Trio’s appointment puts Provost’s authority in doubt

King’s fellows to ‘advise and guide’ Dame Judith Mayhew in aftermath of bursar’s payoff

James Dacre

THREE FELLOWS at King’s College have been appointed to ‘advise and guide’ the college’s Provost, Dame Judith Mayhew, following a year of controversial executive decisions that culminated in the college being forced to agree a substantial settlement with former bursar Roger Salmon. Mayhew was accused of sacking Salmon out of hand at a public hearing into the matter of the bursar’s November dismissal.

The appointment of the fellows, Dr Nicky Zeeman, Dr David Good, and Professor John Dunn, is an extraordinary move by the college’s governing body. They have been termed ‘babysitters’ by one senior member of the College, and will be likely to take a particular interest in decisions of a financial nature.

Mayhew’s most public difficulty since taking up the position in October 2003 has been the exoneration of Roger Salmon, sacked for “grave neglect of duty” in the midst of a furious student battle over rising rents. In sharp contrast, following a public hearing into the circumstances of his dismissal, on 9th July a joint statement was issued stating that he could not comment on matters of council were not informed of the result. In a letter dated 18th November the Provost then offered the Bursar the motion for Salmon’s immediate dismissal. The motion was not listed on the agenda and no prior notice had been given to either those attending the meeting or Salmon himself, who, under the terms of his suspension, was banned from entering college grounds at the time. Despite objections from some of those present that due process was not being followed, the motion was carried, resulting in Salmon’s dismissal.

Before her appointment to King’s, Mayhew was head of the Corporation of London, and it was hoped that her corporate experience would help improve King’s financial situation. But fund-raising success has so far been difficult to come by. Since arriving at King’s, Mayhew’s garden has been re-landscaped, and the college has spent hundreds of thousands refurbishing the bathrooms in the Provost’s lodge. This expenditure has coincided with staff cuts and a reduction in the number of studentships available for post-graduate study at the college this year.

A permanent Bursar has yet to be appointed. At present Geoff Moggridge is acting as both Bursar and Lay Dean, and is responsible for the closure of King’s Cellar and Vax Bars. Furthermore, a budget has not yet been approved by the Governing body for this financial year – despite the fact that it began on 1st July. King’s was also five months late in presenting the University with its accounts. With accounts due at the end of last year, according to the college’s Finance Office, the initial audit’s report had not been seen before 30th April.

Mayhew contacted the Provost’s office on Thursday with details of the substance of this article, but received no reply. The Senior Tutor, James Laidlaw, said that he was bound by a ‘legally-binding confidentiality agreement,’ and that he could not comment on matters raised in this article as a result. Applications for the post of Bursar closed on 24th September.

LAST NIGHT saw the arrival of Tory donor and strip club owner Peter Stringfellow in the Cambridge Union for the fresher’s debate, “This house believes the female of the species is more deadly than the male”. He was joined by Miss Canada, with whom he proposed the motion. Stringfellow also announced that “my girls love the Conservatives.”

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I don’t think I got as ugly as I wanted to

Jess Holland talks to the very beautiful PJ Harvey

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CONSULTANCY EVENT BANKING EVENT FINANCIAL SERVICES EVENT
In association with Cambridge University Careers Service

UNIVERSITY OF CAMBRIDGE
Cusu Abortion row

Chine Mubaeaegbu

CAMBRIDGE UNIVERSITY Pro-life Society say they are ‘fears’ that CUSU Women’s Union have decided to ‘politically promote abortion on demand.’ Their concern arises after what they have interpreted as CUSU Women’s Union promotion of an organisation called ‘Abortion Rights’ through handing out stickers saying ‘pro-choice’ and ‘Abortion Rights’ is an organisation that formed in 2003 as a result of a merger between the Abortion Law Reform Association (ALRA) and the National Abortion Campaign (NAC).

University pro-lifers are angered by the CUSU Women’s Union’s affiliation to this organisation because, in a previous CUSU referendum that took place in November 2000, 59% of the student body voted against an affiliation with the NAC, which were believed to be in support of abortion-on-demand and abortion-up-to-birth.

According to Anne Quinsey, Director of ‘Abortion Rights’ and former Co-ordinator for the National Abortion Campaign, the policies of the NAC have not been embraced by ‘Abortion Rights’. She says: ‘We are a new organisation for the 21st century, which is in support of abortion on request within the current law. Of course we can understand the position of the CUSU pro-choice group, but we feel this is an unnecessary attempt to posture for the needs of university women. We are an organisation that formed in 2003 as an anti-abortion organisation that aimed to provide support and information. At the recent Freshers’ Fair, the CUSU stall gave away over 800 pro-choice stickers. These, according to Jo Read, were not forced upon people but were simply used to promote the new Women’s Union and had a positive response from students.

The University’s Pro-Life Society are still very much angered by CUSU Women’s Union’s actions and are committed to pursuing the issue further. A representative of the society said that a number of individuals are currently taking legal advice and are more than prepared to take this to court. CUSU will be stopped.’

Instant fines for dropping litter

LITTER LOUTS in Cambridge will be fined £50 on the spot from now on.

Council staff and police community support officers will have the powers to issue fixed penalty notices to anyone seen littering the streets.

Alastair Roberts, Cambridge City Council’s Anti-social Behaviour Officer, said: ‘Litter is a big problem in Cambridge. It is a real issue and we want to get to grips with it. You only have to walk across Parker’s Piece on a sunny day to see the evidence’.

‘It is a minority of people causing a problem for the majority and ultimately the bill for cleaning up is taken up by the residents of Cambridge. We are not scoring points by issuing fines, the purpose is to educate people and make them take responsibility by putting rubbish in bins.’ Mr Roberts added. ‘There are enough bins if people use them.’

If caught by the enforcement officers offenders are given the chance to pick up the litter and put it in the bin but if they refuse they are given the choice between an on-the-spot fine or going to court. The cost of taking litter bags to court is prohibitive so the council believe that the fines will make it much cheaper to enforce the rules. Money made by the fines will be put back into street cleaning.

Students’ reaction to the scheme has been positive although some think that the fine is excessive. Emma Hardy, a second year Classicist from New Hall, said: ‘I think it’s a good idea as it’s important to keep the streets clean. I must admit that I hadn’t really noticed too much of a problem before though.’

CU resists state school quota

Sarah Marsh

CAMBRIDGE UNIVERSITY has controversially declared that it would rewire Government pressure to discriminate against independent school pupils. Director for Admissions, Dr Geoff Parks, said the university was committed to increasing the proportion of state school students but would “ignore” the new 75% benchmark published by the Higher Education Funding Council and continue to set its own targets.

A 1998 study of state school students, conducted “every year we put more energy into our own outreach and access projects at Cambridge. However we believe that the benchmarks set by the HEFC should be based on each university’s actual entrance criteria rather than simply tallying points.”

The University fears that abiding by such a strict quota would compromise the quality of entrants. It is significant that some 62% of students achieving A at A-level attend state—schools, which is closer to what Cambridge is currently achieving, namely 58% state school students, new evidence showed a benchmark mark which would be based on UCAS points rather than A-level grades.

This backlash at government reflects a turn-around in the debate on admissions policies and positive discrimination. A recent report by Professor Alan Smithers warned that universities could be in breach of human rights legislation if they discriminate against independent school pupils when awarding places. Professor Smithers argues that it is as illegal to discriminate on educational grounds as it is to discriminate on grounds of gender or ethnicity. Universities such as Bristol, Edinburgh and Warwick have been harshly criticized for their ‘social engineering’.

Although Cambridge’s assertion of autonomous admissions policy has earned approval, it remains to be seen how the government will respond. Some fear the University will not be allowed to charge the full top-up fees if they fail to meet the official benchmarks, but the University has downplayed this threat.

Residents back smoke-free city

Lucy Phillips

FOUR OUT of five people in Cambridgeshire would prefer public places to be smoke-free, a survey has revealed. The survey, carried out by The Big Smoke, showed that 80% of people in the county would support a law to make all workplaces smoke-free.

It shows that the 16-24 age group, which had the highest proportion of smokers, were the least bothered by tobacco smoke.

The British Medical Association estimates that at least 1000 people die each year in the UK of lung cancer from exposure to second hand smoke.

Recent research in Australia has also shown that no-smoking areas fail to protect people from other people’s tobacco smoke. Studies prove that ventilation systems may reduce the smell of cigarette smoke but do nothing to guard against the real health dangers of secondary smoke.

The results come after Cambridge was hailed smoking capital of Britain in June. Research showed that people living in the CBI 2 area, which includes colleges such as Trinity, King’s and Downing, spend more on cigarettes each year than anybody else in the country. Jenny Weston, Tobacco Control and Alliance Co-ordinator for Cambridgeshire Public Health Network, said “Cambridge City Primary Care Trust and the City Council are working together making all working environments smoke-free within the next 5 years.” They have developed an action plan in which all NHS and local authorities will be smoke-free within the next year.

“We are also very keen to work closely with the hospitality industry and alert them to the dangers of second hand smoke.” She cited the example of a pub in nearby Waterbeach which has recently banned smoking. The landlord commented that it was such a success they were “now too busy!”

Mr Weston emphasised that the issue of stake was worker health and safety, the right to clean air rather than whether people should be smoking or not.

So far, the only pubs in Cambridge to be completely smoke-free are The Free Press, in Prospect Row, and The Cambridge Blue, in Gwydir Street.

The situation in Cambridge follows a nationwide trend for smoke-free public places after the success in New York and Ireland. Ms Weston said that increased restrictions would make it much more difficult for people to smoke and would therefore have a positive impact on the nation’s health.

The烟和的 UK’s leading pub compa

ies, including Greene King and Enterprise Inns, have already pledged to ‘regulate smoking at the bar by the end of the year’ and make ‘80% the indoor area smoke-free by 2009’.

Magdalene motor mayhem

Lucy Phillips

THREE MEN fled from a car which careered along the pavement and ended up wedge-bounded between a row of hollards and the wall of Magdalene College last Monday. A white Volvo estate was driven at the speed of a bicycle, at high speed down Magdalene Street until blown out tyres caused it to come to a halt close to the entrance of the college, narrowly missing pedestrians and cyclists.

The vehicle is said to have driven past 11 bollards before getting stuck. The men inside climbed out of the back, handed the car keys and driving licence to a passer by, and ran off.

The incident, which took place at 2pm, caused traffic chaos throughout the city centre as the Police closed the road while they carried out their investigations. The Police are currently trying to trace reports that the men got away in a taxi.

A fresher from Magdalene, who had only arrived in Cambridge two days before, was standing inside the college gates when she heard the crash. She told Varsity “I saw the men climb out of the back of the car and, as people tried to help the driver, who had a bloody mouth from the impact, he yelled something at me and then ran off. I was relieved that no passers by were hurt.”

Senior Bursar Andrew Thompson said that there had been “no major damage” to the college gates, just some scrapes on the stonework. College Marshall Bob Smith commented on the narrowness of the street and said that for the safety of cyclists, it ought to be made one-way.

An elderly lady from Cambridge was almost tripped off her bike as the car dashed. “It was very frightening,” she said “I thought I was going to be dead.”
VC pushes modern agenda

Tom Ebbutt talks to Professor Alison Richard one year on

IT’S DIFFICULT to envisage what the life of a Cambridge Vice-Chancellor is like at the best of times. However, for a new incumbent in the year that top-up fees dominated the University and the political agenda, leading to that final agonising Commons vote, the sheer scale of the task is unimaginable.

Professor Richard seems to have ridden it out and emerged with the same undimmed enthusiasm for the job - perhaps with a little less outward energy than at the same time last year.

From her office, she looks back on the issue that produced highly polarised opinion with both satisfaction in the Bill’s successful passage, and recognition of the relationships that were damaged in the process.

“We went through a very serious process that was good... It was not an easy year last year, especially with the students and with CUSU’s leadership aged in the process.

“Now she hopes that the University will refocus. Though the Regent House passed the amendment and cement Cambridge’s position at the head of the field when it comes to attracting those who are not normally found in Michaelmas matriculation photos.

“I don’t believe that the composition of our student body should be primarily driven by a kind of anomalous pricing structure”, she asserts. “Have we met the goals that we believe we should have? No, not yet, but we’re closer”.

Professor Richard is optimistic about the future. “I’m really hopeful this year, I mean last year was bound to be a difficult year... but with Wes [Streeting] I am hoping that we can really work together with CUSU and with the students and with CUSU’s leadership on that but it was serious and so on we go.”

There are regrets – the pulling out of the Primate testing centre the most obvious. There is delight, however, at the active role that Cambridge is playing in the life of the nation. “There is a great emphasis on the University’s contribution to society as an economic driver but I believe the University contributes in a much, much wider way.”

Suggestions that Professor Richard’s profile is not high enough seem likely to fade over the next few weeks. The same can be said for any feeling that she might be regretting the move back across the Atlantic: “It’s even more wonderful than I had ever thought”.

Gillian Evans

“I am a total believer in academic freedom but I don’t think that is appropriate for me to engage in debates with any members of the University through the pages of the media. So I don’t.”

“The playing field is not flat... but I think its too easy to sit here and say its nothing to do with us.”

On new colleges

“It seems to me the really interesting question is do you want to add more colleges or more beds per college or do you actually want to think about what the collegiate experience could mean for say married students with children or post-doc-staff?”

“University as a whole should build restructuring academic governance structures so that people can tell they really value the freedom to do in the long term...”

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“Young people from all over the world have the final say in such issues, Professor Richard seeks to allay fears that this could lead to a narrowing of Cambridge’s famously broad degrees. “As I go around talking to students I can tell they really value the freedom to move, for example, within the natural sciences. Certainly the academic staff with whom I’ve spoken also see the value of that flexibility.”

She also recognises the concerns of students as Colleges seek to maximise revenue from other sources – conferences being the prime example. “There is always a tension between what you have to do in the short-term balancing of the budgets and what you would like to do in the long term...”

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Why Mayhew’s business is not King’s business

COMMENT

JAMES DACRE

“A woman who was clearly recruited to bring King’s into the 21st century has been criticised as being singularly intent on sending it into the last”

T he modern rationale for the existence of an Oxbridge college is for it to serve the academic interests of its students. Colleges are central and virtually autonomous bodies without which the University would hardly exist. College authorities must therefore assume the pastoral responsibilities of caring for their students, a role of independent stewardship and the control of a management structure that must be kept secure so that a college can sustain itself financially. The primary interests of a college are not financial or commercial ones. A college is more than just a business. Academic prosperity and student welfare are contingent upon the college being financially sound and the academic potential of its students improbably going to be intimidated by a head of college.

The primary purpose of an Oxbridge college is for it to serve the student population. Dame Judith Mayhew, former head of the Corporation of London, is not out of touch with student life. She is respected for two qualities; scholastic excellence and executive ability. Mayhew is a woman who can handle her business, yet is by no means an iron fist in a velvet glove. King’s students are a hardy breed that have faced increasing financial crisis over the past five years. Within her college, she has attracted most criticism for her attempts to push King’s back towards its distant past as one of Cambridge’s ”traditional” colleges, ignoring its post-1960 record as one of the most progressive of Colleges. A woman who was clearly recruited to bring King’s into the 21st century has been criticised as being singularly intent on sending it into the last. Two years ago, the King’s prospectus proudly described integration between students and fellows exemplified by a mixed seating arrangement in formal hall. Similarly, college literature discussed how students and fellows had recently been required to dress formally for any college activities. Mayhew has reinstated a high table at mealtimes and demanded the wearing of suits for this year’s matriculation. Many believe that Mayhew’s city background will lead her to change King’s past ethos of King’s College, long regarded as the most progressive and left-wing Cambridge College, with a state school intake of around 80 per cent. There have been reports that plans are now being drawn up to reduce this.

In addition, Mayhew, having labelled King’s famous red bar a ”den of drinking and smoking” this summer overwashed the red walls cream, in a literal whitewash of King’s vibrant political history. In an e-mail seen by the KCSU executive, the Senior Tutor claimed that the choice of colour was so as not to intimidate right-wing students. It is important that Cambridge has a progressive college in the same way that it is essential for her to maintain aspects of tradition elsewhere. For college management to counteract the college’s liberal atmosphere is to regress from forty years of the college’s achievements in furthering equality of opportunity within the university. To do so removes from her everything that makes her distinctive. The university admissions policy is the best prospectus students complete autonomy in choosing their colleges and applicants choose King’s because of this distinctive imagery. academy it seems that you are respected for two qualities; scholastic eminence, and an ability to hold your own in the cut and thrust of university politics. Mayhew lacks an academic training and has shied away from colleagues. Furthermore, there has been increasing concern that matters are increasingly discussed under reserved business in college council meetings. Colleges statutorily receive some public money from the money granted to the University but there are rules to ensure propriety in the way they spend it. Personal affairs concerning fellows are usually not discussed with student members of governing bodies of colleges. However, when the issues are really financial and not personal, they should not be categorised as reserved business. It is necessary to detail such matters in the open minutes of the meetings. If an advisory body of fellows were set up to protect the college’s financial interests, amongst other things, then this should have been made public.

In a “Circular letter number 2099” issued by the Higher Education Funding Council for England, there are clear instructions that “Institutions shall show the aggregate amount of any compensation paid” to senior management figures “whose remuneration exceeded £50,000 in the year in respect of loss of office.” So, Salmon’s pay-off should certainly not be a secret. With university requirements such as room rents being fixed upon the basis of how much money King’s has and needs, students have a right to know about serious financial losses experienced by the college. Why should students pay enormous fees to a college that can’t handle their money?

It is enormously difficult to acquire the intuition and experience to run a college. There has been a long trail of major public figures that have come into Cambridge and similar institutions and walked out after a year of being unable to adapt to the university’s context. Salmon’s settlement may well cause simmering discontent to bubble over into revolt; there is growing, consensus between oft-warring fellows and students alike that Mayhew’s appointment may well have been a mistake.
ADCl alumni return for the reopening of the theatre after refurbishment

MONDAY EVENING saw the reopening of Cambridge’s ADC theatre, with a reception sprinkled with patrons and famous alumni, such as John Madden, director of Shakespeare in Love, and Nicholas Hytner, artistic director of the National Theatre. Phase two of the refurbishment, which concentrated on the foyer and back stage areas, was undertaken over the summer and will be followed eventually by an overhaul of the auditorium itself.

To remind guests just how much ADC alumni had contributed to theatre, Sir Geoffrey Cass, chairman of the theatre’s Development Appeal, read out notes sent from absent alumni ranging from Sam Mendes to Trevor Nunn.

Hytner, who also gave a speech at the celebration, highlighted the fact that the last four directors of the National Theatre (Trevor Nunn, Richard Eyre and Peter Hall being his predecessors) have read English at Cambridge, as well as being ADC regulars. The fifth, Laurence Olivier, could, he joked, be excused. One anecdote reported Peter Hall’s response when asked why Cambridge produced such famous alumni: ‘Cambridge does not have a drama department.’ He went on to add: ‘In microcosm, the ADC is an image of the theatre world outside. You have to temper academic rigour with the vulgar demands of showbusiness.’ Following the reception, guests saw the CAST production of As You Like It, which recently toured America, and a foot-light smoker.

Alice Harper

Haw-king

PROFESSOR STEPHEN Hawking, Cambridge University’s Lucasian Professor of Mathematics, is more of a role model to teenage boys than David Beckham, according to a recent survey.

The poll, by Good Housekeeping magazine, to find the man to whom boys aged 16 to 18 look up to the most, took into account the views of 500 teenagers across the country.

Hawking was quoted in the magazine saying, “Over the years I’ve been voted the second most intelligent person and was amused to be among the world’s ten sexiest men. But i’m honoured to be an inspiring role model. Thank you.”

The news comes as a relief after recent criticism that all teenage boys are interested in is television and computer games.

Beckham came third in the poll with England Rugby World Cup hero Jonny Wilkinson taking second place.

Top Ten Teenage Role Models

1. Stephen Hawking
2. Jonny Wilkinson
3. David Beckham
4. Lennox Lewis
5. Ricky Gervais
6. Vinnie Jones
7. Jeremy Clarkson
8. Sir Richard Branson
9. Steven Redgrave
10. David Jason
From Blue Rinse to Red Light

Dan Deacon finds that the Conservative party has some novel recruitment tactics

T
he Conservatives are dying: New Labour has stolen the middle ground; the Liberals attract the 'enlightened' and passionate young; the Alliance's efforts are 'unenlightened' and passionate old. As one political commentator recently asserted, Conservative policy isn't the problem: it's personality and presentation. Yet the Tories have survived downturns many times before, and come back to govern again. With such a determinately survivalist history, can they really be on the way out?

As Hartlepool's town hall was still being cleaned up, and the fallout of the by-election assessed, I ponder this question whilst staring at a pair of large breasts attached to a probably rather than blond woman. Momentarily I step back from my analysis of contemporary party politics to take in a broader view; three pairs of large breasts, three dancing thin girls and the three poles that they spin on. The view broadens again; I am in a room with over three hundred people; none of them are over 25, and all clutch to their free glass of champagne (sourced from the evening's unlimited supply) like babies to their rattles. I am at a strip club.

And not just any strip club; I am at 'Stringfellows,' the latest in a series of high-end which, as a lad, I gazed upon imagining it contained all the solutions to my adolescent woes. The occasion is a party celebrating the 'Conservative Future.' Shifted (well used to imply a great deal of reluctance on my part) onto the guest list at the last minute, I

had to prepare some semblance of Conservative opinion just in case, amongst all the nakkedness, I was engaged in a discussion about the state of immigration in this country. Fortunately I was not. All the Conservative boys were 'engaged' in unleashing those adolescent wors, while the Conservative girls looked on with a kind of stunned curiosity, presumably wondering if the whole event couldn't have simply been held in a bar. I'm afraid not, ladies: the Conservatives are diversifying, and holding their annual parties in strip clubs is a surefire route to appealing to 50% of the population.

Suddenly the music stopped and the dancers scuttled off. Then, the big moment: the appearance of man himself, Peter Stringfellow (and his hair), on the raised stage. He had a speech prepared, designed to invigorate the troops, telling us: 'Howard's our man, no more disloyalty.' (Cheers of agreement.) This government is killing us with tax. (Bigger cheers of agreement.) This Iraq thing is terrible, but it's not going to matter to the electorate. (Hey, hey, hey, Pete, my man, stay on script will you, old Howard just spent a week telling us it will matter to the electorate.) You know, my girls love the Conservative party. They do... I tell them, look, ladies, I'll explain the difference between being a Conservative and being Labour. about three grand extra in your pocket each year-and they're all Conservative! The buzz was yet to come. Though, for Peter Stringfellow, that incisive political mind, had the solution for all the party problems. It was not the party, or the leader, or the policies; all the party had to do was get the Sun back on side, and all would be well. 'Cos if the Sun says vote Conservative, those 10 million buggers will vote Conservative.' A statement filled with hope about the health of our democracy. Nonetheless, I felt Pete had not thought this through. Why was he preaching to the converted and paying for all the champagne and nakkedness? Why not throw open the doors of the Stringfellows ought club every evening and give free girls and champagne to the readers of the Sun? If his macroeconomic analysis was true, then surely the Conservatives' tax policy would retrieve any losses in the long term, and we might all get to enjoy the sight of Lord Stringfellow of Breslure in the not so distant future.

Clearly there is a none-too-subtle paradox contained in a party of moral virtue and Victorian values holding an annual get-together in the midst of naked women willing to sell you a lap dance for £20. Yet, as my friend reminded me, it actually the embodiment of consumerism and free market capitalism-essential, everything, even a baccarat or a breast, has a price. The arrangement for the evening was that the young Conservatives had unlimited champagne and girls dancing from 8pm to 10pm. After that point we would have to pay for dances and drink because, as Pete reminded us, he is a Conservative. At 10pm precisely, I stood watching the no longer free entertainment. One girl stroked me. I looked at her and she introuced herself as 'Evil' who was born in Portugal but was a citizen of America. Stringfellows proved itself an exemplar of the capitalist system, because as soon as our 'two hour free-view' was over, these girls got to work. Now, usually in these first-time-meeting-a-hot-girl situations I have to think of things to say, but not with this young woman - she was extremely forthcoming: ‘So are you a Conservative?’ ‘Yes,’ I replied. ‘Well you know, its funny, because I am voting Republican and they are Conservative.

One must remember in these situations is that the girl will say and do whatever they feel will work in order for you to give them £20 for a private lap dance. In normal circumstances, one might hear ‘wow, you’re so handsome... you have great muscles... are you stressed from work?’ But in preparation for an evening’s employment surrounded by young Conservatives, these girls had clearly read up on their Neo-Cons ideology. Eva declared, in her underwear, ‘You know, Daniel, I am with the Conservatives we need to hunt down and kill these evil terrorists. The Conservatives may be dying, but for as long as its funds are used to entertain its current hopefuls in this way, it will be a far more enjoyable death than most in this country would enjoy. And, after all, isn’t that what being a Conservative is all about?’
Careers Service events

For Finalists, penultimate year undergraduates and postgraduates of all degree disciplines. All years welcome.

CONSULTANCY EVENT – TUESDAY 12 OCT, 2.00-6.00pm


BANKING EVENT – WEDNESDAY 13 OCT, 2.00-6.00pm

ABN-AMRO  Baillie Gifford  Banc of America Securities  Bank of England  Barclays Capital  Bear Stearns International Ltd  Citadel Investment Group LLC  Citigroup  Credit Suisse First Boston


FINANCIAL SERVICES EVENT – THURSDAY 14 OCT, 2.00-5.30pm


GARDEN HOUSE HOTEL, MILL LANE

Check our website, the Careers Service Guide and Diary for full details of all our events, employers, careers, and many ideas from the conventional to the unconventional.

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www.careers.cam.ac.uk
Can’t say it’s been easy for me coming to terms with the fact that I’m going to have to work for a living. God, no. It’s occasioned more that one night of sobbing into my pillow, wailing “Why me?” at no-one in particular, “Why did I dabble in the paparazzi world?” No one could accuse me of being the self-pitying type, but I don’t mind revealing it’s been a real struggle and I must admit, I do find the omnipresence of “I don’t have a sodding trust fund?” No, no. He was rusticated at Trinity?...No, no. He was rusticated at Michaelmas?” gradually blend into one long neigh – the neigh of self-congratulation.

A rare moment of introspection might even prompt you to ask yourself, “Who is this red-wine swirling, over-confident person I’ve become?” This person who laughs loudly at one long neigh – the neigh of self-congratulation.

A quick channel hop suggests. A quick channel hop. Fifteen years later and he’s yanked again. Fifteen years later and he’s yanked again. Fifteen years later and he’s yanked again. Fifteen years later and he’s yanked again.

A rare moment of introspection might even prompt you to ask yourself, “Who is this red-wine swirling, over-confident person I’ve become?” This person who laughs loudly at

Humility, like the fish-nets he donated for The Rocky Horror Show, can be a challenging look for a man his age, but he wears it so well.

Failure, rejection, public humiliation: these are some of the best things that can happen to a person.

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Failure, rejection, public humiliation: these are some of the best things that can happen to a person.
Abortion is a private matter

Abortion happens. They happen if they are legal; they happen if they aren’t. If they aren’t, they are more likely to be performed with coathangers. More people die needlessly in a society which does not permit abortion than one which doesn’t, and that’s all there is to it: if you can’t adjust people’s moral compass if they aren’t. If they aren’t, they are more likely to be present at one is truly fascinating. The proximity of diverse membership is brought into such unsettling proximity; situations in the life of this university, at which its extraordinarily better off getting a job, where at least no-one tries to persuade whilst carrying a vast pile of Cambridge’s only independent collect CDs, posters, several bank accounts, a wide array of(Varsity, 1997-2000)

Non-resident member, King’s College

Martin Lucas-Smith

Opposition leader, Peter Stringfellow, will surely three day sojourn in Cambridge possibly be answered by St Peter. Still, there are more cynical amongst the congregation which drew us to the College in the ardous task of entertaining the glam -orous renovation; but are all those funds to increase conference income, to many of us (though RockSoc smelted like a Bat Out of Hell, it must be said, which surely tested our immediate neighbours), and a Good Time Was Had By All. One minor hitch in the arrangement of societies: those hip CUCAs (sorry, cuca) cats were slap bang next to their liberal democratic nemeses. Now, was it all an accident, or does someone in charge have a mean sense of humour? The bishop would remind you that judgement belongs to God alone, and therefore refrain from all comment.

•Meanwhile, another grand Cantabrian institution plays host to Miss Canada this week. Not exactly a celebrity coup, the more cynical amongst the congregation might mutter; malicious and unfounded rumour has it that the Fresh-Faced Union president had pitched for Miss World, and got her Canuck counterpart as a consolation prize. Which is sort of like praying and being answered by St Peter. Still, there are solaces for the new man on campus: could the arduous task of entertaining the glamourous Nazann Afinh-Jam throughout her three day sojourn in Cambridge possibly have tipped the lusty backs’ hand? Her fellow debater, Peter Stringfellow, will surely give his youthful host a tip or two...

Can’t say Fairer than that

Varisty had an excellent time at the freshers’ fair, but it must be acknowledged that there is something to be said for being a finalist, and never having to go it alone. It is quite extraordinary how many people are packed into Kelby Kerridge sports hall, and attempting to manoeuvre through the milling throng whilst carrying a vast pile of Cambridge’s only independent newspaper is enough to give anyone the shakes. One sees so many societies designed to be czeate because they’re secretly boring, that the average fresher must be convinced that this is the wrong university entirely, and he or she would have been better off getting a job, where at least no-one tries to persuade you that Korbash is a useful way to spend your time.

Still, it is a pretty remarkable event. There are few such occa -sions in the life of this university, at which its extraordinarily diverse membership is brought into such unsettling proximity; being present at one is truly fascinating. The proximity of incongruous stalls is regularly amusing, and some of the public -ity techniques are sufficiently ingenious to warrant serious attention from this country’s political parties in the lead up to the next general election.

Other than on the societies page of the university website, you will probably never again see so bizarrely, superbly various a col -lection controlled into one location; every year, we should give thanks that there weren’t any punch ups, and also that our community is so fabulously full up. The freebies are great, too. In two hours one can comfortably buy you a lot of hail marys, as the actress said to the bishop.

The Bishop had a stall at the freshers’ fair, but free cardscows obviously aren’t enough these days, so your correspondent packed up and wandered around CUSU’s hymn to diversity in search of divine amusement. Hundreds of stall-holders passed the event in perfect harmony which RockSoc smelled like a Bat Out Of Hell, it must be said, which surely tested our immediate neighbours), and a Good Time Was Had By All. One minor hitch in the arrangement of societies: those hip CUCAs (sorry, cuca) cats were slap bang next to their liberal democratic nemeses. Now, was it all an accident, or does someone in charge have a mean sense of humour? The bishop would remind you that judgement belongs to God alone, and therefore refrain from all comment.

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If you burst the bubble recently you might have travelled along the A14 on your way to Sodom and Gomorrah. You probably won’t see the sign put up just outside Cambridge, which warned motorists that ‘thieves operate in this area. The reason? It was stolen. Within a few hours of its appearance, Heavens above!

Hugh Balsam, the bishop of Ely, founded the first Cambridge college, Peterhouse, in 1284. He has since noticed that an atmosphere of licentious-ness has descended, and not enough people know who he is. When the spirit moves him, will occasionally redress the balance on both fronts. Should you wish to confess, on your own behalf or for any -one else, he has an online service which www.varsity.co.uk

Letters

King’s Bar refurbished

Dear Sir,

Whilst changing the colour of the bar may be part of a ‘modernising’agenda supposedly to increase conference income, to many of the Red Bar is an important symbol of tradi -tion and history of which we are proud. The tradition which drew us to the College in the first place. Oscar Leonard is spot on when he cites changes like this as being ‘as said the evasion of King’s unique character’. Tradition is there to be respected, nurtured and developed in a modern context.

Not only this, Varsity tells us that the Cellar can no longer serve drink. Ludicrous. Perhaps members of Pink Floyd - who played in the Cellar Bar in the 70’s and for whom King’s provided unique inspiration - were right when they said that ‘The hedgehog is on the grass’, where the Fellows now walk. The sort of arrogance which ignores stu -dent opinion and history, as well as deciding to ‘play down its high state school intake’ (one which still cannot compete with the national average) will not go down with many. At least the carpet isn’t blue.

Martin Lucas-Smith

Non-resident member, King’s College

Martin Lucas-Smith


Can’t say Fairer than that

Varisty had an excellent time at the freshers’ fair, but it must be acknowledged that there is something to be said for being a finalist, and never having to go it alone. It is quite extraordinary how many people are packed into Kelby Kerridge sports hall, and attempting to manoeuvre through the milling throng whilst carrying a vast pile of Cambridge’s only independent newspaper is enough to give anyone the shakes. One sees so many societies designed to be czeate because they’re secretly boring, that the average fresher must be convinced that this is the wrong university entirely, and he or she would have been better off getting a job, where at least no-one tries to persuade you that Korbash is a useful way to spend your time.

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Polly Jean the polymath

Jessica Holland talks to PJ Harvey about commercial success, Vincent Gallo and her “ugly album”

Every once in a while, the mainstream welcomes an artist who is challenging, passionate and utterly themselves. It happened with Bowie, it happened with PJ Harvey. Twelve years after the release of her witty, dark, grunge-blues debut Dear. . . and Björk and it happened with<br>
Passionate and utterly themselves. It happened with Jessica Holland, the polymath who was even toying with the idea of going back to school. An abstract painter, Pierre Soulages, once said: “The artist is looking for something. He doesn’t know what path will lead him to his goal. The artisan takes paths he knows, to reach a goal he also knows.” It is this commitment to experimentation that characterises Polly Jean Harvey’s life and her work. “I don’t really look at people and think ‘Oh I’d really like to be like that,’” she says. “No. I try to cut my own path. How successful I am at doing that, I don’t know, but that’s always my aim.” So Polly’s still looking for whatever it is she’s looking for; let’s hope she never finds it, and continues learning and pushing, making albums like Uh Huh Her (but not at all like Uh Huh Her), and trying not to sound too PJ Harvey.

Uh Huh Her out now on Island
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What’s your poison?

Lucy Razzell looks at drink-spiking

A s another academic year begins, every college bar in Cambridge is buzzing at the news. This week with crowds of second and third years keen to catch up with friends and assortment of freshmen making their first acquaintance. My own college bar has been refurbished over the summer, and I know that it will be filled with familiar faces – the popular Steve ‘t’ Barman, our cool college correspondent who always seems to have the inside track – and you’ll be able to get a foldout bed from the back of the restaurant. If you ever need a polystyrene cup, you can get it from the bar, and I’m sure we’ll have a wide selection of drinks available.

Dear John Wayne (R.I.P.),

Sorry to hear about your friend John Wayne. It’s always tough when a great actor goes, but you’re doing a great job of keeping his legacy alive. We’re all with you as you work on his next project.

Yours, andc.

Peter K.

REAGAN! You MANAGED to DUPE the WORLD into thinking you WERE BENIGN and an EVEN-HANDED FATHER FIGURE, TV-MOVIE BOY! THEY were WRONG! Remember Berlin 1986? NO! They were ремонтно-реставрационное in their book Moral Politics. Hero Liberals and Conservatives Think. He says, “If you’ve seen a John Wayne movie and understand it... then you have the Strict Father frame.” This apparently makes you a role model for American conservatives, who believe they have to punish their children (voters) when they transgress: “People who have strict father morality and apply it to politics feel going to believe this is the right way to go.” I don’t know what you make of this.

Yours, andc.

Dear Bush 1,

Sorry about how the boy turned out. Really.

Condescendingly yours,

Amelia S.

Dear Clint Eastwood,

We are pleased to inform you that your application for adoption has been approved. Your new son’s name is George Bush 2. His address is as follows:

[address withheld]

I wish you all the best on your life together,

Yours sincerely,

Janet P.

Dear Bush 2,

Forward this to three more world leaders or you will suffer from Cheney Dick for the rest of your life.

Yours, andc.

Robert M.

Dear Arnold Schwarzenegger,

Could you go back in time to 1996 again? There’s someone we need you to eliminate.

Yours, andc.

James R.

By various hands

For more on John Wayne, see www.salon.com
For more on Ronald Reagan, see www.opendedemocracy.net

Dear John Kerry,

I realise that you are, at this moment in time, occupied with trying to organise a campaign that will, if successful, see you installed as the next President of the United States. I also realise that you are probably busy trying to work out some kind of plan that will deal with all the problems in Iraq, that will deal with the social, economic, internation- al and environmental problems that your country, and thus the world, are going to face in the coming few years.

Not only this, but you are faced with the unfortunate task of trying to spread your message to an intensely divided country, to try and convince everyone from hardcore Nader-ites to drooling Bushies that you do have such a plan that won’t mean that they will lose their hard-earned quality of life. Or, of course, their guns.

With this is mind – and I know that you are going to have many different engagements during November – would you like to come to a party in Cambridge in a couple of weeks? I think you’d be a really interesting guest. And I know that you have a thing for being an international kind of guy. It’s just that American politics and politicians are so much more exciting than politics and politicians here. You had Bill Clinton, we had John Major. At least Bill eventually came clean about his less-than-politi- cal exploits.

You, right now, have a man despised by most of the world and half of your country as your head of state. We have an elderly lady with a penchant for matching woollen skirt-and-jacket combinations, hats and heavy jew-ellery. Your political conventions are nationally televised gala events, full of beautiful, famous people, that are staged from some of the most exciting cities in the world, ours are staged in British seaside towns, screened on BBC 3 and full of bearded men complain- ing about A-roads. You even dis- play your politics on your cars and in your windows, sometimes even on your skin; ours is solely expressed in the May Day Riots – it’s like you care about things that are going on in your country! I myself find our political sys- tem quaint, but feel that it could do with a needed shot of vigour. If even I can be roused out of my apolitical stu- por to think about a country that I don’t even live in, I think it’s possible that your example (and hopefully per- son) might be able to wake up politics in the UK.

And there’s a free bar in my kitchen, and I can get a foldout bed from the Domestic Department.

Yours, andc.

Olly Batham

Victoria spent a period of three terri- ble weeks in the psychiatric ward, much of which she does not remember. She regained her faculties of speech but her behaviour was psychotic for many days, amongst other things she insisted on eating sheets of paper, and refused to see her family. There was an obvious con- cern that she could have been sexually abused or even raped the night her drink was spiked. She was locked into a pri- vate, alarmed room from which she tried desperately to escape. When she was released and allowed home, she had to have a social worker with her during the day as part of the prescribed rehabilita- tion process, and her parents were advised to remove her bedroom door until November. The side effects of the hospital drugs remain evident, despite not eating for weeks in hospital she has gained a vis- ible amount of weight and suffers from very bad skin. Her health insurance for future mental health and job prospects is underwritten by a needed shot of vigour. If even I can get a foldout bed from the Domestic Department.

Next week in Features: Modern China special

To discover more join us at The University Arms Hotel on Thursday 28 October at 6.30pm.

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www.csfb.com/standout
Freshers respond positively to survey
First-week traumas have been largely avoided, says Sam Richardson

A SURVEY of freshers conducted by Varsity Online has shown that, despite the stresses of Freshers’ Week, new students take away from it an overwhelmingly positive view of Cambridge. But 30% of freshers still felt that there was too much pressure on them to drink, and 33% of new students admitted to loneliness.

Responding to the news that 84% of respondents to the survey online and at the freshers fair had found their first experience of Cambridge ‘Positive’ or ‘Very Positive’, CUSU President Wes Streeting said, ‘I’m over the moon with how the week has gone so far. We’ve had record breaking numbers through the doors of our events, Top Banana tickets are selling brilliantly, and even ex-CUSU President Paul Lewis has said this is the first year when he hasn’t felt sorry for the freshers.’ The fact that 36% of students (and 47% of male students) admitted to having a hangover, suggests that at some point during the week a number of freshers had also landed on their face.

Furthermore, 18% of students said they had suffered from non-drink-related illness during their first four days, indicating that Ferrari’s F1 is not just an Old Wives’ Tale (or at least an Old College Parent’s Tale). Many women will not be surprised to learn that men were more than twice as likely to report an illness.

On the other hand, 12% of women, but no men at all, reported that they had felt depressed. This is possibly linked to the fact that women (39%) were twice as likely as men to have reported feeling lonely. Similarly, men (29%) were twice as likely to claim not to have felt lonely at all.

The survey, in a CUSU-inspired spasm of political correctness, also asked students for their first impressions of equality in Cambridge. At first sight, the fact that nearly two thirds of students didn’t think that there was inequality at all seems to be a good sign. Furthermore students were of the dubious honour of being the group thought to be suffering most, with 8% of students saying that there was ‘prejudice’ against them. They were matched in this by students from (to use a very un-PC term) ‘privileged backgrounds’, who were considered to be more disadvantaged than students from ‘less privileged backgrounds’.

One worrying result of the survey is that 30% of both men and women felt that there was ‘too much pressure’ to drink during Freshers Week. 29% of men, and 6% of women, also felt that there was too much pressure to dance. 24% of men also felt that there was too much pressure to ‘pull’ during freshers’ week. Women, however, seemed immune to such pressures, as not a single girl admitted to feeling them. The outcome of this is that 6% of freshers admitted to having a snog during the first four days.

This should, but probably won’t, dispel the unwarranted myth that freshers are easy prey for ‘more mature’ students. One lone respondent said that they had sex during Freshers Week, and the same student was one of the two who said that their experience so far had been a negative one. Only 8% of students so far said that they had felt too much pressure to work.

UCS launches new software

The UNIVERSITY has recently announced its endowment and distribution of software capable of turning speech into text at up to 160 words per minute. The agreement will enable university-wide access to ScanSoft’s ‘Dragon NaturallySpeaking’ dictation solution as a productivity tool, and as a preventative tool to help avoid the possible development of conditions such as repetitive strain injury (RSI).

It will allow users to control Microsoft Windows and many of its PC applications completely by voice. The product is tightly integrated with Microsoft Office, which allows users to create new documents and e-mails, navigate programs, and surf the Web, all by voice.

The University of Cambridge’s University Computer Service (UCS) will distribute all of the products, as well as provide front line support, demonstrations and product training. The agreement enables Cambridge to distribute a selection of ScanSoft’s productivity solutions on a university-wide basis and to related institutions such as the BP Institute, the Cambridge Entrepreneurship Centre, Hutchison / MRC Research Centre, and the UK Astronomical Technology Centre.

Samantha Burton

Game of the Week

Outrun 2 (Sega) XBox £39.99 (out this week)

One of my first memories is of sitting in the driving seat of an Outrun arcade machine. The gaudy lights, the loud coins, until a teenager swore at me and I went crying to my Dad. Seventeen years later, and Sega, following the flops of the Saturn and Dreamcast, is back to making games for other manufacturers. This time what you get is a choice of eight Ferraris (the game has an official Ferrari licence), and the most arcade-like gameplay you’ll find anywhere outside, well, an arcade.

If anyone remembers the 1988 PC version of Outrun, which came on two of those big 5.25” floppy disks, you’ll remember that it took less time to complete than to load. And here there’s a similar problem, despite Sega’s efforts. It doesn’t take long to get to know the routes, the 101 missions are suspiciously sammy, and the ‘heart attack mode’, in which you have to charm your passenger with your driving technique and see her ‘Heart Gauge’ rise, provides sublime comedy value for all of two minutes.

But you don’t play Outrun for the long run. You play it to beat your mates, and with 1-4 players online, a system link option, and online multiplayer, Outrun 2 won’t disappoint you. But will the sensational speed, gorgeous graphics, and brilliant powerslides be enough to drag you away from your essay? I hope so, because the adrenaline burst of Outrun 2 is pure escapism.

Luke Walker

Website of the Week

www.iqtest.com

Okay, so everyone in Cambridge reckons they’re pretty smart. But this is a website to separate the men from the women, and the mathmos from everyone else (although they often seem to manage that anyway).

There’s quite a few IQ tests sites out there, and the main reason this one was chosen was because the Web Editor got a score of 151. They’ll email your score for free so you can provide evidence to blag to your friends with. You can then go on to find out your ‘personal intelligence profile’.

The test is timed, and the thirty eight questions should only take up thirteen minutes of your precious time. The great irony is that the people who made the site don’t seem to have been quite intelligent enough to make the site reliable – you’ll sometimes get an error message when you try to start.

IQ tests are of course fairly dubious, not least because many schools don’t teach you how to do them. They don’t really test how intelligent you are, they don’t even really tell you how good at IQ tests you were, they just tell you how good at that particular IQ test you were.

Getting a high score won’t get you a first. In fact, if you slip into complacency like our web editor, it may even do the opposite. But he only studies SPS. I should also warn you, from experience, that using the chat up line, ‘I have an IQ of 132, that’s why I think you’re gorgeous’, will probably get you a slap.

Luke Walker
**/guide**

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**/clubs**

**WEEKLY PLANNER**

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<td>School Disco Cheese</td>
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<td>The best in UK House Music Dance, 60's and Club Classics</td>
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<td>CUSU Freshers Event with Trevor Nelson</td>
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<td>A Mix of Funky Grooves</td>
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<td>International Student Night</td>
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<td>Thursday 14</td>
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<td>Cambridge's Best Cheese from CUSU RnB, Hip Hop and Dancehall</td>
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<td>CUSU Hip Hop and RnB</td>
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**/listings**

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**Best performing talent. There will be a press**

Seeks versatile and ambitious female and male actors. A showcase for Cambridge’s 7.45pm, Tue 26th - Sat 30th Oct,

**Corpus Christi Playroom**

Sat 9th and Sun 10th October 2-4

Winstanley Lecture Theatre, Trinity College

**Does the Future have a Church?**

INTERNATIONAL TOUR 2004

Is the UK a country whose “traditional faith is retreating into history?”

(The Times)?

“The Church has to rediscover its identity as a people on a mission; a company of people with a message” [Terry Virgo]

Saturday 16th October - Evening of Celebration and Speaker: Terry Virgo

Worship Leader: Matt Redman

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The (re)birth of tragedy in the 21st Century

Oliver Tilley assesses the changing face of Greek tragedy

The forthcoming triennial performance of Cambridge’s celebrated Greek Play at the Arts Theatre (see page 20) seems to slot neatly into what is a striking vogue for similar works. Esquivel’s ‘The Bacchae’ and Hecuba are showing at the West Yorkshire Playhouse and the Donmar Warehouse respectively, and both trade in the kind of cathartic emotional intensity so lauded by Aristotle – a paradigmatic Jacobean Changeling – a night of up-front consciences and consciousness, invective, bile and music. 

It seems fashionable amongst theatre critics to preface their reviews of these works by establishing their relevance to the current political context: one Guardian reviewer was prompted to say “It is not hard to see why Greek tragedy is currently popular”. And, really, it is not: tragedy, particularly Greek tragedy, offers us an alternative world where death proves an apposite parallel to the indiscriminate killing of so many; administered, it seems, by either an Islamic God or a temporal monetary power. Grant Petersen’s ‘Troy’ (I want to vomit every time someone attempts to defend it by saying it is ‘only a bit of fun’); there is something about the bleak emotional power of the ancient playwrights that proves cathartic for an audience regularly disturbed by terrorist purple alerts or a Russian school massacre: ‘The Bacchae’ is outrageously wild, and this tensile liberation accesses a similar desire in our increasingly anxiety-ridden viewer.

My Troy allusion, though, is not so token and malicious as it might appear. In Hollywood today a similar trend appears to be occurring, with the film capital’s traditional agenda as a reassuring influence amidst a chaos of global events: worrying preoccupation with recent token and malicious as it might be Hollywood, revealing a worrying preoccupation with recent global events: Ladder 49 (about US fire-fighters), Sky Captain and the World of Tomorrow (note the neophobia of the second sub-clause) and Resident Evil: Apocalypse all seem in thrall to this precarious state of the world.

We can perhaps rely on Hollywood to ‘save the day’ and shoe-horn in some trite happy-ending or glorify freedom-loving soldiers (cf. Achilles in Troy), but with today’s worldly imbalance, even the rickety white lettered apes atop Mount Lee appear to adopt a more grave countenance, while Hecuba’s wailing of sorrow suddenly seems more resonant.
Oedipus: complex

Arthur House drops in on rehearsals for this triennial Cambridge institution

Cambridge institutions vary between quirky, banal and bureaucratic but they are almost always out of date. Generally they do not inspire excitement.

To many, the Cambridge Greek Play (yes, a play from Ancient Greece performed entirely in Ancient Greek) would seem to be a perfect example of such a thing, with the result that most people who have never studied Ancient Greek would come away unchallenged and unenriched. However, in recent years since well-known, such a thing as a creaking, rotten Trojan horse, Sophocles' Oedipus the King, comes to the Arts Theatre next week with the backing of a professional directorial team consisting of a new generation of surly coaches, an RSC designer and a set which is a triumph of intricate sets and light and movement. Ignoring the temptation of intricate sets, this production of Oedipus the King, by一般 well-known, played to sell-out audiences for a month after the World Trade Centre came crashing down. As the political repercussions of that day have unfolded we have also witnessed a resurgence in Greek tragedy that is unprecedented in modern times, and a revival of general interest in the classical world that has even permeated Hollywood (Alexander the Great, Troy). Right now you can go and see Medea at the Donmar Warehouse, The Bacchae at the West Yorkshire Playhouse and, recently at the National, the acclaimed Antigone.

Theatre and politics have been involved. They have been discussed, debated, and most yet, it has been dramatised throughout history, and today their relationship seems as close as ever. Troy, for example, is not a geographical place so much as an imaginative space in Western consciousness for an invasion that can last in succeeding and suffering. The pagan fatalism and awful, awesome nature of Greek tragedy is relevant to the world we live in today. We are still speaking, as Barrie didn't, of 'who am I?' in the face of death. We still seek identities to sustain, and we still have lost something of the atmosphere of the imagination, which invites its own nemesis. By the time, of course, the play had finished, the audience were hungry for adventure and flights of fancy.

Members of the chorus of Oedipus the King in action in rehearsal

So why not just go and see one in English instead? Translating Greek tragedy makes it accessible, but it also sacrifices an artistic experience that can only be retained in the original. The very sound of ancient Greek in its original form is so expressive as to create emotion even if, like me, you don't know the language at all. Director Annie Castledine asserts that 'the rhythm is the emotion...I don't want people to look at the surtitles'. Combined with the physical gesture and detailed choreography of the actors as well as the strikingly metaphorical set, this promises to be a unique experience of 'total' expression that does not depend heavily on understanding the words. There will be surtitles in English for those who don't mind craning their necks, but the plot of Oedipus should be sufficiently well-known to render this unnecessary for the most part.

Castledine describes the play as 'a journey...I've never seen it as the self', seeing her choice as appropriate for an age in which we are increasingly forced to ask the question 'Who am I?'. Notably, she has taken the bold step to cast women in the leading male roles and a man as Oedipus' queen, Jocasta. As well as using this as a 'displacement exercise', encouraging the actors to 'show' characters completely alien to themselves rather than trying to 'become' them, she sees it as another way of gaining perspective on identity, in this case the identity dictated by gender, via the insights of the opposite sex. Given that gender difference is so integral to the play's plot (complex, anyone?), Castledine has upped the stakes considerably on what is already an exceptionally ambitious and multi-faceted undertaking. It remains to be seen whether this will be a risk worth taking, but the quality of the work in progress assured me that this would not be a play worth missing. Oedipus is selling out faster than Electra, so hurry up, you know what to do; this is one Cambridge institution that couldn't be much more up-to-date.

Oedipus the King is at the Arts Theatre from 13th - 26th October at 7.30 and 7.45 pm

Flying Without Wings

Lisa Owens was transported to Neverland

The ADC production of Peter Pan, or the Boy who would not Grow Up played a wonderful tribute to the J.M. Barrie classic in its centenary year by bringing it into the twenty-first century with spirited energy. Ignoring the temptations of intricate sets and painted backdrops, the cast and director took an altogether more innovative approach, playing out each scene as a game in the mind of Wendy Darling.

The audience was transported in a whirlwind of imagination from the London bedroom of the Darling children to the varied, often eerie landscape of Neverland, home to fearesome pirates, mysterious Indian princesses and dangerous beautiful mermaids. The toys that had littered the set in the initial scene became vital components in the creation of each new world, and the rapid de-construction and rebuilding of each set captured the essence of both Barrie’s play and the director’s vision. The power of the imagination was being celebrated here, and where this production excelled was in its emphasis on the joy of story-telling through movement and the rough, immediate magic that is sparked as a result.

The cast were, without exception, fantastic: indeed they needed to be in order for such a lively production to succeed. The script does not allow for much development of character, especially with the smaller roles, but each individual overcame this by throwing themselves 100% into the spirit of the play, and making every moment onstage count. The Lost Boys were especially adept at this: their spoken lines were by no means substantial, but their collective interaction with each other and other characters when they were not speaking allowed shades of boisterousness and vulnerability to dominate by turns. Nadia Kamil played an engaging, agile Tinkerbell, with a flashing light in one hand, and bells in the other to represent the tiny mischievous fairy, whilst her face expressed an impression range of emotion. Rich Scott in the title role was utterly charming with his boyish bravado betrayed by flashes of walking defensiveness. Simon Bird’s Captain Smee was loveable and hilarious, and crucially, not overplayed: his best moments were when he was not centre-stage, but rather pottering about in the background, seeing to the domestic chores onboard the ship.

The script was necessarily edited to fit the slot of a one-hour show, which did keep the pace sky-high, but perhaps lost something of the darker aspects of the play, in particular the child’s world versus that of the adult. However the emotive exchanges between Lydia Wilson’s Wendy and Peter Pan, and Sophie Midlemissson in her role as Mrs Darling captured the poignancy inherent in the script skillfully, going some way to overcome this. Barrie’s dialogue is at times rather quaint and archaic, which occasionally jarred with the modernity of setting in this production, but its overall effect was curiously delightful.

The Lost Boys hide from Cap’n Hook in Neverland (alias bunkbed and blackboard)

Although ostensibly a children’s show, the ADC’s Peter Pan is a stunning production for old and young alike. The commitment and enthusiasm of all involved resulted in a magical, fast-moving exploration of the imagination, which left the audience hungry for adventure and flights of fancy.

After Show

Vox Pops

Audience reactions to ‘Do You Like It?, at the ADC Theatre until Saturday

Kate Nicholls

It was great [two thumbs up]. The Yuleys were fantastic. A highly enjoyable play, I recommend it.

Nick Long

Wolfson

Much better in the second half, there was more energy. It began stiff but became more fluid as it went on. The humour picked up and the audience warmed up. They did a good job conveying a sense of space. The music was great - contemporary Shakespeare tunes which fitted with the modern setting.

And another thing...

A new addition to Cambridge’s theatre scene is Fleet, a group founded by Nick Blackburn. Promising ‘a better quality product’, Blackburn has high hopes for his company, seeing it as a launch pad for budding actors. His debut production, Labours Lost (he has directed The House of Barnada Ailla at the ADC and Love’s Labours. Last for Trinity College’s Hall Show), The Winter’s Tale, will reach audiences later this term at the Micheldhouse Centre, before a hoped-for London run for the benefit of actors and directors. Maybe his experience of working with members of Complicite and the RSC will help.

Returning to Cambridge for their post-Edinburgh run are The Medici Rescue (15th and 16th October at Robinson’s Brickhouse Theatre) and The Uncertainty Division (17th October in the ADC Bar). The latter provides improvised comedy, a rarity in Cambridge.

Peter Pan is at the Homerton auditorium on 15th and 16th October at 7:00pm

October 8, 2004
I’m sorry Miss Brodie, I am for real

Amy Blakeley in a tightrope act

At the ADC Theatre from 12th - 16th October at 7.45 pm

The four leading actors succeed in acting the play’s pivotal scenes with a removal of the ‘pin for a pin’ delicacy, but never verged on the slapstick. Famous lines are also well-delivered, but are not overplayed. The entire cast were able to handle the natural air of a cool jazz cat very at home on the stage. Moments like this really illustrated the potential of a show written and performed by a pool of raw talent.

All that jazz?

Roz Gater on a new student-written musical

Jazzmatazz, a jazz musical with script and musical score written entirely by two members of the cast, Dom Carter and Simon Temple, was perhaps the most ambitious offering by Cambridge students at the Edinburgh Fringe this year. Although the focus of the Fringe being intrinsically so brutal, the whole crew actually mounted a successful publicity effort is certainly an achievement – so nearly all that jazz.

Jazzmatazz

At the ADC Theatre from 13th - 16th October at 1pm
Sizing up Roni: the Outkast of drum’n’bass?

Ned Beauman

There’s a housing estate in Trench Town, the most violent area of Kingston, Jamaica, called Annette Gardens. It’s nicknamed the Concerto Jungle. On mix-tapes from the Kingston Club sound-systems of the early 90s the MCs were giving constant shout-outs to all the junglist - a few of these tapes found their way to London, some rare producers sampled the ‘junglist’ chants, and a genre got its name.

Roni Size was there from the start. In 1993, a year before jungle really infected London, he released his debut EP Patata. Due on V Recordings. Now, over a decade later, it’s Return to V. With this album, ‘Size says, ‘I wanted to go back to the beginning, back to the label that put me where I am today.’ And where is he today? He remains the genre’s best-known producer among non-fans because of his 1997 Mercury Music Prize-winning album New Forms. On New Forms, he added swirling jazzy horns and jumpy double bass to his breaks, making one of the first jungle albums that was complex and musical enough to stand repeated listening.

Around the same time, people started talking about ‘drum’n’bass’. There are some who claim the press gave up using the word ‘jungle’ because it sounded too posh, and rebranded as drum’n’bass, the music could be played in trendy chrome bars and at taxefull middle-class dinner parties. Jungle, they say, was gentrified like a slum neighbourhood being bulldozed to make way for yuppie con-

1994. Dead and gone. And what? As we approach the end of 2004, many a few surprises are still left up perfectly coiffured musical musicians’ sleeves – but has there really been anything worth covering your bed-sheets – but has there really been anything worth covering your bed-

Ha Ha Superstar

Jessica Holland sees the NME Club Tour at the APU bar

On paper Har Mar Superstar’s just another novelty act, gyrating in his wife-beater, all ugly-cool post-modern styling and no substance. The surprising thing about seeing him perform in the flesh is that he’s actually good at what he does.

Which is strutting around the stage, posing and pretending and thrashing, and playing the audience like a circus clown, but somehow transcending the mere slapstick of it all and filling up the room with his ideas, seen-up fancy white-boy energy, creating a frisson that the pissed up freshmen are feeding on and turning to feed on each other. They scream when he peels off his vest, claw at his jeans and beg him to strip. He laps it up and descends into the throes to croon eye to eye, cackling the room, exclaiming from one door and coming back in another. The music’s just an accessory. No English pulled could off this.

Har Mar and the Queens play perfect hosts throughout, twirling gleeful audience members round on the dancefloor, hanging on the steps outside their bus, getting drunk and noisy, and pouring their energy into the night; there efforts are returned a hundred fold.

Modern Life was Rubbish: 1994

Modern Lif was Rubbish: 1994

Queens of Noize rock out behind the decks

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They’re usually too excited about the next song to let anything play more than halfway through, (rock classics, Libertines-y indie, a bit of Country and some kitsch pop) which only adds to the messy atmosphere of being at a cheersmate’s birthday party rather than an audience mem-

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Optimus Grime
Ned Beauman on a scene so hot it'll burn your face off

You know when you hear someone's name, and then you forget it, and you just have to bluff? Anything that tells you absolutely nothing about the genre itself. But, for those in the know, like the Thames or the Tube. But being outside London is no excuse to ignore this movement. Yes, if you have to put up with that, the next afternoon I went out into the sunshine and if I was lucky to think of for the press releases. At least 'Do No Wrong' and 'Into the Fire', both owing much to Turin Brakes, show off Will South's distinctive, tender vocals and some catchy piano – and with these as the first two tracks, the first listen is deceptively promising. But while there is undeniably strong material here, The Invitation slips into derivative filler much too often towards the end to be anything more than a reasonable album. There's nothing obviously wrong per se, but Thirteen Senses will have to drastically reassess to wrong per se, but Thirteen Senses will have to drastically reassess to avoid a medium-bright future of medium-bright future of middle billings at festivals, three more identical albums and being nobody's favourite band.

Dan Benton

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Dan Benton

Marakon Associates

Grime MC Shystie

You know when you hear someone’s name, and then you forget it, and then before long it’s too late to ask again, and you just have to bluff? A lot of you must be feeling like that. And the next afternoon I went out into the sunshine and if I was lucky to think of for the press releases. At least ‘Do No Wrong’ and ‘Into the Fire’, both owing much to Turin Brakes, show off Will South’s distinctive, tender vocals and some catchy piano – and with these as the first two tracks, the first listen is deceptively promising. But while there is undeniably strong material here, The Invitation slips into derivative filler much too often towards the end to be anything more than a reasonable album. There’s nothing obviously wrong per se, but Thirteen Senses will have to drastically reassess to avoid a medium-bright future of middle billings at festivals, three more identical albums and being nobody’s favourite band.

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The Chilean charm of Pedro Machuca

Agata Belcen starts our look at the flourishing world of Latin movies

Machuca is very quickly becoming the most successful film in Chile ever. The effect of the work has been so far-reaching that now the word Machuca is used as a synonym for someone belonging to a shantytown, after little tough Pedro Machuca, one of the central characters from the slums of Santiago. However, right from the start, this film has tried not to sell itself as a political film: ‘Cinema is not the right medium for political argument,’ says Mamoun Hassan, co-writer and former Head of Production at the British Film Institute.

‘The moment that you say political, people stay at home. A political story is always very difficult because it is about a group of people, but audiences like stories to be about individuals. And you need to get an audience to get your money back.’ For these very reasons, Machuca had to look for funding not only in Chile but also in the U.K., France and Spain.

Chilean director and co-writer Andrea Wood believes that because financial considerations dictate so strongly over filmmakers, the creativity of Chilean films has been severely restricted. He does however concede optimistically: ‘We’re better than we were 15 years ago.’ And so I asked, if life had been different, if audience figures were of no consequence, if money grew on trees, would the film money back.’ For these very reasons, Machuca has turned out differently, ‘It would be easy to think that Alejandro Amenabar is obsessed with death. It would be a film to finally reconcile the political argument,’ says Mamoun Hassan, co-writer and former Head of Production at the British Film Institute.

In his direction of the young children, Wood chose to leave politics entirely out. ‘I never talked to the children about 1973. If they had any questions I would give them an answer, but I wanted there to be a naive version of everything, not the political views and backgrounds of their families. I didn’t talk about my political views either. I thought politics would ruin it.

The cinematography (Miguel J. Littin) parallexes these opinions with precision, never trying to make an overtly political point or to be too impressive. ‘Shots can be startling, shocking and eye-catching, but once the film is over, when you can no longer remember the context of a shot, you can’t recollect it either. Every shot has to have a function, images have to make up a part of the bigger story. I am opposed to post-modernism and post-structuralism. A filmmaker can’t think like that. Any epic shots of the revolutionary marches that we used for example, are very short. We didn’t want people to fall in love with the shot, but to keep the idea.’

‘Cinema is not the right medium for political argument’

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Manuella Martelli (left), the rising star and female lead of Machuca, may end up a star in spite of herself

Amenabar’s morbidity only skin deep

It would be easy to think that Alejandro Amenabar is obsessed with death. Having directed The Others in 2001 and before that Abre los Ojos in 1997 (the source for Hollywood’s Final Destination), his new movie picture is Los Muertos. It is based on the true life story of fisherman Ramon Sampedro, who suffered a terrible accident at sea, leaving him severely paralysed. Sampedro spent the rest of his life trying to fight for his right over his own life. But Amenabar refrains from accusing morbidity: ‘I’m not particular about obsessed with death, but it is something that all of us have to face, all of us are here. So why not talk about it?’

This year, Spain has shown itself to be a source of real talent in European cinema, and Los Muertos brings it to the top of its game. Having won the Jury Grand Prié at this summer’s Venice Film Festival, it has just been selected as the Spanish contender at the Oscars for Foreign film, outrprising serious rivals like Pedro Almodovar’s Bad Education and Jose Luis Garcia-Treviño’s Tres metros.

Internationally premiered in Venice, it is set to be released in England in a few months time.

Los Muertos

At the forefront of a new wave of young filmmakers in Argentina, Lisandro Alonso’s new film is characteristically enigmatic. The minimal plot follows a 54 year old man’s release from jail and search for his adult daughter through the jungle. But despite years of incarceration, the murderer seems largely unchanged; or, at least, the ambiguity of the harrowing ending seems to suggest so. Glacially paced and bordering on the pretentious, this film should come with a strong art house warning. This said, it was punctuated with beautiful imagery and penetrated a rarely examined issue: does release from prison actually bring freedom? Here, director Alonso discusses his work with Varsity.

Argentinian cinema is shifting away from its current commercial nature. Where do you think it’s heading?

Fabián Bielsky’s Nine Queens - released in 2001, a social/political comment on society in Argentina - set a precedent for less commercial films. Partly on the back of this, a new group of young filmmakers known now as ‘The Independents’ has emerged. They tend to have no government financial support but make original movies with a politicalconscious.

Who would you say was the biggest influence on your filmmaking style?

Abbas Kiarostami. He’s an Iranian filmmaker who also bridges the documentary/fiction divide, as he did in his recent film Five Dedicated to Orzu. It consists of five sequences - for instance, a piece of driftwood on the seashore, frogs improving aconcert, blurry shapes on a winter beach. That kind of thing.

So is that why you chose a non actor to play your protagonist? It seems to suggest you wanted to keep much of the rawness of the documentary style. I spent a couple of months travelling around villages in Argentina looking for someone who would want to play the part, but most of the men who looked suitable were alcoholics. Eventually I found Argentino Vargas who was living in a mud house with his twenty-four children from three different mothers. He had never been to the cinema in his life, and didn’t even want to see the film when it was finished. He wanted to be paid and to settle back into his subsistence farming routine. He was perfect for the part.

The end of Los Muertos is disturbingly ambiguous. Did you want the viewer to reach his own conclusions? Yes. I never really had a clear idea for the ending. I hoped it would come organically. I saw two small toys lying on the ground and knew they would be the key. I wanted to create a tension between childhood innocence and the father’s criminal past. The toys are an ominous reminder of the bodies of the two kids at the beginning.

Lucy Styles

FILM: LATIN SPECIAL

MALGURO

October 8, 2004

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and how to get them

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A Winter Kind of Blue

Amy wears: blue top (£5.99) and white vest (£9.99), both from H&M, gold sequined scarf from Accessorize (£19.99), blue lycra belt from Cancer Research (£1.75). Shoes and jeans; models own.

James wears: turquoise cardigan (£8) from the Market, blue long sleeved t-shirt (£28) from Dogfish, grey leather belt with gold buckle (£3.99) from Oxfam. Shoes and jeans; models own.

Emma wears: grey/brown satin dress (£59.99) from Jigsaw, blue crocheted cardigan (£28.99), gold leather pumps (£25), gold pendant (£7.99), all from Topshop, yellow leather belt (£2.50) from market, silver and pearl necklace (£3.99) from H&M, pearls (£2) from Scope.


Forget about green: from the collections on show at London Fashion Week in September it was clear that blue is the colour to look out for this season. And always has been - from Cleopatra’s earrings and Thatcher’s power suits to Elvis’ blue suede shoes, versions of this colour have oozed cool authority in fashion throughout history. Any hue goes - from fantastically bright to darker than dark, everyone can wear it. For added impact mix different shades together, then team with egyptian gold, pearls, or simply your favourite faded jeans.
When art crimes get legal

‘Graphotist’ extraordinary, Banksy shows us that the city is as good a space for contemplation and provocation as any gallery, says Lisa Martinson

Pets... are impossible to fully eradicate [sic]... they have brought entire civilisations to ruin. If it failed. Going beyond the shock-horror media circus corporatised YBA culture has unremittingly veiled the original, the whole process comparable to the ‘concealing’ technique of the Silent series has provided a kind of solution for this transformation from the figural to the abstract.

On Medium: Acrylic, which is more permanent than oil, can have a solid appearance, but when mixed with water it acquires a lovely translucent quality. The solidity of white shapes is illusionary as they are constructed out of almost transparent layers. I like to let the medium determine to a large extent the appearance of the painting, letting it have a voice of its own.

On Monumentality: Some of the works that comprise the series are quite big, the one shown below being an example, at over a metre wide. This is probably the result of my schooling and then serving a two-year sentence on robbery charges. I'm not sure what this means for my art. I've been in prison for years, so I'm not sure what this means for my art. I've been in prison for years, so I'm not sure what this means for my art.

The Fitz gets in touch with its modern side

Sophie Priestley

You can’t miss it. Historically seen as the reliable grown-up to Kettle’s Yard’s rebellious teenager, the city’s largest and oldest art gallery is telling us, in no subtle terms, that it has some youth left in it too.

The monumental Henry Moore replica, newly positioned on the left of the Classical façade, is a wonderful symbol of the fact that the museum’s new priorities lie in the display of more modern art, as part of the huge makeover of the museum which took place over the summer vac. As well as the recent appearance of the stunning white sculpture, the lighter shot includes an exhibition of Lucian Freud etchings and a new display of recent acquisitions of contemporary prints, including works by Marc Quinn and Anish Kapoor, all three in stark contrast to the rather more traditional exhibitions for which our dear old Fitz is famous. The director, Duncan Robinson, insists, however, that the Henry Moore is merely a declaration that the museum has, and always housed, a modern role model. Banksy

The Fitz is an art gallery, not a bank.

Next contemplation or provocation should be confined to institutional vandalism, some art has been attacked the system intervention’ (some would call them vandalisms) beyond the shock-horror media circus of the Saatchi-world/Turner prize variations. The Henry Moore Foundation, sets up an exciting contrast between old and new in its niche of 1930s architecture and Soane’s façade. At first, its pure whiteness against the background of grey stone seems passively pleasing. The sculpture seems to work well in an older setting and although it acts as a bold statement, neither architecture, nor sculpture overpower. The work, based on a maquette of Moore’s called ‘Rats’, is still within the tradition of the female nude. On closer inspection, though, the nude is active and aggressive, willing you into the refurbished museum. She challenges your state and seems almost anti-framed that you are looking at her at all. Although her outline is smooth, she pushes her chest forward, in a confrontational manner; her breasts are angular; and her left leg seems claw-like. You notice her, but in a sense she is not there to be noticed. Rather, she is there to snap you out of your belief that the Fitzwilliam only contains works pre-1900. She is the new version of the lion lions, which flank the façade, who look timid in comparison. She guards, but she also wills you in. So, while you won’t miss her, you may find yourself even more compelled by her beckoning words, than her youthful breasts.

One of the paintings in Smith’s series

On Concealing: Silent paintings are defined, paradoxically, as ‘commercial artist’ works-at-play. On Monumentality: Some of the works that comprise the series are quite big, the one shown below being an example, at over a metre wide. This is probably the result of my schooling and then serving a two-year sentence on robbery charges. I'm not sure what this means for my art. I've been in prison for years, so I'm not sure what this means for my art. I've been in prison for years, so I'm not sure what this means for my art.
FTSE 100 Share Index – a weighted average, calculated minute by minute, of the market capitalisation of the 100 largest quoted companies on the London Stock Exchange.

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*FTSE 100 Share Index – a weighted average, calculated minute by minute, of the market capitalisation of the 100 largest quoted companies on the London Stock Exchange.
AS THE majority of Cambridge students wound down for the summer, 15 entered an intense training programme in preparation for their Varsity match. The two day event was held at the prestigious Royal Southern Yacht Club, a short sail from the Solent waters where the racing took place.

Three men’s and two ladies’ boats took on Oxford in what was predicted to be a closely fought contest. The Cambridge men had won and lost races to the Dark Blues over the year, but it was the ladies who had it all to prove, having spent the year sailing, not together, but with the men in a mixed team.

Before the races began, both teams had a crucial hour in which to practise sailing boats that they had never sailed before. This is one of the challenging aspects of the Varsity constitution, and plays a key role in determining the most skilful team.

Ed Clay, Rob Styles and Jon Pinner took an early lead in the first race and won comfortably. But in the second race, a despondent Oxford made their comeback as the helms were swapped in the boats. Anthony Lewis, Pete Davidson and Robbie McDonald took over the steering for Cambridge and were in trouble at the start, giving the Oxford team a great advantage that they were unwilling to give up for the rest of the race.

Perfection in sailing is rare, but the Light Blues came close as they hammered the Oxford boats to the back of the fleet in the third and fourth races. Rob Styles effectively held up the opposition and brought his teammates to the front to give them a 3-1 lead going into the final day, one win short of the title.

The Light Blues then dictated the last two races. At the finish line, the Cambridge team left the Dark Blues spinning to the back of the fleet. The Varsity Match Title belonged to the Cambridge men, and the trophy in the hands of Ed Clay, the proud Captain of the Light Blue team.

The ladies failed to emulate the achievements of their male counterparts. However, there was a positive start by the Light Blues, with Bethan Carden rising to the challenge of force 5 winds in the first race despite being new at the helm. But due to ‘hairy’ conditions, the race committee made the decision to use smaller sails for the next race. This seemed to suit Oxford’s technique and after another extremely tight race, Oxford sailed to victory.

What happened to the ladies in the last race of the day proved a crucial moment in the event. Oxford missed out a mark of the course and in doing so finished ahead of Gemma Farrell’s boat. A guilty Oxford Captain requested a re-race rather than disqualification and despite protests from the Cambridge crew, the Light Blues were forced to race again.

After the final two scheduled races, the two teams remained level, making the re-run race also the decider between two evenly matched teams. Carden was unfortunate to get tangled up on the starting mark and despite the tactical input of Sarah Hill on her boat, she struggled to get back into the race. At the front, Farrell assumed an aggressive game plan to slow the other teams so that Carden could catch up. However, with Carden trailing by more than 4 minutes, this was an impossible feat and the match was lost. A hugely disappointed team returned to shore. Carden, next year’s ladies Captain, was positive, saying “We were unlucky and inexperienced. Cambridge ladies have not won a Varsity match for over 10 years and had not won a single race for 3. We took on Oxford and, yes, we lost, but trends are changing. Next year, we intend to live up to the standard set by the boys.”

Men cruise to victory but ladies lose again

Gemma Farrell

October 8, 2004
Holdings John’s set for another league triumph

David Madden takes an in depth look at the teams that’ll battle it out in Division 1 of College Hockey

LAST YEAR’s college hockey league season went all the way to the final match, when St John’s defeated Magdalene to take the title. It was fitting that the two best teams in the league met on the last day, with John’s running out deserved winners. Meanwhile in cuppers, the class of Cats shot through once again. They fielded several Blues who were ineligible in the league and stroked to the title, despite a spirited effort from opponents Magdalene in the final.

This year, things may be different. Johns are still strong but Magdalene have lost key players. Jesus will be determined to improve on their disastrous attempt at defending the league title last season. Yet there are other teams who will have aspirations to make an impact at the top of the table.

Gonville and Caius - Last year’s dark horses are still without any University players, but played as a hard-working, well-organised unit last year. They are unlikely to finish as high as last year, but should manage a mid-table position.

Cambridge City - On their day they are comfortably the best side in the league as they can field a blend of youthful and experienced players, all of whom train regularly and play club hockey on Saturdays. However they can also be one of the worst teams in the league if they struggle with player availability. They will certainly win their fair share of games, and could play a significant role in deciding the destiny of the title by turning one over or more of the top teams.

St Catherine’s - With several players gaining Squanderers’ (University 3rd team) experience, in addition to a good standard of players all over the park, they are a much improved side. Although they may not be quite good enough to challenge the top teams, they won’t be far away. Their remarkable numbers of Blues players makes them odds-on favourites to retain their cuppers title.

Clare - Newly promoted from the second division, their main hope will be to avoid an immediate return to the lower levels although even this may be asking too much unless they get a good batch of freshmen next year.

Downing - The whipping boys of college hockey went down to some heavy defeats last time and should probably expect to again. Fresher Alan Rees will improve things, but without other new players the black shirt is in trouble. Scottish goalkeeper Matt Dyson will be very busy.

Emma – This year they look like a decent side, led by Squanderer Tom Hopwood. They were unable to compete against the better sides last year, but if some good freshers are added then this could change. If not then a top-half finish is the best they can hope for.

Jesus – Jesus are still smarting from their capitulation at the hands of archrivals Johns in the league in February, when they went down 4-1. This combined with league defeats to Magdalene, Caius and Cambridge City made last season one to forget. A weak midfield just could not compete with the class of the top two teams. Failure to strengthen this over the summer is a worry, but elsewhere new players have come in. Last year, the teams relied heavily on Sam Grimshaw, the league’s best striker, but the addition of Ed Bush, who has already played for the Squanderers, should make the attack two-pronged.

St John’s - The reigning champions are red-hot favourites to take the league honours again. Last year saw an amazing influx of freshers, allowing them to overtake Jesus as the best team in college hockey. Their strength is in the midfield, where they possess four of the best players in the league in Mike Palmer, Rich Mackenney, Bruce Stocker and Wanderers (University 2nd team) captain, James Sym. Despite heavy losses, they still have a very strong squad, but the team has been ripped out. Squanderers midfielders Adam Briggs and Paul Dixon have gone, as has frontman Dan Brass. New captain Tom Walker also probably won’t be able to call on his best player, Will Smith, who will be playing for the Blues in the National League. They will need some quality freshers if they are to repeat the feats of last season.

Robinson – A serious lack of strength in depth means that they will probably have a similar season to last year. They will score plenty of goals against the weaker sides in the league thanks to the potent strike-force of Wanderer Garth Collins and Squanderer Tom Hopwood. But against the top sides a poor defence and midfield will be exposed and they could be on the end of some heavy defeats themselves.

Sidney Sussex – Last season they generally struggled. This season could be worse, especially if key man Mark Rushton is unavailable because of Blues commitments. If they play, the team could hope to finish up near mid-table. Otherwise, it may be a long season to last year’s second division. They could hope to finish up nearer the top than the bottom.

Trinity – The other promoted team from last year’s second division should fare better than Clare. Captained by Squanderers’ midfielder Ed Gardner, they may well upset a few of the better teams and could end up nearer the top than the bottom.

CUBC glide past Waikato in New Zealand

James Orme

ALTHOUGH THE sole objective of the Cambridge University Boat Club (CUBC) is to win the annual boat race against Oxford, the club enjoyed a very productive summer. There were races in Henley, Germany and Poland with the season culminating in The Great Race, New Zealand’s equivalent of the Boat Race, with Cambridge taking on Waikato University.

Cambridge did not have much luck at Henley. The best chance of a medal seemed to be with the coxless four of Steffen Bushbacher, Wayne Ponnun, Andrew Shannon and Nate Kirk, the stem four from the victorious 2004 Blue Boat, racing in the Visitors event. Having reached the final and looking strong at the half-way stage, Cambridge hit the side markers, elsewhere, the eight men from last year’s Blue Boat raced in the Grand, the blue riband event of the Olympic Regatta in Athens. Blues Josh West, Tom Stallard, Tom James and Christian Cormack raced in the 8+, finishing 9th. Rick Dunn raced in the pair, sadly not reaching the A final but ending up 7th. Stuart Welch was the most successful of the CUBC involved, winning a Bronze medal in the Australian 8+. Kinian West and James Livington attended as spares, also racing at the Non-Olympic World Championships in Banyoles, finishing 7th in the C7xed Pair.

After Athens came New Zealand, and the race against Waikato University. The New Zealanders, undefeated in the Great Race until this year, included two Olympians and two Under-23 internationals. However, the Cambridge crew were in no mood to allow a repeat of the previous defeats, sending a crew with three blues, three Under 23’s, a Goldie and experienced international cox Peter Rudge.

The crew of Ed Sherwood, Kris Coventry, Kyle Coventry, Tom Edwards, Andrew Shannon, Steffen Bushbacher, James Orme, Rich Sykes-Poham and Peter Rudge led from the front bend, having picked up on some dead water stripe. They exploited each other’s weaknesses and played for the attack and set the rate well, actually leading at the 1,000 metre mark. They finally went clear and were always in control, finishing 6th in a high quality field.

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James Orme reports on CUBC’s summer success

**DERBY VICTORY FOR DOGGED BLUES**

Adam Edelshain

IN A closely fought match, Cambridge University came from behind to beat Cambridge City. Despite leaving the field at half-time with the score at 7–5 to their town counterparts, the Blues pulled themselves back into the game with a couple of well worked tries from Nicolas A Albers and Ed Carter. These added to Akinola Abiola’s first-half score and Jon Ufton’s conversion and penalty were enough to see off a resolute Cambridge City side in a gripping “Town vs Gown” match.

From the first few minutes it was clear that the Blues were the stronger of the two sides. Domination at the scrums helped pin Cambridge City back and force several errors. However, Cambridge were unable to make it count as Johnny Ufton hit the post with the first penalty after 3 minutes and Abiola had a try ruled out for a forward pass.

After 10 minutes of intense pressure, Cambridge City appeared to have cleared their lines. But the Blues raced back to score the opening try of the game. Cambridge City cleared the ball to the half-way line but lost the ball at the throw in and the Blues broke with alarming speed. Nathan McGarry burst through before the ball was shifted wide to Akinola Abiola who palmed off two tackles and scored. A successful conversion by Jon Ufton restored the lead.

Soon after, Tom Dann missed a penalty for City, which would have put them back in front. This proved to be City’s last clear opportunity as the University side began to regain its shape and dominate the play. Adam Gilbert scored three or four other tries if not for the posts.

A neat scrum between Cambridge City and Cambridge University (left), Simon Frost holds the cup in the Orange Road Clubhouse (right) back into the game with a very disciplined forward line. The Blues were considerably less disciplined and brought much of the pressure onto themselves.

City forced a throw in the corner and almost forced the ball over the line. Then with about thirty minutes gone, Sean Syman of City broke through the Cambridge University back line and ran 40 yards, finishing only 15 yards short. Progress for City was slowed by a series of infringements by the Blues who were looking very sharp. Soon afterwards it seemed that Charlie Desmond had only one man to beat to score another try for the Blues but an earlier infringement saw play stopped. This pattern of play became more and more evident as City crept back into the game. This proved to be City’s last clear opportunity as the University side began to regain its shape and dominate the play. Adam Gilbert changed down a kick and the Blues turned the ball over before working it wide for Ed Carter to run the ball home after an excellent dummy.

Despite another missed conversion attempt, the Blues never looked like losing their lead. With ten minutes to go, City thought they might have a lifeline as a bad mistake by the Blues forced them back 50 yards to their own 22 yard line, but imaginative play from Abiola lead to another chance for the University instead. William Hughes falling just short of the line.

With only a couple of minutes to go, City were penalised for offside and Ufton made the score 20–10 to the Blues. This proved to be the final blow and a tired City were unable to fight back. It was a hard fought win for the University who will have to concentrate on their discipline to win tougher matches later in the season. They showed great flair against a very solid defence but conceded too many penalties, especially in the first half.

After receiving the trophy, Simon Frost commented that “We didn’t really stick to our game plan in the first half,” but later added that “We pulled in the reins in the second half and could have scored three or four other tries if not for a few handling errors.” If discipline is improved and fewer errors are made then the Blues will be difficult to beat this season. However, much work is still needed before they can think about attempting to retain the trophy at this year’s Varsity match on December 7.

**RUGBY BOYS LOSE TOUR GAMES BEFORE HOLDING TRAINING SESSION FOR YOUTH SIDE**

Olivia Day

AS PART of the summer training program for the Cambridge University Rugby Union Club, the squad flew to South Africa. In the first match, Cambridge played Pretoria University, reigning club champions in South Africa. They suffered a heavy defeat, going down 68 points to 10.

The tour then played a side called UTC, University of Cape Town. Hopes of an improved performance were dashed though as the Blues lost 24–10 in a game that the players felt they should have won.

The final game of the season was against NTK, Northern Tygerberg College. Though the Blues lost this game 20–34, it was a hard fought match and there were signs of more cohesive play and fewer mistakes, which bode well for the rest of the season.

After the rugby, the team found time to help train some of the local youngster and provided them with two training kits in order to promote the sport. This rewarding experience helped make the trip a success in the eyes of the players and now all that remains is for Cambridge to keep winning back home soil.