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Friday October 15, 2004

Radical pay reforms spark anger in university staff Senate House debate reveals bitter opposition

Sarah Marsh

A FURIOUS DEBATE over Cambridge's new pay and grading structure took place this Tuesday. At the University parliament, Senate House, many senior academics voiced fears of mass pay cuts and a devaluation of junior and non-academic roles. There are concerns that this will contribute to a growing divide between senior university management and the rest of the University.

Vice-President of the Association of University Teachers (AUT), Dr Silvia Martinelli, said that this would be the most radical and detrimental reform in Cambridge for a hundred years. The AUT's secretary Nick Savage asserted there was "A huge amount of unhappiness right from the head of the school of physical sciences down to the junior assistants." He warned that the new structure could "cause real damage to staff morale and recruitment."

The University's administration has justified the reforms by referring to the need to reward staff more objectively and make salaries more competitive. This will help to maintain the University's international pre-eminence in teaching and research. A letter was sent out to all members of staff on the 30th September, informing them of the proposed reforms.

The preferred grading system is HERA, the Higher Education Role Analysis scheme used nationwide to analyse and produce a points score for each role within the University. But the HERA scheme has been vehemently criticised for simplifying a complex and long-established pay structure, and for potentially introducing new kinds of unfairness.

Many academics protest HERA is an unreliable model based on the analysis of only a small percentage of the overall staff. Martinelli questioned how the University could justify analysing only 40 jobs out of the 300 potentially affected jobs.

Bob Cowley of the University

Albert Mockel - Von-Dem-Bussche



AUT secretary Nick Savage and Vice President Dr Silvia Martinelli outside the University Parliament, Senate House

Computing Department argued that the analysis was too general to be of any use: "For the personnel division to think they are capable of doing it themselves smacks of the greatest kind of arrogance."

Such a pay structure may put off eminent professors from working for the university. Dr Michael Rutter of the Department of Physics said that "Cambridge simply can not offer competitive salaries in the face of powerful American institutions. But academics are usually able to earn on top of their basic salary through research. The new rigid structure will hinder this liberal practise."

The proposals aim to increase Cambridge's international competitiveness by awarding supplementary awards for impressive individual per-

formance. But it remains unclear who judges this performance, and whether the supplementary payments will only be awarded to professors.

During Tuesday's heated discussion the structure was almost unanimously denounced for continuing to favour senior management and academics. There are concerns it will not be competitive enough in the local market for non-academic related staff. Another professor, Jeremy Sanders, pointed out that the Department of Chemistry had lost a senior technician to the private sector this month, and that 40% of cleaning posts remain vacant due to the inferior pay.

Others fear pay cuts and lower promotion expectations. University Lecturer Nick Holmes spoke on behalf of the AUT and attacked the

new system for only guaranteeing current salaries over four years. He claimed that it failed to address the objections of the AUT and other trade unions. The AUT is not formally recognised by the University.

The cost of implementing a new pay and grading structure is estimated at five million pounds. Whilst half of this cost should be funded by the Higher Education Funding Council for England, the other half remains unprovided for. It is not obvious how the full cost will be met, and how existing interests will be protected in a general context of the University's deficit and job cuts.

A final decision on the nature of the pay and grading reforms has been delayed until the 15th November.

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GU in financial crisis

- £4,500 missing expenses
- Calls for CUSU integration

Chine Mbubaegbu

THE CAMBRIDGE University Graduate Union has found itself in a state of serious disarray after a number of key resignations. This follows several years of financial mismanagement by past Executives, which has until now gone unnoticed by the University.

This summer, a meeting of the Standing Advisory Committee on Student Matters, which includes members of both CUSU and the Graduate Union (GU), found that the Union's financial papers up until 2002-3 'presented a most unsatisfactory position.'

Sarah Airey, President of the GU for 2003-4, kept the Graduate Union afloat, whilst trying to rectify the financial situation. Airey sought the help of Chartered Accountant, Stuart Berriman, to audit the GU accounts - something that had not been done since the end of the 1999 financial year. Berriman expressed concern at the level of 'advances for expenses' that had gone through the accounts in 2002-3. During that year, £7,665 had been paid out in expenses claims alone, whilst only £2,950 was accounted for. Furthermore, last year's accounting records showed that the practice of pay-



Andy Sims

Grad Union president Ribu Tharakan

ing by cash withdrawal without receipt records left around £13,000 undocumented for that year.

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Dame Rosemary Murray: first female V-C

Lucy Phillips

DAME ROSEMARY Murray, first woman Vice-Chancellor of the University and Founder President of New Hall, has died aged 91.

She had recently been admitted to the John Radcliffe Hospital in Oxford where she suffered a stroke following heart surgery last month. She died peacefully in hospital on 7 October, the day after the 50th anniversary of New Hall's foundation.

Only last week a plaque was unveiled at the spot on Silver Street where the college was founded 50 years ago.

Born in 1913, Dame Rosemary began her academic career at Lady Margaret Hall in Oxford where she studied chemistry.

She first came to Cambridge to take up a position as a chemistry demonstrator at Girton and in 1954 she became Tutor in Charge of the newly founded New Hall, the 'Third Foundation' for women students at a time when Cambridge had the lowest proportion of women undergraduates of any university in the UK.

Dame Rosemary became Founder President of the college in 1964 and remained in the position until 1981 when she retired and became an Honorary Fellow.

In 1975, Dame Rosemary took up the position of University Vice Chancellor, ending more than 760 years of male dominance in this role.

At the Chelsea Flower Show earlier this year, a yellow rose which bears her name was launched to celebrate New Hall's 50th anniversary.

Professor Alison Richard, the University's Vice Chancellor and second female in the position, paid tribute to Dame Rosemary:

"She was a fine academic and administrator, and, above all, a remarkable human being. The sadness is tempered by the fact that she did so much to change the landscape of this institution for the better."

"Dame Rosemary has not only left behind physical reminders of her contribution to Cambridge, her legacy is the countless people throughout the world who have been inspired and influenced by her knowledge, insight and over-riding warmth."

Anne Lonsdale, CBE, the current President of New Hall, said: "Dame Rosemary was a person of energy, clear-sightedness, courage and persistence. She took it for granted that women could and should compete on equal terms with men in any field, but did not seek special treatment for herself or her college. She also

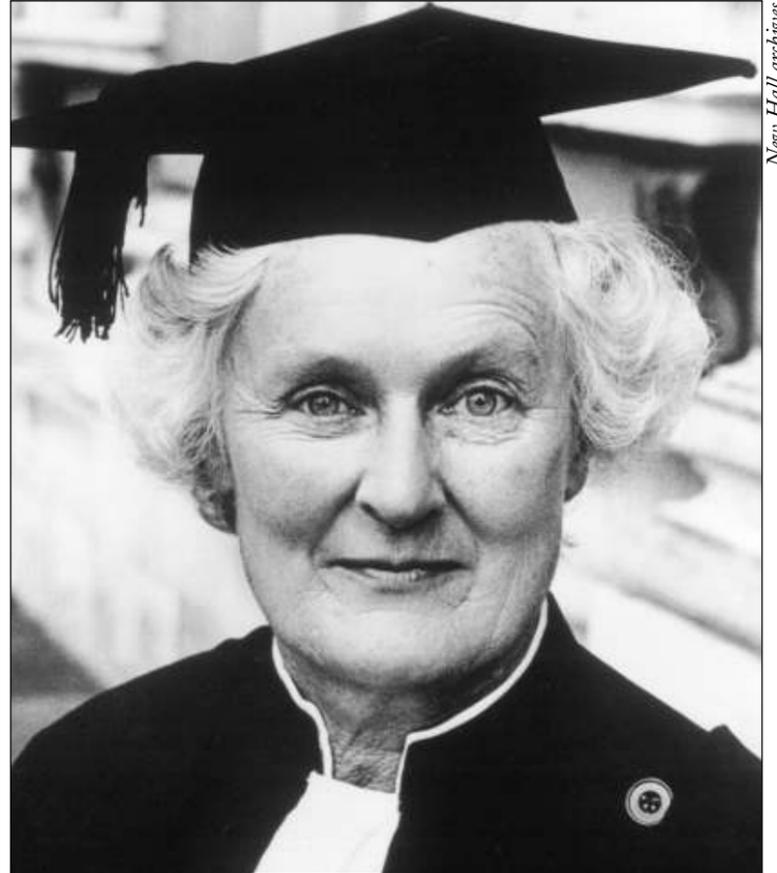
instilled in New Hall students the importance of playing a full part in the University as well as the college, that hard work was a pleasure and that no task was too humble if it contributed to the general good. This message was the more persuasive because of her own infectious delight in people and the world around her."

New Hall college flag is flying at half mast and there are flowers and a portrait of Dame Rosemary opposite the porter's lodge.

Dame Rosemary was not just a University figure; she believed in being an active part of her community and took an equal part in the life of the city and county, spending 30 years as a Justice of Peace in Cambridge and became the first woman to be Deputy-Lieutenant of the County.

Even in late retirement she continued to bind books for New Hall library, to help children at the local Oxford Middle School with reading practice and to tend her garden with obvious delight although almost completely blind.

Her funeral will take place in Oxford on 18 October and there will be a memorial service for her in Great St Mary's in Cambridge later on.



New Hall archives

Graduate Union in financial and administrative crisis



Andy Sims

Ribu Tharakan, pictured here in the Graduate Union common room, has admitted that he has joined an organisation with "inherent problems," and recognises the enormous task that lies ahead

- continued from front page

... Changes have been implemented to amend the situation, with the help of Dick Taplin, Domestic Bursar at Downing, and Senior Treasurer of the GU. Steps included ending a separate bank account, conducting all transactions through the University and the employment of a part-time accounts officer.

Ribu Tharakan, GU President, explained, "The aspect of financial mismanagement is something that requires work. It has to be done phase by phase."

Wes Streeting, CUSU President, suggested that the GU has found itself in this state because of a failure on the part of the University to properly hold the GU accountable.

Despite efforts to improve the GU's financial situation, its governance

remains a problem. At the end of last year, the GU tried to create a second sabbatical officer (a Chair), in addition to the President's post, without consulting the University. The Executive changed the constitution, held elections and appointed Mr Isa Seow, an International MPhil student to the post. The University rejected this decision in June, requesting that the GU return in the autumn with a coherent proposal in favour of this new post. Mr Seow has since returned to Singapore after the University's refusal to confirm that the GU employed him meant that he faced deportation.

Seow told *Varsity* of his anger at the university's decision to scrap the proposed position of GU Chair, claiming that he did not know that the position was a new one. He said: "It was advertised and I ran for the position." He also

suggested that the University *was* consulted about the GU's plans to include a Chair and claims they "put pressure to scrap the position, on the pretext it was not clarified in the first instance." In the meantime, the position remains vacant as Tharakan and the GU Executive prepare a proposal for the Chair position, which will be in line with the University's statutes and ordinances.

A second resignation came from David Eyers, the Graduate representative on the University Council and General Board, the most important committee in the University. He said, "Trying to assist getting the organisation back onto an even keel would have taken significantly more time than I had planned to allocate. I felt the only responsible course of action was to be honest about my situation and to resign." Tharakan admitted that further

resignations have been made since.

This comes at a time when graduate issues are firmly on the university's agenda. This year, graduate admissions, the quality of MPhils and graduate finance will all be explored without a graduate voice on the University Council and General Board.

These crises continue to cast further doubt on the future of the GU. The union did not make an appearance at last week's Freshers' Fair at Kelsey Kerridge - a vital event for increasing the profile of societies and the student unions. The GU shop, which provided a significant amount of the GU's income, has been shut due to staff shortages and prominent figures in the university have suggested that the GU should cease to exist and instead become an autonomous body within CUSU. David Eyers commented: "I am hopeful that the GU and

CUSU might in future better share their resources (where appropriate) to best combine the common functions and emphasise the different strengths of both organisations."

CUSU already has a Welfare and Graduate officer, Richard Reid, who said: "The GU seems to be pre-occupied with sorting itself out financially and keeping its head above water... I'm not sure that at the moment it's really ready to provide for graduate needs."

The GU President feels that for the union to be as effective to graduate students as CUSU is to the undergraduates, a two-way communication is needed. He urged graduates to express their needs to the union, saying "there has to be a voice on the student side as well." Tharakan hopes that next month's elections will bring forth enthusiastic people who will help take the GU forward.

Trinity College in housing dispute

Proposals receive angry response from worried tenants

Charlotte Forbes

TRINITY COLLEGE is at the centre of a row with some of its tenants over proposals to build a housing development spanning two small villages in Suffolk. The dispute began last year when the college published its 'Twenty Year Vision for the Future of the Felixstowe Peninsula', proposing to build additional houses on land owned by the college to support the growing economy of the area.

Many of the residents of Trimley St Martin and Trimley St Mary are concerned and some have mounted a campaign entitled 'Save Trimley Against Growth' (STAG). They claim that such a development will ruin their way of life, damage the local environment and provide housing that is 'simply not needed'.

Ian Cowan, who is spearheading the campaign to protect the 6000-strong population of the villages, told *Varsity* that the college's justification of building affordable housing was 'a fallacy'. 'Trinity College are absentee landlords forcing through unwelcome and unnecessary proposals on unwilling residents.' With houses in the area currently fetching a market price of around £175,000, first-time buyers are unlikely to be able to afford the proposed houses and, he argues, with such a small community there is not a great need for more than 50 affordable homes.

Trinity College owns 4000 acres on the Felixstowe Peninsula, the majority of which is rented out to tenants such as the residents of the Trimley villages. If adopted, the proposals promise to properly plan and structure the developments in order to fully support the new residents. This would include cycleways, public

services, shopping areas and open parkland areas. STAG does not doubt the college's good intentions in ensuring a proper job is done, but have questioned the experience of the college in undertaking a project of this scale.

Last year the villagers invited Trinity's Senior Bursar, Dr Jeremy Fairbrother, and Tim Collins from Bidwells Property Consultants, Trinity's long-term land agents, to a meeting to discuss the proposals. According to Mr Cowan, questions were avoided as to the actual number of houses under consideration and the matter is still unclear. Campaigners made the estimate of 3000 after studying a map showing the suggested site for the development.

Dr Fairbrother denied that he has ever mentioned a figure. In response to the estimate of 3000 he said that given the 'Vision' was only a brainstorm of ideas for the area, such a figure was not only an exaggeration, but simply irrelevant. He said that the number of houses has not even been discussed yet, but he would be 'astonished if it was anywhere near that number.'

Earlier this year the Barker Report concluded that the country needs approximately 1.5 million new homes over the next 10 years. Dr Fairbrother said that the college was simply responding to a moral duty to provide additional housing for those in need, particularly as the area has seen steady growth due to the expansion of the Felixstowe docks. He said that the Trimley area is preferable to other sites, such as the outskirts of Felixstowe or Ipswich, which already suffer from heavy congestion, and that the proposed site would have a smaller impact on the surrounding



Courtesy of STAG

area. The campaigners have questioned whether the college, as an academic charity, should be undertaking such an expensive and high-risk project. Dr Fairbrother said: 'The college has an obligation as an academic charity to maximise the profits of its investments for the pursuit of academic interests. Obviously there is a financial interest, but nothing will be undertaken without the utmost care and consideration for those who might be affected.'

John Barker, the vice-chairman of Trimley St Martin parish council, said: 'Whilst we appreciate that revenue has been put to good use in Cambridge, we feel that a balance has to be drawn between the needs of the college and the needs of our community. The council is not against controlled 'organic' growth of the villages... but we are against anything that will inevitably lead to the urbanisation of an environmentally sensitive area.'

Having already spent a great deal of money researching this project, it is unlikely that the college will remove its interest in the area. Mr Cowan, however, speculated that the application was likely to be refused for environmental reasons, as the villages are designated 'Areas of Outstanding Natural Beauty'. Appeals may then be made to an independent inspector and the office of the Deputy Prime Minister, John Prescott, but he has repeatedly stated his belief in the need for more affordable housing.

The villagers are now awaiting the outcome of a final report to be published by Suffolk Coastal District Council on the need for housing in the area, which may pave the way for a more definite plan from the college. Dr Fairbrother added that the 'Vision' was in the process of being revised to take account of local views and would be published by the end of this year. Both he and Mr Cowan agree, however, that any building works are several years off.

Major award for don

Tom Green

PROFESSOR LORD Colin Renfrew, a leading Cambridge archaeologist, has been awarded the prestigious Balzan Prize for his work in Prehistoric archaeology. Until retiring earlier this year, Lord Renfrew was Disney Professor of Archaeology at the University and he remains the Director of the university's McDonald Institute for Archaeological Research. The Balzan Prize, established in 1956 in Switzerland, is awarded for outstanding achievement in the fields of science, culture and humanitarian achievement and is one of the most renowned prizes in the academic world. Each year the award categories are changed to cover a wide range of disciplines.

Lord Renfrew was awarded this year's prize for a distinguished career in which he has published many significant articles, conducted extensive field work in the Aegean and around Europe, and set up discussion forums for the excavation of the Eurasian steppes of the then Soviet Union. More recently he has made important contributions to the debate on how best to protect archaeological sites and artefacts from looters.

The Prize will be awarded in Rome on November 18 by the Italian President, Carlo Azeglio Ciampi. He will receive a sum of one million Swiss francs (around £450,000), half of which must be donated to research projects involving young researchers in the Prize Winner's field.

Last year Lord Renfrew received the Lucy Wharton Drexel Medal for exceptional achievement in excavation or publication of archaeological work. He has also received numerous other awards and honours, including the Rivers Memorial and Huxley Medals of the Royal Anthropological Institute.



Courtesy of Professor Lord Renfrew

Professor Lord Colin Renfrew

Thieves target Freshers

Sarah Marsh

FOLLOWING A recent spate of thefts, Cambridge police have launched a 'Freshers' Appeal' to warn of the dangers of burglary and to advise students how to protect their belongings. An innovative campaign has been launched in various colleges to mark laptops with a secure number, enabling police to track them down quickly. This system enables the police to ring the number on a computer and quickly check whether it is in the hands of the rightful owner.

In the past three weeks, students have been the victims of 7 burglaries and 14 bike thefts. The colleges most affected are Clare, Fitwilliam and Pembroke. Sergeant Alan Page from the Cambridgeshire Burglary Squad said "Thieves target students as they often have a lot of valuable equipment and there isn't a whole house to search."

Hillary Connor of Crime Reduction explained that the number of thefts always increases at the beginning of term due to the arrival of new students unused to living in shared accommodation. They often leave their rooms open when using the kitchen or the bathroom, leaving their belongings unattended.

More unusually some of the thefts involve forced entry. Mark Sibbons, an

engineering student at Kings College, revealed to *Varsity* his window on the ground floor had been smashed and his laptop stolen on the very first day he arrived back. The window of his neighbour's room had been smashed just before, but having found no valuable items there the thief had simply moved on. The hostel keeper Margaret Granger said that no such forced entries had occurred in previous years.

Connor stressed that the Freshers' Appeal aims at provoking 'awareness without fear'. The first step in this is the distribution of both student "survival guides" and the home office blue guide with the "top ten tips". 18 of the 31 colleges invited the police to give talks to freshers at the beginning of term.

Police officers advised students not to put their names or room number on key rings and never to leave their room unlocked. Valuable items should be kept out of sight, marked with a postcode in ultraviolet pen and insured if possible.

Another success for the Cambridge police was the charging on Wednesday of a young man responsible for 17 burglaries throughout student accommodation and university departments. Sergeant Page said that the man was actually a travelling criminal who had become so well-known to Oxford police that he had moved to Cambridge.

In brief

Cam qualifications

Teachers in Pakistan are being given personal training in Cambridge-approved qualifications for the first time since restrictions on movement into the country were lifted. Under a program being implemented this autumn, Cambridge International Examinations (CIE), the international arm of the University's Examinations Syndicate, has resumed sending experts and examiners to hold workshops for Pakistani schools and teachers across the country.

Group Manager Chris Daw explained: 'While the Foreign Office restrictions were in place, we were unable to fulfil our usual programs in the country. Instead we found other ways, holding video-conferences with 400 Pakistani teachers from the University computing department.' Online and video courses are to remain, but it is the return of face-to-face teaching of CIE syllabuses, in subjects including the natural sciences, Islamiyat and Pakistan Studies that has received attention in the Pakistani national press.

There was also some minor controversy in New Zealand this week, when a physics teacher announced that students in his class would be sitting a CIE paper in the subject in place of the standard NCEA certificate sat across the country. Haggis Henderson of Rodney College, Wellsford said that only the CIE award gave his students 'the chance to strive for excellence'. Student entry to CIE examinations in New Zealand has trebled since their introduction two years ago.

Worldwide, growth in CIE enrolment is now second only to the American SAT system, 300,000 students in 180 countries sitting CIE Examinations every year. The CIE recently received praise for its international essay-writing competition, through which four teenagers from Egypt and Dubai won a trip to the UK, visiting educational and tourist attractions in London and Cambridge.

Jon Swaine

New Hall attacks

Two New Hall students have been punched in the head by a male cyclist in separate incidents earlier this week.

In one case the student was walking up Castle Hill mid-afternoon, and in the other, cycling at 10.45 at night along Victoria Road. Both times the male cyclist appeared to single out a student and, without apparent motivation, punch her in the head before cycling off. No injuries beyond bruising seem to have been sustained.

The police are aware of the incidents and have descriptions of the cyclist. New Hall students have been advised not to go around on their own and to avoid Victoria Road.

Lucy Phillips

Travis make a Big Issue of homelessness

Fran Healy and co moonlighted as buskers in Cambridge last week - prompting **Kate Ward** to investigate the city's streets

LUCKY PASSERS-BY were left singing in the rain last week as Travis busked outside the Guildhall on Market Square.

The Scottish band were there in part to promote themselves, but they also had a more altruistic agenda, raising money and awareness for the *Big Issue* magazine. Lead singer Fran Healy joked with the crowd that 'there are poorer people than students' and encouraged them to beat the £180 raised in Newcastle.

The issue of homelessness is one which is particularly relevant in Cambridge. For a city of its size Cambridge has an unusually high homeless population. In February of this year, Cambridge City Council approximated that only 10 people sleep rough in the city every night. This is strongly disputed by volunteer organisations and those on the streets.

Controversy flared earlier this year when it emerged that Cambridge City Council was giving some members of the homeless community free train tickets to Norwich. Although both Councils argued that the scheme was intended only to re-house, rather than relocate the homeless, the N.I.M.B.Y attitude is one that prevails. Fran Healy is right: 'there are poorer people than students'. Cambridge only has one overnight shelter, which only accommodates 25 men and 6 women.

As a result many families and minors, as well as those with special needs such as mental illness sleep rough on the streets of Cambridge.

For a city of its size Cambridge has an unusually high homeless population

The homeless are not given adequate consideration by the Government. The emphasis seems to be very much on re-housing rather than tackling the issues of homelessness, such as, abuse, addiction, debt management.

There are, however, independent organisations set up to help the homeless in Cambridge. These include 'Jimmy's' night shelter and Wintercomfort, which is a day shelter where men and women can go to shower, change clothes and receive medical treatment as well as counselling services. Such organisations get little government support and can only keep running because of the help they receive from volunteers.

According to Student Community Action, approximately 15 to 20 University students apply each year to volunteer with the homeless projects

in Cambridge, although many others contribute individually.

'Jimmy's' said that they have a 'constant supply' of volunteers from the local community, including Cambridge University and APU students. Jill Barker, Volunteer Co-ordinator for 'Jimmy's' told *Varsity* that this was "not only necessary for the continuation of the work that we do at Jimmy's", but that it was also 'important for the guests to feel part of the wider community, which is achieved through interaction with members of the public.'

Student Andreas Wiseman has spent time working in 'Jimmy's'. He described the experiences as 'rewarding,' adding that 'these are normal people with normal interests; they are just people who have lost their way.' It appears that although this kind of volunteer work is available and indeed needed, there are in fact few students who actually know that these shelters even exist and offer a real way to help, by offering as little as 2 hours every few weeks. Ultimately this is due to the stigma that is attached to the homeless, something which unfortunately will not change unless individuals take action.

As one *Big Issue* seller put it, "at the end of the day, it doesn't matter if they don't buy a mag, a smile would be alright."



Lucy Phillips

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'MEET & GREET'

DATE: TUESDAY 19th October 2004

TIME: 6:30pm

VENUE: Mong Building, Sidney Sussex College

Reuters will be holding a 'Meet and Greet' session for students to meet, face to face, with Reuter's correspondents, technology specialists and finance managers to answer questions about our various Graduate Programmes



'INSTITUTIONAL EQUITIES - TRADING GAME'

DATE: THURSDAY 21st October 2004

TIME: 6:30pm

VENUE: Mong Building, Sidney Sussex College

The Institutional Equities Division of Morgan Stanley will be delivering a Trading Game Simulation exercise hosted by representatives from across the Equities Sales & Trading Division. Trade in a team with £100,000 of shares.

SOCIAL EVENT: FORMAL HALL @ ST JOHN'S
 DATE: WEDNESDAY 20th OCTOBER
 COST: £2 (Including drinks)

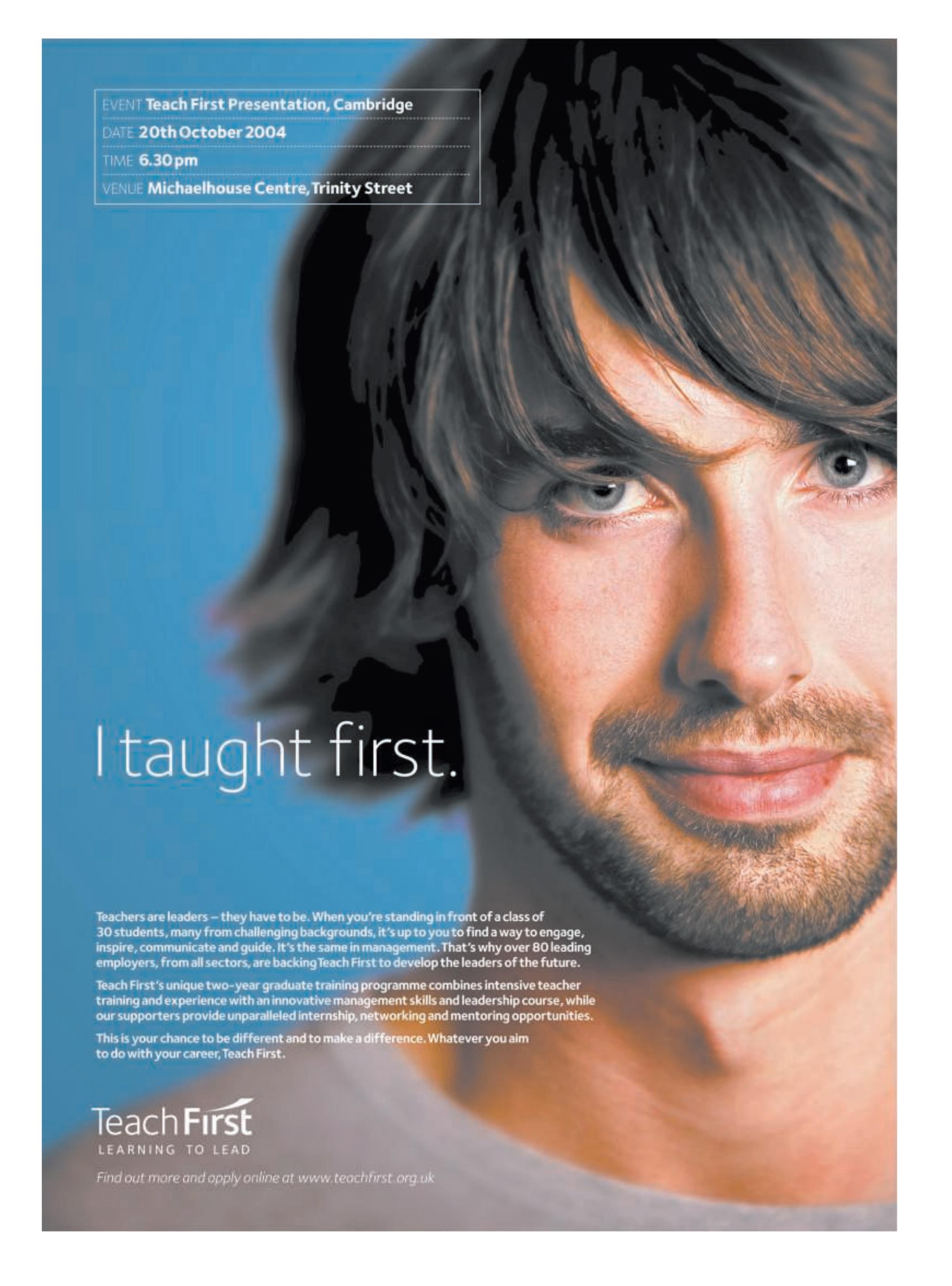
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EVENT **Teach First Presentation, Cambridge**

DATE **20th October 2004**

TIME **6.30 pm**

VENUE **Michaelhouse Centre, Trinity Street**

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Archaeological dig at Corpus

AN ARCHAEOLOGICAL dig at Corpus Christi College has uncovered valuable items dating back to the thirteenth century. A team from the Cambridge archaeological unit has been carrying out excavations over the past few months within the college in the context of the Library Court Project which involves building new underground facilities.

Corpus Bursar, Dr Nigel Yandell, said, "Part of the planning process is to allow the archaeologists to have a look at the site before disturbing it. They've dug two quite large pits in the main part of the stable yard so far, and demolished the old bathrooms." Leading the excavation, Craig Cessford explained that "the finds date back from the nineteenth century to the twelfth century, prior to the foundation of Corpus Christi. The deposits, going three metres deep, are mainly from pits used by merchants." The archaeological team have found fragments of pottery and glass, and at least three complete pots of greater value.

The finds are to be sent back to the archaeological department to be washed, cleaned and catalogued. Most will be deposited in an archaeological store run by the County Council, although the Bursar assured *Varsity* there would be opportunities in the new library to display objects of significant general interest. Recently a sixteenth century jug, found during the excavation, has been on display in the Parker Library.

Sarah Marsh

Tiny tubes could make big business

Steve Elliott

A NEW new method of "spinning" carbon nanotube fibres with advantageous and possibly lucrative properties has been developed by Cambridge-MIT Institute (CMI) scientists.

A carbon nanotube, on the molecular scale, is similar to layers of graphite rolled in on themselves with tapered ends, giving the tube an elongated lozenge shape with a thickness of nanometres, tens of thousands times thinner than a human hair.

Each nanotube is about a micron in length, meaning a stack of over 100 nanotubes aligned nose to tail would easily fit in the thickness of this sheet of newspaper. Combining large numbers of nanotubes to make fibres yields a far more practicable material, and it is this process that is being refined at the Macromolecular Materials Laboratory in the department of Materials Science and Metallurgy.

To start making a fibre, a source of carbon such as ethanol is quickly mixed with ferrocene, which acts as a catalyst, and a hydrogen carrier gas. When this mixture is injected into a furnace at 1200 degrees celsius, the carbon atoms preferentially form nanotubes instead of more common structures like graphite and diamond. At first the nanotubes are in aerogel form, dubbed by the scientists as an 'elastic smoke'. This settles on a relatively cool surface in the furnace and starts to form fibres. These are then wound into a thread by a spindle, a few centimetres each second. In fact, the CMI team, led

by Professor Alan Windle, have synthesised a record-breaking 100 metre long thread, the previous record holder measuring only 30 centimetres.

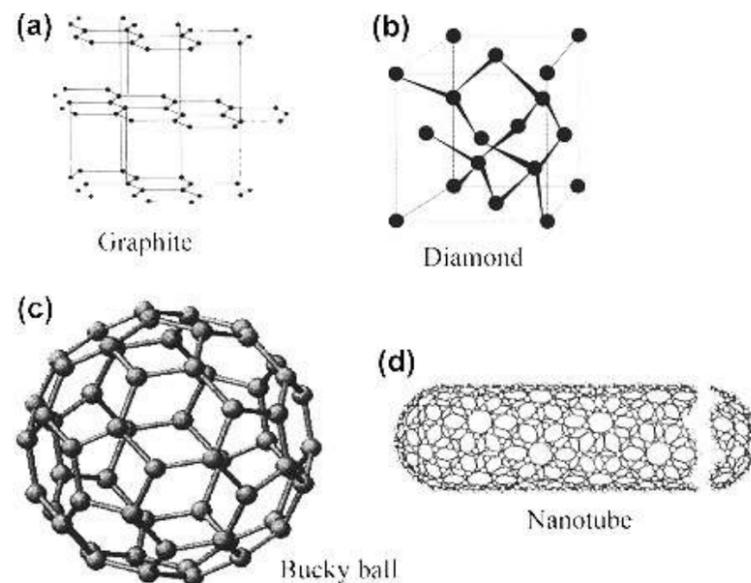
This method of production, which has been likened to pulling a thread from a ball of twine, has the additional advantage of efficiency. Unlike previous attempts which employed separate processes to create and then link the nanotubes, Prof. Windle's technique proceeds directly from source to synthesised product. The group's results were published online by the American journal *Science*, in which the authors write: "If this fibre can challenge conventional high-performance fibres for properties, its simpler method of production will commend it on both cost and environmental grounds."

What is exciting material scientists the most, however, is the unique set of properties that could be displayed by improved fibres. If the individual nanotubes in a fibre are lined up in just the right orientation, a material made from these fibres could be stronger than steel or conduct heat and electricity better than copper. Nanotubes are also chemically resilient to acids and alkalis so can function in a variety of different environments. Add to this their lightweight nature, flexibility and a host of other intriguing characteristics, and it becomes increasingly apparent that industry has good reason to covet nanotubes.

Speculation abounds regarding their eventual applications, from computing to cars to sports equipment. There are even serious suggestions that an orbiting

satellite could be tethered to Earth by a nanotube cable. The emergence of a generation of nanotube-containing materials is not likely for some years yet, though, as the threads produced so far

are only as strong as polyester and far less conductive than copper. Nevertheless, the scientific community remains confident that these tiny tubes will flourish given enough time and funding.



The carbon nanotube, a macro macromolecule whose properties have not yet been wholly defined, is exactly what it says on the tin. It is a hexagonal, chicken wire like lattice of carbon atoms, rolled into a cylindrical tube, and 'capped' on each end by half a fullerene molecule (i.e. half a sphere of carbon lattice). This makes them very strong, very light, and depending on the direction of 'twist' in the lattice, either fully or semi conducting. These are all unique properties for a macromolecule such as this, leaving scientists to speculate that the carbon nanotube's uses are infinite.

For more information, visit:

www.pa.msu.edu/cmp/csc/nanotube.html

Krystyna Larkham



ANALYSIS
JAMES DACRE

"The thing most damaging to staff morale in any institution is the notion of unfairness...Good intentions have not been enough"

The implementation of financial reforms in Cambridge is designed to modernise pay structures at an institutional level. The aim is a gloriously transparent one; that staff at the university are paid according to their individual levels of achievement and the complexity and usefulness of their jobs. Its supporters argue that it will minimise unnecessary staff positions, reward scholarly endeavour and iron out the "anomalies" from Cambridge's current system of salary distribution. It is a system designed to "ensure fairness to all staff and form the basis for better remuneration and working conditions for everyone." At an initial glance this would seem to be above criticism.

The thing most damaging to staff morale in any institution is the notion of unfairness. The ways in which the University has approached the introduction of a new pay and grade structure are seen as unfair. Allowing the arrangements of secret meetings, prescribing complicated and illogical systems intent on hierarchy and hurrying staff into an under-researched programme is bound to create resentment.

Almost unanimously, those in Senate House saw this as an arbitrary and unfair system that could leave staff disgruntled and antagonised. It was described by a very senior academic as being at best "high risk" and at worst "dangerous." Good intentions have not been enough. This kind of system can only be implemented following acceptability to all groups of staff and considering its affordability to the university. It is likely to cost 5 million to adopt the HERA scheme. But to successfully adopt it will

require rigour, candour and communication. This means that verification and appeal procedures must exist and be respected within Senate house. At the moment, proposals are widely understood to be "unnecessary" and "expensive" at their best. All such proposals look incomplete and appear rushed.

These reforms have been chosen and driven by a small group of the University's senior management, dubbed by many employees as the "Aristocracy." In an October Speech, Vice-Chancellor Professor Alison Richard explained to the University how "trust does not spring up just like that." She is correct, for trust needs to be earned, and only a fully researched analysis would earn this trust, not the total urgency that has been seen. When such trust has been earned, then the support of Senate House is likely to follow. But even then, the questions of "who owns the project?" and "who is responsible for the project if it fails?" need to be answered.

The HERA approach risks treating staff as little more than units of labour. The grading of staff, should only be done illustratively, not prescriptively. Academics cannot be compared and their cash values cannot be assessed. HERA rewards responsibility rather than merit. Its points system is technical, divisive and impossible to understand. Sampling does not work if all the samples are untypical. Such a system would see a Nobel Prize winner sink below a course director in a nonsensical hierarchy of university positions. In the proposed system, assistant members of staff are expected to be grateful for whatever they are given.

Workshop technicians, research assis-

ants, secretarial and cleaning staff will be particularly affected. These are positions that should be respected and recognised as running the University from the bottom-up. They should not be ignored and squeezed in at the other end of the pay scale. The University is responsible for twice as many cleaning staff as academic ones, yet no such employees were present in Senate House on Tuesday. The democratic process of Senate House, although allowing anyone to speak, is not conducive to the opinions of members of assistant staff. Cambridge seems to undervalue the contribution made by highly valuable, specialist staff; potential downgrading and general salary reduction clearly demonstrate this. The university is not fulfilling the duty of care to all its staff that any business should uphold.

Supporting staff are a general feature of any academic institution and community; we risk losing their support. A grading system will alienate assistant staff both financially and symbolically from the main body of the university. It will also call into question which university posts entitle a holder to membership of Regent House. This will produce a very muddled form of democracy. The extraordinary Venn-diagram of staff categories that will be produced, this overhaul of stratification, will be disruptive and confusing. The Department of physical sciences is particularly vulnerable, for the published recommendations could seriously disadvantage its 250 highly trained administrative staff.

A cursory glance at Computer Weekly magazine puts the head of computing at

the Faculty of Divinity in the same pay bracket as an NHS health-desk operative. It is impossible to suggest that university staff can ever be seen in the contexts of the job market, because people rarely choose to work at a university for financial reasons. Salaries in academic institutions have increased by 18 percent less than in other industries since 1992. Cambridge will never be able to compete with other industries in terms of the wages she can offer her staff. This new system would confuse the incentives for working at a place like Cambridge and is offensive to its many staff prepared to work on small salaries because of job satisfaction. The university will be seen by our local community as an unattractive place to work. In the department of Chemistry 40 per cent of cleaning posts remain vacant; a substantial health and safety risk. Cambridge cannot afford employment difficulties at the lower end of the pay scale.

So the matter of dispute becomes one concerning the University's duties. Clearly Cambridge seeks to develop a research profile that will encourage affiliation to the university. Clarity here is essential. The new system would discourage PhD students from long-term research, rewarding them with £1000 extra in their first year, but losing far more by their ninth. A third of all PhD students have over 9 years of experience. Elsewhere, the system also neglects to reward long-standing commitment to the university. The University is in danger of attracting people more interested in money than research. The emphasis in the proposed model is entirely upon academics. The grading system would tend to reward service rather than contribu-

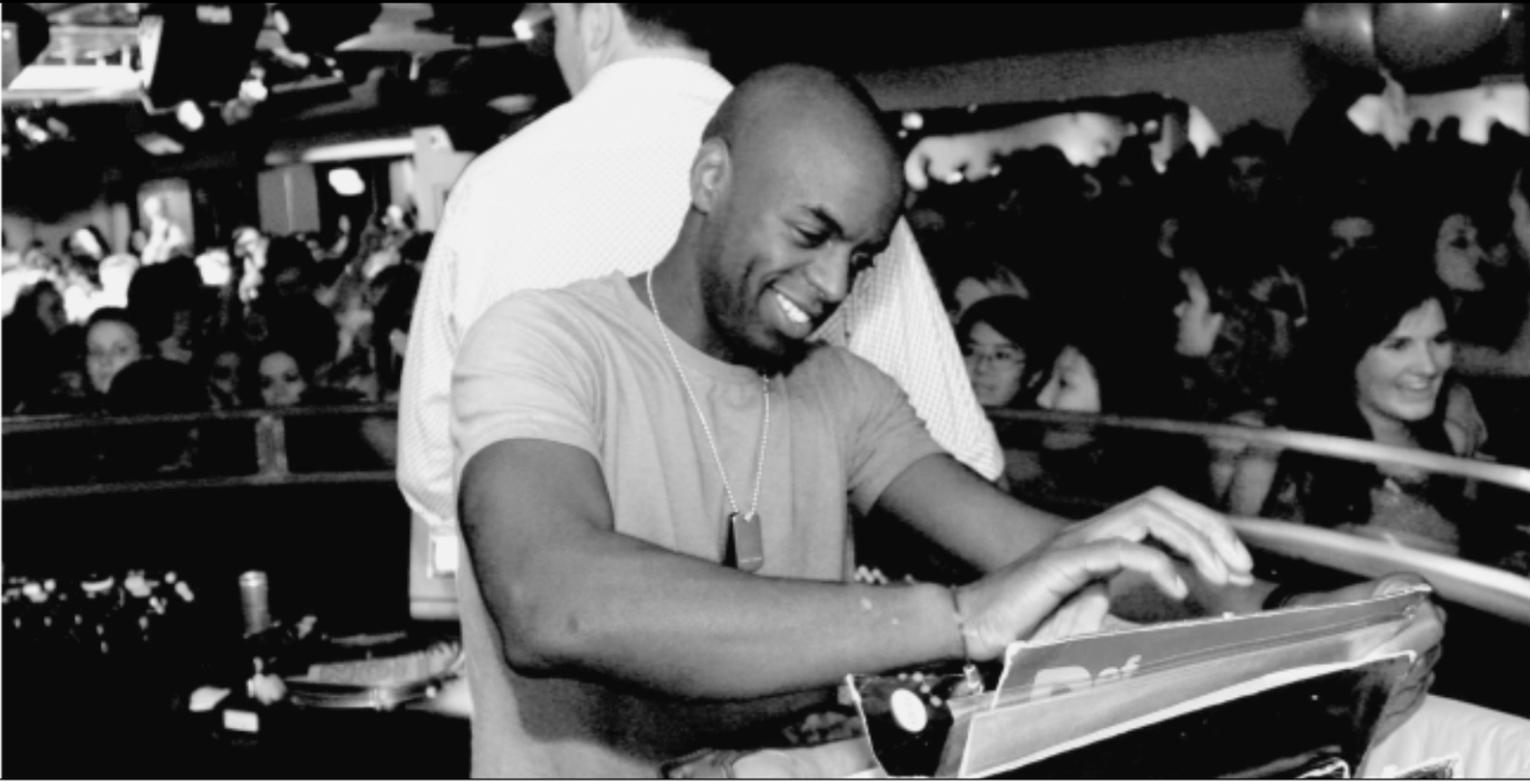
tion. In academia, staff are rated according to contribution rather than service.

The main problem with these reforms however concerns their methodology; no degree of step by step exploration has been implemented in the University's approach and unacceptably minimal levels of consultation have been employed. Individuals should have been approached and data accumulated. The university cannot justify only testing this method on 40 jobs from 8300 that would be potentially affected. Staff morale, tensions and welfare are not abstract concepts that can be solved by a mathematical labelling system. Not only misleading, but also vague and incomplete. The letters of invitation to those 40 being sampled did not include any explanation of the methodology required in running the experiment. It is necessary to publish simple statistical results and to explain with clarity the ways in which this system can be justified by its case study.

A considered report warrants not only consultation with union representatives, but commitment to union representation. Most importantly, the evidence submitted to the panel must be made apparent. With the Hutton report, publicised evidence was the essential component. There is no reason why this kind of a report should be secretive about its findings. "Cock-up or Conspiracy," a senior academic asked the deputy Vice Chancellor. If the reforms go through as they stand, they cannot avoid serious criticism. The university must stop the current trial before it can do any more damage and spend more time considering a more thorough system.

DJ Trevor Nelson ends Fresher's Week with a Big Bang

Michael Derringer/TCS



RADIO 1 DJ Trevor Nelson joined over 850 students at the CUSU Freshers' Event, which took place on Sunday at Ballare. The Big Bang was the first CUSU Freshers' Event to sell out in over five years and was the climax of a week of clubnight launches and record-breaking attendances organised by CUSU Ents.

Neill Higgins, Entertainments Manager at CUSU, said: "The Big Bang exceeded our expectations and set a new

standard for CUSU Ents. We achieved what we set out to provide: a mainstream, centrally located Freshers' Event with a strong act and value for money."

The state of CUSU Ents has been criticised in recent years for not providing quality events for the students of the university. It has faced stiff competition from other events such as the Hawks club's Rumboogie on Wednesdays at Ballare and ex-CUSU President Paul Lewis' Funky Monkey on Tuesdays at

Coco. Last year's Freshers' Event sold a disappointing 400 tickets for the night held at The Junction.

This year's events, however, have been a great success so far with the new Top Banana night on Tuesdays at Ballare breaking attendance records, and over 1000 students attending the re-launch of Urbanite at Coco on Thursday. CUSU President Wes Streeting said of the Big Bang: "We've shown that CUSU can provide success-

ful University-wide ents at low cost without breaking the bank. There is no reason why Cambridge students should be unable to enjoy the same quality of entertainment that students from other universities enjoy."

James Rene, CUSU Ents Officer agreed, saying: "This is a great start to the year for CUSU Ents and there is even more to come."

Chine Mbubaegbu
- Trevor Nelson interview: page 9

Derrida:RIP

Alfie Spencer

THE FRENCH philosopher, Jacques Derrida, has died at the age of 74 in Paris.

He will be remembered as one of the most influential philosophers of the late 20th century. When people recall Derrida's work, many will think of the controversy that erupted over a decision by Cambridge University to award him an honorary degree in 1992. Twenty philosophers, many highly respected, complained that "M. Derrida's work does not meet accepted standards of clarity and rigour". This attack by the home of analytic philosophy on one of the leaders of French post-structuralism was another moment where the "two cultures" in philosophy clashed.

Due to the complaint, a vote on the awarding of a Cambridge honorary degree was called for the first time in 30 years. Those academics with any opinion about the merits of Derrida's work found themselves trying to rally those who had absolutely no need for or interest in it to their side. Most who voted had never read his work.

On the 16th of May 1992, Derrida won by 336 to 204 votes and got his honorary degree. The politics of the situation, if not the philosophy, was simple: people took Derrida seriously and Cambridge had to be seen to recognize that. The issue of the seriousness of Derrida's work had to be subordinated to the seriousness with which people took it - which, in the denial of an absolute base of meaning beyond the communally accepted, is a distinctly Derridian theme.



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Waves of change



From pirate radio to the prince's trust

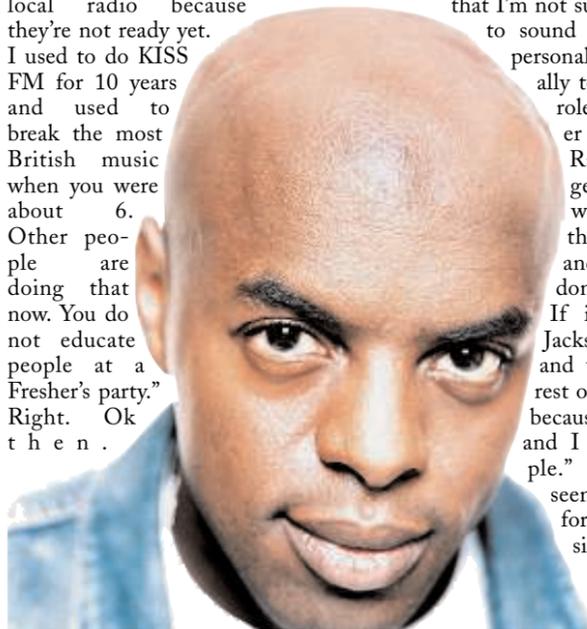
Ronojoy Dam banter with Trevor Nelson

Trev Trev Trev. From years of playing pirate radio shows and running warehouse parties to presenting shows for MTV and Radio 1, Trevor Nelson is widely recognised as one of the most recognisable faces of British urban music. So what is British urban music to him? "You can't define it. You can't define the creativity that's coming out of the UK. The best thing about the UK is that we have the diverse influence. You listen to Dizzee Rascal, Ms Dynamite and Est'elle and they're making music that sounds like nothing coming out of America. Urban is an umbrella term. It's street music."

Swooping into Ballare on a Sunday night on his Fresher's Tour, Nelson receives a rapturous applause from a Bacardi Breezer waving crowd busy having 'fun'. Dancefloor empty, kids gone, we fall back into the club's beige sofa chairs to chat, the pungent smell of booze and body odour warm in the air. I express my disappointment at someone such as himself, who is so strongly aligned with British music, acting as British representative to the Prince's Trust Urban Music Festival earlier this year alongside Russell Simmons (the most influential man in Hip Hop today), playing the

records that he did. The ones that have been played to death so much that you want to smack your head against a wall of nails to. His excuse was somewhat wanting and patronising: "British music, the ones that are succeeding are getting played. The ones that are underground are out on local radio because they're not ready yet."

I used to do KISS FM for 10 years and used to break the most British music when you were about 16. Other people are doing that now. You do not educate people at a Fresher's party." Right. Ok then.



We'll just hop up and down to House of Pain's 'Jump' for the next twenty years then.

But Nelson is a complete charmer. A bit of a diamond geezer, Del Boy height, sparkle in his eye and a glint in his pearly teeth, he's relaxed and warming. He has a strong loud voice that I'm not sure whether is due to sound levels or his big personality. Nelson is usually to be found in the role of the interviewer whether on the Radio or on MTV, getting friendly with the cream of the US Hip Hop and R'n'B scene. "I don't get starstruck. If it's Usher, Janet Jackson. They eat shit and wake up like the rest of us. I like Wyclef because he's very honest and I like honest people." But he doesn't seem at all uncomfortable on the other side either.

As well as partying with the R'n'B glitterati,

Nelson also does a lot of work for youth services and has received an MBE for his contribution over the years. "I got that MBE for work I did going around local projects, local places. I come from the same place as most of those kids. I had no one to talk to when I was starting out. I went along and crashed my car to learn how to drive. It's the peer pressure that's holding them down, especially with ethnic minority kids. Peer pressure is a killer."

During the Iraqi war last year, Nelson hosted an MTV link up between the channel's viewers and the British PM, a first of its kind. "The issue was so big and it's been proven. Kids from 40 different countries coming together with a PM supporting Bush. He was as nervous as hell. He was sweating. There was Alistair Campbell in the back winking. On radio I'm not allowed to talk about it but my personal opinion is we ain't for war. No one wants war but people believe in their religion to a point where they'll die for it. And that's the most dangerous thing on earth right now. Religion needs to take a good look at itself. When you hate a man and want to kill him for his religion... I can't understand that."

Gun violence is constantly associated with urban music and vice versa. With a new BBC film called 'Bullet Boy' starring So Solid Crew's Asher D in the pipeline for release, I'm curious to know what his views are on the matter. "It's got to a point, especially due to the American and Yardie influence where kids think they can be a big man if they get a gun. What can you say? There's a lot of movies, a lot of peer pressure. It's environmental issues. It's where you live. It's who you're growing up with. I had a situation when I was on the decks. I heard a crackle in the crowd and some guy got shot dead 20 yards away from me. I felt sick for days. It's just unnecessary."

As the interview comes to a close, DJ Sketchy asks Trevor Nelson with a sly grin what sound the ebony dome of his head would make if scratched. He grins the grin, has a drag of his fag and replies, "A little grizzly sound but smooth. But the chances of you scratching my head are about as much as mine are of licking your balls. You can try it but I might punch you." And with that, Trevor Nelson is escorted off to have pictures taken with gushing bouncers.

The voice of Bart: Eat her shorts

Jack Coleman gets tough with Nancy Cartwright

"I'm Bart Simpson, who the hell are you?" This was the opening line of Nancy Cartwright's Edinburgh Fringe one-woman show. It was also the funniest thing she said in the entire performance, largely because she swore. The rest of the show was awful. You could but feel sorry for the poor dear as she stumbled through badly timed joke after badly timed joke mixed in with a soporific smattering of emotional balls about her uninteresting childhood.

Cartwright's show was intended to be the story of her rags to riches tale from Dayton Ohio to Hollywood and all the glamour that goes with it. The jokes were geared up for a Middle America audience who would be so star struck by the sight of her that they wouldn't notice the total lack of material. But this wasn't Minneapolis, this was Edinburgh, and the audiences at the fringe are likely to be rather quick witted and demanding. Hence they were mightily unimpressed, when, on seeing that one of her childish jokes had fallen flat, she whooped and then followed it up with an Oh-Yeah in an attempt to cover up the flagrant tumbleweed blowing across the stage. Parts of the show were just wholly unnecessary and served only as platforms for Cartwright to show off and make futile bids for the audience's sympathy by whipping out absurd stories about sick children she cheered up.

At the beginning of the run, the theatre was packed to the gills; by the end of it, tickets were being given away. Nancy Cartwright did not adapt well to her change in fortunes. Her performance was so rehearsed that she was

incapable of changing any of it. This was unfortunate since at the beginning of each show she made the stagehands bring up the lights so that she could take a look at her audience. A pretty pointless exercise anyway, it was made a hundred times worse when she asked those sitting in the balcony to raise their hands if they planned their holidays around the Simpsons Halloween special, when there was not a soul sitting up there.

To some, the urge to stand up and talk about you and your successful life for an hour and a half every night will seem horribly narcissistic. The whole thing was so badly planned and so embarrassing for all concerned that I decided to interview her to see what her motivations were for doing the tour and what she thought of the reception she had received in Edinburgh.

I had to rugby tackle her in the foyer to get her to agree to talk to me. I had already witnessed her refuse to give a hopeful little child an autograph on the pretence that there would be a rush and that she would not like to give one person one if she could not do the same for everyone else, which seemed a little fatuous: the poor child was the last one out of the theatre. I realised that I stood little chance of her consenting to the meeting so I waited till her agents were distracted and bundled her into the venue. At first she refused, but her eyes lit up when I mentioned the word Cambridge and she acquiesced immediately.

Nancy told me that the main reason for her tour was to entertain and educate. She thought that by telling her amazing story to the world at large, she

would "inspire them to achieve great things". Bit of a tall order for a few flat one liners. She is touring universities worldwide with her show and has even been to speak at the Oxford Union. She told them that there was no point in doing something they didn't enjoy, and that if they were at Oxford because of their parents or whoever, they should "exit stage right" (in Bart Simpson's voice) and "follow their hearts". Not, in my opinion, the best way to encourage them to achieve, but there you have it. When asked if she would be coming to the Cambridge Union, she said rather cryptically that she charged a lot of money for each appearance so that only those who truly wanted her there would be graced with her presence. I think it was a nice way of telling me that we were too poor to have her.

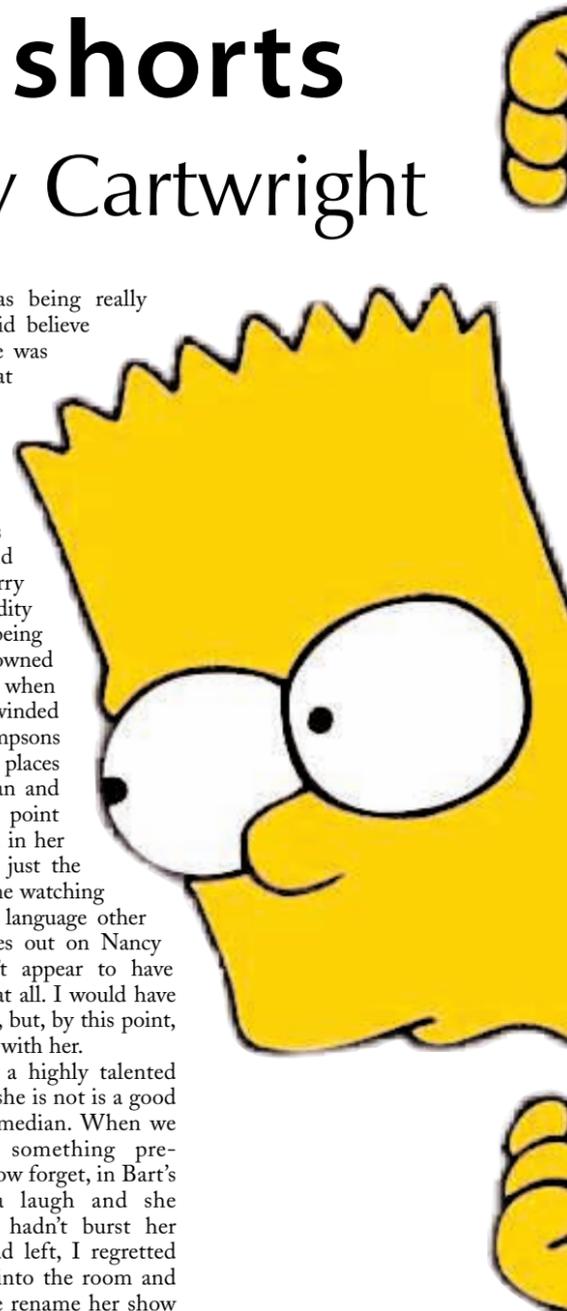
She said that she had been "given a great gift for making people laugh"-that some people were great doctors or scientists but that she was put on this earth to entertain. All I can say is that members of her audience may disagree.

I asked her about her autograph giving policy. Surely someone with a gift for making people smile should not go around ruining all their good work after the show. She looked surprised that I had even asked her but then said that she found giving autographs "degrading" for both her and the hopeful fan. Whenever asked she apparently gives them an email address they can write to order a signed photo of Bart for only \$50. Nice.

While saying all this, she was sitting on a table swinging her legs back and forward like a nervous child. I then

realised that I was being really harsh. She truly did believe everything that she was saying to me; that she could inspire young people, that she could make people laugh, that she was a world famous megastar. I found myself feeling sorry for her. The absurdity of her belief in being internationally renowned was most apparent when she told a long winded story about the Simpsons being broadcast in places as far flung as Japan and South America, a point that she mentioned in her show. Since she is just the voice of Bart, anyone watching the Simpsons in a language other than English misses out on Nancy entirely. She didn't appear to have grasped this point at all. I would have picked her up on it, but, by this point, I was sympathising with her.

What she is, is a highly talented voice artist. What she is not is a good storyteller, or a comedian. When we parted she said something predictable, which I now forget, in Bart's voice. I forced a laugh and she beamed widely. I hadn't burst her bubble. After I had left, I regretted not running back into the room and suggesting that she rename her show "I'm Bart Simpson, who the Hell cares?"





“Fran Healy looks lovely in a beanie”

A few lessons learned from an American election

Watching the President and John Kerry makes the union seem like a picnic

Welcome to America. If you arrive at Newark ‘Liberty’ airport (as I did), you fly down perfectly parallel to Manhattan and can gaze across at the full, glorious splendour of the new world in its most iconic form. You come off the plane, walk a mile through corridors covered by CCTV, and then get herded by armed police. And then you wait, and wait, and wait, until finally you get to go to a booth, answer a multitude of questions, and, if you’re lucky, get away with giving no more than a photo and some fingerprints. Passing out of the booth in a rush of exhilaration, you’re faced with America’s two other main icons to the world – a huge ‘Stars and Stripes’, and a framed photo of President George W. Bush.

Except you won’t be able to see his face very clearly, because someone has smashed the glass, shattered his smile, neatly summing up what much of the outside world thinks about Bush at the moment. The impression you get is that America is no longer very pleased to meet you, and some people, evidently, are not best pleased with a greeting from President Bush. There’s a real sense of entering a fortress as you pass through immigration, and on the other side, the atmosphere is lined with suspicion and fear. And all the while, the biggest and bitterest election in decades is now just a month away, dividing the nation even more.

Having a conversation with an American now and not mentioning the election is about as easy as chatting with Neil Armstrong and not mentioning the Moon. The words ‘Bush’ and ‘Kerry’ are emblazoned every-

“There’s a real sense of entering a fortress as you pass through immigration”



where in bold type, and everyone has an opinion. In New York especially, a Democrat stronghold, most people I’ve met are vociferously anti-Bush, from an extreme level (like my landlady, who resolutely believes he was linked to 9/11), to just a moderate level where people seem to think he’s a blundering idiot who’s sent America in to the wrong war against the wrong people for the wrong reasons. But that’s a pretty big deal all the same.

“Bush is almost attracting the unconscious sympathy vote”

Bush-bashing has become an extremely popular spectator-event; I’ve been invited to a comedy night next weekend, but was warned that it might “stray a bit into politics”. I said I didn’t mind, and asked what the night was called, if anything; the answer, unsurprisingly enough, was “George Bush is a motherfucker”. The

middle ground has all but disappeared, so that people do not simply quite like one candidate; they also despise the other.

So how will the election be won and lost? I asked a Democrat activist on 5th Avenue, trying to get people to donate to the Party. She thought that people who support Bush will do so on the basis of personality, whereas Kerry’s supporters concentrate on the issues. Not all Democrats believe Kerry is the most outstanding would-be President; but if he can’t be Clinton, at least he isn’t Bush. The president will never win on the ‘issues’ debate, because both his foreign and domestic policies have gone badly wrong. So the Republican contingency plan is to convince the people that, in ‘war-time’, you need to have a strong, experienced, steadfast leader, everything that Kerry apparently isn’t.

When she heard that I can’t vote, my activist opened up a little, so I pressed her on Kerry’s strategy. “How can you win people over on the personality issue,” I asked, “And convince them that Kerry is their man?”

“It’s difficult”, she said, “Because he’s not their man. John Kerry has very little in common with the average American”. “And Bush does?” I was incredulous. “Bush seems to be a regular guy. The people can empathise with Bush, he’s ‘one of us’, he’s not aloof and all preppy”.

She had a point. By emphasising how much “hard work” it is to be President in the last debate, Bush is almost attracting the unconscious sympathy vote. I said that some people round my way thought he was too fond of his mum. She laughed and said that that means he’s cornered the motherfucker vote.

And that’s it. Both campaigns are now pulling such dastardly manoeuvres on each other that even seasoned Union hacks would wince. By shifting the battleground to personality, rather than trying to pump their candidates up, both sides are absolutely savaging the other. And the real problem is that in a nation so enraged, with polls so incredibly close, and with parties so firmly entrenched, when this election is finally over the side that loses is very unlikely to accept the result. The ‘flames of factionalism’ are being fanned like never before, precisely against the wishes of America’s Founding Fathers when they first set out the American constitutional process 216 years ago. And so, whilst both candidates expound the importance of a strong, united America, the result at the end of this is likely to divide the country even further. The glass-makers for Presidential photos better have a lot of sheets in stock.

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VARSLITY

The GU needs to open up

Everyday incompetence is one thing; £4,715 in unaccounted expenses in a single academic year, alongside payments worth £13,000 which were not properly documented, seem reason to raise an eyebrow. CUSU, for all its faults, is a properly accountable organisation, and when they go wrong, the student media and university in general (rightly) shouts about it. When the 'Big Bang's predecessor, 'Creation', lost £31,000, the fuss was monumental. It is no coincidence that a few years later, a more modest freshers event has been a financial and popular success. The GU revelations come in the same week as CUSU's new ents orgy, and the difference between the organisations has been dramatically clarified.

This newspaper holds reservations about how CUSU has defined its role in recent years, in particular in terms of the we-know-best approach to such issues as 'No Platform' and, last week, institutional support for a pro-choice organisation. But the fact that we know enough about CUSU to hold reservations about how it defines its role is one of its strengths. The GU, by contrast, failed to appear at last week's freshers' fair.

The trouble is, the graduate community is far more disparate and far more diverse than the undergraduate student body, and is far less likely to be directly involved in the organisations which choose its direction; but a lack of direct involvement is no excuse for the shocking degree of waste and mismanagement for which the GU seems to have been responsible. Whilst last year's president made steps towards greater fiscal responsibility, her modest successes do not seem to have been built on. After the attempt to appoint a new (and expensive) sab-batical representative without the requisite authorisation from the university authorities, one is again forced to wonder: how can they justify such irresponsible financial activity without a proper mandate from their membership? Though a referendum was held on the appointment of the GU Chair, such votes are inevitably carried without proper scrutiny from the majority of those who will bear the fiscal responsibility, and turn-outs are invariably low. Of a membership of around 5,000, just 212 approved of the creation of the position, which is a meaningless seal of approval.

There is a reasonable response to this which would point out that we get the politicians, and political institutions, that we deserve, and if the student body isn't active enough to notice this kind of abuse, they can't complain at having their money wasted. If this falls well short of a justification, it should remind the graduate body that this is all of their responsibilities, too. The first steps towards a more prudently run organisation must be: use these revelations as a kick-start to a more open and better publicised process. Talk to your membership. And don't waste any more of their money unless they say they want you to. If, after all that, the GU is still in the state it is at present – well, you all deserve each other, and *Varsity* will get back to writing about Gardies.

Celebrities on the streets

Aren't Travis lovely? All right, your grandmother might like their gentle pop meanderings more than you do, but Fran Healy looks lovely in a beanie; besides which, their busking efforts in Cambridge this week were in an undeniably good cause.

Until the practice became illegal earlier this year, there were at least twenty-one Cambridge families being housed in bed and breakfasts; and whilst the council insists that there are only four (four!) people living on the street in Cambridge, Jimmy's Nightshelter has not noticed any decline in numbers looking for a bed, and still has to turn people away every night.

Homelessness is a real problem in this city, as anyone who lives here can testify, and efforts to deal with it have not been especially effective. Bands with a social conscience are an excellent thing, and Travis are to be commended for their efforts to make the world a nicer place. But it's a shame that it should take a celebrity guest appearance to draw our attention to the situation.

It is, in truth, as much the fault of the media as anyone else. If Travis is attached to a story, it makes it an easier sell: attach pretty photos of a big name in a small town and you have guaranteed coverage. *Varsity* is as guilty of this approach as anybody: though homelessness has been on our radar (it is impossible for it not to be on the radar of anyone who lives here, really), there is something about a photo opportunity which focuses the mind. Perhaps it's wrong that the press works this way; but, then again, that's because it's how we all work. If it's wrong that it takes Travis for us to run it, it's wrong that it take Travis for you to read it, too.

But self-flagellation is not the order of the day. There's something positive about the fact that student towns like Cambridge tend to be points of gravitation for homeless people. We haven't quite mastered the art of not noticing someone whose need is greater than our own on the way to lectures; we are still struggling to perfect the facial expression which precisely conveys immense sympathy at the same time as an unfortunate short-term lack of funds. Our generosity is, perhaps, more commonly motivated by middle-class guilt than by sheer altruism, but that doesn't make it meaningless. Essentially, homeless people come to student towns because students are more likely not to treat them like they don't exist. This can only be a good thing.

Letters

letters@varsity.co.uk

CUSU and abortion

Dear *Varsity*,

I would like to send my support for the CUSUWU. I believe that women should have the right to choose, and who better to speak for us than women themselves. One can't help noticing that the ring-leader for the pro-lifers is male, and will never have to go through the ordeal of decision making and action that an abortion spawns. I am aware of the argument that men have rights over their own unborn, but men can never truly understand what it feels like to have an abortion. It is probably the hardest decision that a woman could ever make.

We no longer live in the dark ages where male power rules all, and men can tell us what to do with our bodies. CUSUWU are supporting a pro-CHOICE campaign, educating the fairer sex that we still have options. Personally I think that the decision should be left to those who are directly affected, i.e. the female population. Men should be able to voice their opinion but legal action and a Cambridge feud should not be on the agenda. Oh, and I think Jo Read is doing a great job.

Rhiannon Adam
Newnham

Dear Sir,

As much as I respect your opinion that "abortion is a private matter" in last-week's editorial, I cannot agree with a key assertion that you made in the piece. When you say "more people die needlessly in a society which does not permit abortion than one which does," you are asserting that an embryo is not human. As many more abortions are carried out in a society where it is legal, the number of

embryos terminated in such a society is absolutely massive (over one hundred thousand per year in Britain alone). This is considerably greater than the number of tragic deaths in unsafe illegal back-street abortions. So from a statistical point of view, if you count embryos as 'people', then the number of people being killed is considerably greater with abortion legalised as it is in Britain. Therefore, your assertion is highly presumptive given the fact that you didn't tackle what it means to be human and whether an embryo is human.

The abortion debate is not about forcing the needle on people's "moral compass" (as you put it). Rather, it is about discovering where north truly lies.

Yours sincerely,
Peter Johnson
Queen's

Evans Challenge

Dear Sir,

The Vice-Chancellor has quite properly said, in the pages of the *Financial Times* as well as in *Varsity*, that she does not think is a good idea to debate with the academic staff in the press. I myself would much rather discuss with her face to face. It is a good idea for a Vice-Chancellor to be accessible and to be willing to join in public debates. It is not as though this was a presidential election. I am certainly not after her job.

She's had a year of 'listening'. Now's the time for her to join us in open talk, and show that she's a fellow-member of the Regent House and willing to test the waters with us.

Gill Evans

Chalice disaster

Dear Sir,

As the former president of the venerable Rhadegunds Society of Jesus College (founded 1873), I feel it my duty to appeal for help from the University readership in the return of our initiation Chalice. In May of last year the Chalice disappeared after a well-attended OGM.

It has not been seen since. Should anyone come across this most important piece of silverware (from 1921, about 6 inches tall engraved with a base repaired in the mid-nineties) its return to the President c/o Jesus College would be appreciated by all Rhads down the ages, from international cricketers to olympic rowers.

There is also a substantial award, probably entailing alcohol or invitations to dinner, as well as elevation to the Rhadegund Hall of Fame and possibly even hard cash. Please help an old man and his friends find happiness, as it's no fun drinking port out of a vacuum cleaner.

Yours Loquaciously,

Will Lowe
Rhadegunds President 2003-04

This week's prize goes to Will Lowe, who may find some consolation in his two free tickets to the Arts Picturehouse.

Arts
Picturehouse

Birthdays aren't all they're cracked up to be

"Births are not, after all, the achievements of those being ejected"



John Beckman

My birthday comes but once a year, and even that is excessive. I have no instinct for lavish celebrations of my natality; the salutation 'Happy Birthday' leaves me bemused. It's not that I'm ungrateful to be alive, or unduly morbid, but as far as I can see, birthdays simply mark the next station on the inexorable passage towards death. This is something that I can live with, but it's hardly the occasion for festivities. The prime place for a birthday card is in a corner of an Old Master still-life crammed with memento mori, alongside the dead hares and skulls filled with rotting rose petals.

Births are not, after all, the achievements of those being ejected. Dad puts in the back-breaking toil; Mum does the legwork; the event is supervised by a gaggle of attendant nurses equally skilled at sedative administration and flower arranging. Most babies' response to this is simply to bawl, which seems an inconsiderate response to those who have expended so much time and effort ensuring their existence. My recollections of the event itself are hazy, though I cannot think that the ejection from my mother's gut on what was essentially a blood-lined water-

slide was especially pleasant. Sometimes it's worse. Children delivered by caesarean section ought to be particularly discouraged from acknowledging the day they were born since they showed such considerable reluctance to enter the world in the first place.

Birthdays, arbitrary measures of maturity, attract petty indications of progress. In childhood they mean a postponement of bedtime and a paltry increase in pocket-money. During teenage years the movement of clock-hands somehow confers the right to drink, vote and get married, as if it were obvious that an eighteen year old had the capabilities of selecting the government which were lacking in someone a day younger. The revelry that takes place at the age of twenty-one is entirely disproportionate to the newly-bestowed permission to stand as a member of parliament. Birthdays encourage the notion that a change of age will inevitably result in changes in us. It is the same with hooters of Auld Lang Syne on New Year's Eve who believe that the substitution of one digit for another will cause their insipid lives to be transformed into something rich and strange. The process of growing-up is far more com-

plicated, with regression, uncertainty and unwillingness throughout.

Perhaps a still more serious reason to distrust these anniversaries is the consequent limitation of celebration to those instances: getting completely wasted becomes appropriate to birthdays, marriages, the end of exams, the first and last days of term. For those who like to enjoy themselves this can lead to increasingly contorted and esoteric justifications for getting drunk. People 'treat' themselves after a hard day's work as if there were something guilty about having fun under other circumstances. We must shrug off these restrictions and acknowledge that getting battered is always all right, and that enjoying oneself for no reason at all is far more of a celebration of life than a birthday party.

This is the reason that college bops, however bad, are almost always enjoyable. Received wisdom is that the truly terrible bop can only be enjoyed with an ironically raised eyebrow and a supercilious sneer in the upper lip; but it is hard not to get carried away (unless you're a moody bastard) by the exuberance of the occasion and the will amongst everyone to celebrate nothing except pleasure itself. The fact that everyone is dressed as Mexican bandits or kangaroos only adds to the sense of ecstatic, bacchanalic communal joy.

My birthday comes but once a year; but fortunately there are three hundred and sixty four other days with the potential for purposeless indulgence. Lewis Carroll wisely proposed the marking of unbirthdays, and even if the gentility of tea parties does not appeal to all, you don't have to be as mad as a hatter or as march as a hare to follow suit. So go and have some fun. For the hell of it.

Over the Wall: a guide to the

Lucy Styles



Alfie Spencer weighs up two contradictory cultural accounts

“**A**uthoritarian politics, next economic superpower, Asian Tiger State, ecological war zone, the incomprehensible East”. The image that the modern West constructs for itself of contemporary China bears all the hallmarks of traditional exoticism. Fear, ridicule and a satisfied sense of cultural supremacy sit side by side with intrigue, fascination and the feeling that there “must be something they know that we don’t”. Following the pattern of ‘China-watching’ that has developed in the west, the commenta-

tor is obliged to follow one of two well-trodden paths, corresponding to two distinct political outlooks.

On the one side we say that China is developing, that the bad old communist days are in the past, and that in its rampant industrialisation, China is committing all the sins of 19th century Europe. It doesn’t respect the autonomy of the individual and human rights; workers are exploited and the rural poor are being left behind; it is destroying its ancient landscapes and suppressing its minorities. Beijing’s Hutong have gone.

According to this story, China is just ‘less developed’. It will lose its identity as it becomes richer, the ‘real’ China disappearing as the McDonalds take root. It will slowly give up its authoritarian ways, liberalise and start respecting its citizens. This interpretation combines a complacent universalism about values, with an optimism that China is slowly waking up to them. It expresses a sadness that the ‘true China’ will slowly die as Enlightenment western ideas are absorbed alongside a confidence that development was always bound to end in the same place.

There is another story which emphasises all the wonders of an exotic ‘other’ that cannot be grasped from a Western perspective. Chinese concepts are incomprehensible to the western mind; it is the oldest surviving civilisation on the planet and its cultural heritage inheres at such a deep historical level that it will always be different and, yes, better. Its poetry is untranslatable. These storytellers are apologists. Of course we foreigners hate Maoism and, more recently, neo-authoritarianism (à la Singapore and Hu Jintao); they are rooted in a deep legacy of Confucianism, Taoism and Buddhism that we mistrust.

Westerners feel threatened because another distinct culture is playing the Western game on its own terms and winning. This is the relativist’s story; with an optimism that China will go on being the exotic ‘other’ and a fear that the west will infect its cultural beauty (we are piously reminded that Marxism was a western import). We should cry out in horror and guilt as the skyscrapers go up. Sometimes this interpretation is suffixed with a sigh: if only the current administration would stop playing Western capitalism and do their Chinese thing. It bears all the hallmarks of Western self-hatred and China effectively acts as a utopian reservoir.

These two narratives can be and increasingly are mixed and matched in various ways. Both contain some accurate and productive points; both contain enormous exaggerations and misinterpretations. Both stories are paradoxical and, in the end, dishonest to the phenomena.

China is an enormous, diverse and beautiful country. As a cultural unit, it

behaves rather like Europe, with a similar range of local differences and shared history. The Chinese government is notably bad, although it does have its good points (notably its focus on education), and is probably heading in an increasingly healthy direction, especially with Jiang Zemin recently losing the military post he was hanging on to. Zhu Rongji, the economic mastermind behind China’s healthy growth, has had his model of development scrutinised and adopted by huge numbers of governments across the world, giving a first insight into China’s potential as the next global ‘soft’ superpower (a power of ideas and culture). China is not the utopian ‘other’, where everything is ‘just so profound’. Neither is it just like the west but ‘a few years behind’. Finally, China is not becoming any less ‘real’ or losing its identity, even as it takes on new ones. This is for two reasons.

in Chengdu they are playing Mah-Jong again while selling mobile phones

Firstly, (and this should be taken with caution) Chinese is a language without any broad crossover with European languages. This means that there exists a practical incommensurability between Western contexts (and the languages which can engage with the west) and the Chinese one. Assuming language’s centrality for a moment, it would be correct to say that Chinese cultural grammars are different enough from Western grammars as to be untranslatable. So, no matter how much western structures are taken on, they are given a Chinese context. This ensures that just because of the language users and their history of language use, ‘real China’ is never going to disappear. On that question, I’m firmly with the relativists. But that does not mean that understanding and dialogue cannot exist; we just need to make sure we translate thoroughly and thoughtfully. A shared attempt at hermeneutics is imperative.

Secondly, there is a historical reason why China is not losing its unique *banfa* (system). If anything destroyed traditional Chinese methods and iden-

tity, it was the Cultural Revolution (1966-1976). And because Deng Xiaoping’s “Opening Up” (to the world) Policy followed that era, Western capitalist practices and structures are associated with a re-discovery of what being Chinese means. In this way, getting richer and ‘playing western’ is sitting side by side with re-asserting a distinctly Chinese contribution to existence. Go to Chengdu: they are playing Mah-Jong again while selling mobile phones. Go to Shanghai: they are rapping about how wonderful it is to be from the same town as Confucius and how national infrastructure is improving. In China, national policy is still communicated via the crushed aphorism of Tang poetic metre. So China is getting more Chinese as it gets more Western, making a lie of, amongst other things, the old notion that ‘Hong Kong is more Chinese than the People’s Republic’.

Returning full circle, the fact that China as a cultural force will never go away, that it will remain ‘real’, does not mean the impossibility of engagement. It is no less worrying that the local government saw fit to pull down a beautiful 14th century town in northern Sichuan called Songpan and replace it with a fake Ming dynasty walled city for tourists. It is still sad that the Hutong are gone. I suppose that that kind of engagement sits more comfortably with the universalist picture.

Napoleon’s claim that “when China awakes, she will astonish the world” should be taken in the strongest sense. And there is no better way to be astonished than by going to the People’s Republic, bastion of “socialism with Chinese characteristics”, and feeling and involving oneself in the frantic energy of a country and worldview building itself. It is a space of enormous change, rife with mixed messages. And involve yourself in the language, which is seductive and powerful and logically glorious. Finally remember what the British ambassador to China once said: “If you stay in China a week, you think you could write a book. If you stay in China for half a year, you think you could write a sentence. If you stay in China for five years, you realise you can’t write anything.” It’s that vast, that different (RIP J.D.) and that mesmerising. And it is going to be part of all our lives very soon.

Rachel Cottrell, who spent the summer teaching in China, explains the frustrations of the education system

Where only the richest can afford a second child, millions of average Chinese earners will pour all of their money into their one child’s future. That future seems to be English.

For 60 children in Shenzhen in south-east China this summer, we represented a chance of getting ahead of the crowd, and perhaps securing grades good enough to achieve a place at university (no mean feat in a country where only 3% will ever pass the entrance exams to further education). Clearly English was the *soupe du jour*. The main selling point of this camp, which was attractive enough to encourage parents to part with around two months’ average salary, was we two western teachers.

However, it soon became apparent that any expertise Westerners might have to offer to the Chinese was unwelcome: our role was to ensure that the children learnt by heart the 59 “situational dialogues”, and 300 words with

western pronunciation. The cornerstone of Chinese education is recitation, a method practised for centuries, as we were constantly reminded. No matter that the kids barely understood what they were saying, and any slight deviation from the prescribed conversation threw them into confusion. The answer to the question, ‘What are you doing now?’ was always, ‘I am reading a book.’ Asking a question that you wanted a genuine answer to was futile.

It’s not surprising that the children are given little opportunity to be creative with their language-learning, since classes of 90 are common in state schools, and the stipulation that the English exam must be passed to proceed to the next year creates classes with a massive age range. Even in our fairly expensive and well-equipped private school, one of the classes had pupils aging from 8 to 17.

And it seemed that half of what they were chanting in their classrooms was wrong, if the English phrases plastered

all over the walls of our school were anything to go by. They included such gems as ‘English Summer Camp of the Actual Combat’ (ninja training perhaps?) and ‘Present fond of mind to children’ (worryingly paedophilic!). Their mistakes are never corrected, since all over China people are learning English without ever meeting an English speaker, science without proof or justification, and Citizenship without, well, citizenship.

Yet despite an education system that might smother even the most enthusiastic western child, the Chinese are still so incredibly keen to learn. Their pride in their work, their motivation and their eagerness were astounding and humbling. The education system could learn a great deal by looking less towards Confucius and more towards the rest of the world, but equally, apathetic English kids, surrounded by all the latest equipment and teaching techniques, could go a long way just by adopting the attitude of their Chinese counterparts.



Lucy Styles

many faces of modern China

Lucy Styles looks at China's evolving architecture

A country renowned for its pagoda roofs and Communist dilapidation is set to become the biggest showpiece of modernity in the world. Gone is the time of the backward-looking United States as China storms to the forefront in the international race for prestige and power. Unsure of what form its new image should take, the country is looking to architecture to give it an identity. Ironically enough it is to the West that they turn, to architects that are throwing themselves at the opportunity of leaving their signature on a country where it really does seem that anything is possible.

All eyes are on China as the 2008 Olympics speed towards us and the pace of change outstrips any world-class athlete. Cities appear to be razed to the ground and rebuilt overnight - look away and you'll miss your traditional Beijing "hutong" house replaced by a hygienic but totally isolating tower block. Skyscrapers are dominating the landscape much to the horror of revered architect Rem Koolhaas, who screams "Kill the skyscraper!" into the seemingly soundproofed offices of the Chinese authorities. With this radical restructuring of the urban landscape, social networks are swept away at the whim of China's development elite. Koolhaas' CCTV headquarters in Beijing is set to be one of the world's most complex buildings and one that seeks to counter the Chinese disregard for the social responsibilities of urban design. The gravity-defying trapezoidal loop takes a self-conscious stand against the definitive skyscraper form and unites more than 10,000 employees in the same building, forming an internalized society as opposed to segregating workers in a series of towers.

Cities have been metamorphosing

into suburbs devoid of the vibrancy of traditional culture. All this is set to change as Western architects use this country littered with cranes and where construction work seems oblivious to sunlight cycles, as a landing ground for their most soaring visions. French architect Paul Andreu's new Beijing Opera House, a titanium and glass dome that appears to float on a reflective pool, is another much hailed alternative to the dated tower block skylines that characterize Chinese cities.

Epitomizing the widespread Chinese belief that Western forms undeniably represent modernity, it is nevertheless dogged by controversy. Abused for totally disregarding Chinese style and for infiltrating the sightlines of the Forbidden City, it highlights the tension embedded in China between the strive for Western-esque modernization and the desire to found a 21st century on a culture totally their own. After all, why should the oldest civilization in the world look to the compara-

bly new phenomenon of Europe and the United States?

Shanghai, whose Pudong skyline emerged in the 1990s as a proto-city parody of a sci-fi movie, has recently been superseded by Beijing as the centre of modernization. However, the construction boom in China that consumes 400 billion dollars a year is certainly not restricted to these dominating cities. As I travelled through rural expanses, buses often had to stop to allow swarms of road builders to clear from the freshly laid tarmac and let us through, sheltering in their tents that move with them as they

trek through hundreds of kilometers of extraordinary landscapes developing the country's infrastructure. Even the smallest of Tibetan enclaves in Gansu, a province in the west of China, are unable to remain untainted by the commotion that modernization on speed inevitably brings.

We are witnessing an unprecedented and exciting turning point in China's history but Wang Lu, editor of the Beijing based 'World Architecture' magazine, justifiably expresses concern: "Architecture in China has become like a kung fu film, with all of these giants trying to vanquish each other."



Eve Williams

The skyscrapers of Hong Kong, now part of China, are testament to the rapid modernisation of the world's most populous country

If you think freshers' flu is unpleasant, says **Krystyna Larkham**, you should try the Chinese Avian sort

There are coughs and sniffles coming from the room next door, and your best friend has just popped in for some aspirin. Her temperature's running high. Fresher's flu seems to be surprisingly virulent this year; or maybe it has developed into something altogether more sinister: the serious or even fatal respiratory syndromes which have become one of China's biggest exports. The deadly Spanish flu of 1918-19 and the flu pandemics of 1957 and 1968 all share the proud tag 'Made in China'. There was no vaccine, and millions died in each global outbreak, Spanish flu killing more in two years than the First World War had managed in four. Whilst the West has been waging a war on Terror, a far bigger threat has been growing in the Far East, one that does not discriminate against religion, skin colour or the amount of oil your country contains: influenza type A, strain H5N1, the assassin with 90% accuracy.

Since 1978, and its entry into the open market, the economy of China has expanded rapidly with an explosion in population to match. It now holds a fifth

of the world's population within its borders, a cool 1.2 billion. With the need to feed, housing and farming are moving further and further out of the cities, leading to a rapidly closing gap between human and animal habitation. Traditional Chinese farming methods keep poultry and livestock in very close proximity, shared food often containing faecal matter of another species, with waste run-off emptying into waterways used to raise fish also destined for the table. Familiarity may breed contempt, but it also breeds disease, and many fatal animal viruses jump species with alarming regularity.

H5N1 first started infecting humans in 1997. This Hong Kong epidemic, along with the second wave of infection that hit China in 1999, was contained by the mass slaughter of diseased birds as the virus was unable to jump from human to human. The first case of human to human transmission was confirmed last week in Thailand however, and there are sure to be more to follow. All the Avian flu virus needs to become the superkiller of the 21st century is to infect a human host at the same time as

a Human flu virus. During their respective replication procedures, an exchange of DNA between the two would result in Avian flu being packaged in a protein coat against which our immune system has no defence. With a fifth of the world's population living there, and ever increasing levels of Avian flu, China has emerged as the biggest suspect in the line up of Far Eastern flu incubators.

So what is to be done? In April, the WHO finally released its prototype 'seed' strains of the virus to pharmaceutical companies to work on a vaccine, but the process takes many years and cannot keep up with a rapidly mutating virus such as H5N1. It is a great economic risk for companies to develop and manufacture a vaccine for a pandemic which may not even occur, and if it does, with a potentially different strain. Aventis Pasteur Inc and Chiron Corp. have both taken up the challenge, and the former already has a contract with the USA; big killers mean big bucks. But back in China, it is a different story. Farmers who lost their entire stock to the Bird Flu culls have never received the promised compensation. The government, which was heavily criticised for covering up the extent of the SARS outbreaks of recent years, has failed to instruct many of its millions of poultry farmers on safe methods of farming which would drastically reduce the incidence of Avian Flu. Many of the diseased birds are still finding their way into the food chain, corruptly sold on by the very officials sup-

posed to be killing them. In January China was granted a loan by the World Bank and received \$10 million of foreign donations towards the fight against SARS and 'other infection diseases'. Prevention is better than cure, but only careful management of this money and a greater openness about the extent of Avian Flu will stop this regional disease

of birds turning into a global infection of humans. The case of a Thai mother catching the virus from her infected daughter appears to have been a one off, but time will tell. In the meantime, be thankful that your cough, headache and slight fever are just signs of a Fresher's week well parted. This time next year we may not be so lucky.

China: a potted modern history

The last emperor of China was deposed in 1912. Chairman Mao seized power and established the People's Republic of China in 1949. He instituted the Cultural Revolution in 1966.

Deng Xiaoping repudiated the Cultural Revolution and, in the 'Beijing Spring', allowed open criticism of the abuses which had occurred under Mao's rule. Among the numerous achievements of Xiaoping's term as leader of the Chinese Communist Party were the 'Four Modernisations', which helped China to become a modern, industrialised nation. His economic restructuring, in stark contrast to Gorbachev's *perestroika*, took a bottom-up approach, with reforms often being introduced by local leaders in contravention of official regulations. Among the black marks against Xiaoping's name is his authorisation of the use of military force brutally to crush student protests in Tiananmen Square. According to the journalist Jim Rowher, though, the Dengist reforms of 1979-1994 'brought probably the biggest single improvement in human welfare anywhere at any time.'

Hu Jintao has been President since 2003. In September 2004 he squeezed his rival Jiang Zemin out of his post as chairman of the central military commission and took on that role himself. He is now head of the state, party and military, the most important positions in the country. Senior communist sources say that control has swung from the right to the left in the past two years. Mr Hu and his prime minister Wen Jiabao are associated with a policy of 'balanced development' which aims to centralise power in order to tackle the inequalities between rich and poor.

Mr Hu has recently taken steps to deter Taiwan from declaring independence. This week has seen a flurry of editorial activity from Chinese, Taiwanese and western newspapers on the matter. For more information, see www.guardian.co.uk

/guide /stage

FRIDAY 15

19:45 ADC The Prime of Miss Jean Brodie
23:00 ADC Jazzmatazz
14:30 & 19:45 Arts Theatre Oedipus The King
20:00 Medics Revue, Robinson College, Beyond all Reasonable Gout

SATURDAY 16

19:45 ADC The Prime of Miss Jean Brodie
23:00 ADC Jazzmatazz
14:30 & 19:45 Arts Theatre Oedipus The King
20:00 Medics Revue, Robinson College, Beyond all Reasonable Gout

SUNDAY 17

19:45 ADC A Drink with the Uncertainty Division

TUESDAY 19

23:00 ADC Footlights Smoker
19:45 ADC Les Liasons Dangereuses

WEDNESDAY 20

19:45 ADC Les Liasons Dangereuses

THURSDAY 21

19:45 ADC Les Liasons Dangereuses
19:45 Arts Theatre Clouds

/clubs

WEEKLY PLANNER

FRIDAY 15

QUEENS Juiced Ft DJ Luck and MC Neat
CLARE Fat Poppadaddy's A blend of 60's, funk, soul and ska
FEZ Seamus Haji Chunky house
JUNCTION 1984 More 80s Cheese than a Fondue Party

SATURDAY 16

QUEENS Spunky Funk Funk
JUNCTION Warning The Future Sound of Drum n Bass
FEZ Northern Manks Best in soulful American house

SUNDAY 17

COCO The Sunday Roast Cheese and Chart on a Sunday
FEZ room4Xposure A night of live performances
LIFE The Sunday Session Commercial dance, party, r'n'b

MONDAY 18

FEZ Fat Poppaddaddys A Mix of Funky Grooves
LIFE Live is Life International Student Night

TUESDAY 19

BALLARE Top Banana Cambridge's Best Cheese from CUSU
COCO Licked RnB, Hip Hop and Dancehall
LIFE Unique CUSU's LGBT extravaganza

WEDNESDAY 20

BALLARE Rumboogie Cambridge's Sports Men and Women
come out to play

THURSDAY 21

COCO Urbanite CUSU Hip Hop and RnB

/guide /the rest

SATURDAY 16

21:30 CU Hispanic Society Squash Fiesta/Party
Clare Hall, Anthony Building, Free entry to all
Info: hft20@cam.ac.uk or http://come.to/cuhisp

SUNDAY 17

13:15 Gallery 3, The Fitwilliam Museum Free
Morwenna del Mar (cello) and Geoffery Paterson (piano) play:
Bach - Suite No. 2 in D Minor,
Bruch - 'Kol Nidrei',
Martinu - 'Variations on a Slovak Theme'

MONDAY 18

12:30 CU Baha'i Society Newnham MCR Free
Multi-Religious Readings on Courage followed by simple lunch

/listings /send us yours

Please submit listings to CambridgeEye.com or business@varsity.co.uk



Springboard

FOR UNDERGRADUATES

SPRINGBOARD IS AN AWARD-WINNING 3 MONTH WOMEN'S DEVELOPMENT PROGRAMME. IT ENABLES EACH WOMAN TO SET HER OWN AGENDA FOR BOTH HER PERSONAL LIFE AND HER WORK.

THE PROGRAMME IS FREE TO YOU AS AN UNDERGRADUATE

We ask that you make the commitment to attend all 4 sessions. There are two sets of dates to choose from:

Programme A (Saturdays)
Programme B (Fridays & Mondays)

A) Saturday 4 December 2004
B) Friday 3 December 2004

A) Saturday 15 January 2005
B) Monday 17 January 2005

A) Saturday 19 March 2005
B) Friday 18 March 2005

A) Saturday 23 April 2005
B) Monday 25 April 2005



Contact: Hannah Kvan, Personnel Division, The Old Schools, Trinity Lane, CB2 1TT Tel: (7)64091
www.admin.cam.ac.uk/offices/personnel/staffdev/springboard/

AUDITIONS FOR JESUS CHRIST SUPERSTAR

Fitzwilliam Music Society and FitzTheatre invite vocalists to audition for the production of Jesus Christ Superstar to be produced at the end of Lent Term in Fitzwilliam's stylish new auditorium.

Two auditions will be held.

(1) FITZWILLIAM COLLEGE AUDITORIUM WED 20th OCTOBER
5pm - 9pm

(2) MUNSBY ROOM at KING'S COLLEGE SAT 23rd OCTOBER
7.30pm - 9.30pm (directions from the Porter's lodge)

Ideally you should be looking to bring a piece of musical theatre to sing (accompaniment will be provided.) There will also be a small section of sight-seeing from the production. Prior notice of intention to audition is preferred, but not essential. The full audition is expected to last 5 -7 minutes. If you cannot make either audition but would like to take part, or you have any queries, please feel free to contact the M.D (mm522) or the Producer (ctjw2.)(Week 7 ADC Theatre)

Models required:

For life drawing, £10 per hour. (Inexperienced models are welcome)

Contact: Mr Kourbaj
Visual Art Centre
Christ's College
Email: i@issamkourbaj.co.uk

Bursaries

The Cambridge Society of Paris is prepared to provide a small amount of funding to current students of the University where:

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New report claims 'no nookie'

The Idler investigates new reports into students' sexual health



King's College Chapel: Gothic masterpiece or homage to the phallus?

Martin Brown

CAMBRIDGE UNIVERSITY'S 'traditional values and phallic architecture' are suppressing its students' sex drives, leading to poor scholastic performance, according to a report by the independent sexual health charity, *Clothcap*. Academic work is, according to the full, heavy and exhaustive study, often riddled with Freudian slips, sexual inferences, and rude drawings.

The findings come in the wake of another independent report, which states that previous sightings of Cambridge at the top of various 'oversexed university' newspaper league tables were in fact false.

"Some of my students have started turning in essays that read more like erotic short stories," said Dr Belindamine Ketch, an English fellow at Homerton. "The third years are shedding some of the filthiest light I've ever seen on just why Desdemona likes Othello so much!"

This rising onslaught is not, however, simply the result of the perverted fantasies of pickled bohemians whose parents never loved them as much as Sigmund, the family cat. A fourth year engineer from Robinson was disciplined last term for manufacturing 'suggestively motorised' children's toys for his finals project, and a second year medic at

Peterhouse has been reprimanded for writing about his dissection corpse's 'soft, cold thighs.'

Probing has revealed that University governors are at a loss, and are unsure how to tackle the problem.

Suggestions from University authorities have included the seeping of pheromones through the bricks of Kings College chapel, and a three year program of admitting a quota of registered nymphomaniacs and convicted Eastern European prostitutes.

However, polluting the masonry of the internationally renowned place of worship could lead to an 'exponential swell' in both teenage pregnancies and the local pigeon population, and introducing more sex criminals into the already overpopulated Cambridge sphere could only increase the number of bizarre regional accents in the town, entailing further damage to the student body's University experience.

The Idler's sources in university management have been quoted as droolingly saying "action must be taken soon. Fast, hard action!" Other effects of sexual frustration in students mentioned in the report include blind burglaries, hairy palms and the now burgeoning 'Bum Gardies' campaign.

News from the nylon classes

A POSTAL donation of £50 made yesterday to a homeless charity by Cambridge resident Linda Worth was motivated mainly by guilt, those close to the 37-year-old report. Despite the charity-provided envelope's description of such an act as 'goodwill', the gift was in fact principally caused by Worth's keenly felt sense of guilt at ignoring a homeless person's request for money earlier that day. The sources report that desire to help relieve the sufferings of another person was nowhere present in Worth's train of thought.

Late reports suggest that Worth's dawning realisation that she cared little for the fate of the actual homeless man has led to massively increased levels of guilt. Unconfirmed rumours claim that Worth has subsequently made a telephone donation of £100.

RECREATIONAL VIOLENCE and vomiting are still top of the Cambridge Cool tables, for the third year running, a report confirmed this week. Commissioned by The Cornheads, a drinking society at Fitzpatrick College, the report also suggested that 'non-sobriety' was "a major source of instability" within the student environment.

A PhD STUDY of 'Anti-Semitism in Red Mao's China' by Digby Cheng of Gonville and Caius College has been nationally touted as 'very unpopular.'

Lack of weapons causes mass dismay amongst locals

Chris Smyth

AFTER THE excitement of his first glimpse of US army operations in Iraq, Sudanese refugee Peter Garang has come to the sad realisation that his country's problems are unlikely to be solved by international action. Having been made aware of the Gulf crisis by UN aid workers in the stricken western province of Dafur, Garang had hoped that his government's programme of forced expulsion and the consequent threat of mass starvation could be combated by coalition efforts. "A government able to send hundreds of thousands of men to a remote desert in the name of Iraqi Freedom must surely have the ability to stop the Arab militias burning our villages," Garang commented enthusiastically on Wednesday.

But the excitement of hearing how American troops had been sent to liberate Iraqis from a tyrannical government was soon dampened by the realisation that the Sudanese government has no weapons of mass destruction, and is not considered to pose a threat to the West. "It is unfortunate that government has only been using guns, helicopters and systematic rape to kill ten thousand people and force us one million of us off our land," Garang mused. "For if they had been gassing us, the Americans would surely have come to our aid."

Despite these realisations, Garang has not entirely given up hope. "I do dream that one day the Sudanese army might acquire nerve gas, or even just a few barrels of anthrax, and then surely the world will take action to save me from displacement, hunger, and genocide. Or maybe one of my sons, if I am dead by then."

The Music Of Death

Jazz indicted in shocking storm

Ross McElwain
Martin Brown

TONY BLAIR today confirmed White House reports that the second phase of the War on Jazz would go ahead.

This is in response to recent terrorist radio-activity in Shoreditch, a separatist enclave of Afghanistan, *The Idler* can now reveal. Supposedly, Black Widow Bassists have been soloing onanistically and with pro-licksity in all streets west of Brick Lane while scores of footmen subject terrified residents to WMDs (*Wack Mojo Dances*).

Jack Straw hopefully stated that evidence was pointing to rifts forming within Al-Jazz Era. The rebel 'rhythmi-coo-Jews' have split with the majority Sunni Davis Junior movement due to disagreements over the inhumane use of Bebop against harmless civilians. Reuters suggests that the renegades favour a 'cooler' approach. Sources suggest that they have been working for years on a dirty skank. *The Idler* believes that they are close to getting her to come home with them.

Furthermore, the British people have been horrified by discoveries of DVDs of 'shit' Weather Report performances being sold in Spitalfields Market.

Fears persist that Bill Clinton, Tony Blair and Boris Yeltsin (RIP) will reportedly re-form their jazz trio, *Diplomatic Immunity*, in order to combat the current situation. Unfortunately, Yeltsin's sense of rhythm has suffered after several years of rigor mortis. According to *The Idler's* intimate Russian mole, Yeltsin would rattle his bones while being replaced on the drums by master of 'Judo drum fusion' Vladimir Putin. Bill and Tony have their reservations: they had auditioned twenty other drummers, including the Viceroy of Ouidah, for the role before settling for the Russian premier, whose music is still considered "too anal, man".

Fears also persist in the increasingly fearsome *Diplomatic Immunity* that Al-Jazz Era is crypto-Communist in intent.

"We all remember how Stalin would get his workers to make that awful racket with lathes, hammers and spoons. I see no difference between that and the most recent offering from Al-Marx," says an insider on the side-project.

A supporter of Al-Marx recently issued this public statement:

"He's still alive and working at Ronnie Scott's gym. He's a cardio expert. What a gifted man."



Jazz: sinister new tool of terrorists

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image of the week



Winner of the PhoCUS freshers' fair poster competition - by Mickey Barr, Jesus College

photo courtesy of



www.phocus.org.uk

Fast Forward

Henry Bowen worries about the future of music

As the film section this week takes a look at the past and current visions of the future as seen through the lens of a camera, I began to consider the musical equivalent of the hugely popular science fiction genre. Has the urge to look into the future and dream influenced musicians as profoundly as authors and film-makers? From Rick Wakeman's prog-rock keyboard epics to the masturbatory button-pushing of Add N to (X), have any of these artists managed to live up to the hype and deliver a music that truly describes the future? And are their imaginings any less valid if their visions are never realised?

In music today, the term 'futuristic' is most often used to refer to obscure electronica consisting of squelching samples and tweaking sequencers. But the term here is being used outside its true meaning, and it goes without saying that no-one actually believes that music will one day all sound like that.

Although the pioneers of electronic music, both in the lab and in the studio, did profoundly affect the way that music is created and performed, its incorporation into the mainstream has simultaneously robbed it of any futuristic exoticness. The electronic tools which once seemed to open doors to unknown worlds have now become standard in every studio. All those early synthesizer knob-twiddlers and theremin-fiddlers must be rather upset that the optimism of their electronic breakthrough has still allowed tunes as awful as the Cha Cha Slide to be created.

Musicians and producers are continually striving to push things forward and develop the next sound. But the future vision of one bedroom producer may be strikingly different from another, and both of them are certain to be at odds with the progression of mainstream pop music. What's fresh and exciting for one scene may be repetitive and static for another.

Drawing influence from the past to move forward is useful and necessary, but when you rely too heavily on previous styles, how can you be sure which direction you're actually going in? The *Futurism* compilations by City Rockers of the previous few years have been marked by a strikingly 80s electro feel, and listening to Lee Coombs' 2001 breakbeat album entitled *The Future Sound of Retro* has only served to heighten my confusion.

When technology moves as fast as it does at the moment, it's tempting to expect styles and tastes to move at the same headlong speed. But even though musicians may have more and more tools at their disposal, the only significant change is the ease with which people can create music of their own. And for every really exciting and fresh breaking out of the underground. But maybe that's what makes it so interesting anyway; after all, even DJ Casper probably sounded good on his basement tapes.

If the previous century is anything to go by, whichever direction the innovators twist and turn, popular taste will move along just as sluggishly as it always has. Just fast enough to allow one generation to feel sufficiently alienated from the next, but too slow to ever allow us to hear anything really exciting and fresh breaking out of the underground. But maybe that's what makes it so interesting anyway; after all, even DJ Casper probably sounded good on his basement tapes.

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pick of the week

5 things, one week, no nonsense

Warning

Junction, Saturday 16th Oct, 10pm-4am

This local crew has been bringing the biggest names in drum'n'bass to Cambridge for the last 9 years. Krust, Hype and Ray Keith will be among those be smacking it up.



Harrison Smith Quartet

Kettle's Yard, Friday 15th October, 7.30pm

The Cambridge modern Jazz Club present a musical tribute to the legendary saxophonist Joe Henderson which will also feature original compositions.



Time Out

Arts Picture House, Tuesday 19th Oct, 7pm

Laurent Cantet's 2001 existential-angst-fest, fuses the more impressive elements of the *nouvelle vague* with a more interesting, off-the-wall narrative.



Claire Tomalin speaks

The Ramsden Room at St. Catharine's College, Tuesday 19th October 8pm

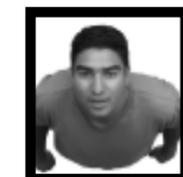
The Shirley Society, in collaboration with Clio, present the Whitbread Award winner and her talk on Samuel Pepys.



Diagnosis

ADC, 20th-23rd October, 11pm

New, quality writing is hard to come by, but these guys seem to have managed it: expect magic (literally), film and jokes from some Footlights associates.



Child's Play

Jon Swaine interviews hot Glaswegian rockers Sons and Daughters

You spend a Glaswegian adolescence studying the Stooges, Johnny Cash and Bob Dylan, aghast as Deacon Blue and Simple Minds besmirch your city's good name the world over. You put in the hours, backing indie also-rans in dingy basements while Travis fill stadiums, besmirching it a bit more. You finally gather a troupe of like minds, determined to put a stop to all of this, and what happens? Suddenly, your blend of driven, droning, muddy blues is genre du jour to the point of mass boredom, and the post-Franz Glasgow is, like, so hot right now. It's hard to know whether Sons and Daughters should laugh or cry.

Fortunately, singer Scott Paterson is veering towards the former. 'I don't think you could, or should, call what's happening in Glasgow a scene in the vein of, say, London in the 1970s,' he tells me, in the midst of their fourth tour this year. 'There aren't hundreds of bands playing the same style. But there is a real inspiring and...diverse buzz around the city. Because bands like Errors, and Uncle John and Whitelock have not yet been written about in the Southern press, it still feels like an exciting bubble about to be discovered.'

And what of Barrowlands, Glasgow's hallowed hall, extolled by so many who grace its stage as the best in the country? 'Growing up, your favourite American bands would go on about it being the best venue in Britain - you'd maybe take it with a pinch of salt. But having actually played there,

there's really nothing like it.'

Yet these four (Scott, fellow vocalist-guitarist Adele Bethel, bassist Ailidh Lennon and drummer David Gow) are certainly not content being home-town heroes. Three transatlantic ventures have proved incredibly fruitful, culminating in a barnstorming performance at Texas' prestigious South-By-South-West showcase. How are a British band so overtly rooted in the American musical tapestry received there? 'There's no hint of it being a hurdle. The Texans really got it, as you'd perhaps expect, but even playing the East coast we were overwhelmed with how well things went.'

Sons and Daughters suit alternative America. Their *Love the Cup* mini-album avoids tried, straightforward routes, instead working its way gradually. It is a true slow-burner; quietly camping in for the long-term, it fits perfectly into that line of college radio cult-followings Britain has been feeding for so long. Enriched with a love of Scottish and American folk, its take on the aforementioned Cash school of brooding, rollicking rock-and-blues, exemplified on pithy opener 'Fight', is entwined with haunting mandolin and touching melodies on 'Awkward Duet', Bethel recalling an early PJ Harvey against Paterson's Iggy-infused Scotch drawl.

But Scott seems unsure whether the American indie community's tendency to nurture, removing even the suggestion of a shot at mainstream populism can even be compared to the hype/backlash mechanisms of its

Domizio



British counterpart. 'They really are two different animals. It does seem that, in America, unless you're very lucky, there is no way but to sign to a bigger label to survive. For its faults, the British industry still shows that it is possible to get somewhere on something more independent.'

The prospects are good. Their single 'Johnny Cash', an unashamed ode

to the Man in Black, is out now, with the Edwin Collins-produced 'Dance Me In' waiting in the wings, along with 'ten or eleven new ones' to be recorded this winter for the first album proper. The zeal of a fan whose hero is producing his first record is thinly disguised: working with the former Orange Juice frontman has obviously been something of a dream

realised for the band. 'I suppose it's quite an unexpected match-up, but it's produced so many ideas and nuances that wouldn't otherwise have happened', he enthuses, 'we're just so excited to get a new, more complete body of music together when this round of touring comes to an end.' Love the cup; love Sons and Daughters. I urge you to try.

Grime Suspects

In part two of our grime series, Ned Beauman talks to producers Plasticman and Kode 9



Plasticman smacks wax

Here we are, running along the platform, panting like a dog, trying to catch the zeitgeist as it pulls out of the station, but it's too late: the twenty-first century has left without us. What are we doing in Cambridge, miles from anything? We should be in London. We'll turn into ghosts here. How old are you? Twenty-one? What have you got to show for yourself? Most of a degree? Some column inches in a student paper? At your age, you could be Plasticman. You could be the modern age in human form. ('What the hell kind of name is that? It's like some sort of superhero or something.' 'What makes you think I'm not?')

Plasticman and Kode 9 are two of the biggest producers in grime. They're both young Londoners who got hold of some pirate music software and became rulers of the hottest genre there is. Everywhere

people are dancing to their tracks at raves, discussing them on the internet, imitating them on their own computers. 'The scene is so open, you can just walk in,' says Plasticman. 'If you've got something the DJs can play, they'll play it, they don't care who made it. If you make a great track at home and give it to someone the next day you could turn into the biggest name in grime overnight. Whereas UK hip hop's hard to get into and drum'n'bass is pretty much closed.'

Will grime ever be as big as drum'n'bass? 'I can't see it going commercial,' says Plasticman. Kode 9 agrees. 'I'm not sure that would be a good thing,' he says, 'because with the exception of a few labels and producers, when drum'n'bass got really big, it simultaneously became pretty shit. The biggest danger grime faces is that it will become too musical and lose its edge.' Too musical! This is a scene that doesn't compromise.

One interesting aspect of grime is the duality of the audience: as Plasticman puts it, 'it's kind of mad at the moment, you can DJ at a club one night and there are lots of old garage heads and young kids who are into the MCs, and another night you might get lots of Aphex Twin fans.' The electronic avant-garde, who would have turned their noses up at UK garage, are

loving grime: Plasticman and Kode 9 are signed to Rephlex, the label founded by Richard D. James (aka the Aphex Twin), and Mark One (another major producer) is signed to Planet Mu, the label best known for sonic goblin Venetian Snares (see review this issue). 'Releasing on Rephlex has opened grime up to a worldwide audience,' says Plasticman. He's represented on Grime, Rephlex's compilation of the genre, and Kode 9 will be on its sequel, Grime 2, coming out later this month. Plasticman also has an album dropping early next year. They're both rising in the music business, with Plasticman's label Terrorhythm and Kode 9's label Hyperdub.

When I'm doing these interviews, the comment that excites me most is something Kode 9 says. He's talking about grime's sound, and he mentions that 'the south London sound is dubbier than the east'. Yeah, I don't really know what that means either, except it shows that the scene is so alive, so personal, that headphones on the Victoria Line are playing different things from headphones on the District Line. London calling to the faraway towns. Get down to the river. In the next instalment of our grime series we'll be interviewing Lady Sovereign, grime's most subversive MC yet.

Album Reviews



Four Tet

Another Late Night

Out now
(Azuli)



Savath and Savalas
Manana

Out now
(Warp)

Everyone at some point has been made a mix CD by a friend, and now, with the twelfth instalment of the Late Night Tales series, you can pretend that someone as cool as Kieran Hebden (aka Four Tet) is your friend. As the series' name would suggest, the selection covers a range of downbeat sounds, providing the selector with an opportunity to demonstrate the depth of their music collection, outside of their usual field of expertise.

There's a lot of variation on this album, with everything from hip-hop to psychedelia and experimental jazz to airy folk music, and some of the strangest sounds I've ever heard courtesy of Joe Henderon's 'Earth', which has to be heard to be believed.

Yet in this strange mix you can hear so many things which obviously influenced the making of the simply beautiful Pause and Rounds. That's not to say its not without intrinsic merit, 'One Way Glass' by Manfred Mann's Chapter 3 is a forgotten classic and Hebden's own cover of 'Castles made of Sand' surely sounds like what Hendrix himself would be doing now if he were still alive.

Eric Denton

Scott Herren is better known as Prefuse 73, a producer of stealthy fractured hip hop made out of a million tiny samples. He's most recognisable for the way he jumbles the syllables of his MCs, turning their lyrics into glitch Babel.

But if Prefuse 73 is Herren's broken bottle of Hennessy, Savath and Savalas is his cracked jug of sangria. He began the project after he moved from Atlanta to Barcelona, switching at the same time from samples to live guitar and vocals. This is Spanish folk for the post-human era: voices and strings drift and stutter through a sunset haze.

Unfortunately, while the last album, *A'propat*, had songs, *Manana*, the new EP, just has moods. *A'propat* evoked the entire city of Barcelona, and this is maybe individual streets - but it's still a good way to sing in the autumn. If only other electronica producers were this willing to expand their sonic vocabulary. And if you like this, also check out Argentinian singer Juana Molina, whose *Segundo* mixes sleepy lullabies with subtle analogue synths and clicks.

Ned Beauman

More online: an interview with Biffy Clyro at www.varsity.co.uk

Swarm Welcome

Tim Dickinson gives Bees a chance

The Bees descended upon Cambridge. Several square metres of the earth shook. Not many people seemed to notice. Times have changed since Moses sent the locusts over to Pharaoh. Maybe he should manage the Bees.

When I meet the Bees before their Junction gig Paul Butler and drummer Michael Clevev look at me from behind a caffeine-induced goodwill and a third-leg-of-the-tour beard, and I'm fumbling for a couple of minutes. I'm a first timer, you see. "So, the album's doing well," I venture. But it's not doing that well, according to what Paul will later call one of 'the machines', although the band and I agree that it's doing well with students.

For *Free the Bees*, founder members Paul Butler and Aaron Fletcher relocated from their Isle of Wight home studio to the bright 'on air' lights of Abbey Road, and took four friends, making a full band. What they came out with isn't what your average MOR suckers might have produced. "We wanted it covered in dirt", says Butler, "you don't get any of that grit anymore in big studios, that's why we prefer to do things ourselves." I ask him why, then, was he ever lured to Abbey Road, and the answer was, basically, because it's Abbey Road. The Bees are a vintage band, playing great tunes, stylistically diverse, but never far away from the late 60s or early 70s. Unlike your Topman jeans, however, the Bees do

vintage with a vengeance. All of their stage equipment was made decades before I was.

A mention of iPods sends Butler into a rant about the music industry. He speaks of corruption, of "huge pop machines", and of the forbidding nature of the corporate monster. "I think the most ideal scenario would be to have a cottage industry, where it all gets brought down to a small group of people who are very close in their ideals, then if you want it released, you release it." He speaks of the old days in Jamaica, when great musicians had the freedom to move from studio to studio, band to band, making hundreds of great records. He talks of the "resurgence of independence", which is apparently "the only way music's going to get good again". He tells me that to get what you want in this business, you have to "stamp you feet" and not sell out to Vodafone commercials (even if you have, unwittingly, had a song on a VW commercial in the past).

The gig I see them play later is nothing less than unbridled fun, and we love it nearly as much as they do, even if they're not playing anything particularly groundbreaking. I want them to do well. I want them to make their twenty albums a year - they love being in the studio. I just don't know if they're being a little naive.

So the Bees came to Cambridge. It wasn't biblical. I might have got stung, though - in the nicest possible way.

A Brave Mu World

Adam Welch survives Venetian Snares at the Portland Arms

Thanks to the helpful people that tend to break music down into bite-sized categories that are easier to digest and generalise about, it's pretty safe to place the Planet Mu record label within the field of what is rather smugly known as 'Intelligent Dance Music'. Unfortunately for the advocates of such generalising, the latest aural assault from Mu's relatively hostile corner of the universe, entering our airspace in the form of the Ammunition tour and accompanying CD (mixed by the label's founder, Mike Paradinas of Mu-ziq fame) seems to have a certain violent - and deliberate - unintelligence about it.

This is not immediately apparent, as the CD begins with the incredibly virtuosic and surprisingly melodic collages of breakbeats, electronic glitches and other sonic detritus that make up the excerpts from Venetian Snares' latest release, *Huge Chrome Cylinder Box Unfolding*. However, after some equally complex but undeniably similar cuts from Datch'i and Chevron, the mix segues into a more confrontational and belligerent sequence of jungle tracks with a tendency towards thumping simplicity (as in Hellfish's 'U Don't Quit';) and a greater emphasis on sampled (though mashed up) beats. By the time we reach Shitmat's 'There's No Business Like Propa' Rungleclotted Mashup Bizznizz' it's perhaps not too presumptuous to wonder whether or not some kind of point is being made.



Adam Welch

Venetian Snares

The strange contradiction between the ornate sonic architecture of many of these songs and the laddish personae that seem to be squatting within, becomes even more distinct in a live setting. For the Cambridge leg of the Ammunition tour, selected invaders from Planet Mu (Datch'i, Accelra and Venetian Snares) were backed up by a host of djs, and welcomed by an embassy of very sweaty boys and girls, several of whom

appeared to have prepared for the occasion with hefty doses of ketamin. The first two acts, Datch'i and Accelra, impressed with beat-laden barrages of near noise that were suitably vile but almost completely indistinguishable from each other, making for a slightly monotonous hour-and-a-half, not greatly helped by the fact that they were performing on laptops, nor by the fact that there were no breaks between the sets.

Aaron Funk's (Venetian Snares) set was much more engaging, and his skill at live sample manipulation and beat-mixing was jaw-dropping, but by the time he came on not only was the bruised sound system periodically cutting out in protest (the silences provoking immediate screams of pain from the majority of the noiseniks in the audience), but the prospect of another hour of ear-pummeling was not the brightest one for those in the audience sans tranquilisers and dreadlocks.

Or so it seemed. Sweat dripping from the ceiling on to my shoulders and with hair ruffled by the most accomplished K-Rat of the evening (complete with beautifully lank mohawk), I became slightly worried that 'stupid' might be the new 'intelligent'. But that's probably the point, so all in all it was a resounding success I suppose. Cindy's anyone?

(Ammunition, out now, Planet Mu, £3)

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Bed-hopping and bosoms

Miriam Gillinson catches her breath after watching *Les Liaisons Dangereuses*

How to make the Laclos novel *Les Liaisons Dangereuses* work on stage? Playwright Christopher Hampton solves half the problem with his subtle script adaptation; the rest is left to Russell Bender's sensitive direction. The plot is as complicated as the schemes of Marquise de Merteuil (Sarah Bird) and Vicomte de Valmont (Max Bennett). It is essentially about how even the most fiendish characters can have their plans unstuck when they actually fall in love.

The main players in the opening scene are established effectively through their physical presence. The impressionable Cecile is isolated from the other women (marshalled by the Marquise) who are playing a game of cards. This game of cards reappears throughout the play, enforcing the idea that life really is just a game for the Marquise. She handles the card players as skilfully as the cards. Valmont straddles the two groups onstage, his duplicity instantly displayed. He towers over Cecile (Nikky Arding), foreshadowing his subsequent, more lethal, mental corruption of the young lady. It is these unspoken touches that Russell Bender uses so well. The silence that opens each scene gives the impression that the characters are loading their weapon of choice: language.

Despite a powerful script, the opening scene between these two vibrant anti-heroes was disappointing. Stilted stage directions meant a great deal of this supposedly intimate conversation was directed straight at the audience. The potential electricity of these encounters failed to materialise. This was not a consistent problem though, and Max/Valmont's confidence visibly improved with each 'bed hop'. Whilst Hampton clearly delights in his schemer's dialogue, the other characters are neglected, leaving the support-



Sarah Bird, La Marquise de Merteuil, with Max Bennett, Le Vicomte de Valmont looking on.

ing actors with little chance to shine. Jonny Lloyd, playing Valmont's servant (Azolan), brings a welcome light touch to the play. The dynamic between servant and master brings out the best in both actors, as well as some of the wittiest dialogue. During one exchange, the Vicomte rues his 'naïve' upbringing: 'I wish I knew how to pick pocket. Why don't our parents ever teach us anything useful?'

Alice Harper plays Madame de Tourvel in a way which might surprise those already familiar with the character from the Stephen Frears' film of 1988, or the most recent remake, *Cruel*

Intentions. Instead of a weak (often grating) girl, Madame de Tourvel is strong and vivacious from the start. As the play progresses, we begin to understand that only such a strong character would be able to resist the awesome seductive powers of Valmont. This lends a strange, foreign ambience to the encounters between Valmont and Madame de Tourvel, their scenes appearing to come from a different play altogether.

Director Bender sought to create 'a beautiful, elegant world that really appeals to a modern audience' and 'sucks the audience into the attractive side of

this world and makes them want to be part of it.' His actors achieved just this. The Marquise is sufficiently confident and callous to inspire reluctant respect from the audience. Alice Harper's anguish shows Madame de Tourvel's impossible struggle between piety and passion. Max Bennett, given the hardest role as a man stuck between two polar worlds, still gains our sympathy; and, despite having watched him ruin a number of young lives, can still set one's bosom heaving.

*At the ADC Theatre
19th - 23rd October at 7.45pm*

Ask the audience

OEDIPUS REX



Tom Durno

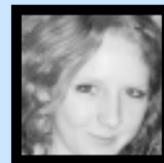
Enjoy is not the right word: it was harrowing. The music of the words, the set and the costumes made it a spectacle. I didn't need to rely on the surtitles, I could just focus on the story.



Jacky Evans

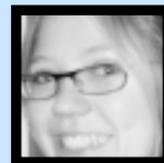
I didn't see the point of reversing the gender. The chorus weren't eerie enough.

THE PRIME OF MISS JEAN BRODIE



Alice Brett

There were several moments of intensity mainly created by Miss Brodie. It was quite bizarre having one of the main girls played by a 12 year old. Mr Lloyd was very good - he had a cat-like languor.



Zoe Morgan

All the actors had moments of awkwardness on stage but at other points they were really strong and it was powerful. You went from thinking 'oh dear' to 'this is a great play'.

The photo of Jenny Scudamore in last week's issue should have been attributed to Robin Frampton and not ADC Theatre. Apologies.

A fan of Lady Windermere?

Harriet Walker

There are good women and there are bad women, as Oscar Wilde once said, and *Lady Windermere's Fan* brings us a bit of both. Fresh from a Canadian tour, the Lady Margaret Players present a well-honed and unpretentious vision of upper-class double standards.

The play is one that does not need much directorial rearranging, but the decision to base this version firmly on the text, rather than on glitzy production, is effective. Actors cannot really go wrong with Wilde's snappy aphorisms and inimitable social insight. We expect crossed wires, surly debutantes and pocket watches, and they are, quite reasonably, always present.

By laying emphasis on the dialogue, director Amy Blakeway foregrounds Wilde's wit and satire about "this thing called society". The casting of the minor characters is the production's greatest achievement, and excellent performances by Camilla Pemberton as delightful snob, the Duchess of Berwick and Will Lowe, as the 'very, very drunk' Lord Augustus, provide consistent background giggles as the morality of the lead characters and the darker side of refined society are scrutinised.

The simplicity of the set, complemented by thoughtful lighting, contrasts the troubled private life of the individual with the outward public persona. Similarly some of the lead characters,

while portraying etiquette-fuelled social stereotypes, present brief glimpses of the personality beneath. Although Clare Stansfeld's portrayal rather brushes aside the change in Lady Windermere's character, her confidence and delivery improve as the plot gathers pace.

Jack Guinness brings dandyish excess and a hint of Rupert Everett to Lord Darlington. Unfortunately Amelia Worsley's Mrs. Erlynne is slightly too forced and unoriginal to have great emotional impact, but her acerbic bad gal provides a good contrast with Lady Windermere's naivety. It is a shame that Lord Windermere, played by James Kinman, is sidelined at times by the ferocity of the other cast members, yet his sympathetic and slightly bumbling husband is dependable throughout.

We were told that the actors have been used to over-enunciating for Canadian audiences and this perhaps interferes with the timing of otherwise well-delivered lines. A supposedly Australian, but seemingly Cockney, accent is slightly unfortunate but this is mere previewer's pedantry. This is a light-hearted, competent production which, while not pushing any theatrical boundaries, remains true to its comic roots and is a thoroughly enjoyable romp with the aristocracy.

*School of Pythagoras, St John's College
22nd - 24th October at 7.45pm*



Clare Stansfeld, Lady Windermere

A Mamet task

Georgia Walker-Churchman

To all fans of David Mamet: do not be put off by the somewhat unimaginative title. This unorthodox production of an amalgamation of four of his best-known plays - *Edmund*, *Sexual Perversity in Chicago*, *American Buffalo* and *Glengarry Glen Ross* - may well be received in much the same manner as his work originally was. That is to say, with a mixture of outraged derision and grudging admiration.

Any director who decides to pick and choose from an acknowledged master courts censure from both critics and audiences, and it strikes me that in order to justify this decision there must be some fairly hefty incentives. When discussing this with the director, Dan Deacon, this proved to be very much the case.

Deacon, a Mamet fan from the age of 16, explained that he had always been struck by the way in which his work does not rely on a complex narrative for its effect, instead giving a flavour of modern American life through seemingly random encounters and connections. Thus, it seems that the next logical step was to take some of the most intriguing scenes from a number of different plays, interweaving them into a patchwork of scenes linked by similar themes and situations.

This approach has some obvious benefits. The production was originally conceived as a sort of low commitment

show-case for some of the more established Cambridge talents - Sophie Middlemiss, Ben Deery and Kathryn Evans among them - allowing them to be involved in a serious and challenging work that would not be as demanding as a lead role in a conventional show. From this point of view then, it will be worth seeing, if only because it is very rare for so much obvious talent to be concentrated into as small a space as the Corpus Playrooms. One rather worries that it will create the thespian equivalent of a black hole: the entire audience will be sucked into the vortex and none of them will ever be seen again. But then, Mamet's work is deeply concerned with the concept of being sucked in, of being trapped, of claustrophobia, and if his characters have one thing in common it may well be their desperation to escape.

Given this environment, then, one can see that the 'intimate' surroundings of the Playrooms offer a perfect venue for what promises to be a challenging and controversial evening. If you like Mamet, this is an opportunity to compare your ideas with those of an expert - if you don't know anything about him, you will do by the end of the show. As far as I can see, everyone's a winner. I just hope you're comfortable with dark, enclosed spaces.

*At the Corpus Playroom
19th - 23rd October at 9.30pm*

Certain laughs

Alex Dawson takes a look at comedy improv

According to the Uncertainty Division, a Cambridge-based improvisation group, the end of the world is nigh.

It all begins with the apocalypse for *An Extremely Memorable Emergency*, which previewed on Tuesday night as the ADC lateshow. It was billed as an extended ad-lib about five actors trapped in a theatre with an audience, Judgement Day being just hours away.

Except, for one night only, no End of Days was to be had, just an altercation with Thor, the Norse God of Thunder... If you're feeling lost, believe me, it's much less confusing when you actually see it. Such is their charm, this group carry you through as many twisted loops of logic as you could dream of without leaving any kind of unpleasant feeling in your stomach.

The piece started with a few suggestions from the audience: vodka, a had-dock, History of Art and a sieve. Along the way, the group dumped the sieve as the piece turned into an espionage thriller cum domestic tragedy, with Muffins of Mass Destruction somehow thrown in.

While it was clear to see James Aylett, James Lark and their team were very experienced artists, an extremely successful Edinburgh run this summer must have contributed to their dexterity together on stage, making it a consistently funny piece. After all, if an improvised show is ever going to fall flat on its face, it is going to be because ideas and

comic wit are lacking. Yet ideas, plots, sub-plots, puppetry and songs merged into one with a refreshing disdain of pretension. The cast were not afraid to discard anything that didn't work - a courageous decision when you've only got three boxes, three moveable screens and a blanket for inspiration.

In fact, so fearless was their approach that they were not even knocked off of their stride when a drunken Trinity fresher invaded the stage. He stumbled about a bit, headed for the curtain on the performers' right and promptly collapsed into the wings. An incredulous look, a moment's silence and the Uncertainty Division were off again, back immediately into their own, deeply odd, world.

Indeed, the main criticism that will be levelled at the group is that they are far too removed from the boring consistencies of the real world especially at a time when politics is suddenly popular again in theatre.

But frankly, that's the point. It's a joyous hour or so of funny and silly theatrical acrobatics that lets you forget about the unjust world. Instead, it gives you a chance to really enjoy stupid jokes about stupid things and not feel guilty.

If the end really is nigh, the Uncertainty Division will make it an extremely memorable apocalypse.

*At the Corpus Playroom
19th - 23rd October at 7.45pm*

Doctors hit the funny bone

Lottie Oram

After a really enjoyable interview with the cast and crew of *Diagnosis*, I found myself sitting at my computer, surrounded by twelve pages of illegible, non-sensical notes. I had been trying to keep up with the barrage of jokes and quips being fired at me throughout the interview, frantically scribbling each one down, partly for this article, but partly just for comic posterity. I would love to print these notes unedited, but I would probably never be invited to write for *Varsity* again, although I think it would give you a great idea of what a sharp, witty and irreverent show this promises to be.

Diagnosis is brought to you by an experienced and accomplished team. Nick Mohammed the writer and co-star has just finished co-writing and co-starring in the Footlights tour show, *Beyond a Joke*. Simon Bird (co-star of *Diagnosis* and also contributing writer for *Beyond a Joke*) wrote the award winning *Daddy's Dead*, as well as performing in it alongside *Diagnosis* producer Dan Mansell and again, wait for it, Nick Mohammed. *Daddy's Dead* was directed by Zack Simons who is also directing *Diagnosis*, completing a very close-knit (incestuous?) creative group. If you've been to see either of these previous shows then you

probably have a good idea of the quality and level of manic energy involved with *Diagnosis*. Although Simon and Nick would like to point out that *Diagnosis* is completely different to *Daddy's Dead*. They describe *Diagnosis* as a "multi-media, multi-ethnic, non-offensive, meta-parodic extravaganza... Innovative, unconventional and definitely not deep!"

You really can expect a bit of everything in this play. There will be slap-stick, animation, audience participation, singing, acting, even some magic, and as Nick is a member of the Magic Circle, it promises to be quite impressive. In straightforward terms, this is a one hour, comic show comprising a two man dialogue between a psychiatrist and patient, with musical interludes, although nothing within the play is that simple. The physical and mental boundaries between doctor and patient begin to blur as the play progresses, and, from watching a short extract being performed, this creates a frenetic, intense relationship

between the two characters, so intense, in fact, that Nick is considering pressing charges against Simon. For now, though, this tension will only add to the quality of the performances.

This is shaping up to be a very slick and extremely funny piece the: boys have guaranteed you and I at least "a joke every other line". In fact, if you laughed half as much as I did during my interview with the cast, then this is well worth going to. This will also be one of your last chances to see Nick Mohammed on stage, as he will be leaving at Christmas to take a creative job at the BBC.

It is important to see original pieces written by students, not just because they need your support/money, but because the standard is so high. Part of the reason the Cambridge drama scene is so rich and original is that students can be involved in any and every area of production and *Diagnosis* will be a great product of what happens when you let a bunch of funny creative people loose with their ideas.

*At the ADC Theatre
20th - 23rd October at 11pm*

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The Ultimate Power Struggle



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The (bastardised) mantle he takes on from directors like Ridley Scott and James Cameron is too heavy. Unable to match them for the suspense and high-octane action they achieved, he sticks to what he knows: horribly clichéd characters and dialogue ("Let's make history" – honestly, it's a line), big fight scenes and big, expensive sets. Anderson himself is clearly one of the *AvP* geeks, having written and helmed the idea he nurtured for nine years. Accordingly there are plenty of references, most of which will only be caught by devotees.

As mentioned earlier though, it's not all bad. The dramatic scenery and elaborate sets make for some impressive backdrops. Likewise, the money poured into the effects lends the perpetual fight scenes some gloss. The first meeting of the Alien and the Predator is certainly exciting. Unfortunately, that's the point the whole film is based around, and ultimately it can't sustain the sense of occasion. The violence stretches on and the scary monsters are exposed too much and too often to create real suspense. The instant gratification is not too overstretched for popcorn munching at 100 minutes, but *Alien vs. Predator* is too predictable and flawed for more than that. Oh, I almost forgot the plot: pyramidPredatorshunting-Alienslurehumansasbaitblahblahitdoesntmatter.

Harry Joll

A history of the future

A vision of the future, predicting or imagining the world in centuries to come. It might sound far-fetched but large sections of the sci-fi industry seem to be offering us exactly that. In fact, the notion of trying to predict or imagine the future is perhaps rather strangely, something we have been doing for centuries. Nostradamus is best known for his apocalyptic visions back in 1554, which are still subject to much controversy even today.

It is no surprise then that the concept of looking to the future hit film as early as 1903, when George Méliès made his name as cinema's first narrative artist with what is also considered to be the first science-fiction film ever, *A Trip To The Moon*. This inspired a trend throughout the 20th century with great films such as *Metropolis* (1927), Charlie Chaplin's *Modern Times* (1936), *Flash Gordon Conquers the Universe* (1940), Stanley Kubrick's *2001: A Space Odyssey* (1968) and of course George Lucas' *Star Wars* (1977), films which began to set the foundations for futuristic film.

This generation of films could be said to be similar to more recent films in which robots, space and disastrous visions of the future are all prominent. Yet a closer look reveals that the whole genre of futuristic movies does seem to have evolved and moved in a different direction over the last twenty-five years. Take *The Terminator* (1984) and *Back To The Future* (1985), for example. It soon becomes apparent that these films

differ from their predecessors solely in the way they try to create a more realistic vision of the future. Perhaps an unstoppable cyborg and a machine that lets you fly across time do not seem like the most credible predictions for the future, but compared to the fantasy-worlds created in *Flash Gordon* or *Star Wars*, a change towards the more realistic is evident.

In the space of the last five years we have witnessed a sudden surge in this type of credible futuristic film genre. *The Matrix* raised the bar in film-making in 1999, pushing the film industry to produce films that not only provide us with extraordinary visions of the future, but engage us to the extent where we could believe in the world created, an element which had never been omnipresent in previous films.

One only has to examine the complexity of the worlds created in recent films such as *A.I.: Artificial Intelligence* (2001), *Minority Report* (2002), or *I-Robot* (2004), which provide us with wondrous yet simultaneously credible versions of the future. The disastrous visions present in recent box-office hits *28 Days Later* (2002) and *The Day After Tomorrow* (2004) have caused organisations such as NASA to be asked to comment on them, proving these films are no longer just a matter of escapism and wild fantasy, but also of real debate and actuality.

Marc Gossage

The predator in search of an alien: 'the fan boy's ultimate wet dream'

Considering Hollywood's current love of money-spinning franchises, it is hardly surprising two of them were mashed together eventually. The casualties of the collision are most of the hallmarks of a good film, but that's not what the people who will go to see this want anyway. Let no one be deceived, art was not the original motivation, and the product is a brainless fantasy. Nevertheless it is watchable for what it is.

Let's get the obvious out of the way first. This is a film that does exactly what it says on the expensively merchandised tin, the fan boy's ultimate wet dream. Two of cinema's biggest monsters! Fighting and stuff! *AvP* was a comic and a computer game before it was ever a film, but don't worry, Paul W S Anderson is the auteur who has the invaluable experience of having spewed *Resident Evil* forth on the world...

Sphinx knows best

It is the future; mankind communicates in a mishmash of many languages; every other person is a clone and the Sphinx watches all. William (Tim Robbins) is sent to investigate a permit forgery and finds the culprit, Maria (Samantha Morton), almost immediately. Rather than turn her in however, he takes her out for dinner and impregnates her, which is where the trouble begins. Maria's DNA turns out to be identical to his mother's, and their child violates the future's genetics law – Code 46. Here the viewer might be heard to grunt appreciatively,

wrongly anticipating a pleasant hour's dystopian sci-fi thriller.

They have a saying in the future: "Sphinx knows best," and this turns out to be absolutely true. Winterbottom, the director, creates a future governed by such a benevolent and wise technocracy that throughout the whole film I experienced no anxiety for the characters at all.

The main emphasis however is the love story. These are souls destined to meet and destined to part. We are supposed to care about the long lasting misery of a forbidden love, but the

characters share no more than three days together and their connection is never adequately explained. (Unless Freud was right and William wants to sleep with the clone of his mother).

The photography is inventive – particularly the subtle use of slow motion – but it's not enough to save this movie. Considering the work and money it took to produce, it's a shame no one spent longer thinking about the story.

Code 46 is to be released on DVD in December 2004.

Jerry King

Captain saves the day



imaginet

The doomed metropolis of Manhattan

Six years in the making, *Sky Captain and the World of Tomorrow* is one high-octane action adventure, followed by another bout of action and adventure with a mild interspersing of wooden dialogue. This film is most notable for what is missing, rather than for what it screams at us with its expensive special effects.

1930's New York: pseudo-feisty news reporter Polly Perkins – played by an utterly miscast Gwyneth Paltrow – begins to notice that leading scientists are mysteriously disappearing. Cue Sky Captain Jude Law who predictably saves the day, winning Perkins as his prize.

Law's undeniable charm and dazzling wit are criminally underused as the onslaught begins. Huge robots followed by enormous mutated dinosaurs attack the almost (but never quite) doomed metropolis of Manhattan, exposing how little difference there really is between the

actors' performances and those of the computer images.

Shot entirely in front of greenscreen and then placed in front of pre-rendered CG backgrounds, it would seem that bigger is definitely better. Shame for the director that in super-sizing the action he neglected the weak dialogue, leaving talented actors, such as Law and Paltrow, stranded in a sea of green. The rumoured off-screen chemistry between the two stars is definitely not translated to a sizzling partnership on-screen, but even the most talented of actors couldn't have made a *Mr Ripley* out of *Sky Captain's* script.

That said *Sky Captain* was oddly enjoyable. If all else fails it will appeal to those intrigued by digital screen advancements, comics and a whole load of action. And the rest? Well, 107 minutes of Jude Law seems like as good a reason to go as any.

Robyn Addison

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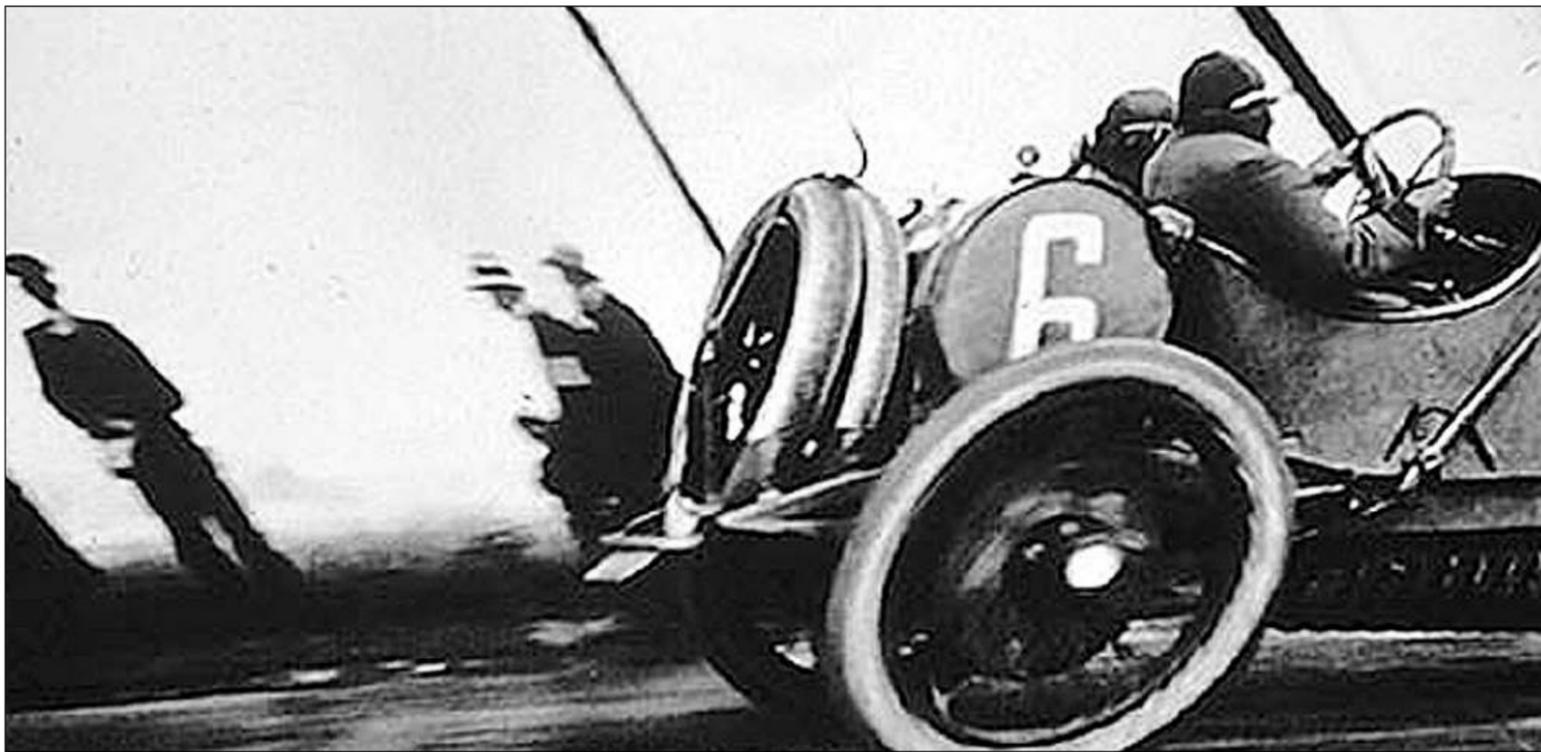
Intrigued by Lartigue

The French photographer is inspiring for his love of everyday life, says **Vanessa Whyte**

On September 5th I lost all my faith in photography and regained it entirely in one afternoon. The Hayward Gallery's exhibition, 'About Face - Photography and the Death of the Portrait' had instilled a quiet rage within me that was almost enough to make me hang up my camera straps forever. But my guilty conscience tugged me through the door into the next exhibition: the photographs of Jacques Henri Lartigue, 1901-1986. It was here that I was reminded of how wonderful and intimate photography can be.

A painter by profession, Lartigue did not exhibit any of his photographs until he was 69. At age 6, he began to record his life in Courbevoie, France: a life that seems to have existed solely as a quest for pleasure and amusement. From an early age until his death in 1986, Lartigue recorded everything in scrapbooks, writing descriptions to accompany each photo expressing his wild excitement at the world around him. He only ever took photographs for himself, never subscribing to anyone else's vision, and it is for this reason they strike such a chord with the viewer.

Lartigue's photographs constantly surprise and delight in their depictions of everyday life. They are examples of completely selfish photography. Without any sense of self-consciousness or affectation, Lartigue engages the viewer on a personal level, drawing them into his world. We share his



Car Trip, Papa at 80 kilometres per hour, 1913

Jacques-Henri Lartigue

excitement when his brother attempts to take off in a home-made hand-glider, or the first time he watches his father drive one of the earliest built automobiles. We too are infected with a childish sense of thrill and wonder.

I found myself so surprised that these simple photos, many of which were taken during Lartigue's childhood, could re-ignite in me that wonder at life that all children feel and is too quickly lost. When today's digital photography of

'About Face' threatens to create such a false and distant vision of our lives, Lartigue's photos are a reminder of how an intimate relationship can be forged between artist and viewer. Lartigue can inspire within an audience, so distanced

from his own time and experience, a passion for the life that he led. One can only aspire to create such an honest and personal form of art that fills the viewer with a similar appreciation of life and the beauty to be found within it.

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Installation competition

This year arcSoc and The Cambridge Student Art Exhibition have teamed up to provide a rare opportunity to design and build your own installation piece in St. Peter's Church, Kettle's Yard. **Simon Fujiwara** explains the new idea.



Luke McLaren; Manon Aust; Simon Fujiwara

Detail: Elevation of viewing tunnel

We thought it was a very important thing for the university to give people an opportunity to get physical. To put their amazing ideas and thoughts into something visible and shared and also have the opportunity to work on a scale that they couldn't in their rooms or college studios. That is the premise for this competition. The church at Kettle's Yard is an amazing little gem of a space, and the scale is very workable. It just needs some fresh air from young minds.

This year we (Luke McLaren, Manon Williams and I) are designing something new for the Student Art Exhibition space, in the Union, something that presents the work in a very personalised context. No more white boxes or warehouses. There will be an element of chaos, it will be labyrinthine, fun. We hope to

encourage other inventive strategies in future years from young designers in Cambridge to show how they think work can be shown, so the winner of the Kettle's Yard installation competition will go on to design next years exhibition as well as winning some dosh.

Applicants for the competition should contact ldm28@cam.ac.uk for competition details. Closing date for applications is October 19th.

art debate:

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Popularisation or Dumbing Down?

Is the Classical Music industry beginning to patronise its audience, asks **David Pipe**

Dumbing down' seems to be a criticism thrown frequently at the classical music scene these days. Over-playing of familiar repertoire; programmes lacking in adventure and variety; frequent airing of music in places far removed from the concert hall – these are just a selection of complaints levelled at those who plan and govern the performance of classical music, both live and broadcast. However, in making such 'errors', are they, in fact, broadening the reception of such music to those who may not, in more elitist circumstances, ever experience it?

One of the inevitable players in the debate is Classic FM, launched in 1992 as the everyday, approachable vehicle for classical music on the radio. Its success is undeniable, regularly attracting several million listeners and opening the world of classical music to a far wider audience. Its approaches to playing music have several drawbacks, though – notably the lack of regular performance of complete works, (particularly those that are lesser-known) rather favouring movements of symphonies or sonatas, for example. This is fine for those only wanting to listen to the radio for fifteen minutes at most,

but less fulfilling for those who might want to hear how the rest of Beethoven's Fifth Symphony actually goes. In this respect, Radio 3 certainly has the upper hand, promoting the broadcasting of entire works, often by relatively unknown composers.

Another area in which classical music could be accused of dumbing down is that of the crossover classical and pop artists. In less than a month's time, Il Divo, the latest brainchild of Simon "X-Factor" Cowell, release their debut album on Cowell's 'Syco' label. First seen on 'Parkinson' last month, this four-part multi-national group is probably best described as what you might get by mixing the Three Tenors with the likes of Blue, their first single being an unashamedly operatic arrangement of Toni Braxton's smash hit 'Unbreak my heart'. As they are so closely linked with the pop music chart scene, though singing as classically trained opera singers, the group is almost certain to advance the acceptance of classical or classically-styled music to a wider listener base. Furthermore, their money-making potential will spur those behind them on to reap the commercial gains, promoting the group to as great an audience as possible.

Il Divo are by no means the first of their kind. We have already seen the likes of the Opera Babes, Bond and Vanessa Mae – image, youth and talent have all gone hand-in-hand to market these artists to a wider audience and have done so with overwhelming success. Indeed, the Bond, a quartet of classically-trained Anglo-Australian twentysomething females, have just topped the US classical charts – despite being banned from the British charts as their material was deemed too much like pop music.

Though there is always an unquenchable desire to promote classical music if commercial gain is involved, the popularisation of classical music can only really be viewed as a strong step forward, unless one wishes to maintain the perceived elitism of the classical world. If this must be done through media such as "Classical Spectacular" concerts mixing twenty or so ubiquitous classics with some cunning laser lighting, then so be it. In an age where classical music needs all the support it can get, not to mention enthusiasm from younger generations to learn classical instruments, surely a little so-called 'dumbing down' is permissible.



Syco Records

Il Divo, the opera boyband from Simon 'X-factor' Cowell

Fresher fun @ Fitz

Ciaran Rhys Jenkins

University is all about new experiences. So if you've already lost your virginity and joined the ice sculpting society it's time you checked out the music scene at Fitzwilliam.

The Orchestra on the Hill, which has now established itself as one of Cambridge's most emphatic and enthusiastic ensembles, will share the bill with the renowned Fitzwilliam String Quartet for the first time on Friday night. A baroque biased first half under the quartet's innovative direction will give way to a climax featuring Rossini's William Tell Overture and a popular potpourri of opera choruses. If you're new term resolutions extend to joining an opera chorus then consider that the Orchestra on the Hill will welcome as many new pilgrims or Hebrew slaves as possible.

With its new theatre, Fitzwilliam, bulging with red-bricked pride, now boasts a venue with one of the best acoustics in Cambridge and this weekend's fare should do it justice. The Fitzwilliam Quartet return to home ground on Sunday night with

Shostakovich's Quartet No.1, a work in which they will surely reflect on their association with the legendary composer shortly before his death.

The prestige in which Fitzwilliam is now regarded in the musical world is exemplified further by the promise on Saturday night of a concert by the Leipzig Gewandhaus Choir. Despite the array of choral talent customarily on show in Cambridge the opportunity to hear a famous foreign choir for free is one that should not be forfeited; the only cost will be the strain of conquering the epic Castle Hill.

So if you're a fresher: fight the flu, there's something for everyone at Fitz from Friday. And if the local radio jingleness of the previous sentence hasn't prevented you from continuing to read I can only add that for anyone else it's never too late to a) visit Fitz before you graduate; b) absorb some real 'culture'; c) come along to an exciting series of events this weekend at Fitzwilliam, unless of course you're reading this on Monday.

All concerts start at 8pm in the Fitzwilliam Theatre with tickets available on the door (Saturday is free).

Still at a loose end?

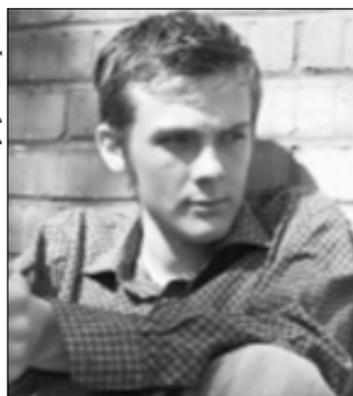
There's loads of music going on this weekend if you have some time to kill. Aside from the concert bonanza at Fitz (see above), there are some good things to catch if your legs won't quite manage the trek up the Hill. KCMS are putting on a concert this Sunday at 8.30 in their Great Hall, with a programme including Bach's Brandenburg Concerto no. 5 and Elgar's Serenade for Strings. Eat your Smiley's baguette while taking in some Schumann at the lunchtime recital at Clare on Monday (1:15, Clare Chapel) or enjoy the Max String Quartet doing their lunchtime recital at Kettle's Yard today (13.10-13.50, free admission) – if you're a Kettle's subscriber try and see the internationally renowned Janacek quartet on Thursday (see www.kettlesyard.co.uk for details). Check out the Elm Tree's regular jazz gig on Sunday at 8:30 featuring the Andy Bowie Quartet + Paul Stubbs – they'll be doing live jazz from Ellington to Wayne Shorter. **NEXT WEEK:** catch our preview of the University Operatic Society's production of 'The Turn of the Screw', being performed at West Road on 27th and 28th of this month.

Could this be the next Jamie?

Nicola Simpson interviews our next Cambridge jazz sensation

Jon Opstad seems, at first glance, your average Cambridge student; 3rd year at Catz, studying Music, nothing special, you might think. You'd be wrong. While the rest of us have spent our first two years getting pissed, skiving lectures and generally being of no use to the world, Opstad has been putting together his first jazz album, Still Picture (see review), which he's now released on his own record label, New Canvas Records. The album is a mellow, thought-provoking collection, produced by Opstad and consisting entirely of his own compositions. He also performs on all the tracks as a drummer/percussionist, along with an impressive line-up of accomplished student jazz musicians. The pianist, Tom Rogerson, is now in the US after spending a year playing jazz in New York and saxophonist Simon Cosgrove was twice a wind-finalist in BBC Young Musician of the Year.

courtesy of Jon Opstad



Jon Opstad, in pensive mood...

Opstad himself, after taking up the drums at the age of 12, began composing in his teens, and was a finalist in the 2002 BBC Young Composer of the Year competition. After coming to Cambridge in 2002, he began recording the album in Aent term, and it was finished last April. He's been pretty busy on the Cambridge scene as well, lending his extraordinary rhythm talents to Pat Sharp's Funk House, last year's Footlights Panto and the hugely successful 'An Evening with Joe: Stalin the Musical' – you can also catch him performing at Jazz@John's on the 22nd of this month.

He cites several well-known names as musical influences – Miles Davis, Herbie Hancock, Kenny Wheeler, Jan Garbarek – but also some lesser-known, slightly more obscure names; the drummer Jon Christensen, and the cellist David Darling. However, his main influence, and the subject of his 2nd year dissertation, is Norwegian

good." He's given himself a pretty hard act to live up to. The album is available internationally from CDBaby.com and newcanvasrecords.com, and at Fopp. Get it, before it sells out. Who knows, we may have the next Jamie Cullum in our midst.

CD Review



jazz, and in particular the jazz on the ECM label – the album was even mixed at a top studio in Norway. This is very much reflected in the music he's created on the album – he describes it as impressionistic, and says that he has attempted to evoke and imitate the contours of the fjords and Nowrwegian scenery.

The use of the cello on a jazz album is unusual, and for that reason very refreshing. It is interesting when listening to the album, which has a real cohesion and unity, that none of the recording was done as a group. Indeed, in some places the cello has been overdubbed as many as eight times. As a result of this, the textural qualities of the music are incredibly rich, while allowing the musical personalities of the soloists to really shine through. Opstad said that he wanted the give them free rein with the music, and composed each piece with them in mind.

He's currently producing an album on the same label by Nishlyn Ramanna, a South-African who was a visiting music scholar at St.John's last year. And does he have plans to record another album himself? "I do, but not until I can commit to something really

Wake up, get some coffee and stick this on – it's perfect. especially if you don't quite remember all of the details of the night before. "Still picture", the debut recording from drummer/composer Jon Opstad, glides along from one groove to the next, providing the perfect platform for the talents of the soloists such as Tom Rogerson (piano), Simon Cosgrove (soprano sax) and David Gange (Trumpet, Flugelhorn). Deft cymbal work, Ebowed fretless bass, and layered cello parts on the title track provide some interesting touches on what is an incredibly textured yet beautifully understated backing. All that could be asked for would be for some further variation in tempo or mood, yet that might indeed be the key to the attraction of this album in that it leaves you wanting more.

Tom Morey

Glorious Technicolour



Green velvet blazer
£20 Retro Styling
Enameled star badges
£4 each Grap

Red leather gloves, £20,
from Accessorize, as before
Jewel hairband (worn
as bracelet) £1.50 H&M

Ross
Jumper and
Jeans £54.99
Cult Clothing
Socks, £4 from Oxfam

Harry (Number 2)
Shoes £49.99 John The Bootmaker,
Jeans - model's own, Shirt £22, and
T-shirt £5, both from Topshop
Orange scarf £4.99 H&M, Socks
£3.99 British Heart Foundation
Belt £12 Mm Selfridge, Jewellery as before

Harry (Number 1)
Shoes £59.99 Office, Trousers £30,
and T-Shirt £14, both from Topshop
Belt £2.50, and gold necklace £2.99
both from Oxfam, pearl necklace £6,
and earrings, £7, both from Miss Selfridge
Red leather gloves, £20 from Accessorize

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Venue: **Newton Suite, 1st Floor, University Arms Hotel**
Date: **19 October 12.45pm - 1.30pm**
RSVP: **www.ubs.com/graduates by 18 October**

Title: **Sales and Trading Skills Session at Career Services**
Venue: **Mill Lane Lecture Theatre**
Date: **3 November 2.00pm - 3.00pm**
RSVP: **Career Services**

Title: **UBS Presentation**
Venue: **Ball Room, University Arms Hotel**
Date: **27 October 7.30pm - 9.30pm**
RSVP: **www.ubs.com/graduates**

Title: **Recruiters Drop In Session**
Venue: **University Careers Centre - Second Floor, South Granta Place**
Date: **4 November 2.00pm - 4.00pm**
RSVP: **Not necessary**

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Blues produce the goods but fail to shine

University Hockey

CAMBRIDGE 4
EXETER 2

Lucy Adam

WEDNESDAY SAW the women's BUSA hockey league get underway, with Cambridge starting off exceptionally well. The Nomads beat Loughborough University 7-0, including five goals from former Blue Jennifer Lees. In the following game, the Blues played Exeter University. The latter were fairly confident, having proven their worth in last year's tournament when they reached the final, losing to Loughborough. Their coach, Claire Hayes, was keen to consolidate last year's results, by building upon the strong squad that remained with fresh players.

In the early minutes Cambridge demonstrated their experience at the back, with lots of controlled passing allowing the team to steady any nerves. Up front, it didn't look so fluid as Exeter's players appeared far more comfortable with positioning and passing. Their Welsh international no.19 looked as though she could pose a threat as she weaved through the defence. In the first five minutes, chances were created at both ends. Cambridge had to rely on fast breaks, while Exeter looked more comfortable building up play from the back. However, after 15 minutes, Cambridge's

Rachel Sissons produced a great driving counter-attack and powered down the right. The ball was then played across the Dee, leaving the 'keeper stranded, and tapped into the open goal.

Exeter responded with slicker passing and provided much stronger support for the strikers. They were rewarded three minutes later, winning a free hit outside the Dee. The resulting attack caused havoc and the ball was flashed across goal and tucked away. Exeter were on the offensive for most of the half, dominating the midfield. The Blues counter-attacked with sparks of individual skill lighting up a poor show. However, in the 23rd minute, Rachel Sissons swept through the midfield, scattering the defence before slotting it into the goal to make it 2-1.

The score-line was deceptive. Exeter were the stronger side and the Blues' defence struggled. There were several short corners in succession, forcing several great saves from the goalie, Lizzie Balentine. Another chance was blocked on the line by a defender as the goalie looked on.

The rest of the half was completely dominated by Exeter. After several penalty corners, the Blues' defence was penetrated in the 33rd minute. Exeter's Welsh international dribbled through the defence but pulled the ball back instead of shooting, allowing for a slick strike from the top of the circle. The first half ended with the scores level at 2-2, Exeter looking far better prepared than the home side.

Within minutes of the second half, the home side was on the defensive. However, Exeter failed to convert their penalty corners and Cambridge started to play with aggression and purpose.

Despite continued pressure from a determined Exeter attack, often too much time was taken on the ball and the defence were able to get the ball away. Cambridge though were also still struggling to feed their forwards as their midfield was completely over-run. However, in the 48th minute, a counter-attack down the left finished with a perfect cross for Rachel Wheeler, the captain, to tap in. The Blues still failed to raise their

game but became more dominant. The frustrated Blues coach was screaming "Play hockey!" but to no avail while Exeter became anxious at their lack of final touch and the game descended into a scrappy midfield battle. Finally the Blues' attack showed evidence that they'd played together before. They won a penalty corner and a lovely set piece gave the Blues a 4-2 lead.

In the next 10 minutes, Exeter attacked continuously with three very near misses. However, their apparent inability to strike the ball cleanly started to cause the visitors to panic. They began to look despondent and tired, giving the

ball away on a regular basis. The game ended with a dejected Exeter cursing their lack of decisive finishing. Meanwhile, the Blues side still felt that they had not played well or impressed. They failed to produce any innovative play and none of the Freshers stood out. Cambridge will need to play more as a unit, learning from Exeter's displays of quick passing in the midfield and awareness of the position of their teammates. However, the scoreline is all that will be remembered and Cambridge can take heart from the fact that they managed to score four goals, doubling their tally for the season.



Cambridge bring the ball out of defence on a quick counter attack

Lucy Adam

question the answer

We will be running a series of events between Monday 1 November and Wednesday 3 November in Cambridge for you to meet our people from around the world, learn more about McKinsey and give you some experience of the way we help clients solve complex business problems.

We have places available for people to come and participate in workshops, discussions and informal conversations.

If you are interested in registering for a place, please apply online at www.mckinsey.com/eventregistration by Wednesday 27 October.

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McKinsey & Company

Women hockey stars determined to improve on runner-up status

Adam Edelhain talks to Rachel Wheeler about players, potential and promotion

TELL ME about the three games that you've played so far this season.

The first game that we played was against Chelmsford second team, two weeks before term started which we lost 4-1. But last year we struggled to score so it was encouraging to score one goal. And then the weekend before last we played Cambridge City, which we won 2-1.

This was a really good result as it was so early in the season and it's always a great feeling to beat our local rivals. On Saturday we played Ipswich Second team and we drew 1-1 which was quite disappointing as we didn't really play as well as we should have. Still, it's very early days and there are still new players coming into the team, as freshers trials were only last weekend so things are looking good.

How does the league system work?

We are currently in two leagues, playing BUSA matches on Wednesdays against other universities and then playing in a local league on the weekends. The local league started two weeks before term started so we had to get back here to train which was a little tricky.

Who are your star players?

Well, Siobhaun Brady has scored twice already, and Rachel Sissens and Clare Skirrow have also scored, while we have retained the same back four that we had last year including Clare Frith and Helen Wheeler, giving us a really solid base to build on this year.

What formation do you use?

We play with two at the back, three

across midfield, and then you could describe it as being five up front or perhaps as three forwards with two inside forwards, just behind them.

After the freshers trials, have you spotted any sparkling talent?

The trials over the weekend certainly unveiled potential. It's a bit early to name names, but we are hopeful that we'll have a very strong side by the end of the year. We're going to start three freshers on Wednesday, to get them involved in the club as soon as possible and we'll see what they can do then.

What are your hopes for this season?

Last year in the local league, we came second and the top team gets promotion to the national league which the Men's Blues were promoted into for this year. Therefore we really see ourselves as being favourites and it has got to be our aim to finish at the top of the division.

Our main focus is the Saturday league and we use the Wednesday games more as training though they are important games that we want to win.

Which league is more competitive?

A totally different style of hockey is played in the two leagues. On Saturday you get people who have played for twenty years, who probably aren't as fit but who are very skilful. The universities in BUSA have young, fit players, similar to ourselves who will run around everywhere and never give up.

But we don't change our approach between games to adapt to this. You have to play your game and hope that they crumble around it.



Adam Edelhain

Rachel Wheeler, Blues Women's Hockey Captain

In college Hockey, which colleges will be pushing for league honours?

Last year I was part of the Caius team that won cuppers. We have a strong team and will hopefully be contenders.

Jesus also have a very strong team while Downing always seem to do well. I know that New Hall have four very good, new freshers so they should be up there and Catz are always strong too.

Sport In Brief

FENCING - Clare first year Chris Greensides won the British U-20 Epee on Sunday. This is a fantastic result and Chris now joins up with Cambridge coach Marek Stepien and the rest of the Men's 1sts when they travel to Reading for the first match of the season next week. Meanwhile, the Men's 2nds got off to a bad start in Division 1 of the BUSA League, losing to Oxford in the last minute of play.

HOCKEY - The Men's hockey Blues failed to emulate their female counterparts as they only took away a point from Barford Tigers Hockey Club. Despite dominating from the early stages, they were forced to play catch up after conceding twice and they failed to score at the end of the game. The score finished at two apiece with goals from Parker and Williamson.

HORSERIDING - After finishing third in the BUSA Equestrian National Championships, Natalie McGoldrick qualified for British trials in Germany last summer. After helping Britain to Second place overall, she has been selected as one of only three riders to represent Great Britain in the World Championships in Tokyo this December.

AND FINALLY...

FOOTBALL - *Varsity* stormed past TCS in their inaugural friendly match last Friday. Despite going 4-3 down, they came back to win 9-4 with goals from Phillips, Edelhain (3), Af (2), Rajan (2) and Bland.

New talent emerges at the Freshers Fun Run 2004

Andy Bell

LAST SUNDAY saw the cross-country season kick off in style, with a university-wide road race for college members hosted by the Hare & Hounds. The so-called "Freshers' Fun Run" (bit of a misnomer, as it's open to everyone - not just freshers) was started at 2pm from Wilberforce Road Athletics Track and an all-time record number of people took part.

Of 157 competitors in the men's race, fresher Paolo Natali was first man home, closely followed by club captain Ben Hope. Completing the 5km flat course in 15:59 and 16:04 respectively, they dipped well under Rowan Hooper's winning time of 16:18 from last year.

In fact, so did the next two runners, Richard Ward and Will George, which just goes to show how blisteringly fast the pace was in this, the first race of the Chris Brasher College League 2004/05. I suppose everyone was so keen to get their share of Fun that they forgot about pacing the race and just nailed it off the start line.

The women's race, which had started 5 minutes earlier than the men's, consisted of one 2.8km loop around the Cavendish labs. It was also full to the brim with enthusiastic entrants, 81 ladies running in all. First across the line was Claire Willer of Robinson, with a winning time of 9:29, winning with a comfortable margin of 57 seconds, which beat her previous time on the

course by over a minute.

Next came Catharine Wood of Queens' (10:26) and Catherine Hanna of Newnham (10:34). The first fresher amongst the ladies was Claire Day, finishing a close 4th behind Miss Hanna and further contributing to the Queens' College cause.

I think the standard of incoming talent may have come as quite a shock to some current members of the Hare & Hounds, and with only Captain Hope to split the first 3 freshers in the men's race, those tantalising spots in the Blues and 2nd teams seem to have all but disappeared. One thing's for certain though -

the squad will be a mighty adversary for Oxford this year, particularly when it comes to strength in depth.

The college competition will incorporate a total of five races over the first two terms and was initiated at the Fun Run, with the following team results:

Men's Division I (4 to score)

- 1 Queens 567 pts
- 2 Girton 481 pts
- 3 Jesus 465 pts

Men's Division II (3 to score)

- 1 Tit Hall 445 pts
- 2 Catz 437 pts
- 3 Sidney 402 pts

Women's Division

- 1 Queens 246 pts
- 2 Caius 223 pts
- 3 Newnham 203 pts

Lucy Cundliffe



The leaders of the fun run try to break away from the pack

Queens' Ladies produced a particularly strong performance, with their first 5 runners in positions 2, 4, 6, 10 and 11 respectively.

Trinity Hall, who finished a modest 14th in Men's Division II last year, seem to have skyrocketed to success at this early stage in the season, with strong performances by Matthew Armstrong, Oli May and Cassina Nicola. Promotion seems a real possibility though it is still early days, with many races to come.

In the Men's Division I, defending champions Queens' were able to snatch victory from the jaws of Girton, with a good run by fresher Matt Young. Pembroke, almost obscenely strong on paper, were unable to get a full team out and will have to wait until Grantchester Meadows to make their claim for the title.



Fresh talent at this year's fun run

"Only Captain Hope split the first three freshers in the men's race" - Andy Bell

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Jesus, Girton and John's take the points

University Rugby

Will Swift
Alex Drysdale

THE SKIES were clouded over and rain was drizzling down on Tuesday afternoon when Jesus met a newly promoted Trinity Hall to kick off the College league. Jesus, historically a powerhouse in college rugby, had lost a number of key players in their pack due to graduation and their back line was depleted due to injury. However, debutants Tim Jackson and John Lewis helped to prove that they also have strength in depth this season.

Trinity Hall approached the game with the belief that they could cause an upset after having dominated the second division last season. It has often been the case that the first division proves too big a step up from the lower leagues but Tit. Hall showed that they will not be the whipping boys of the top league. The match-up of the experienced Tit. Hall forwards and the new Jesus pack seemed to be where the game could be won or lost.

In a first half when both sides were finding their feet, it was Jesus who took control, with creative play in the back line setting Rob Dean free to run for the line; he was stopped just short of the corner. More pressure at the break down from Rich Houston meant that Tit. Hall could not impose themselves and after a break by John Messer and some intelligent passing, Dean finished the try well. John Messer had made 30 yards through the middle, drawing the wingers away from the touchline and giving Dean the space to run the ball home comfortably. With no real kicker, Jesus missed the conversion attempt.

Jesus Fresher Rich Bartholomew then impressed as the Number 8 broke through the first tackle a number of times. Tit. Hall showed "bouncebackability" and a break by

the hooker caused a scare on the touchline, where Jesus were well supported. However, just as it seemed Tit. Hall might get a foothold in the game, Dean scored again, this time diving into the left corner to give Jesus a 10-0 lead and some breathing space at half time.

The second half lacked any real quality as both sides struggled with the slippery conditions. Tit. Hall improved their tactical kicking, with Daniel Igra impressing at number 10 and with the Jesus lineout failing to take the ball cleanly, they started to have more possession.

However, once again they failed to convert any of their pressure and Jesus managed to close out the game when Bartholomew scored with 5 minutes to go. An attacking scrum resulted in a ruck about 20 meters from the line and Bartholomew jinked through just to the right of the posts. However, once again the try was not converted and the score finished 15-0 to Jesus.

Both sides can take some comfort away from the match. Tit. Hall must find a way to make their backs more effective. Jesus must work on their lineouts and find a good dead ball kicker. The interplay between all players on the pitch still pleased Technical Director, Mickey Barr. Jesus will be hoping to challenge St John's for the title while Tit. Hall will need to improve but should avoid an immediate return to the lower leagues.

Meanwhile, first division rookies Girton, fresh from an unbeaten season last year, caused the first major upset of the college league rugby season by beating Downing College 12-0. Comments that the step up to Division One could be too much to ask of newly promoted teams were strongly disproved and Girton showed their first Division One victims how far a strong squad spirit, dogged determination and an intake of quality freshers can tilt the balance



Jesus steal the ball from Trinity Hall in the lineout

of power in University college rugby.

Downing lived up to their reputation of having a strong forwards outfit and consistently had Girton under pressure, especially in the scrums. However, Girton made best use of their smaller, more mobile pack by generating quick ball for the backs. Girton's back row, which included a former Aussie rules professional, Girton's overseas player for the last three years, managed to steal a large percentage of Downing ball in the wet and windy conditions in which there were frequent turnovers. Aussie rules convert Jeff Davis was later sin-binned for 10 minutes, receiving his second yellow card in Girton colours.

Downing will continue to struggle this season if they do not make better use of the ball and their backs' handling was atrocious. Girton fresher scrum-half Alex Thompson outplayed his opposite number, consistently piling the pressure on at the back of the scrum. Indeed the only threat from Downing came from fullback Somit Guha, who made several mazy runs, often evading the first tackle.

The two Girton tries came in a ten-minute spell either side of half-time and were both finished expertly by Number 15 Richard Staff. The second

try, created from Girton's own twenty-two, hinted at the potential of the team. Winger Dave Black put a 60m kick down the touchline for Staff to run onto. He collected the ball before rounding the Downing back three and diving under the posts. Every time Girton got the ball wide they looked dangerous and captain Andy Wiggan and fresher Nick Jones seem a formidable team, providing an excellent foil of strength and skill. For Downing, pre-season has been a struggle so far having lost a number of key players last year. Injuries have also taken their toll and they will need to regroup if they are to stay clear of relegation. Girton will now face St. John's this coming Tuesday, who as reigning champions will be expected to take the spoils. However, with a hugely vocal and partisan Girton crowd there is a chance that Girton might spring another surprise.

In the third and final Division One game, St. John's beat St. Catherine's 25-3, scoring four tries and playing the same rugby that won them the title in the previous season. Two tries each from Tom Dye and Tom Wells secured the win, with Ben Smith kicking one conversion and a penalty to confirm that they are still the team to beat in 2004/2005.

Lacrosse boys hang on to nail-biting win

Nick Winder

WITH THE bitter memory of last year's Varsity defeat still fresh in the minds of the Cambridge players, Cambridge set out to play Welwyn Lacrosse Club in their first game of the new campaign. Blues captain Meng Wang was keen to start the league season well, in preparation for next March's home Varsity.

This was no small task as gaps had begun to open up around the field, with Cambridge having lost several of their midfield line over the summer, including former captain Joe Tinston, who had defected to Oxford Lacrosse Club. The pre-season training for the team had had to be stepped up several gears in order to prepare for the league curtain-raiser.

Cambridge started the game well, with Andy Martin opening the scoring on his debut, and Nic Gonzalez doubling the lead, before sloppy defending allowed Welwyn an easy goal. Tensions mounted with the game so finely balanced and attackman Raj Rout was constantly being jostled, jabbed, shunted and pole-axed by the oppositon's defenders.

On for the second quarter came Tom Mustill, nominally a defender, but playing as an attacking force with his long pole. A pacy effort deceived the Welwyn keeper, making the score 3-1 before Rout scored his first of the day, a cheeky behind the head shot which irritated the Welwyn defence, to the point where they were determined to take their vengeance on the former Ireland international. Gonzalez added two in the third quarter but missed a couple of sitters in front of goal, whilst Martin made use of the feeding skills of ex-MIT player JJ Malies to score his second, missing out on a hat-trick when his shot rebounded off the post.

Cambridge had a man sent off for a wild slash to the head

With the score at 8-5, the final quarter was always going to be nerve-racking, and was made more so when Welwyn scored two in quick succession. Then Cambridge started to panic and they had a man sent off for a wild slash to the head of a Welwyn forward. They were forced into playing extremely defensively as Welwyn piled on the pressure in search of an equaliser. Nick Winder in goal, having had an indifferent afternoon, produced a couple of fine saves to keep the Blues in it, before Wang made sure of the result with a deflected side-arm shot to give Cambridge an unassailable two goal lead with very little time on the clock. Welwyn still managed to pull one back to give the crowd a late scare and desperately sought an equaliser but Cambridge held on for the first victory of what promises to be an exciting season.



Trinity Hall's experienced pack test a new Jesus forward line