. Oh, and him, there. And her. And the woman in Sainsbury's. And your supervisor. And him in the 'Felcher' t-shirt. And... Hang on! Nobody's sex life conforms to the 24-hour neon-lit sex show that passes for modern life! Because it's an impossible construction invented by 'them' to make us buy things in order to get laid! So why don't they make t-shirts which say 'Have fun, respect other people, be safe, and Enjoy!' Surely not because they're not very sexy...

Letters

Letters should be submitted no later than midnight on Wednesday, and be as concise as possible. The editors reserve the right to edit all copy. letters@varsity.co.uk

Rugby coverage seems unbalanced

Dear Sir,

I was somewhat amused to read Nick King's effusive article in this week's *Varsity*, reasoning that College sport must be plumbing new depths if that's worth half a page. Whilst Mr King's enthusiasm for and knowledge of the Jesus team is to be admired, 'Dominant Jesus make their mark' appeared to gloss over a couple of key points in that, firstly, Jesus are at the top of a table that has had only one game (Jesus v Peterhouse/Selwyn), and secondly, Jesus have won about as much rugby silverware over the past 5 years as Georgia. They can't cope with John's and Downing in the league, nor with Catz and the post-grads in Cuppers. Whilst I'm sure the rugby community at large is just as impressed as I am that Jesus beat a half-strength newly promoted team by a whole 3 tries, I wonder if we'll have the pleasure of Mr King's balanced prose when Jesus come up against some of the bigger boys. He could let Jesus' rugby do the talking, but it never seems quite so eloquent.

Yours sincerely,
George Humphreys
St John's

Colleges are essential to Cambridge

Dear Editor,

I was surprised to read in Alex Nice's article ('For Cambridge to compete the colleges must go', *Varsity*, 17/10/03) that Magdalene is 'on the verge of bankruptcy'. That is news to me. If I may take up another column inch or two, may I comment further? Much as I sympathise with any effort to improve the mechanisms for co-operation between the Colleges, would we really be better off with the kind of monolithic structure, 'Cambridge plc', that Alex envisages? Apart from the intellectual and social advantages many of us recognise in the collegiate system (imitated incidentally by both of the leading Ivy League universities he cites), it is worth reminding ourselves that the Colleges play a major role in raising money to support the academic standards of the University as a whole. Those are the core values to which we all attach the highest importance but which are currently threatened above all by underfunding. You may regard thirty College Libraries as a luxury (I don't), but thirty Development Offices are, at this point, an absolute necessity.

Yours sincerely,
Duncan Robinson
Master of Magdalene College

COMPETITION

WIN A O₂ MINI COOLER!

Varsity has teamed up with O2 this week to give you the chance to win one of its limited edition mini fridges. This one foot cool blue chiller is the perfect accessory for student accommodation. An ideal place to keep your beers, yoghurts and chocolate away from the hands of your hungry housemates.

To win this funky little number just answer the following question and email your answer to business@varsity.co.uk

Question: What temperature, in degrees Celsius, is Absolute Zero?

The Blaine Drain



Tom Peck

MA Cantab pending - life after Cambridge

It was with a sense of solemn camaraderie that I watched a tearful and delirious David Blaine being lowered back down to Earth last Sunday. Much like the American illusionist, I had spent the previous forty-four days in a state of semi-isolation, in the front room of my mum's house, with only Fifteen to One to keep me sane.

On Monday morning however, I began to quite deeply resent the bearded. Whilst he swanned off to hospital, semi-blind, for brain damage checks and some good old home-cooked intravenous fluids, I had to get up and go to my first day at w*rk. Where o such a short few months ago, I would have idly rolled over, pressed the fuck it button on my alarm clock, and returned promptly to the Land of a Thousand Kylies, I had now choice but to get up and face the world, and more frighteningly, the tube...

... I won't bore you with the details here, suffice to say whoever runs it deserves to be forceably castrated with a rusty tin can. I am in fact reliably informed by the Guinness Book of Records that there exist no small number of people who could have covered the six miles to my office quicker by walking on their hands.

It was a this point that my sense of

resentment turned away from Blaine, and towards the academic institution from whence I had recently come. I envisioned the flapping scarlet capes and wobbling jowels of thousand S.C.R. bumble-merchants flustered over what to do next. It's nothing like the real world,' I said to myself. And it isn't. Not once, as I spent my first day as a junior television researcher, clambering up and down ladders to find ancient and obscure bits of videotape, did I ponder over whether or not it is reasonable to consider Thomas Hobbes a neo-constructivist. Nor, when I managed to completely cock up the updating of the on-line media library, did I turn my eyes towards the heavens and wish that I'd bothered to go to all those lectures on the Young Hegelians.

'What a joke,' I thought. There I'd been for three years, wasting away in bed, watching neighbours twice a day, mincing around in a ridiculous gown and getting hammered in a stupid tie. To think what some people had been up to, whilst I languished in Cambridge. Think what they'd achieved whilst I'd been stuck here, foolishly making the best friends I'll ever have. All the things I could have done, instead of making memories that even a few years on still make me laugh out loud. What a great big joke. If only I was still in on it.

Volunteering Special

Funding

Volunteer work abroad: by definition, you're not going to get paid for it.

Luckily, a wide range of travel grants is available for you, the impoverished student.

The **Isaac Newton Trust** gives grants of up to £500 to assist students in the University of Cambridge to undertake community-related projects over the summer vac. Preference is given to undergraduate recipients of a Newton Trust Bursary. Application forms are available from your Senior Tutor.

You could also consider a **Cambridge "Flava" travel grant** of up to £1000. Last year, successful applicants travelled to all parts of the world and carried out a number of projects, including HIV education programmes, water sanitation research and environmental protection.

Shell UK's Personal Development Award grants 100 people a year up to £500 for 'any worthwhile project', which could include many types of volunteer work. The company also considers the PDA a chance to get to know undergraduates who might be interested in working for the company in the future.

Most **colleges** also offer grants for general educational travel. Examples include King's, which awards up to £400 for general travel, Newnham, which gives an average of £150 but up to £600, Girton, which awards £100-£500, and many more. See your college website. Generally, you will have to apply well in advance of your planned travel, detailing your plans and budget, and provide a report on your return.

Andy MacDowall

Making a difference?

Tom Ebbutt on volunteering in Kenya and elsewhere



Fortune favours the active: The pupils of Omonayo Secondary School

The photo above was a bastard to get. Somehow for Kenyan men to smile seems to be a complete affront to their manhood. The two shots preceding this are stony faced, looking just like they envisage 'real' men to look. They are very bad photographs.

The pupils in the picture are from Omonayo Secondary School, an isolated line of buildings perched on the top of a hill overlooking the Sotik tea field where I spent most of my summer. You should see the view.

Omonayo lies near the village of Mokomoni about three hours from the town of Kisii in the south west corner of Kenya. To call it the back of beyond would be an understatement. The only other Westerners there are a handful of volunteers from health or education charities and the odd bearded American missionary with his wife and kids. Forty years ago, before Kenya gained independence, the

number was far higher. Kisii still retains its nickname *wazungu* – white-man in Ekagusii, the local tribal language – in recognition. The matatu touts shout it as they push for business; it was not until just before I left that I realised it wasn't aimed at me.

Every summer the number of *wazungu* is doubled, perhaps trebled, by an influx of student volunteers from Cambridge who come to work in rural schools in the Kisii hinterland. The idea is to invest in resources for the schools, such as books and science equipment, to allow the school to grow to such a level that it can invest in itself. The economics jargon for it is sustainable development. In the real world it is just called common sense.

Over the past ten years the Cambridge University Kenya Project has helped almost a dozen schools to increase their intake and plan for the future. This year every pair of volunteers returned enthusing about the

things they had achieved in partnership with their school.

After spending half my year out labouring away at a blackboard feeling like I might actually be doing more harm than good as a TEFL volunteer in India, this summer was a real difference. Even during the relatively short time you are at the school you can see the difference that is being made both through the resources you are purchasing and the impact your presence is having both as a catalyst for change within the school and an unquestionable boost to its prestige in the local community. There are problems: the food is unfamiliar and the problem of malaria can rear its ugly head. But if you're after familiarity, try Blackpool.

And if the project isn't enough, the country and its people are amazing too. From the wildlife of the Masai Mara to equatorial snows on Mount

Kenya this is a country of extremes and many, many smiles.

So what would you rather do with your summer? Stay in a call centre, waste away the hours in front of fifteen to one or travel to a place you'd never dream of visiting and help communities and individuals who are desperate for your assistance.

Admittedly, this doesn't come cheap but in Cambridge you are in probably the best position in the country to exploit travel bursaries that will help you pay for your prefect summer adventure, you can find an introduction to those to the left. And below is a guide to other places that offer the trip of a lifetime. But if I were you, I'd go to Kenya.

The Kenya Project are holding a presentation for potential volunteers on Tuesday 28th in the Bateman Auditorium, Caius College. For more information e-mail Ed at ehcc2.

Other ways to spend your summer...



During the summer, over a hundred other Cambridge students were doing volunteer work across the world. Here are a few examples from the range of opportunities available to you.

Raleigh International is a leading international youth charity. For the last twenty years, it has enabled more than 26,000 people to volunteer on 1,800 different development projects overseas.

Raleigh International's expeditions give people between 17 and 25 the chance to live and work on expeditions abroad. 20% of volunteers are university students. Current expedition countries include Chile, Costa Rica, Ghana, Namibia, Nicaragua and Malaysian Borneo.

The three-month expedition is part of a longer programme involving training days and workshops. Volunteers are encouraged to get involved with community and environmental work in their own countries on their return from expedition. Contact raleigh@cusu.cam.ac.uk.

Engineers Without Borders Cambridge (EWB) sent students to Honduras, India and Ecuador this year. Projects ranged from hydroelectricity, arsenic removal and water quality improvement to designing stoves. Their success has now led to a foundation with many charities and means we are able to continue working with these NGOs for many years to come. www.ewb-uk.org

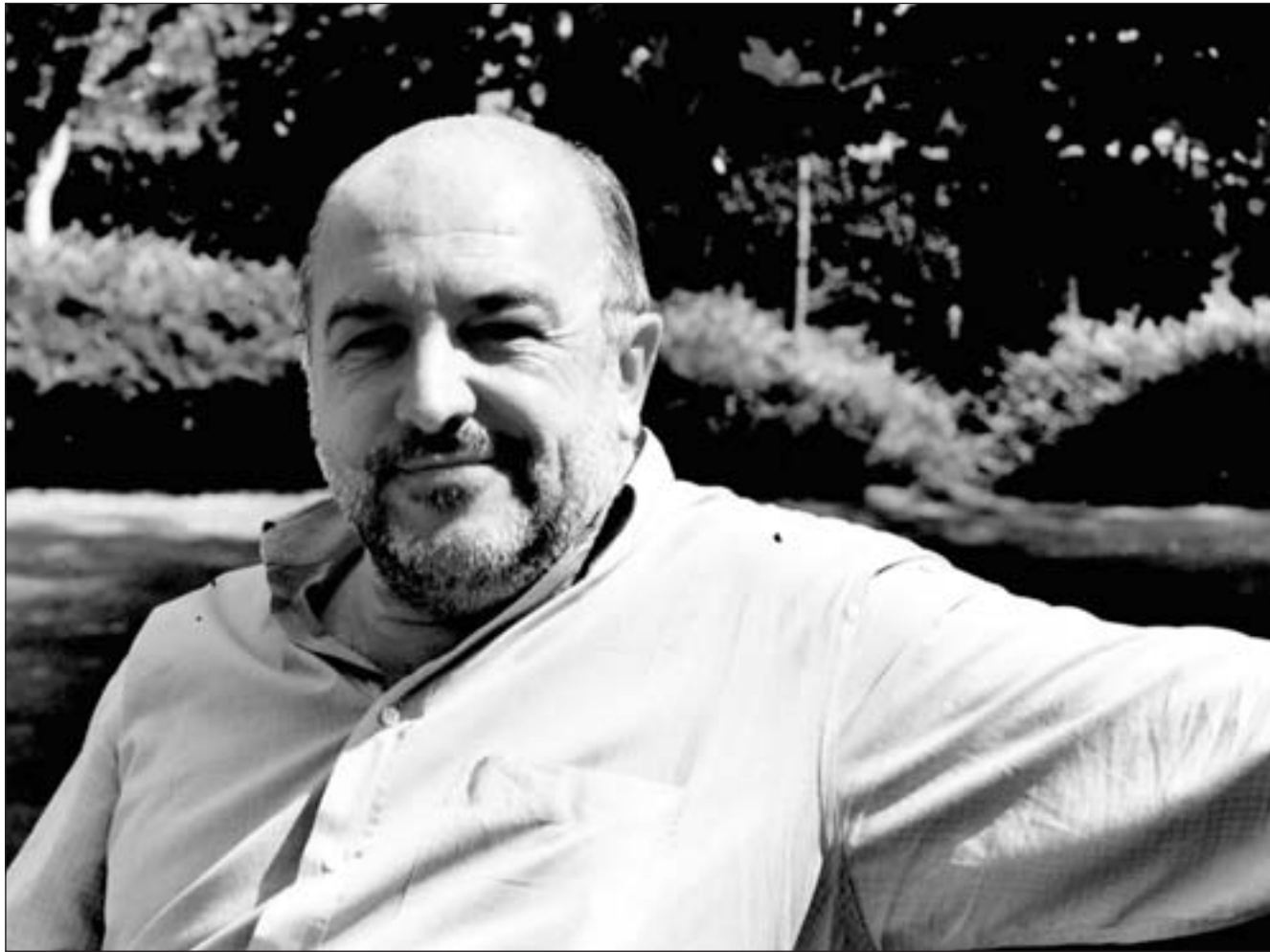
The **CU Himalayan Society** provides contact details for volunteer opportunities in a variety of places in the Himalayan region (including Northern India, Nepal and Tibet). The society can put those interested in touch with schools, orphanages or charities who could benefit from their assistance, cutting out the corporate middle man and instead directing people, free of cost, straight to where they are needed most. CUHS also have links with **ELST**, an organisation which arranges for students to organise intensive English workshops for Tibetans, as well as funding their flights, accommodation and board. For more information contact himalayan@cusu.cam.ac.uk or go to www.elstcam.org

Unipal, A Universities' Trust for Educational Exchange with Palestinians, was founded in 1972. Unipal has sent over 600 volunteers to teach Palestinian refugees in the West Bank, Gaza, Jordan and Lebanon. With the ongoing conflict in the Occupied Territories, the project has been based in Lebanon for the last four years and this looks unlikely to change for the foreseeable future.

This year, Unipal sent volunteers to six camps across Lebanon, and also brought two Palestinian English teachers to Cambridge for a teaching course. For more information, check out the website at www.unipal.org.uk or contact Adam (afr24).

A tale of two socialists

Joaquin Almunia, Spanish socialist icon and ex-party leader, speaks to Paul Lewis about Tony Blair, global politics and his turbulent career



Francis Faucci

Joaquin Almunia, Leader of PSOE 1998-2000 (the Spanish Socialist Party)

My Spanish grandmother often tells me about Franco's dictatorship when we're sitting, late at night, in her kitchen.

"In our village," she recalls, "Franco's soldiers were often seen hanging around looking for trouble. I remember the time they shot dead a local man because he failed to shout 'Viva España' in time as they drove passed". Then there was the day her younger brother stumbled over a corpse whilst watering the family vegetables – "it was another local murdered by the Franco regime because they thought he was red".

This was the world from which today's generation of Spanish social democrat politicians emerged. None more so than Joaquin Almunia, leader of the Spanish Socialist Party 1998-2000, and a passionately persuasive person.

"My generation entered politics to fight Franco's dictatorship. We became politicians without realising it," he explains, elegantly painting a romantic past where he "fought for liberty, against Franco's regression, in defence of democracy and in search of political change in Spain". Almunia speaks Spanish with a thick accent and a deep, warm voice – slowly, I think, to make it easier for me to understand.

For 15 years the Spanish Socialist Party, led by Almunia's now iconic predecessor and ally Felipe González, rebuilt Spain's economy and infrastructure. After fifty tortuous and regressive years of dictatorship, González was the refreshing anti-Franco who rose from the still warm ashes of 'old Spain' to bring liberty, democracy and a welfare state. Felipe González was a charismatic leader, inspiring optimism and faith in his ruined country. Almunia, with a soft Spanish voice, proudly recalls the day that González invited him "to return to Spain from a stay in Brussels, in order to help reconstruct the Party...and the country".

By 1996, Felipe González was gone. And with him disappeared the political romance. Four years later, and in the shadow of Socialists' Golden-boy González, Joaquin Almunia presided over the worst electoral defeat experienced by the Socialists since democratisation. 'A semi-disaster?' I tentatively ask. "No", he laughs, "it was a complete disaster". A frank answer, so I brave the frank question, 'Do you feel personally culpable for that disaster?'.

"I wouldn't say I was culpable," he says quietly, pausing to

search his coffee cup for the truth, "But I had to assume responsibility for what happened. In politics you need to know when you've made mistakes".

And assume responsibility he did. Before the votes had even been counted, Almunia had resigned as Party leader – a decision, he now admits, he wishes he had taken longer to announce, "in order to prevent the sensation of a vacuum". In reality, it was Felipe González who had left the vacuum four years previously – a point Almunia implies when he admits, "the figure of González will never be repeated".

This tragic trajectory of a politician who drowned under the weight of his predecessor's popularity might give the impression that Almunia is today less significant than he really is.

He is the man who, if it hadn't been for the disastrous election defeat of 2000, would have replaced Jose Maria Aznar as the Spanish Prime Minister. He assures me that if he had won the General Election of 2000 he wouldn't have been standing on that lonely podium, alongside Blair and Bush, forming the tiny coalition against Iraq – as the awkwardly moustached Spanish Prime Minister, Jose Maria Aznar, did with such inflated enthusiasm earlier this year.

Instead, Almunia is in agreement with 90% of Spanish public opinion: "The US, the UK and Spain – or their Governments – have not respected international law. My party is pro-dialogue, and we have never defended a pre-emptive war". He moves fluently onto the solution to what he calls 'American hegemony' – "a strong, united European Union with a single

"My generation entered politics to fight Franco's dictatorship"

voice in Foreign Policy...that is not subordinate to the US".

Condemning 'American hegemony' and calling for Europe to form a political opposition to US ideology is taboo talk for centre-left politicians with career prospects in the UK. Not in Spain. 'Does this mean Europe should build a strong military capacity to compete with the US?' I ask.

"Yes, yes, yes. But I'm a realist...it won't happen overnight.

"And although there'll be a considerable economic cost, we'll gain in autonomy...and we'll create a greater equilibrium in a

world that is unsustainable if it continues to be organised around the single omnipotent power of American hegemony."

These (by English standards heretic) words are the words of an influential man, still prominent in the important centre-left circles. A week prior to our interview Almunia had been at Blair and Mandelson's 'Progressive Governance Conference' – moving and shaking with leaders of the world's centre-left. He went in place of the current leader of the Spanish Socialist Party, Zapatero. The absence of leader of the Spanish Socialist Party sparked questions in the Spanish press – 'Is there a personal dislike between Blair and Zapatero?', 'Why on earth didn't Zapatero attend a conference adorned with the world's leading social democrat leaders?', 'Is he jealous of Blair's relationship with Aznar?'.

When I probe along these lines, Almunia retreats into politics speak, "It is a defect in Spanish politics that internal issues absorb too much time". I appeal to Almunia's internationalist ethos. Come on, I ask, surely discussing progressive social democracy with Mbeke, Clinton and Lula was an opportunity that couldn't be missed? Finally, he caves, "It was a good opportunity, and I'm sure that Zapatero, having seen the

"With a European military we will gain in autonomy"

results of the conference...will regret not having left other things that appeared urgent in Madrid".

'Regret'? Almunia's uncharacteristic criticism of his successor and boss is probably a product of his unswerving adherence to principle of international solidarity amongst the centre-left: "These reunions of the left are indispensable...we're increasingly dependent upon each other as we have more and more in common".

In reality, any hope of European solidarity amongst social democrat parties was torn apart by the alliances made during the war in Iraq. But Almunia is optimistically on the mend, drawing parallels between the Spanish Socialist Party and the UK Labour Party, "despite our differences in foreign policy".

"Blair," he claims, "is a modern social democrat with conviction, who doesn't respond to the classical model of social democracy...in the same way that my generation represented a renovated version of social democracy". In pragmatic method too, he sees similarities between the two parties, proclaiming 'a-la-New-Labour' that "in politics the objectives that you achieve are more important than the instruments you use to achieve them".

In terms of fate, however, Almunia and the Spanish Socialist Party have more in common with the Conservative Party than Labour. Both the Spanish Socialists and the British Conservatives collapsed in the vacuum left in the absence of their tough and charismatic leaders. Both mourn the past to the detriment of the future. Felipe González and Margaret Thatcher, who both irrevocably changed their respective societies during the same decade, could not have been architects of more different ideologies. But these haunting leaders were equally strong – so strong that their shadows still linger today to the detriment of the poor souls who inherit their party.

Joaquin Almunia might be the Ian Duncan Who of Spanish politics, who – like the last three Conservative leaders – failed to carve out a cohesive political vision distinct from that of his glamorous predecessor. But he is an articulate, perceptive and disarmingly warm man who eloquently advocates the cause of European solidarity in an unflinching style that his British counterparts should be jealous of.

But, like so many in politics, Almunia was the victim of the success of his predecessor – Felipe González. In his own humble judgement: "after such a great personality [as González], whoever comes after will struggle to be the same".

Or in the wise words of my wonderfully perceptive grandmother, sitting in the kitchen late one night, "Almunia is a good man, but he is not Felipe González...y en las elecciones nos dejó con el culo al aire". (For Almunia's sake, I won't translate.)

Casual Encounters



Daisy: Denim mini-skirt, £30 Miss Selfridge; Fishnet tights, £5 Miss Selfridge; Pink cashmere jumper, £75 Reiss; Black and silver chain belt, £16.99 Frank; White patent flat shoes, £40 Top Shop; Earrings, £7.99 New Look; White-beaded necklace, £4 Market. Magenta leggings, £5 Top Shop; Dior vest top, £25 Ebay; Floral ra-ra skirt, £25 Frank; Diamante star encrusted pendant, £20 Mikey (to order on internet).
Antonya: Evisu/Puma trainers, £120 Catfish; Diesel jeans, £100 Catfish; Pink dress £20 Top Shop; Purple square earrings, £8 Oxfam; Plastic bangles, £4.99 Top Shop; Diesel cargo pants, £75 Catfish; Pink sweatshirt, £24.99 Frank; Blazer, £44.99 Frank; Boxing boots, £150 Ally Lulu.
Chaz: Striped T shirt, £15 Top Man; Levi's grey jeans, £28 Market; Jeans by Construct, £98 Dogfish; Green T-shirt, £25 Dogfish; Yellow Evisu T-shirt, £68 Dogfish; Thug World trucker cap, £16.99 Cult.
Francis: G-Star jeans, £72 Dogfish; Addict Visor, £16.99 Cult; Blue T-shirt, £12 Market; Silver Chain bracelet, £20 Mikey; Diesel jeans, £100 Dogfish; Striped sweatshirt, £39 Reiss; Striped scarf, £59 Reiss. Models: Daisy, Antonya, Chaz & Francis
Make-up: Georgie @ Benefit Tel 01223 350 213 x 242
Photographs: Pavla, Stylists: Nicole & Alex



FASHION ST

Spotted this week in Caius bar...
Jamie, First Year Lawyer from Caius.
Vetements: Tshirt, can't remember where I got it! Scarf, Burberry. Shag bands, accumulated over the years! Trousers, French Connection, Wrestling Boots, Nike.



Q&A

Style talks to a Student Designer
Jessie Turnbull
Second Year Architect @ Tit Hall

So Jessie, you were in Rugby at the weekend . . . ?

Well, I got involved in this fashion show at the school there and it all went off on Saturday night.

When did your love affair with fashion start?

Before I came to Cambridge I did a Foundation course at London College of Fashion.

So is this the first show you've done since?

I have made bits and pieces for myself and some clothes for my friends, but nothing major. The collection for the show at Rugby comprised ten outfits. I've never done so much before.

I love making clothes; I could sit with my sewing machine for days on end.



Was there any theme to this collection?

I was inspired by my trip to Morocco this summer. I made the boys wear silly pointy babouches. I got some material and ideas there. I bought a wad of unspun sheeps' wool which I used as a trim on skirts and trousers and also knitted a huge woolly collar with the same wool. I saw lots of dying, weaving and leatherwork there, and hence I picked up some techniques that I have used in this collection. Moroccan men wear huge crotch trousers under their dresses which I tried to recreate in my male designs.

How long did it take to get the collection together?

I had been thinking all summer but the actual sewing was all in the week or two before I came back to Cambridge.

But you do architecture! How do you find time for both your degree and this collection? Is it a case of trying to marry the two where possible?

Things are looking good this year. My degree project has a bit of a fashion context so maybe I can make some dresses instead of buildings, you know, they're both about dressing up a space for putting people in.

What is the plan for the forthcoming months?

Believe me, I'm serious about my architecture. I better be, with a portfolio to hand in seven months. On the other hand I am working on a commission for some bridesmaid dresses.

You sell your designs then?

Absolutely. Some sold at the show in Rugby and I am totally up for commissions too.

Good stuff. See you on the shelves soon!

VARSlTYARTS

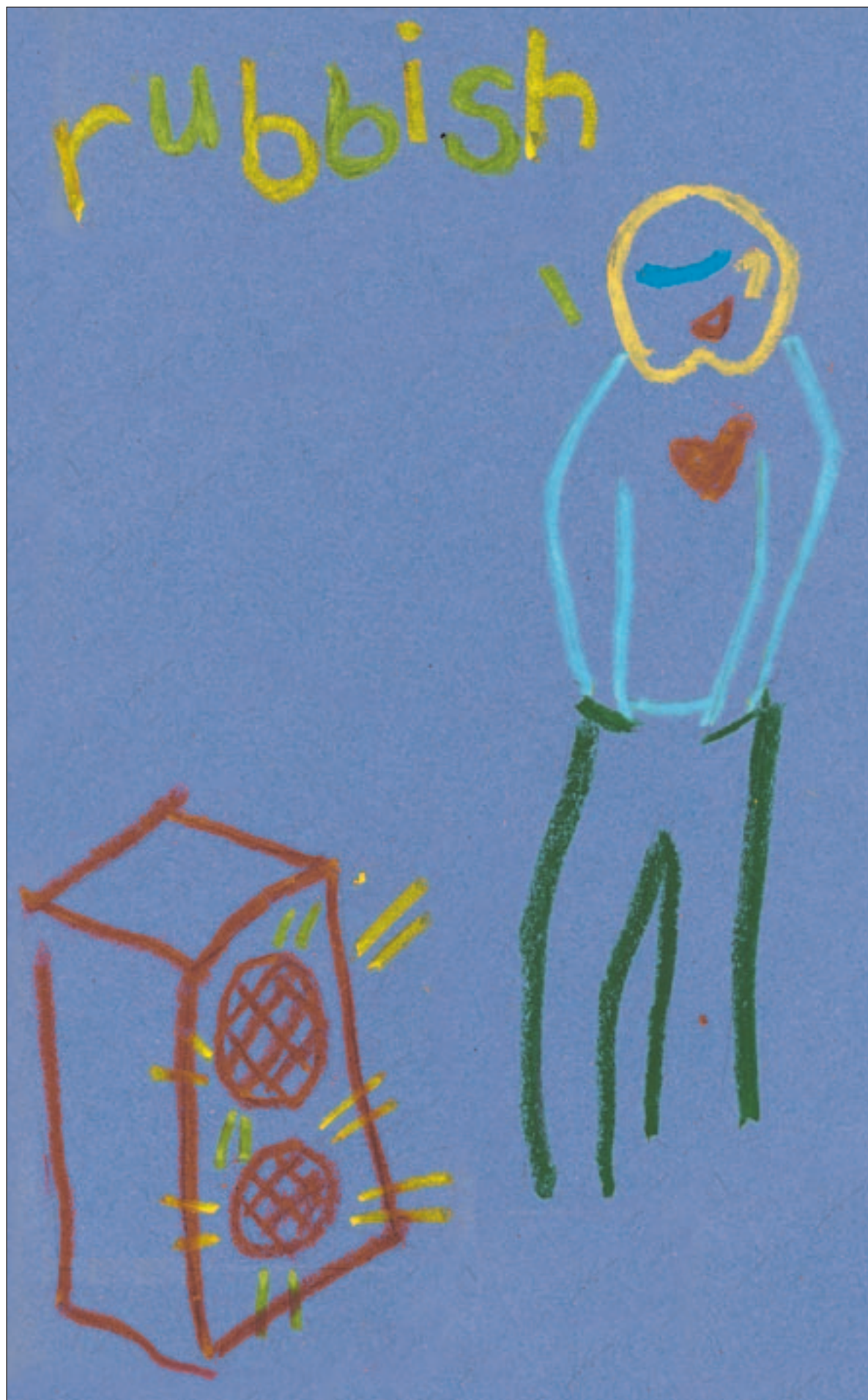
Call that Refreshing?

Ronojoy Dam rummages through the CUSU Ents trash

While the whole idea of university is fundamentally about study and wanting (although this want can frequently stray from the straight and narrow) to achieve a degree in your chosen subject, it also consists of a few very important years in your life which are about a lot more else. Though Cambridge's highly academic-orientation is the main reason the majority of us are here, by no means does this entail that students here don't know how to rave or go out to have a good time with any kind of decent standards.

Refreshers, complete with primary-school publicity, last Thursday at the Junction was supposed to be the big CUSU-organised Freshers' event. It should have been a success. With only approximately 400 ticket sales prior to the event it was anything but. Free-transport was standardly provided but the school-trip atmosphere of the queue-in-an-orderly-manner-whilest-you-board coaches while a few pissed-up fools at the back thought they'd play the joker card set the anti-climatic precedent for the rest of the night. Whilst headline act Freq Nasty has warranted critical acclaim, an underground unrecognisable break-beat artist as the only big name playing to an empty main floor while a few kids get excited with glowsticks upon a makeshift stage seemed to suggest that something had gone very wrong. The only saving grace was top stalwart student DJs Vadar, packing out the second room with Hip Hop and Ragga, and Sketchy, taking over from Freq Nasty and bringing the somewhat disillusioned crowd dashing downstairs to dance.

The previous week had seen the *Freshers Block Party*, the unofficial Freshers' event, on a Friday night at Coco's, only a brisk walk away from booze-soaking chips and any after-party. Once the crowds had got in, the dancefloor was packed with people getting down to a full spectrum of accessible urban dance music played out by DJs Hanif (MTV's *The Lick*), Matt Jam Lamont (*Twice as Nice / Ministry of Sound*) with MC Wizard (*Cookies & Cream*) in the midst of it all and a party vibe all round. However, the simple sharp comparison between these two nights reveals a much



Tori Flower

Grooverider as well as running the then new now firmly established CUSU *Urbanite* night on Thursday's at Coco's. Melhuish, however, also organised one-off nights such as Shy FX and Skibadee, two of the biggest names in UK Drum'n'Bass, on a Sunday night in Cambridge which simply rocked the socks off the town. Having graduated last year, he's soon to be returning with other similarly organised nights and while this can only be good news it serves to highlight the failure of CUSU in this field and the fragmentation of ents university wide; college run ents emphasising the lack of University run events. The onus is either on the collegiate system or independent parties. A prime example being the recent *Funky Monkey* night on Tuesdays, run by Frank Walding and Paul Lewis, the former CUSU President, who ironically ran on the promise of improving CUSU Ents.

This all begets the simple question of what it is exactly that CUSU Ents does. This year CUSU set up the newly resurrected full-time sabbatical role of Entertainments Manager on top of the part-time position of Ents Officer. Can one really expect anything of a high, let alone consistent or reliable, standard from current Ents Manager, David Gates, when he has had no real previous CUSU Ents experience or any solid relations with clubs within Cambridge? With the recent resignation of Ents Officer, Saba Arab, following the Freshers' Event and a worryingly disabled Ents infrastructure, the near future does not bode well.

While Kings' and Clare Cellars may consistently provide a weekend menu of quality variety, the saving graces that they are, there is still a stark lack of a University directed programme. Though this may have much to do with the strong collegiate system in place, this is no real excuse when such CUSU positions exist as to deal with the matter. There are enough Cambridge students who don't equate sticky bars and shit music with fun, or Bat-cape gowns and cheap 3-for-2 wine with a decadent rock'n'roll night out but even regardless of this, we all deserve student union run entertainment of a decent standard on a level par with the rest of the country's top universities, not just libraries.

deeper-rooted problem within the way Entertainments are run by CUSU. While other major universities in the country bring in big names such as So Solid Crew, top DJs like Tim Westwood and have ties with local venues equating to

special student union gigs; CUSU hand out a bit of free pizza and disguise student DJs as superstars whilst their website remains more or less out-dated and a few alcopops offers seem to be the wondrous oh-we-are-not-worthy

achievement of the year.

The Coco's Freshers' Event was organised by Jack Melhuish, responsible, along with his college committee, for the resounding success of *Funk Da Bar* last year and its hosting of stars such as

At Sixes and Sevens

Six by Seven at The Boatrace October 21st

Over the past eight years, Six by Seven have accumulated a considerable portfolio of critical acclaim and a reputation for incendiary live shows.

They have been compared with Radiohead (well, they do have guitars...), and more astutely, Joy Division and US post-rock. Yet fate appears to have been defecating messily over their hopes of success. They were dropped by their record label last year, two members left, and album sales were low. Not that it seems to bother them - Chris Olley is a magnetic frontman, and not just because he has the physical characteristics of a tree. All his anger and desperation seems to be channelled into their music. They sound like a thunderstorm, all walls of melodic guitar and crashing drums.



Susannah Wharfe

However, being pared down to a three-piece means the spiky guitar riffs and post-punk dynamics on their records tend to get lost, as do Olley's vitriolic yet sensitive lyrics - and these problems affect their new material especially. But *IOU Love*, *So Close* and *Another Love Song* sound

affecting and cathartic, and when they play debut single *European Me*, an astounding mix of moody atmospherics and cataclysmic noise, they sound as furious and vital as any rock band around.

Was Yaqoob

Monkey Business

Last Tuesday saw the launch of *Funky Monkey*, a night of uplifting house, funk and soul at Coco's. Much was expected of the event following a mass publicity drive orchestrated by the night's organizers, Frank Walding and Paul Lewis.

So, did it live up to the hype? Well yes, most people seemed to think so. When I arrived there was no queue, an ominous sign for any night in Cambridge, but inside the night was rocking with a dancefloor packed with students getting down to funky house music. Strange, you may think, as we all know that its cheese that sells in this town (and maybe a bit of Beyonce). But the formula seemed to work, especially with the odd well-crafted remix of more familiar tunes here and there, and with the Economy Lounge playing on the bottom floor and a more chilled out feel to the top bar, it certainly did-

n't disappoint. Although the music became slightly less accessible for most of us mere mortals later on, with over 900 people through the door on the opening night it looks like *Funky Monkey* will be doing a good job of keeping a lot of us feeling a little bit cooler for some time to come. Vicky Booth



Varsity Archive

The satire editor enjoys a night at Coco's



Kinobe, Party Animals 3rd Nov *Jive Records* (EP)

Kinobe's party animals are partying on their own in this cross between the Austin Powers' theme tune and a Fat Boy Slim remix. The wannabe hip-hop beats are manufactured; the horns not so horny. The remix by Steinski has definite clubland potential, invigorating the original with a beat that moves away from backpackers anorack Hip Hop territory into unashamed funk. But a distinct lack of creativity cannot be hidden. *Vanishing Point* is vanished of motific development; *Slow Motion* is just too slow and *Moonlight and Mescaline* is only fit to chat over in a bar. Unfortunately my arms will not be 'Wide Open' in early 2004 when Kinobe release their album of this name. Sophie Davies



Super Furry Animals, Hello Sunshine Out Now *Epic* (single)

After the mighty *Golden Retriever*, Gruff and chums return with *Hello Sunshine*, the second maverick single from the seventh Furies album *Phantom Power*, with their inventive pop sensibilities as ever-present as their increasingly absurd Welsh accents. More low key than their usual offerings, this sounds like a straight forward feel-good summer song, but it's better than that. There are brilliant subtle harmonies and odd sound-effects, and if you ever needed a hint that this wasn't supposed to be that serious, listen out for the line 'I'm a minger, you're a minger too / so come minger, I want to ming with you'. Genius. Edwin Lane

You Have Been Warned

Warning, The Junction Oct 18th

There is a large, dark, smokey hall, in the far reaches of Cambridge (beyond the station!) which hosts decent nights. This may be shocking to some, irrelevant to many, but is a fact that all should know.

Warning last Saturday was one such decent night, encompassing a good and long drum n bass line up, a huge sound system and quality lighting. For those that occasionally wish to escape the all pervasive uni crowd it was also refreshing.

There is a feeling amongst Cambridge students that the Junction is a dangerous place but there was no evidence here to suggest it. The furiously energetic Goldie headlined the evening,

accompanied by the excellent Skibadee ('deal with the matter, deal with it proper!'). Enough strobe lights to make an epileptic puppy's eyes flash red, illuminated a gradual movement towards togetherness of the entire junction population, jumping, swaying, and grinding in unison to the banging beats. So much so, that the R n B 'chill out' room turned into a make-out room with a behind the bike shed atmosphere of intoxicated heavy breathing. Even if one to one love was unforthcoming, the spacious dance hall provided Big Love for all. As a random Londoner who came up especially to attend Warning observed in the toilets: "it doesn't get much better than that in Cambridge." Dexter Davis



Aqualung, Still Life
Oct 27th *Renegade*

You've got to feel sorry for Aqualung's frontman, Matt Hales. Not only is he lumbered with a voice uncannily similar to Kelly Jones' at his most lung-cancerous moments; he also has a sufficient degree of self-delusion to believe that the world needs another album of the most pathetic indie-shm indie ever produced. Hales calls *Still Life* more 'colourful' than its predecessor, Aqualung's eponymous debut. And he tried, bless him - there's a nice take off of a Bach piano sonata in 'Extraordinary things' which would have got him an A* in his GCSE music coursework. But with lyrics to rival Westlife for triteness - 'I didn't have the strength to fight / But suddenly you seemed so right' - there was never any hope for poor little Matty. Shed a tear for him now, but a few listens to *Still Life* later and you won't care if his air supply runs out - or yours, for that matter. Polly Barton



Dashboard Confessional, A Mark, A Mission, A Brand, A Scar
Oct 27th *Vagrant Records*

Oh no, he didn't. Tell me heart-broken emo-boy-on-a-stool, Chris Carrabba, didn't actually get over his soul-destroying inner turmoil long enough to heal his wounds, scream 'enough introspection already' and produce lyrics containing discernible glimmers of positivity. Believe it. Now he's even got mates, or at least a band of questionable guitarists to aid him in this healing revolution. The gratuitously rocked-up, over-produced version of fan favourite *Hands Down* opens the album to desperate cries of 'Why?'. The infectious feel-good *As Lovers Go* exemplifies a flair for Ben Folds-esque storytelling. But dude, wake up and smell the schadenfreude; no-one likes a post-emo happy person. Someone break the poor boy's heart, re-open those wounds and give us back our rightful misery. Ali Warren



The Distillers, Coral Fang
Out Now *Sire/Hellcat*

Yak,yak,yak, Courtney Love's a slag blah blah blah... Red lipstick and trashy blonde hair were never sexier. Fast forward a decade and like a vision of Biblical punk beauty, Brody Dalle appears as a reminder of the adolescent wet dream that is rock'n'roll girls with dyed jet black hair and pouty bitch faces. With her band, The Distillers, she delivers a breakthrough second album that comes across like a ménage a trois of a chain-smoking Ms. Love, Husker Du and Seattle grunge stop-start-riffs. Screaming morbid romantic attempted-poetic lyrics siamese to Hole's *Pretty on the Inside* with complimentary stark uterus-and-razorblade inlay artwork, *Coral Fang* is a sharp blast of a record that while doing nothing new does what it does do with assured rock-a-long brilliance. Britney sucks. Christina swallows. Brody spits it back in your face. Ronojoy Dam



Pav Kopevna

Keep the Red Flag Flying High! Again.

An Evening with Joe proves a huge hit on both sides of the curtain

An Evening with Joe: Stalin the Musical had a lot to live up to: rave reviews from Edinburgh, hype from all thespians and most of the rest of Cambridge, and my own fond memories of last year's performance.

I'm glad to say they pulled it off. The energy and talent of the cast was exceptional, and the changes made to the script over its Edinburgh run definitely worked. Michael Hall's high-kicking Stalin was as engaging as always, whilst newcomer to the cast Hannah Whittingham ('Mrs Stalin') provided a foil for this tomfoolery as straight woman; poignantly, her deathbed number 'Mrs Stalin regrets' added a note of genuine tragedy to the production.

However, it was James Croft's accented, alcoholic Trotsky who stole the show; a reminder of what might have been, certainly, but also a consummate performance. Whether

dancing with Mexican proletariat and singing of his idyll – "where the price of living and moral standards are low" – or as a lion-clad vision of the mad Mrs Stalin, Croft commanded the stage and through sheer exuberance won the audience to his side. It's only a pity his character had to leave the performance so soon and that the production had to pin him down to a definite perspective of those many debated in A-level history essays.

The use of an American voiceover may have helped highlight the modern relevance in these Bolshevik wrangling, but ultimately what has made Stalin the musical a success is not its commentary on past or present politics, but the fact that it is a brilliant show.

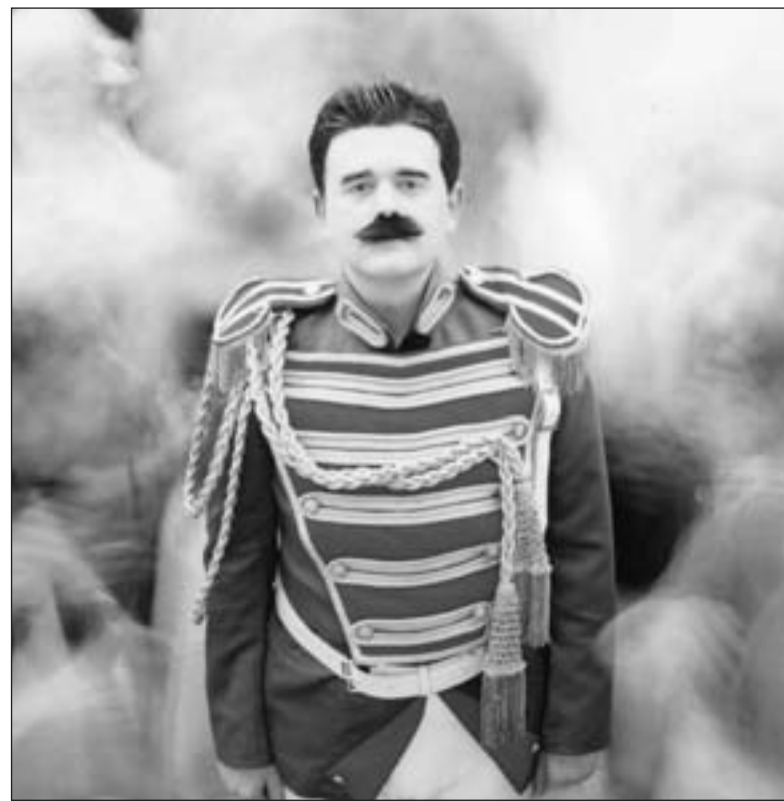
Numbers such as 'Anything you can do I can do better than you' reflect the events of the 1920s accurately, but there is no need for

knowledge of the period to make them enjoyable; they are witty, well performed skits of the original songs as well as political satire.

James Stevens, the writer/director, manages to avoid the student writers' trap of pretension in favour of entertainment. As such, his choice of original songs is to be commended: apart from relevance, they are catchy and well known, providing everyone with a 'way in' to the play. The penultimate number 'There's nothing like a War', when the cast stripped to black hot-pants for an all-singing, all dancing routine, summarises the show neatly: lively, fun, tuneful, but with something to think about on the side.

Although the show could be analysed for hours, ultimately what it does best is entertain and provide an original, witty hour of laughter and well-deserved applause.

Amy Blakeway



Joe Corralley

Ham-med up let down Tom Tilley finds time to 'walk out of the air'

A production of one of Shakespeare's finest plays, in the beautiful setting of Jesus Cloister Court under the stars on an autumn evening in Cambridge. What better way could there be of spending the night?

This was the question I asked myself as the first half of the Ariel Society's production of *Hamlet* dragged on and on.

Once I had seen the appearance of Hamlet's father – released from the torments of Hell to wander the earth – greeted with no more surprise than a long expected night bus; once I had seen Polonius strut on stage, fix his feet and remain rooted for scene upon scene, occasionally shouting for dramatic effect; once I had seen

the King's confession cut entirely from its place in the first half, I had seen enough.

There were some fine performances: Chris O'Rourke was a convincing Hamlet and his scenes with Ophelia provided compelling watching. Yet aside from these two the show floundered: Polonius and Claudius were robbed of vital scenes and flattened to one-dimensional caricatures. Though a performance outside might have seemed like a good idea, the action was difficult to follow in the gloom, lines were lost and the performance did not compensate for the cold.

The second half showed a remarkable improvement: with two pints down me, the dialogue flowed

freely with one or two witty exchanges. A bar stool proved far more comfortable than a bench and the warmth of my college bar was far more enjoyable than the chill of Jesus Cloister Court.

The play may have improved markedly, but short of a recast and weeks of rehearsal during the interval I don't see how that could have happened. Worse than a reviewer leaving at the interval is the subjecting of paying audiences to performances of Shakespeare which offer no more insight to the text than could be gleaned from a skim read in bed.

For any director and cast to get together any performance of *Hamlet* is impressive, and this production was impressive. Impressive but bad.

"And then they came for me..."

There are three interesting facts about Andorra: it has no army; it has no unemployment; and its most serious international dispute was with French farmers. Frankly, if Andorra fell off the map tomorrow, few would notice.

Fortunately, Max Frisch's play - *Andorra* - is set in a fictional country that bears more resemblance to his native Switzerland. The play deals with identity and culpability through the story of an adopted boy, Andri, whom everyone believes to be Jewish; Andorra is threatened, and then invaded by anti-Semitic neighbours: the Andorrans' treatment of Andri before and during this period comprises the main action of the play. The play car-

ries a very powerful message about 'ordinary' people complicit in evil, either through action or inaction.

This production certainly captures the play's message. It could, however have benefited from some judicious editing, as the first half drags towards the end, although the second half suffered less and the play's climax was handled well. There were some impressive moments but the performances were inconsistent: Sebastian Raedler as Andri had some excellent moments but tended to overact, and Mark Wainwright was also superb as 'The Teacher'. Unfortunately, however, a few of the minor characters looked awkward enough to seem mere clutter on a stage that might have benefit-

ed from a minimalist approach, in consideration of the stark subject matter of the play.

Watching *Andorra* was like being hit in the face by a ton of emotional bricks. It raises a lot of difficult questions but does so with such force that at times it begins to grate. This production isn't exceptional and would have benefited from sharpening up some of the performances. That said, if you are in the mood for some heavy theatre this week, then *Andorra* will certainly give you something to think about.

Iain Mathieson

Andorra runs at the ADC from 21st - 25th October at 7:45pm

L'amour et la mort

"Why did he love her? Curious fool be still! Is human love the fruit of human will?"

Byron gives voice to the question plaguing most individuals, and certainly the audience of *Manon Lescaut*, which must wish that Chevalier Des Grieux – the narrator of Abbé Prévost's novel – could control his rather tedious love for the eponymous Manon.

Whether or not you care for des Grieux and the self-destructive Manon, it must be admitted that this is a very slick adaptation, transposing the 1731 original to a stylish 1950's setting. This is the story of a well-born student, des Grieux, falling in love with the young Manon and saving her from a life of monastic hell by eloping with her to Paris. Predictably, it is a love hampered by class division, and financial constraints. After three blissful weeks of living together, Manon begins soliciting a businessman in order to ensure some kind of income.

Thus begins a sequence of events tempered with periodic bursts of prostitution on the part of Manon and the steady corruption of the hapless des Grieux. These are star-crossed lovers,

plagued by every difficulty imaginable, with Manon ending up mortally wounded whilst being transported for her crimes to New Orleans.

The story is formulaic yet touchingly performed by the leads, Melanie Baxter-Jones and Dominic Burdess; Manon is a pragmatic woman in command of the necessary skills for survival, whilst de Grieux is a naïve, simple soul, unable to curb the abandon with which he begins to live his life. I couldn't help but feel that Byron's question was relevant to Manon: why does she love this simpleton?

Director John Cobb handles the subject matter with panache, and not without comedy: the hideous Monsieur Gehaime, a prospective customer of Manon, dominates the stage like a pantomime troll. The rakish Lescaut, played by Luis Santiago, is also excellent and delivers some adroit moments of physical comedy.

As well as being of interest in seeing how much of the French you can understand, *Manon Lescaut* is executed with flair that makes it an accomplished and enjoyable adaptation.

Laura Allsop



Jo Moore

Cruelty be kind

Charlotte Smith reviews the Coen brothers' first romantic comedy

Director and Producer partners Joel and Ethan Coen certainly have a flair for irony. Regardless of whether their particular brand of quirky, biting satire appeals, the ingenious casting of Catherine Zeta-Jones, as a ruthless woman who marries for financial gain and power, deserves respect.

One can only imagine with what discomfort Michael Douglas watched his wife star in a tale which hinges on ridiculous prenuptial agreements. And it is in the intelligent casting that this film's strength lies. With a script that was originally intended for Richard Gere and Julia Roberts, this story of improbable love amid greed and divorce might have been a very different film.

Clooney and Zeta-Jones, however, both have a certain cynicism and arrogance about them, which ensures that the film never descends to the level of safe romantic comedy cheerfulness. Thus the Coen brothers are allowed the freedom to explore both the serious and absurd aspects of the topic without being bogged down by an excess of sentiment.

Make no mistake though; this is undoubtedly crowd-pleasing stuff

and definitely much more mainstream than any of the Coens' recent fare. Despite a flawless critical reputation, they have never quite managed to hit box-office pay dirt and to be fair, this has not really been their aim. They did, after all, pass on the opportunity to direct the original *Batman* movie (which then went to Tim Burton) after the success of *Raising Arizona*.

The likes of *O Brother Where Art Thou* and *The Man Who Wasn't There* are aimed very much at the audience minority. However *Intolerable Cruelty*, with its bankable stars and predictable ending manages to remain within the bounds of appealing and conventional comedy without corrupting the director's vision.

The story follows Miles Massey (George Clooney), a slimy, high-powered player who is experiencing a crisis of faith in his profession. He encounters Marilyn Rexroth (Zeta-Jones), a serial divorcee, when representing her philandering husband Rex Rexroth in divorce proceedings. Much to Marilyn's disgust, Massey wins the case, thus cheating her of the wealth and independence a hefty divorce settlement would allow. What follows is a fierce game of deception and one-upmanship be-



tween the two, involving countless destroyed prenuptial papers, at least two marriages, an asthmatic hit man named Wheezy Joe and eventually true love.

The script is so much more mature and intelligent than recent romantic comedy efforts. Earlier this month the Ewan McGregor and Renee Zellweger vehicle, *Down With Love* attempted to recapture the Rock Hudson and Doris Day chemistry of the 1960s and suffered from a story so slight that it was unable to sustain the highly stylised dialogue and costumes.

Intolerable Cruelty takes the audience back to the 1940s with Clooney as an outwardly assured, but emotionally vulnerable Cary Grant type who excels in quick repartee. Despite this, the story has a distinctly contemporary resonance. Underneath the ludicrous caricatures and increasingly ridiculous and involved legal jargon there is a serious indictment on the modern notion of love and the instability of marriage. And unlike *Down With Love*, the plot twists are genuinely surprising and, more importantly, consistent.

The performances are all wonderful. Zeta-Jones, in her first role since the Oscar winning *Chicago*, plays an exaggeration of herself and certainly looks every bit the beautiful seductress. Clooney is thoroughly likeable in alternately charming and sincere, arrogant and confident and utterly bewildered roles. There are stand out performances from Billy Bob Thornton as a Texas oil millionaire and Geoffrey Rush in a blink-and-you'll-miss-it cameo.

However, by far the funniest recurring role is that of shady private investigator and voyeur, Gus Petch, played by the bizarrely named Gus The Entertainer, whose catch phrase of "I'm gonna nail your ass" provides a rather fitting motto for the entire film.

The Coens then, have succeeded in making a film, which will please dedicated fans and those who are unfamiliar with their work. *Intolerable Cruelty* refuses to be restricted to a single genre and appeals equally as a comic satire on greed and the legal system and as a bittersweet romance. This is cinema at its best.

Intolerable Cruelty is showing at the Warner Brothers cinema now.

Let the Games Begin

Noah Moxham enjoys not understanding Paul Muldoon

There's something about contemporary poetry that seems to tempt critics into making very silly statements about its products and practitioners.

To call Paul Muldoon the most significant English-language poet born since the Second World War, as Simon Knight did in the *Times Literary Supplement*, may or may not be true but it certainly tells you little that is interesting about the poet or his work. He has to introduce a lot of qualifications to be able to say anything specific that Muldoon is. Futile, since he has already blown himself out of the water by using a word as meaningless as "significant". Why is Muldoon's place in literature so important to our assessment of him that it's being earmarked for him already, and he barely in his fifties, still going strong?

The urge to pin him down perhaps comes from the fact that so much about him is elusive. His poems leap across time and space in a way that certainly doesn't seem to confine him to any particular era. Partly for that reason, I doubt whether there's any point in trying to find Muldoon's place in the canon while he's still alive and writing so well.

But I also doubt that there will turn out to be much point in the long run either. That elusive quality is the keynote of his poetry. He's a difficult poet – his range of reference is frighteningly large, and he slips between places and registers in a way that seems designed to deny the reader his bearings. James Fenton, without any particular confidence in the value of the exercise, once kept a copy of Auden's poems and marked each one that he thought he understood with a tick in the table of contents. There can't be much doubt that any similar undertaking with Muldoon's work would yield a much shorter list, which suggests that to think of him in those terms is reductive and wrong-headed. It would take a special kind of idiot to try and edit Muldoon's work with the kind of ludicrously over-elaborate annotation that's been lavished on, say, Yeats, so no doubt somebody is already trying. If and when they do, the likely result will be to turn *Poems 1968-1998* from a volume of already respectable weight into one that you couldn't lift with both hands.

Look at *Madoc, a Mystery*, for instance. To try and understand this poem by grasping its enormous range



of allusion would lead nowhere. If we suspect Muldoon of being entirely serious in the way he displays his learning, it's worth remembering that Southey, who wrote the original *Madoc*, is - let's face it - a poet now best remembered for being the object of Byron's scorn in the funnier bits of *Don Juan* than for anything he actually wrote himself. Muldoon uses his own prodigious reading partly to confound any slavishly academic take on his work, and who can blame him?

On the other hand, not all the poems are like that. Muldoon is often taken to task for what some see as his deliberate obliquity, but this is clearly a matter of his choice, not of an inability to do anything different. Here are the final stanzas of *The Field Hospital*: "Would this girl brought to our tents/From whose flesh we have removed/Shot that George, on his day off,/Will use to weight fishing lines,/Who died screaming for ether,/Protest our innocence?/George

lit the lanterns, in danced // Those gigantic yellow moths/That brushed right over her wounds,/Pinning themselves to our sleeves/Like medals gie.n the brave."

On his lighter side, Muldoon recently collaborated with Warren Zevon, an American singer-songwriter who died last month. Zevon's reputation has always been for writing sharp, funny songs about grim subjects – *My Ride's Here*, on which Muldoon co-wrote two songs, was written and given that title in the knowledge that Zevon was dying of inoperable lung cancer. The similarity between the two artists is in one sense obvious, in their willingness to have fun with subjects which are not fun. But Muldoon's playfulness is more than just being funny, and extends to a willingness to explore his material from many angles – it exists as much in the aggregate of his poems as in the individual pieces. Muldoon teases the reader, and that makes him one of the most absorbing poets I've ever read. If the joke's on me, then so be it.

Paul Muldoon is reading in Clare Cellars, 7pm Friday

Art and feather dusters

Niccolo Milanese cleans out Wittgenstein

You wouldn't confuse a duster with a piece of furniture, would you? However, would you clean it? Maybe you could confuse them if you couldn't see them. I told some other philosophy students that I was going to visit this new art exhibition on Wittgenstein. They said they couldn't see what art and Wittgenstein had to do with one another - that is already alarming.

The exhibition is called 'Wittgenstein: Family Likenesses'. One of Wittgenstein's explanations of this concept goes as follows: there are lots of different games available for people to play, but why are they all called 'games'? It is not the case that there is winning or losing in all of them (think of a boy kicking a football on his own); the kind of amusement in chess is very different to that in volleyball. Wittgenstein argues that there is nothing strictly specifiable in common to all games, but rather there is a complicated network of similarities overlapping and criss-crossing. Maybe we could strictly define 'game' if we really wanted, but it is not as if we have that kind of strict definition already - we'd have to invent it - and yet we

still reckon we can identify what is a game and what is not.

The exhibition displays the work of six different artists and artefacts from the Wittgenstein Archive in Cambridge. What likeness do all these things have to one another? Why are they all in a room together labelled 'Wittgenstein: family likenesses'?

Wittgenstein was famously wide-ranging in his interests: he was trained as an engineer and invented an aircraft engine, was a talented musician, had a fascination with photography, along with writing philosophy. Amongst Wittgenstein's artefacts on display are pictures of door handles, sketches of impossible machines, and a scale model of the house Wittgenstein built for one of his sisters in Vienna. Some of these artefacts have been arranged, or rearranged, by the artists, while other artists have created artefacts which are more obviously their own, but under the influence - maybe we could label them Wittgensteinian artefacts.

But of course, we cannot always identify which particular Wittgensteinian influence the artists have come under - Wittgenstein's engineering is different to his philosophy - and the very label attached to the exhibition undermines any attempt



Institute of Visual Culture

one another. Talking about ethics is very different to talking about football. But it is all talking, after all. A doctored text is precisely the invasion of one language game by another.

Wittgenstein thinks philosophy is a disentangler of messed up language games. For it to perform this task it cannot use the tangled language itself, it must have a way of being independent. Artists come to Wittgenstein with no preconceptions - no reason to think they need to have the 'correct' interpretation - no expectations. We might regard this as a kind of clarity of vision. But the two must go hand in hand, even the greatest visionary cannot see his way out of a thoroughly overgrown maze - all the paths are blocked. This exhibition is to be praised for partaking in that dialogue.

You wouldn't confuse a duster with a piece of furniture would you? However, would you clean it? Maybe you could confuse them if you didn't see them. And how ever are you going to see them if they are never cleaned?

'Wittgenstein: Family Likenesses' is open now until the 16th November at the Institute of Visual Culture, Cambridge.

Tues - Sat, 10am-5pm, Sun, 2.15-5pm, Closed Mondays.

to find a common thread to the exhibits, or one place from which to stand and look.

One of the most beautiful of the works on display is *Wrongs Healed in Official Hope* by Art & Language, in which a pornographic text has been doctored senseless but recognisable, sliced up and reinvented in a coloured mosaic both on the two dimensional plane of the wall and invading the

floor space wrapped around three dimensional blocks. The exhibit attempts to make tangible a linguistic landscape - so the observer can walk between and amongst what Wittgenstein would have called different 'language games' (that is, different areas of language, you could think of them as different topics of language) which do not all match up to one another neatly, and only bear a family likeness to

Stripped bare

Will Dunbar on Pembroke chapel



Paula Kopecká

It may not be the oldest, it certainly isn't the biggest or the most famous, but Pembroke college chapel definitely deserves a detour. This is one of my favourite buildings in Cambridge. It may be a bit like a giant shoebox, but what a shoebox.

When Matthew Wren, former president of Pembroke and bishop of Ely, was finally released from the

Tower after 18 years of Cromwellian incarceration, he decided, with perhaps just a hint of nepotism, to get his nephew to design the chapel. Christopher was one of those all round, multi-talented guys. While an undergraduate at Oxford he invented a transfusion machine and successfully gave a number of dogs blood transfusions - now that's what I call high jinx. He would later become professor of astronomy there.

Although by 1663 Wren had never built anything before, he had always had an interest in architecture, and had designed some defensive structures which were never constructed. Pembroke was the first opportunity for him to give it a proper go; this is why the chapel is so good.

It may not be as refined or as beautiful as his later and more famous works, but it is the sense of experimentation and testing out new ideas that sets it apart. Having visited Rome and Paris, Wren wanted to do something almost totally unknown in England. Before Pembroke every church in the land (except Covent Garden) had a load of gothic stuff (compare Pembroke's chapel with Peterhouse's and you will see what I mean), and Wren at Pembroke was the first to go for a purely classical style. You can almost sense him testing out the ideas that would later make him famous. Though obviously no St Paul's it's an amazing first attempt, and it is a great building in its own right, not just as piece of architectural history. It's by far the best shoebox in Cambridge.

The big Frieze

Anyone for art?

Finally it arrived; David Adjaye's whiter than white double-barrelled Pavilion hovered in the corner of Regent's Park, a perfect new London playground for the International art world. Lacking the smooth Basel finesse - the Frieze typeface was strictly spray-painted, rather than the shiny Perspex fluorescent pink, nonetheless London's first international art fair was a healthy concoction of fun and seriousness.

As well as all the world's most important gallery guns (Victoria Miro, Matthew Marks, White Cube and ACME were all out in force), *Frieze* hosted twelve specially commissioned installations, a mobile cinema, talks by the great and the good, and Jarvis Cocker's new band performing at the local Victory Services Club. Even the requisite heating failure became an event in itself: a legitimate excuse to don yet another layer of ridiculous tweed or an extra three thousand Miyake pleats.

The gallerists seemed to be pleased;



I heard mutterings of huge commercial successes across the board. Tate made important purchases with their Special Acquisitions Fund, bagging another piece by Olafur Eliasson to complement the monumental Weather Project currently in the Turbine Hall as well as Yutaka Sone's miniature town carved into a marble block. You could buy children for 12,000 pounds or 18,000 Euros as the real life children in Tino Sehgal's installation at the Wrong Gallery confirmed. Or maybe you'd rather take the white muslin suspended in place of a ceiling? Unfortunately, I'll have to content myself with an Andy Warhol cookbook.

Hannah Barry



Mark Adair

It is impossible to train full time for an event such as the Olympic Games while also keeping a permanent job. What many of Britain's top athletes must do is train full time seven days a week and live off the money they get from the Lottery and any personal sponsorship they can muster.

If we assume that many of the Premiership's top footballers are on a minimum salary of £40,000 a week, this is still four times what top sports people consider a 'massive' grant from the National Lottery per year.

One only has to look at Britain's

performance at the last Olympic Games in Sydney – tenth overall in the medal table with 11 golds, 10 silvers and 7 bronzes (a total of 28 medals) to see the immediate effects of funding and full time training. Max Jones, the performance director of the GB athletics squad, has said that the full trickle-down effect of National Lottery funding would not be felt until four years' time.

Last year I was on a small National Lottery grant from the Northern Ireland Sports Council and I can vouch for the positive effect it has. I could afford to attend training camps in every part of the UK and participate in competitions all over the world.

Is amateurism becoming an anachronism?

However, to put it into context, don't imagine these athletes are all driving Ferraris and own holiday homes in the South of France. For elite athletes in many minority sports life is a struggle. Performance managers set goals and if these are not met funding is stopped. Sport should be about enjoyment. If you enter a competition knowing that you have to make the quarter-finals or your funding will be stopped - it ceases to be fun. Does it also cease to be amateur?

Everyone has the Hollywood "Chariots of Fire" image of what amateurism is – 1930s miners from Yorkshire sweating all day down a

coalmine and then at weekends running at the Olympic Games and winning gold medals. Sadly this idealised view cannot happen any more. British athletes must train full time to be on a par with any of the world's top nations.

In Italy for example the top Italian fencers 'work' for the military police (L'arma dei Carabinieri). This 'work' involves dressing up in their uniform once a month to collect their pay cheques. The rest of their time is spent honing and perfecting their fencing skills.

With this in mind it is very difficult to class modern elite athletes as either professional or amateur. In the

present commercial arena, all those who strive to be the best at their sport must train full time using the best facilities. With the addition of lottery funding this has become possible, but the number of people playing the National Lottery is decreasing and so is the funding our top athletes receive.

Furthermore, in other major sports, such as rugby and football, the lower division clubs are struggling to pay their players' wages. In the next few years is it possible that the wheel may turn full circle and we will have amateur sports again such as athletics, fencing and lower division football and rugby?

Blues stung by Wasps

BLUES RUGBY

Rajan Lakhani

Cambridge fell to their first home defeat of the season against last year's Zurich Premiership champions, London Wasps. Despite not fielding a single player from their weekend win over London Irish there was no doubt Wasps were taking this seriously. Indeed, this caused one Cambridge student to quip that Wasps did "more in their 5 minute pre-match warm up than we do in a whole season".

Wasps put pressure on the Cambridge backline from the start as they made significant use of their size advantage among the forwards. Against the run of play though, the Blues' Michael Mantle produced a brilliant mazy run, which ended with him scoring under the posts to give Cambridge

the lead four minutes into the game.

Indeed, the Blues began to really dictate the game in the first half and Hughes ran in for Cambridge's second try in the 34th minute. Lewis fell just short with the tough conversion attempt from the by-line leaving Cambridge 12-7 in front at half-time.

Petulance began to emerge in Wasps' game as Blues winger Akinluyi seemed to have his eye gouged (he had to be substituted). Adding to the hospital waiting list McGarry went off with what looked like a neck injury. Wasps took advantage of the disarray the injuries had caused among the Cambridge forwards with a driving maul to allow Haskell to equalise with a try. The conversion gave Wasps the lead for the first time in the match in the 50th minute.

To the delight of the crowd, Wasps proceeded to bring on Samoan prop and Barbarian Trevor Leota, before the final whistle blew, giving Wasps a slightly flattering 24-15 win.

Sidney sink under-strength Pembroke



Sidney clear their lines as Pembroke press for an equaliser

COLLEGE HOCKEY

Sam Richardson

Sidney's hockey campaign got off to an unconvincing start with a 4-1 victory against an under-strength Pembroke side.

Pembroke seemed to have taken our recent article on not taking sport too seriously a little too seriously, when they turned up with just seven outfield players and no goalkeeper. One player, who shall remain nameless, had not only arrived late, but he had arrived late at the wrong pitch, and was then unable to find his car.

By the time Pembroke shut the door, the horse had already bolted, as Sidney found themselves two up within half an hour. Firstly Oliver Leaming took advantage of the sparse Pembroke defence to stroke the ball in after five minutes, and then Aled Patchett doubled the advantage, steering home a low shot after a neat move had created space behind the back line.

Pembroke, in the words of their

captain Tim Hindle, played 'stoically', and deserved the goal they pulled back just before half time when Hugo Bush found himself in acres of space in the Sidney box and calmly nutmegged the keeper. Now that he has scored his customary one goal for the season, he may be in danger of getting dropped.

As the second half got underway, Pembroke nearly scrambled an equaliser, but the presence of Sidney keeper Jonathan Price, and an array of committed defenders, was enough to keep them out.

Soon after, Sidney finally overcame their frustration, as Will Griffiths latched onto a long through pass to lift the ball in. Oliver Leaming doubled his tally not long afterwards, lashing a stylish shot into the top corner from approximately three inches out.

Although Sidney have started the season with the win, Pembroke will take much heart from the fact that, had they had a keeper, and a full-strength team from the start, they would have got at least a point against a Sidney side who never really settled.

Elsewhere, the highly-fancied Gonville & Caius side got their campaign off to a solid start with a 3-1 win against Queens'. Caius took an early lead through Chris Redman, and then besieged the Queens' goal. However, a swift counter-attack won Queens' a short corner, from which Rupert van Millingen sweetly levelled the scores.

The second half saw Caius attacking well through the middle, with Queens' exploiting the flanks more effectively. Several Queens' chances went begging, with Caius keeper Rid Hollands on sharp form when called upon. Goals from Redman and Rudi Singh were enough to earn Caius, a 3-1 victory, although the strong debut performances of their freshers were in many ways as encouraging for them as the result. Caius could certainly open some doors this season.

With favourites Jesus and John's starting their campaigns today, this season's college hockey league looks more open than ever...

Blueharts left broken

MEN'S BLUES HOCKEY

Mikey Williamson

With the top of the league being very tight and facing Blueharts who came down from the National League this year, it was always going to be a crucial and tough weekend. However, Cambridge rose to the occasion and a comprehensive 5-2 victory moved them into second place in the league, one point behind leaders Crostyx.

Dave Wells opened the scoring in his second game for the Blues after Jamie Parker hit the post. Blueharts equalised after what was to be the only defensive error of the game by Cambridge. The first half was played at a high pace with the outstanding Parker bagging two goals from short corners before Blueharts pulled one

back from a short corner flick. A 3-2 half-time lead must not be sat back on and Cambridge came out to play an excellent second half. The knife was stuck in when Dickie Little sent Parker on a run from deep in his own half. Excellent work by Parker into the opposition's D set the captain up to dive in and nudge the fourth goal in. Ten minutes later, the unstoppable Parker was put through one on one with the keeper, whom he beat and expertly finished from a tight angle.

With Crostyx only managing a 1-1 draw with Blueharts the previous week, the Blues are now looking like the favourites for promotion.

Elsewhere, both the CU Wanderers and the Squanderers beat local rivals the Cambridge Nomads. The Wanderers first subjected them to a 6-2 thrashing, helped by a Collins brace, before the Squanderers beat them 4-1 in an impressive performance.

Three out of three

BLUES FOOTBALL

Mark Bennett

Wednesday's convincing win against the Navy was the third in a run of fantastic results, with the Blues showing no rustiness following the summer break.

An 11-0 demolition of the Army, with 6 goals for the captain Chris Fairbairn, was followed by a visit to Leicestershire and what was expected to be a tough fixture against a representative side from HM Prison Service that had won a bruising encounter 4-0 the previous year.

The match started in typically ferocious style, yet despite all their possession, the Prison Service were

easily contained by the Blues defence led by Sion Lewis and Jon Darby. Special praise must go to Darby whose calmness, decisiveness and organization belied the fact that this was his Blues debut. On this evidence he will be a key figure for the duration of his time at Cambridge.

The breakthrough for the Blues came slightly against the run of play and from an unlikely source. An inswinging corner wasn't dealt with properly by the Prison Service and Sion Lewis improvised well with an acrobatic scissors kick to open the scoring. Waistell made it two soon after and Fairbairn added the pick of the first half with a firm header following good work by J. Hughes and Chalmers.

After the break the Blues took the opportunity to play their traditional open passing game and added four more. The first showed that last season's understanding between Waistell and Fairbairn was more than a flash in the pan, with the former notching his second. Waistell completed his hat-trick with an opportunist left foot volley from 20 yards. A sixth for the Blues and a fourth for Waistell followed quickly, before Gary Devine scored a screamer to leave the Blues 7-0 up.

A consolation strike from the Prison Service didn't detract from what was a fine all round performance against a physical and experienced opposition. 20 goals in their opening three games signals that opposing defences should beware.

Fair Football Ahead

Blues Football captain Chris Fairbairn talks to Shanaz Musafar

Tell me about your plans for the year ahead?

Get promotion definitely. Win the Varsity match which I don't think is going to be a problem this year. We've got a really strong squad already - we didn't lose that many players and we've got a good intake of freshers. So I'm looking for a very successful year. We've also got a tour to Korea at Easter planned as well.

How much of a disappointment was last season?

All the players were very disappointed by our results. Last year I didn't think that we were out of our league at all. Obviously getting relegated was a huge blow. We didn't play well in the league though and we can't excuse ourselves from that. And after the Varsity match, was obviously gutted. I really enjoyed last season and I learnt a lot from it but yes it was disappointing.

How has pre-season been going?

We came up a week before term started to do fitness and make sure everybody was back in shape and ready for the first game.

And were they?

Yeah, we won 11-0! (Against the Army.) Everybody's sharp. We've got a couple of injuries at the moment but I think in two or three weeks we should have our full strength team out.

What would you say motivates you as a Blues footballer?

I love football. I just enjoy playing and I know that every player that I've picked loves football and wants to play for each other. There's a great team spirit at the moment because we've obviously got three wins out of three and I think what motivates them is continuing the good run, and just enjoying it when you're playing. Everybody enjoys winning and nobody likes losing.



Shanaz Musafar

The publicity doesn't attract you?

It's nice when *Varsity* takes an interest, but if anybody in my team were playing just so they got publicity they'd probably get dropped!

Last year you were captain of Pembroke Tennis Club. The day after you lost a Cuppers tie you resigned. Surely that's not the behaviour one expects of a Blues sportsman?

I was captain the year before last and the captain is supposed to hand it down. Pembroke rules say you can't be captain two years in a row. But no one else wanted to do it so I took over the responsibility at the start of the year, with every intention of handing it over to someone else. It was just coincidence that we lost to Girton the day I resigned! It wasn't because we lost. There's no need to worry about it. I will be there for my team for the whole year!

How do you think you'll differ from Dave Harding as a captain?

Dave was a fantastic captain. He had a lot of pressures. This year we've got a coach from Cambridge United which I organised over the summer. That takes a lot of pressure off me because previous captains

have had to take training sessions and run it like a coach. Whereas this year I get to be more of a captain, rather than a coach as well, and concentrate on my own game. I'm trying to lead by example and play as well as I can, and be a captain on the pitch as well.

Is it difficult having Dave around when you're trying to establish yourself as captain?

No, it's really helpful because whenever I feel like I'm doing something wrong or I need a bit of a chat, I just go and ask him because he's been through it all and he's just fantastic. He's one of our best players. I know he got a lot of stick but I've realised over these last few weeks how much the captain has to do. I am busy virtually all day - there is so much organisation to do. I'm starting to appreciate how much hard work goes into a good season but I'm prepared to do it and am looking for an unbeaten run!

For the full length interview, visit www.varsity.co.uk/sport.

Next week, Varsity interviews Blues women's hockey captain Jenny Parkinson.

SPORT IN BRIEF

Basketball

The University Basketball Blues team ended last season on a high note by winning the 2003 BUSA Shield Championship. Having narrowly missed promotion to the Premier League, this result was the ideal way to end the year. The first encounter of this season though was a disappointing 85-66 loss at Birmingham on 15 October. The team was slow to react in the first quarter, but showed tremendous courage in battling back and prevailing in the remaining periods. Upcoming matches include Worcester (Home) and Warwick (Away). Results, fixtures and more information about the squad can be found at the newly-designed website: www.cubbc.com

Table Football

Toby Wood was the hero as Queens' beat the Veterans 3-2 to win the table football Cuppers final at 'The Granta'. In an incredibly close match, Clarke & Shelbourne won their two doubles games for the Veterans, while Queens' second-years Wood & Basu beat ex-Robinson players Hughes & Bethell. The match was played in good spirits throughout, and both teams should be strong challengers in the league, which kicks off this week.

CU Gliding Club

This summer saw two members compete in the Junior National Gliding Championships with a resounding victory over Oxford in the Varsity match. Although abysmal weather ruined the rest of the week, Cambridge impressed with climbs to over 5000 feet during excellently timed 50 minute flights. The "Junior Nationals" took place during the first week of September, at the Bristol and Gloucester Gliding Club. Fifty of the best under-26 glider pilots in the UK competed. Captain John Hingley completed flights over 300 km on three occasions, with over 1300km flown during the course of the week. His final position of 15th place overall was a great improvement on last year. Mark Laver also did very well in his first competition, making a steady improvement throughout the week, and Will Harris (ex-CUGC) achieved an admirable 18th. If you're interested in getting a taste of this thrilling sport, check out our website at www.cugc.org.uk to find out more.

CURUFC

Cambridge University RUFC has had a busy start to the season. Off the field the club has implemented a number of initiatives aimed at fostering a strong club spirit and making Grange Road a popular place to play, support and enjoy the sport. One of these initiatives is the inaugural College Goal Kicking competition, which began on Tuesday 14th October. This competition enables the best goal kickers, nominated by their college teams, to compete against each other each week during the half-time break in Blues matches. The eventual winner will go on to have the opportunity to kick for £1,000 at the Varsity match on December 9th. Games are played at Grange Road and are good value entertainment - 'A pound for a pint entry' for students, and great food and bar deals in the clubhouse. Check out when the next matches are at www.CURUFC.com.

Women's Rugby

On Wednesday, CUWRFC face their biggest test so far against Oxford in BUSA. After the successes of the development day and several excellent training sessions, the Blues are confident going into Wednesday's fixture, especially after Oxford's 34-0 defeat at the hands of Marjons last week. The new members of the squad have fitted into their roles excellently, but there is still room for plenty more players, especially with Sunday fixtures being 2nd team practice matches. If you are interested in coming along to training, email captain Helen Reade on hcr25 or look at the training times on the website <http://www.srccf.ucam.org/cuwrffc> and just show up.

Varsity Competition

In the run up to the Varsity rugby match on December 9th *Varsity* will be running an exclusive competition, giving you the chance to win VIP tickets to both the match and the post-match entertainment at London's stunning Cafe de Paris venue, where you can mingle with the stars of Cambridge and Oxford rugby. See next week's edition for details.

Armed and dangerous

BLUES FOOTBALL

Alan Hart

NAVY	1
BLUES	2

After the long trip down to Portsmouth the Blues maintained their 100% start to the season.

Successful performances against representative sides from the Army and HM Prison Service buoyed the team with confidence going into this game. It was to be a game notable for the battling element in the side, not to mention the foul weather conditions and, occasionally, some suspect refereeing. It was certainly a victory more convincing than the 2-1 scoreline suggests.

Fielding a slightly changed side due to a bout of freshers' flu, the team came out of the starting blocks well and were prepared to put their foot in during the gritty early exchanges. With Harry Hughes being targeted by the opposition for particular attention, the team rallied round and began to produce some good football. Jonny Hughes, deputising for Joe Garrood in goal, was in fine form and produced some great handling in the difficult conditions.

Somewhat surprisingly, and against the run of early play, the young Navy side took the lead af-

ter a long throw into the box caused a goalmouth scramble in which their striker popped up to provide a tidy finish. Soon after the restart though the Blues regained their stride and began to test the home defence with some good interplay in and around the penalty area. Former captain Dave Harding, on comeback from the afore-mentioned flu, was particularly influential, pulling the strings from the middle of the park.

After the half-hour mark the pressure began to tell and following some good work down the right flank by Hughes, the ball broke on the edge of the box to Luke McNally who produced an assured left footed finish, low to the keeper's right. The goal seemed to provide some motivation for the Navy who made some useful forays into the Blues' half. However, the away defence, led by Darby and Allen in the centre, stayed solid and dealt comfortably with the loose balls and swirling wind.

Further pressure from the Cambridge side led to them taking the lead just before the break through Harding. Danny Waistell led a swift counter-attack and the ball found its way to Harding amidst a melee of home defenders. Some great footwork moved the ball into a shooting position, a superb finish did not disappoint. Soon after, the referee blew the whistle signalling half-time and Cambridge took a deserved lead into the break.

The second half started with the



Chris Turnbull

The Navy struggle to clear the ball as the Blues complete a hat-trick of pre-season victories, winning 2-1

Blues exerting their dominance once again. Some re-shuffling took place with both sides utilising the 'friendly' nature of the game to test out different players in different positions.

The half settled into a trend of Blues possession mixed with the occasional flurry of intense challenging in and around the midfield area. On the 65-minute mark a lucky break found the ball at the

feet of the Navy's advancing midfielder. A diagonal pass through to the feet of the striker signalled the linesman to raise his flag for off-side. However, play continued and a tug from Waistell prompted the referee to blow his whistle. Somewhat bizarrely the penalty stood after the referee's bemusing refusal to consult his assistant. Fortunately justice prevailed and

Hughes produced a fine save low to his right, reinforcing his excellent performance. So another good day at the office for Chris Fairbairn's side. The successful introduction of new blood into an already strong squad shows great promise for the season ahead. Blues coach, Mel Jefferies, was "pleased with a solid defensive display". So far so good.

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To find out more about the Strategy Group, please come to our presentation on Thursday 6th November at the Crowne Plaza Hotel, Cambridge at 6.30pm. Alternatively, visit the website below.

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