

VARSITY



A superhuman fight for stem cell research

The death of Christopher Reeve brings a controversial issue back into the limelight

Page 11

No. 605

The Independent Cambridge Student Newspaper since 1947

Friday October 22, 2004

Harrassment case MEP brings debate to Bowtell

Union, UKIP and CUWRFC embroiled in row over 'very serious' allegations

James Dacre

GODFREY BLOOM yesterday revealed that he was planning legal action in response to Robinson undergraduate Rebecca Bowtell's allegations of sexual harassment. 'I shall be a complete, total 18 Carat bastard,' he threatened: 'This young lady is going to have to learn a sharp lesson.'

Rebecca Bowtell's accusations of sexual harassment against UKIP MEP Godfrey Bloom have caused much controversy throughout the University. Her dispute with the Yorkshire and North Lincolnshire MEP has caused divisions between The Women's Union, CUSU, CUWRFC and the Cambridge Union. Both Bloom and Bowtell have been accused of lying about the allegations of sexual harassment.



Bowtell is standing by her story

The controversy began when a letter of complaint from Bowtell to the President of the European Parliament, Josep Borrell, was leaked to a number of national newspapers. Bowtell wrote that at a dinner in Brussels three weeks ago she had 'witnessed Mr Bloom sexually harassing a number of women and making a constant stream of sexist and misogynistic remarks.' The dinner, hosted by Bloom, was attended by members of CUWRFC as well as members of York University as part of a two day tour of the European Parliament organised by Bloom.

Talking to *Varsity* before his Union debate last night, he said that 'If she goes much further, her days here are numbered. She has been very foolish and is very young. She has been used by the tabloid press and politicians who will drop her like a hot potato; she is in over her head and her whole future is at stake here, including her time at university. This is very, very serious.'

The Cambridge Women's Rugby Club have issued a press statement, signed unanimously, distancing themselves 'from the claims of Miss Rebecca Bowtell,' and emphasising that 'Mr Bloom behaved impeccably for the duration of the trip and offered great hospitality.' This has greatly concerned CUSU President Wes Streeter, who retorted that 'some things that are simply indefensible have been defended here.' The club receives around £3,000 a year from Bloom. E-mails circulating on the Club's mailing list have vented serious, apparently irrational anger towards Bowtell following a letter that she sent to the Club apologising for forcing them into the public eye. It seems that the general feeling amongst players is that 'Bloom's support is essential and we don't want to jeopardise that.'

The official UKIP press release on the matter states in bold type that Bowtell 'is a member of an obscure Christian fundamentalist sect with political ambitions.' Bowtell is a member of the mainstream City Life Church. Initially Bloom denied involvement or knowledge of this press release, but when pushed, conceded: 'We were trying to look for a motivation as to why she should tell these lies. We were wondering whether they came from some sort of religious belief or something.'

Rachel Shaw, the Director of Rugby for CUWRFC, a passionate UKIP supporter and a close friend of Bloom's since 1993, fiercely accused Bowtell of lying and emphasised that she was in no way associated with the club: 'This girl is not a member of the Rugby Club and none of us had even heard of her before the trip.' She told the *Cambridge Evening News* that 'Godfrey has the hugest respect for women,' and denied that

Albert Mockel-von-dem-Bussche



Controversial MEP Godfrey Bloom talking to *Varsity* last night

Bowtell had sat next to him at any point during the meal.

The Cambridge Women's Union condemned Rachel Shaw's comments, resolving by seventeen votes to one to denounce Bloom in support of Bowtell and to lobby for the cancellation of his invitation to the Union on Thursday. Bloom appeared unconcerned by this, saying that 'I think that it's patronising and ridiculous in the 21st century for Cambridge to have a Women's Union.'

Bloom denies remembering ever having met Bowtell. Describing her as 'seriously foolish,' he is reported to have dismissed her as 'obviously one of these girls from a school where they let in people with C grades.'

Bloom sits on a women's rights committee in the European Parliament, and

achieved notoriety for saying that women should stay at home to 'clean behind the fridge.' Recent allegations have called into question whether CUWRFC should have ever accepted Bloom's invitation to Brussels. Costing the tax payer around £3500, this two-day all-expenses-paid trip was bound to establish a relationship between the club and the UKIP. All politicians present at the supper in question were UKIP members, and UKIP paraphernalia was a prominent feature. The Rugby Club were treated by Bloom to a £1500 meal at the exclusive Belga Queen restaurant.

Bloom told *Varsity*: 'I have been...

- Continued on page 4

- Editorial: Page 9

- Who do you believe? Page 6

GU chief faces the sack

Chine Mbubaegbu

THE GRADUATE Union is in further crisis after the proposal of a vote of no confidence in Ribu Tharakan, the GU President, was presented by a group of graduate students who have been involved in the running of the GU over the past year.

David Riley, a member of the GU Executive last year and the current webmaster, has written a document, which calls for the sacking of the current President due to "administrative incompetence." Riley called the current situation at the GU "farcical" and said that he was forced to put forward this vote of no confidence after the situation at the GU deteriorated over the summer. The final straw for Riley came when the GU failed to have any events, activities or presence in Freshers' Week. This he puts down to the failures of the President. Riley told *Varsity* that since the GU is more dependent on one person than CUSU is since there is only one sabbatical post, there was no alternative but to present a proposal for a vote of no confidence in Tharakan. While maintaining that the proposal is "nothing personal," Riley has described Mr. Tharakan as 'incompetent' and 'not easy to work with.'

Tharakan defended his actions, however, and accused Mr. Riley of having 'a conflict of interests.' David Riley had in fact originally decided to run for President of the GU back in April, but later changed his mind. He claims he does not regret this decision.

Riley says that it is 'not a one-man vendetta' and has the backing of various past members of the GU Executive including former President, Sarah Airey. She had agreed to be co-opted onto the Executive to provide help, but later resigned due to 'an inability to work effectively on a committee with the President.' The two clashed over the issues of governance requirements of the GU and initiatives of Airey's which had continued into Tharakan's term. The former President admitted that she was concerned about the current running of the GU, but sympathised with Tharakan, saying "Ribu does have a hard job. There's a lot to do. Too much for one person."

- Continued on page 4

News in Brief

Firefighter jobs to go

Firefighter job cuts are being seriously considered in Cambridgeshire to save money. The move would result in 24 job losses, which is 10% of the county's frontline force. It is estimated that such cuts will save £622,000. The authorities have made it clear large-scale redundancies are not on the agenda and that the majority of these jobs will go through 'natural wastage', for example by not replacing retiring firefighters. Cambridgeshire Fire Brigades Union is planning to fight the job cuts.

Rumina Hassam

Presenting Dr Rhys Jones

Griff Rhys Jones, comedian and Cambridge University graduate, has received an honorary degree from Anglia Polytechnic University. Mr Rhys Jones studied English at Emmanuel in the 1970s. He was presented with an honorary Doctor of Letters degree for his contribution to television and film comedy, the theatre and for his work in the field of national heritage.

Lucy Phillips

Science au naturelle

Cambridge academics are promising to literally "strip down science" in a new radio series, 'Naked Scientists'. In full view of a webcam, the team will host a section of the show named 'Challenge the Audience', in which presenters will be asked a scientific question by callers. If they answer incorrectly, they will have to remove an item of clothing. This could ultimately result in the show being presented in the nude, giving a whole new meaning to the term "natural scientists".

Clinical lecturer Dr. Chris Smith said that their mission is to "help people enjoy science as much as we do". He emphasised to both students and academics that he is continually looking for new talent and material for the show, although nudity is optional. Past guests have included Richard Dawkins and James Watson.

"Naked Scientists" is broadcast every Sunday at 6pm across BBC local radio stations in East Anglia.

Natasha Anders

Guided Bus Scheme

An inquiry into Cambridgeshire County Council's proposed guided busway between Cambridge and Huntingdon gathered momentum this week, as opposing sides clashed over the utility of the scheme and the alternative possibility of a rail link.

Jeremy Thorne, the Council's expert witness on railways, endorsed the busway plan, while deeming rival plans for a railway as "not viable", costing £119m, yet being of no use as a strategic freight link.

If the £88m scheme goes ahead, a road bordered by high concrete kerbs will be constructed along the disused railway line between Cambridge and St. Ives and modified buses will run along the 25 mile route. It is hoped that this will reduce commuter traffic along the congested A14.

However, CAST.IRON, a group in favour of re-opening the rail link, claimed that the information used to gain support for the busway was out of date.

The Council is formally obliged to hold an inquiry into the matter, which is set to continue until early December.

Noirin McFadden

Vaccine freeze saves lives

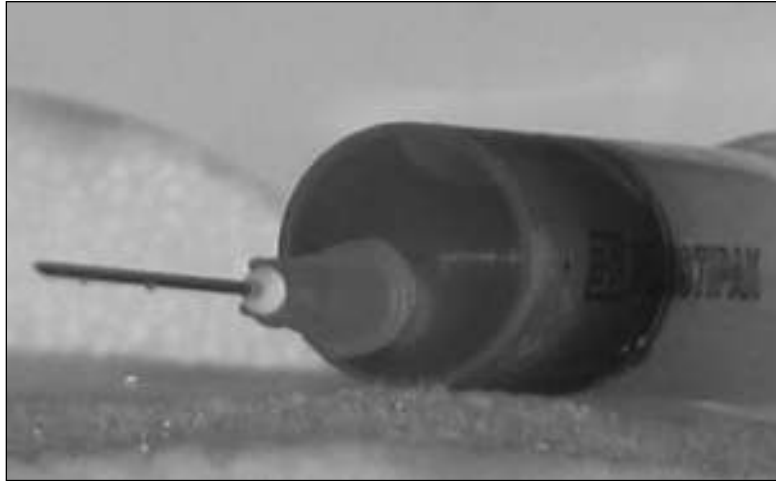
Laura Whittle

A CAMBRIDGE company has developed a new technique for the storage and transportation of vaccines which could save the lives of millions of children across the world. The revolutionary technology developed by Cambridge Biostability, which is situated on Huntingdon Road, does away with the previous need to refrigerate vaccines in a process known as the 'cold chain' to protect them against extreme temperatures.

The cost of the 'cold chain' was high; vaccine programmes throughout the world have been forced to spend up to £112 million annually to keep perishable vaccines refrigerated. Another problem came from contamination and accidental exposure to extreme temperatures. It is believed that up to half of all vaccines have been wasted in this way in recent years.

John Lloyd, associate director of the Children's Vaccine Programme has said that the development of a process that cancels out the dependence on the 'cold chain' has been the "Holy Grail" of vaccine technology. The biotechnology firm has adapted the process of anhydrobiosis, which is employed by certain animals and plants that live in extremely dry and hot areas of the world. Their energy is stored in a particular type of sugar which eventually becomes a solid as temperatures rise. The molecules in the solid, known as a glass, are com-

Albert Mockett-von-dem-Busch



pletely stabilised until they come back into contact with water. This happens when the vaccines are put into humans, where they are released from the glass by the body's water.

The technology has the potential to protect up to ten million more children in remote and impoverished parts of the world. It is estimated that up to two million children die from vaccine-preventable illnesses each year; a number that is partly sustained by the problems in keeping vaccines refrigerated all the way to the recipient. The adaptations to anhydrobiosis mastered by Cambridge Biostability will not only provide a solution to this but will also ensure that those living in some of the most remote parts of the world will no longer be the last to

be served. The firm's five years of research have now led to the manufacturing of a five in one vaccine for diphtheria, tetanus, pertussis, hib and hepatitis B by Panacea Biotec in Delhi, India.

Professor Jennie Blackwell, University Chair of the Cambridge Institute for Medical Research, told *Varsity* that "If it is truly novel, then it will have a great impact in the Third World." She is clearly not alone in her enthusiasm, for yesterday it was announced by Hilary Benn, the International Development Secretary, that Cambridge Biostability will receive almost £1 million over three years to help with the development of the first vaccine to be produced using anhydrobiosis.

No Pressure

Charlotte Forbes

CAMBRIDGE SCIENTISTS are a step closer to understanding a blood pressure condition responsible for thousands of stillbirths every year.

Pre-eclampsia, which affects 5-8% of pregnancies, causes a woman's blood pressure to rise sharply and puts the health of both mother and child at risk. Until now there has been no evidence to demonstrate the possible causes of this. However, a recent study led by Dr. Ashley Moffett from the Department of Pathology has shown that there may be a genetic reason for this disorder.

In a study of 400 pregnant women, half of whom had pre-eclampsia, it was found that the wrong chemical signals may be being sent between mother and child, causing a rise in blood pressure.

At present there is no known cure for the condition other than delivering the baby, which is a risky procedure in itself.

More research needs to be conducted before a definite link can be proven, but it may become possible to screen for pre-eclampsia before either mother or baby suffers harm. It is also suspected that the condition may be inherited, thus increasing the chances for pre-eclampsia to run in families.

Plans for new housing in Cambridge cause upset

Fiona Symington



Lucy Phillips

THE DEPUTY Prime Minister's plans to build nearly 50,000 homes in the East of England have been backed in their initial stages. Mr Prescott hopes to provide thousands of low cost homes for key workers and help cut regional house prices.

However, the Conservatives have condemned the plans as "a blitz of England's countryside" and many other local groups of residents, environmentalists and officials have expressed their concern.

The controversial plans to build 478,000 houses has been supported by the East of England Regional Assembly (EERA) although their planning panel have rejected the Government's request for an additional 18,000 houses to be built in the London - Stansted - Cambridge - Peterborough corridor.

It has also emerged that South Cambridgeshire will have to absorb more of the houses than any other council in the region. The scheme proposes 89,300 new homes in Cambridgeshire by 2021, with 23,500 earmarked for the south of the region.

It is planned that about 60% of the new development will take place on 'brown field' sites that are already used for industry or housing. The rest will be

developed on undeveloped green field land. This has sparked concern from environmentalists who fear for the region's wildlife and air quality.

The plans have also been criticised by those worried about the effects on water availability, flooding, traffic congestion and the pressure put upon local authorities to provide schools, health care and employment.

The proposals include building a new town called Northstowe at Longstanton, the expansion of market towns such as Ely and Huntingdon and development on the southern fringe of Cambridge and at Arbury and Chesterton. There is also a proposal for major development at Cambridge Airport, which would be relocated. There are reports that Cambridgeshire County Council would need up to £2 billion from the government to solve infrastructure problems alongside the development.

Mark Vigor, head of strategic planning for Cambridgeshire County Council, said that he recognised the national need for housing and emphasised that "the plan is ultimately approved by the Government".

"Our strategy is to increase the amount of open space available by providing new country parks and improving biodiversity. There are proposals to contribute to Wicken Fen."

"Currently only 12% of housing in this area is classified as 'affordable' but our new target will be 40%."

"A public examination into the plans came to the conclusion that Cambridge should remain a compact city and that this expansion will bring Cambridge to its limit. The Eastern region has been designated by the Government as a 'growth area' and we have plans for the next 20 years but after this it is in the hands of the next generation."

The Government has stated that in order to ease the traffic congestion created by the extra population, the "preferred option" would be the guided bus scheme. Mr Vigors agreed that "The guided bus will be a vital artery".

Buses will run from Huntingdon to Trumpington Park and Ride, stopping at St Ives, the new town Northstowe, Cambridge Science Park, Cambridge railway station and Addenbrookes. The aim is to create a reliable, frequent form of transport that will not have to contend with traffic on the busy and often congested A14. The guide way would also provide for cyclists, pedestrians and, at certain stages, horse riders.

Mr Vigors added, "As far as the University is concerned, plans for expansion in North West Cambridge have been agreed. The quality of provisions and technology mean that it will also be a part of the growth phenome-

non. A lot of students stay on in Cambridge."

He added, "Cambridge is a dynamic area. We link employment, jobs and enterprises back to the University."

Colin Shaw, Environment and Transport Labour spokesman, admitted that he "gets a bit worried about density in this region" but said that the Government was committed to solving the housing crisis. "The plans will take 17 years, there are bound to be other governments in this time. Probably the north has lots of houses to spare but this is a well-off area for jobs."

He referred to the plans as "a bit pie in the sky" and confessed that he thought it would change the ethos of the area. Mr Shaw was particularly concerned about the village Fen Ditton, which under the current plans would become swamped by houses extending out from Cambridge.

Mr Shaw said "There is a chance that [the ethos of] Cambridge University will be spoilt but how else will they cope with increasing numbers of students? The University itself is building new accommodation and facilities and these must be linked with public transport."

"This is an important area to the country, an intellectual, technological powerhouse. However, despite the increasing population and infrastructure there have to be severe limits."

Calendar girls show their true colours

Ospreys' Calendar hopes to raise profile of women's sport

Chine Mbubaegbu
Lucy Phillips

SUNDAY EVENING saw the launch of The Ospreys' 2005 calendar, called 'Cambridge University Sportswomen,' at the Michaelhouse Café, Trinity Street.

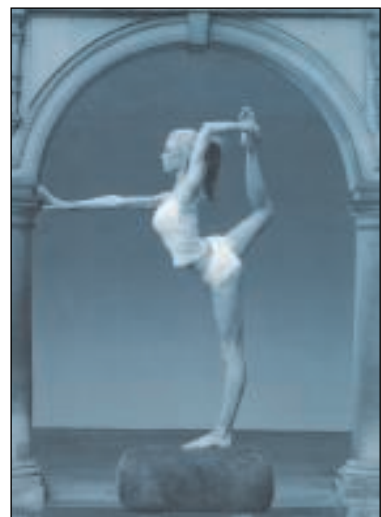
Indigo Photographic created the calendar, which features tasteful shots of some of the University's most promising female athletes. Miss December, Sarah Pobereski, who has modelled for Olympic advertisements in Athens, described the calendar as 'sexy and sporty.'

The Ospreys are 'an organisation dedicated to encouraging, supporting and uniting high-flying female athletes from the University of Cambridge in the pursuit of sporting excellence' and is open to any female who has a Blue, half-Blue or second team colours in a full-Blue sport. Not all of the women featured on the calendar are Ospreys, however.

Claire Foister, Publications Officer for the Ospreys, said that this is part of the problem that needs to be addressed. All of the females on the calendar have played University sport and are therefore eligible to be Ospreys. The relatively low profile that the Ospreys have compared to their male counterparts, the Hawks, is one of the reasons why not all of the

girls in the calendar are members.

Olivia Sanderson, President of the Ospreys, said that it was inevitable that men's sport would be more popular but added: "It would be great if women's sport in Cambridge had a better profile to make people more aware of women's achievements in sport - both team sport and individual events."



Anna McDonnell of Churchill college

The calendar is part of an attempt to raise the profile of the Ospreys and women's sport in Cambridge in general. Foister highlighted the prominence of men's sport at the University, especially with the Varsity rugby matches

and the Boat Race being shown on national television.

She said: "We're working so that people are more interested in women's sport and want to know what's going on. Doing high-profile things like this will make it easier for women's teams to attract sponsorship."

The launch of the calendar highlights the difficulty faced by women's sports teams in Cambridge. The little money that there is in sport at the University forces teams to look for corporate sponsorship. Whilst this is easier for the male sports that have higher profiles due to TV coverage, the women are finding it increasingly difficult.

The calendar costs £7.95 and a pound from each sale will be donated to Sport Relief, a charity set up by Comic Relief and BBC Sport to 'use the passion of sport to tackle poverty and disadvantage, both in the UK and the world's poorest countries.' They will be available in porters' lodges and a few local shops around town. They can also be ordered from the website at www.cambridgecalendar.co.uk.

When asked whether there were any plans for a male calendar, Dan Barry, President of the Hawks club, replied: "We had talked about a tasteful Hawks nude calendar, but there were embarrassing issues about fencers having smaller blades than rowers."

- Editorial: page 11



Albert Mockel-Von-Dem-Bussche

Views from the launch party at the Michaelhouse Café, Trinity Street

£32k including car and benefits

PRESENTATION AND BUFFET
7pm Wednesday 3rd November
Cambridge Garden House
Moat House Hotel

outstanding?

Stroud & Company (Europe) Limited
Warford Court,
29 Throgmorton Street,
London EC2N 2AT
Tel: 08700 102 106
recruitment@stroudandco.com
www.stroudandco.com

01

WPP
Marketing Fellowships 2005

Ambidextrous brains required

WPP is one of the world's leading communications services groups. Major brands include J. Walter Thompson, Ogilvy & Mather, Young & Rubicam, MindShare, Madaragawa, Mithras Brown, OgilvyOne, Wunderman, Hill & Knowlton, Ogilvy Public Relations, Burson-Marsteller, Coffey & Wolfe, Communication, Enterprise 10 and London, among others.

Their specialist skills include Advertising, Media Investment Management, Information, Insight & Consultancy, Public Relations & Public Affairs, Branding & Identity, Healthcare Communications.

Information leaflets are available from:
Hazel Miller at WPP, 27 Park Street, London W1J 5RJ
T +44(0)20 7495 2204 F +44(0)20 7495 0819
E-mail: hazel@wpp.com
Apply online at www.wpp.com by 26 November 2004

Direct, promotion & relationship marketing and specialist communications disparate disciplines with two common factors. They are all in business to contribute to the success of their clients. And they all do so through a demanding combination of their and dog, creative and logic, left brain and right brain.

WPP is offering a number of Marketing Fellowships to applicants who will graduate in 2005. Those selected will work in a number of WPP companies and across different marketing disciplines. Excellent long-term career prospects within a WPP company.

To find out more, come and meet the WPP team on:
**3 November 2004, 6.30pm,
Kettle's Yard, Castle Street,
Cambridge**

News in Brief
Leverhulme Trust

Dr. David Lane, Senior Research Assistant at the Faculty of Social and Political Sciences and former fellow of Emmanuel College, has been awarded a £45,000 grant from the Leverhulme Trust. Such grants are awarded in order to provide financial support for innovative and original research.

Focussing on Ukraine and Russia, Dr Lane's research will analyse the abrupt disintegration of the state socialist societies and their consequent transformation. Dr. Lane will evaluate class as a phenomenon which may be a catalyst for radical change, and try to establish why, despite extreme social divisions, social inertia has been prominent in these countries.

Dr Lane, Senior Research Associate at the Faculty of Social and Political Sciences, said: "Much has been written about the end of class in Eastern Europe and the former Soviet Union, but little empirical work has been conducted to substantiate or refute these assertions." He hopes that the new study will introduce a new dimension to the study of current transitions.

Francis Peel, Communications Officer at the Leverhulme Trust, stated that the criterion for selection to receive an award is "the quality of the intended research", taking into account "the originality of the work, the significance of the work for future activity in the immediate subject area and the significance of the work for other subject areas". Proposals should represent a refreshing departure from the individual's working pattern and transcend traditional disciplinary boundaries.

Annalisa Todsedvin

CUR out on top

Cambridge University Radio (CUR1350) has received a record number of nominations for the 2004 Student Radio Awards.

The Awards were instigated nine years ago by the Student Radio Association to encourage and promote student radio, with the sponsorship of BBC Radio One and the Radio Academy. CUR1350, the radio station serving both the students of the University of Cambridge and of APU, received eight nominations, more than any other UK student radio station. The nominations received range widely, from best station sound to best technical achievement.

Alice McGowan, a student at King's College and co-host of the radio show "Simple things", told *Varsity* "it would be fantastic if this success motivated more people to tune in to CUR1350 and get involved".

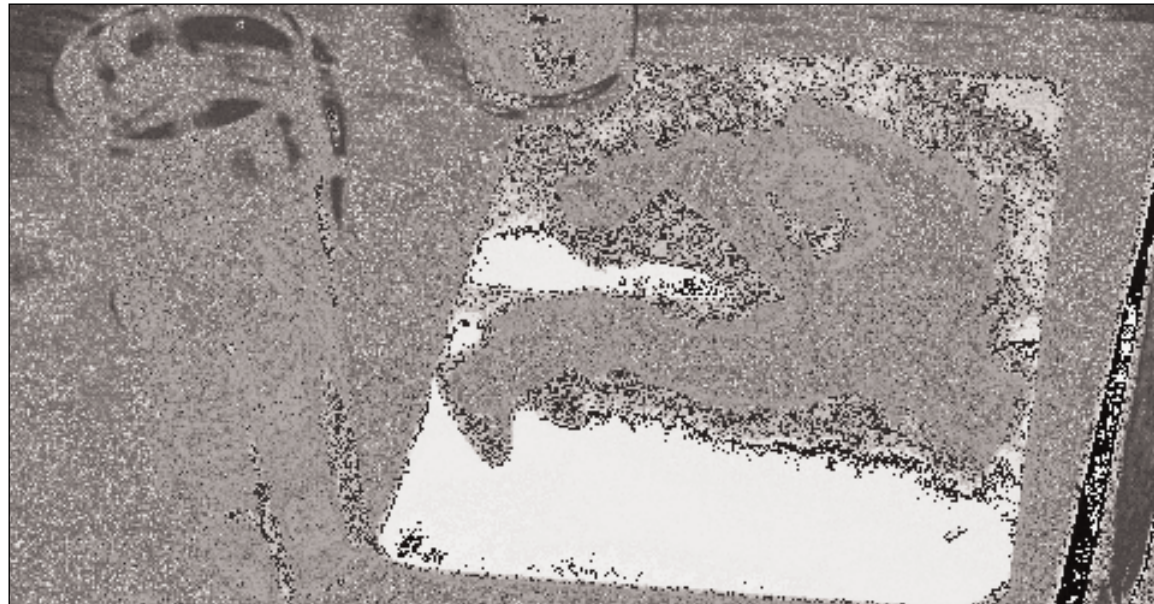
CUR1350 is one of the few student stations in Britain to be entirely self-supporting, receiving no funding from either CUSU or APUSU. Now in its silver anniversary year, it broadcasts 24 hours a day from the studios in Churchill College on 1350MW or online at www.cur1350.co.uk.

The Student Radio Awards will be presented on the November 19 in London by Steve Lamacq and Jo Whitley from Radio 1.

Sarah Marsh

Reds under the bed: King's student defies bar makeover

Albert Mockel - Von-Dem-Busch



Sarah Marsh

THE CONTROVERSY over King's new bar continued last week when a student drew a hammer and sickle on the wall in ketchup.

King's College Student Union and

King's College Graduate Society officially condemned this alongside other recent acts of vandalism in the bar: "We want to make clear that, whatever personal tastes regarding the new bar may be, we take a dim view of any actions that make it a less appealing

space for other members of College."

Benjamin Williamson, a first-year student at King's, defended this stance: "It should not be allowed, in a relatively tolerant society such as King's, for an individual to express his political, religious, or other views in

such a way that defaces public property. Students may like to ask themselves whether they would have objected to a swastika engraved on the wall, or "BNP" scrawled on a table."

Some King's students feel disillusioned however, arguing that the Student Union is simply complying with the administration's perceived new conservative rule rather than fighting back and representing King's student body.

Already notorious for his virulent "open letters" to the College, Tim Moreton wrote to KCSU: "The college pisses on you — on all of us — and you seem happy to take it. They know the hammer and sickle is symbolic of student ownership of the bar space and they specifically intend to quell this by painting over it. And now you support them."

Yet the college has reached some form of compromise by putting up a modestly framed hammer and sickle in the place of the former spray-painted communist flag, as suggested by last year's Joint Representative Simon Maybin.

Union's Middle East debate sparks controversy

Emma Sharples

AN ELECTRIC atmosphere circulated round the Cambridge Union chamber last Thursday as members gathered for the controversial Middle East debate. This year's proposition, 'This House Believes the Palestinians are the greatest stumbling block on the road to Middle East peace', prompted abusive messages aimed at President Bobby

Friedman and the resignation of one Union College Secretary.

In proposition stood Shahpur Kabraji, former President of the Union, Gavin Stollar, Liberal Democrat PPC and former aid to Charles Kennedy and Zvi Rav Ner, Israeli Minister Plenipotentiary. On the opposition bench sat Jaffar Khan, Union Senior Officer, Tim Llewellyn, former BBC Middle East

Correspondent and Salma Ayyoub, a Palestinian activist.

On the day of the debate, Israel's activities in Gaza were on the front pages of most of the national press.

On the angry reaction to the motion, Friedman commented, 'It is bizarre that people feel that by putting a motion forward the Union believes it to be true... a motion is merely the starting point for a discussion. The whole nature of debat-

ing is that all sides of an argument are aired.' He said the fact that the Union's own Senior Officer spoke in opposition was proof that the motion does not always represent the views of the Union. The stance of Pakistani Shahpur Kabraji on the proposition side was also said to '[give] the debate a degree of originality and make it less entrenched.'

The motion was defeated by a majority of 168, with 45 abstentions.

MEP in harrassment allegations

- Continued from front page
associated with Cambridge University for over twelve years as a sponsor.' Bloom insisted on the team wearing their Cambridge rugby shirts for a photocall. Wes Streeting warned CUWRF that they should 'think very carefully about receiving money and associating themselves with prominent figures in a political party, especially one of this kind.'

Bloom's PA said 'he probably did make the comments,' and he did concede that 'half the misogynist comments are probably true, I don't remember.' Bloom joked in the Union about misogyny.

Yet Bowtell did not leave. She had already had a cocktail and three glasses of wine before any of the alleged incidents took place. A tearful phonecall to her boyfriend and notes recorded on a mobile phone later that evening acted to record the events that Bowtell accused Bloom of three weeks later.

Bowtell maintains 'the way that he touched my leg was easy for me to interpret as a sexual gesture.' When asked about the event, Bloom responded: 'You know that I didn't even sit next to her?' When told that *Varsity* had witness statements confirming he did, his response changed to: 'I didn't consistently, over a long period of time, sit next to her.'

Bowtell also claims that another member of the club recounted to her how 'Godfrey has touched my arse a couple of times.' But confusion remains here, for an e-mail sent by Bowtell to the girl in

question refers not to the touching of her 'arse,' but her leg.

Although denying that she was in any way politically motivated in exposing Bloom, Bowtell agrees that she was 'ethically motivated,' and that she wants to work against a sexist society that permits the 'thousands of similar experiences that other women have.' Bloom insists that his comments were in the context of 'a private and informal meal; my personal treat to my personal guests; a rugby club outing amongst friends.'

Bowtell told *Varsity* how Bloom spent much of the evening making lewd and misogynistic comments, including describing his colleague Silvia Tidy as 'the most delicious bimette: absolutely thick, but good tits.' Yet Bowtell conceded that long before any of Bloom's sexist behaviour, she had tried to argue with him over matters that she knew him to hold controversial views over, such as the employability of pregnant women. She also admitted to *Varsity* that in calling her 'fiesty' and 'passionate,' he was actually referring to her political agenda.

Yesterday Bloom informed *Varsity* that he had employed a lawyer 'at vast expense,' demanding a retraction of the allegations and an apology. When asked if he was threatening Bowtell, he replied: 'I am not in the habit of making threats: I am telling you what will happen.' Botell, who is a member of the Union, attended the debate and said that Bloom had 'really shot himself in the foot.'

Confidence vote at GU

- Continued from front page

...The document contains detailed criticisms of Mr. Tharakan's handling of his role as President. Problems highlighted in the document include criticisms of Tharakan's engagement with the GU student body, problems in terms of teamwork and communication, direct conflict with mandated actions, lack of leadership and vision for the union, and a general lack of organisation.

Mr. Tharakan, however, told *Varsity* of his concerns that he was not being treated fairly and did not have the full support and sympathy of the 'old guard' of the GU, saying that he had been "pushed in several directions" by certain GU members. He claimed that the progress made in the state of the GU's affairs by last year's Executive took a long time. He has only been in the post for 4 months and feels that he deserves a second chance to show that he is competent and can take the GU forward. A former member of the GU Executive, in a letter to the President last month, spoke of "the President being pushed to a state of extreme emotional distress while at work, due to the pressure he feels put under by his own Executive. My perception is that the Executive have put Ribu in

a very trying position through requesting that he carry out tasks for which he has had no training."

This time last year, a similar vote of no confidence motion was passed by the GU Executive when H. Christian Kim, the General Secretary at the time, was suspended from his post. Some members of the GU have highlighted the fact that this motion may have been passed illegally. The GU constitution states that, "If a motion of no confidence in a member of the Executive is passed by Council, s/he shall be deemed to have resigned, subject to the following provisions; ...the quorum for such a motion shall be twenty-one in favour with at least twice as many in favour as against." Minutes from the meeting, however, show that there were not enough voting members present at the meeting for the proposal to be passed. This further highlights problems with the way in which the GU is run and the general feelings of distrust between members of the Executive.

The proposal of a vote of no confidence in Ribu Tharakan, presented by David Riley will be discussed by MCR Presidents and Graduate Faculty Representatives at a Council meeting next Thursday.

Chine Mbubaegbu

Uni hits back at pay criticism

Sarah Marsh

FIERCE CRITICISM of the new pay and grading structure in Cambridge has provoked the University Senior Management to defend its proposals and reassure anxious staff.

In the wake of last week's highly-charged debate at Senate House, the University moved to voice its side of the story. Last week's meeting had heard a number of vehement speeches opposing the new scheme. But Professor Andrew Cliff, Pro-Vice-Chancellor for Personnel, responded to fears of pay cuts and a devaluation of junior and non-academic academic roles by telling *Varsity* that "It is not the intention of the General Board or Council that anyone will be worse off as a result of the implementation of a new pay and grading structure." He is confident that "all staff should benefit from their transfer to a single pay spine by about one to one-and-a-half-percent increase in their salaries. Moreover, approximately 75% of the expected £4M recurrent cost to the University will go to support staff; about half of this recurrent £4M will come from HEFCE funds and the remainder

has already been budgeted for from University funds." Last week, the Cambridge Association of University Teachers (AUT) had argued that the proposed system only guaranteed current levels of salary for four years.

The University has been criticised for failing to take into account the suggestions of trade unions and other representative bodies whilst elaborating the proposals for a new pay and grading structure. Dr Sylvia Martinelli, Vice-President of the AUT, last week argued that "the information transfer between the Personnel Division and the trade unions is very one-way with little notice being taken of our input".

But Professor Cliff disputed this, claiming that the University administration was extremely attentive to staff concerns and had actually extended the "consultation period" for individuals to respond to the proposals from the end of October to November 12. Cliff maintained that these responses would be "discussed with the trade unions and institutions in order to elaborate the proposals". A second report on the pay reforms incorporating the modified proposals will be presented before the Senate House at a later date.

Rowdy RAG pyjama party takes to the streets



Fiona Symington

RAG's annual pyjama pub crawl was hailed as a "huge success" by the committee and a record number of pub goers. 650 students took part with all proceeds from the tickets, priced at £4 each, going towards RAG's student-nominated charities. First prize was awarded to the Fitzwilliam Ball Committee, who made their way round the 14 pubs in just 15 minutes.

cambridge futures

the career and personal development student society

Providing a unique insight into the wealth of opportunities available to Cambridge students after University

THIS WEEK, WE ARE PROUD TO BRING YOU



'BARCLAYS CAPITAL COMPANY PRESENTATION'

DATE: TUESDAY 26th October 2004

TIME: 6:30pm

VENUE: Mong Building, Sidney Sussex College

Barclays Capital is an investment bank with a focused approach to providing risk management and financing solutions to clients around the world. Penultimate & Finalists are invited to a presentation followed by a chat with employees.



"MERRILL LYNCH PRESENTATION & CASE STUDY"

DATE: THURSDAY 28th October 2004

TIME: 6:30pm

VENUE: Mong Building, Sidney Sussex College

Merrill Lynch is a leading financial management and advisory company with a global network of offices across six continents. Penultimate & Finalists are invited to attend an interactive session to find out about the career opportunities.

2005 INTERNSHIP FAIR COMMITTEE ELECTIONS

LOCATION: Godwin Room, Clare College DATE: Nov 1st 2004 TIME: 4PM

Be directly in charge of organising one of the biggest university careers events which over 6000 students attend and network with over 40 of the largest graduate recruiters. Interested, for more information

E-MAIL: SABAH NAQUSHBANDI at president@cambridgefutures.com

WWW.CAMBRIDGEFUTURES.COM

This announcement was brought to you in association with

Deutsche Bank



The UKIP MEP and the CUWRFC freebie

and not forgetting CUSUWU. But who's telling the truth? *Varsity* offers three conflicting opinions

"We along with the members of CUWRFC would like to distance ourselves from the claims of Miss Rebecca Bowtell and thoroughly believe Mr. Bloom behaved impeccably for the duration of the trip and offered great hospitality. We, jointly with the CUWRFC players who went felt that it was a wonderful experience, not only to learn about the EU parliament and to see Brussels, but also to enjoy the company of Mr. Bloom at a private function in the evening. It was also fascinating to gain insight into, and to have been involved in, a press conference whilst on the visit. We would publicly like to thank Mr. Bloom and all other members of UKIP involved for all their hospitality and great generosity".

statement by Sarah Stewart, publicity officer of the CUWRFC



Bloom (right) with Alex Wright (left) and former Tory mayoral candidate Stephen Norriss (centre) at the union last night

TO THOSE who make a habit of reading broadsheets, Mr Bloom's misogynist outbursts have become a regular occurrence. Perhaps this irrational, illogical behaviour stems from the fact that Bloom is a political non-entity, still basking in the reflected glow of Kilroy's perma-tan. Whatever the reasoning behind Godfrey Bloom's constant, egotistical attention seeking, the views which he uses these

stunts to express are repugnant, outdated and offensive. Bloom's behaviour has been a constant source of outrage in the liberal press. He's like a child with Attention Deficit Disorder, standing in the corner of the classroom screaming "look at me!"

What is perhaps most disappointing about this whole story, and what should not be forgotten, is the behaviour of CUWRFC, who

allowed themselves to become a publicity stunt for Bloom's twisted sexist agenda, and all for the lure of some shiny new Euros. This, more than Bloom's behaviour, is a source of shame for this university, where chasing the cash has become more important even than chasing good grades.

Godfrey Bloom is a misguided, misogynist fool, and he will get his comeuppance for his

actions. CUWRFC, on the other hand, have sold their souls to UKIP, and should take a long hard look at themselves, especially in light of this week's allegations. There's no such thing as money for nothing: surely they have an economist in the team who could have told them that.

Mark Ferguson is Robinson college men's officer

GODFREY BLOOM'S claim that Rebecca Bowtell has 'concocted' a story of sexual harassment and 'is following a political agenda' is simply the most appalling act of hypocrisy. Even to propose that Bowtell was present as some kind of political mole, abusing Bloom's hospitality in order to promote a radical feminist agenda, is absurd. However to suggest that Bloom's decision to invite a group of female students to Brussels was politically motivated, does not require such a leap of the imagination.

Bloom's actions were not just hypocritical; they were a terrible abuse of power. Individuals may find Mr. Bloom to be charming and generous, his penchant for politically incorrect banter harmless fun. While I would question their judgement (unless they enjoy cleaning behind fridges or being referred to as 'bimbettes') I recognize they may also believe claims of sexual harassment a gross exaggeration, and symptom of over-sensitive feminist sensibilities. Yet the fact that the Women's University Rugby Team deny Bowtell's claims (which is regretful and telling in itself) does not change the reality that they are being exploited: whether it is willingly, or unwittingly so. Bloom's generous patronage seems simply to good to be true; and it is.

Gemma Edgcombe is New Hall college women's officer

A levels out, diplomas in

Lucy Phillips

CAMBRIDGE UNIVERSITY has given initial backing to a radical plan to reform the education system. The Tomlinson Report, released on Monday 18 October, calls for the abolition of both GCSE's and A-levels in favour of a new four-tier diploma system.

In what has been described as the most radical shake-up of education for 50 years, the proposals would almost entirely scrap externally marked, end of year tests for 16 year olds but toughen up sixth-form exams to include harder questions allowing pupils to attain a new A++ grade. The diploma would also incorporate an extended project and critical thinking skills.

There is speculation from many that the system will take a minimum of ten years to be introduced with full trial of the diploma beginning in 2009-10.

Mike Tomlinson, former chief inspector of schools, has said that the present system has too many "weaknesses" to survive, but his views have clashed with David Miliband, the Schools Minister. Miliband has insisted that the terms GCSE and A-level must be kept in any form of education for 14 to 19 year olds, casting doubts over whether the Government will implement the scheme.

The Conservatives and representatives of the CBI have said that an overhaul of the exam system was unnecessary and some schools have expressed the view that the scheme is too complicated.

However, the latest poll by The National College for School Leadership, in which 705 headteachers gave their opinion, shows that 48% are

in support for the new system and 46% opposed. The rest were still undecided.

Professor Melveena McKendrick, Pro-Vice Chancellor with responsibility for Education, released a statement on behalf of the University, "We very much welcome today's [Monday's] proposals and believe they present constructive, well-thought out solutions to the challenges currently facing 14 to 19 education."

"We are particularly pleased by the Working Group's proposal to introduce more intellectually challenging elements to advanced level 14-19 education, which will stretch high-ability students and better prepare them for university.

"In principle, we would welcome A+ and A++ grades at A-level, but we would much prefer them to be awarded for exceptional performance in the later, more challenging A2 modules, rather than simply for achieving good marks in every module."

He said that the University had long believed that the current A-level system could be improved upon and that they also welcome the proposals "to develop breadth within programmes through appropriate complementary learning, so that learners acquire a continuum of knowledge and skills."

Professor McKendrick said that the proposals would provide all young people with the education and skills they need provided they are resourced properly.

"It would be totally unacceptable to create a situation in which diploma performance was dependent on the resources available at a student's school or college, rather than his/her ability and efforts." She urged the Government to bear this in mind as it prepares its much anticipated response to Tomlinson's report.

the fitzwilliam college december ball committee cordially invites you to

see the lights, hear the rhythm, feel the pasión

Guevara's myth

The romantic imagery of this revolutionary hero stops us seeing the truth



John
Swaine

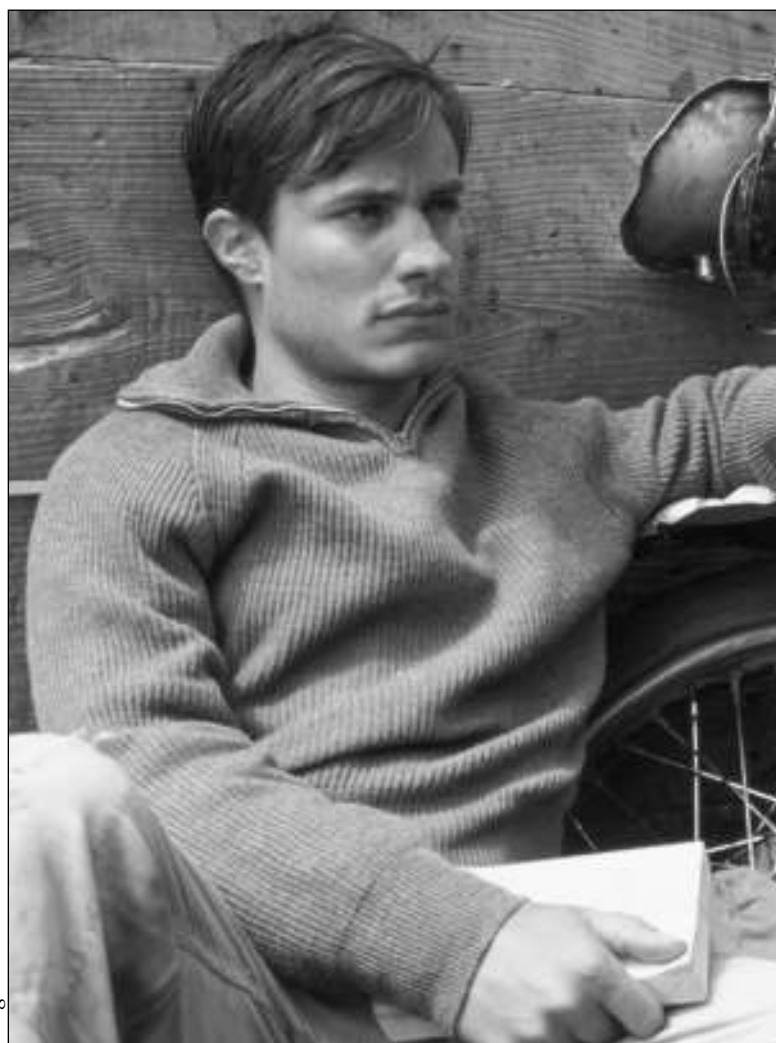
Aleida Guevara chose this week's European Social Forum in London to deliver a heartfelt and apparently pressing plea. In what can only have resulted in cold sweats and sleepless nights for Camden market traders, Trustafarian anarcho-bores and Rage Against the Machine fans alike, Dr. Guevara appealed to 'the world's capitalists' to halt the commodification of her heroic father's iconic visage, ubiquitous on posters and clothing the world over. While Seb and Tarquin coughed up £10 for Che sweat-bands at the Cuban stand before taking in a lecture on how McDonalds and Shell killed Princess Diana, the daughter of the revolutionary champion was imploring greater attention to her father's real achievements, rather than the prevailing facile, T-Shirt-based approach to his legend.

One might have thought her time would be better spent redoubling efforts to maintain this horribly-misconstrued perpetuation of myth. Now, I sobbed at Walter Salles' *The Motorcycle Diaries* as unabashedly as the next man; the rich aesthetic of the penniless idealist, freed from academia's constraints, truly discovering himself amongst his people while all along coping with the precariousness of a beat-up bike and an uncontrollable libido – what could be more romantic? But the truth is, Ernesto matured into someone very different; someone rather less admirable, the undying veneration of whom should come to an end.

Che Guevara was an erratic, fanatical brute who credited primacy to one, solitary value: an obedient, unquestioning willingness to die for the cause. Anyone not sharing this conviction was no friend. Under Guevara's guidance, the dogmatic, hard Soviet cabal was triumphant, dominated by this cold-blooded slaughterer and his maxim of 'revolutionaries must become cold killing-machines motivated by pure hate'. Killing thousands of 'enemies of the revolution' without trial, he proudly boasted that he had no time for judicial evidence, declaring it an 'unnecessary, archaic bourgeois detail'.

He tore men (approximately 2,500 by his own count) found to have governmental links – starting at the top but quickly regardless of status – from their screaming wives and children in midnight raids. Pre-power, he had robbed banks to finance operations; when a boy in his forces stole food, Guevara ordered him shot. He personally signed death warrants for men he knew to be innocent and honourable, ensuring his office in La Cabana had a clear view of the executions. He then established Cuba's notorious labour camps, which would go on to imprison thousands of distinctly undangerous dissenters, Jehovah's witnesses, homosexuals and AIDS sufferers that happened to 'commit crimes against revolutionary morals'.

This is not to suggest that Guevara's is a record to match the more regularly maligned dictators and mass-murderers of the 20th Century. But the point is that these men are demonised, while Che gets his own brand of bottled beer. For so many young people to cling to his likeness as a symbol of glorious liberty, of freedom from illegitimate authority and even (gulp) of 'peace' would be laughable were it not



Gael Garcia Bernal played Guevara in Walter Salles' *The Motorcycle Diaries*

such tragic-ironic, blood-stained folly.

In this cynical, ceaselessly knowledgeable age, the appeal of bashful naivety is all-too understandable. Just ask my twin brothers, whose accidental acquisition of National-Front-affiliated tattoos (they liked the pictures) and double-eared diamanté piercing experiment (they like looking ridiculous) was, for me, this summer's most poignant exponent of the innocence of youthful liberty.

But, just as that excuse won't wash with my hapless mother, neither will it do if pleaded by Salles. A disconnected snapshot of an age prior to the aforementioned horrors of Che's later adulthood is one thing; concluding the film with open-ended statements of subsequent revolutionary triumphs over affecting images of anonymous, earnest South American faces is quite another. Salles has a responsibility to tell the whole truth.

Perhaps the ultimate irony to Aleida's comments this week is that, by many accounts, her father was never even one to shy from spin and self-promotion when he was alive. Reports of Che's heroics at the Battle of Santa Clara in 1959 were and, continue to be, staples of the valorous repertoire rolled out by his admirers. 'Guevara turned the tide in this bloody battle, whipping a Batista force of 3,000 men!' cried the morning papers.

And the reality? \$100,000 in a brown envelope delivered to the local General, a nod and a wink to local rags and overseas hacks and the fast-track to lionhearted stardom. 'Don't shoot! I'm Che. I'm worth more to you alive than dead!' he cried at his eventual Bolivian captors, before they rejected his advice. And there you have it; Che Guevara: proto-spin doctor, casual murderer and hypocrite to the last. Take down the poster, Tarquin.

“Conceptions of good taste must not cloud our judgement”



Ellen
Jones

Magic, eh? Ghosts, goblins and wizards. Do they really exist? “No” would be the glib answer of the cynic, but I intend to do more than simply glide along the surface of this ancient mystery. Blithely casting aside that ‘science’ stuff, for a moment, let's take a look at the cold, hard facts:

Don't let your distaste for man-made fabrics stand between you and a healthy relationship with the paranormal

Hard Fact #1) Derren Brown is ridiculously sexy. This is a self-evident fact which cannot be denied, regardless of sexual orientation, or one's opinion on goatees. If he says magic exists, then it probably does.

Hard Fact #2) We must not allow our conceptions of good taste to cloud our judgement. It might be true that magic is no longer a glamorous affair involving chic gothic castles, buxom wenches and dashing vampires, but just because the woman who offers to tell your fortune for a fiver, chews gum and dresses like a prostitute doesn't mean she does not possess the divine gift of prophesy. Just because séances now take place on cable TV in front of a live studio audience and are presided over by convicted con-men, doesn't exclude the possibility that they are genuinely contacting the dead. Just because the only people who will still admit to believing in magic are stupid or slightly mad, doesn't mean supernatural occurrences aren't taking place all around us. Don't let your distaste for man-made fabrics and the people who wear them stand between you and a healthy relationship with the paranormal.

When ignorance of the natural environment coincides with an atmosphere of suspicion something peculiar happens

Hard Fact # 3) At certain moments in the human story, and in certain places on the planet, when ignorance of the natural environment coincides with an atmosphere of suspicion something peculiar happens. Magic happens. Hasn't history proved this time and time again? Look at all the witchcraft running rife in colonial America or the well documented plague of dragons which over-ran medieval England. Furthermore, I put it to you that Cambridge circa autumn 2004 is just such a time and just such a place. The corridors are dark enough, the buildings old enough and the population usually sozzled enough to make it an ideal location for all sorts of spooky goings on. In the light of such incontrovertible evidence only the foolhardy will forget to check under their beds for monsters this Halloween.

The cult of Cambridge celebrity is simply a fantasy



Archie
Bland

Since becoming *Varsity* editor, I have noticed three principle changes in my lifestyle. I eat considerably more pizza (provided by the excellent Domino's in exchange for an ad); I do a lot more darting into side streets to avoid slaver-ing supervisors; I spend more time than is healthy cooped up in a sweaty office on Trumpington Street, surrounded by primordial hacks. Also, I am developing a curious sort of twitch, which generally resides in my eyelid but can occasionally be observed spreading to my left cheek and even my upper lip.

Last week anyone watching me leafing through *TCS* might have thought

this unnerving bit of physical grotesquery had reached my eyebrow, so wildly did it arch at an article printed in those pages. The piece in question lamented the sad fate of Cambridge celebrities, suggesting that these poor deluded goldfish bowl superstars will inevitably get their comeuppance when it's time to enter that nebulous, frightening thing, The Real World.

What I found really disconcerting was the inclusion, in the list of celebrities, of the (unnamed) *Varsity* editor. Now, in the Bland household, I am something of a local star, and my mother, for instance, can be guaranteed to know my name and take photographs of me in compromising positions (like naked in the bath aged four, or with birthday cake smeared around my chops a few years later) at a moment's notice; in general, though, my brushes with fame have been limited to furtive glances at *Heat* whilst waiting to get a haircut. No-one ever asks me for autographs. Which is a shame, because I have a very graceful signature.

The concept of Cambridge celebrity is utter bilge. There are no celebrities in Cambridge. If you are interested in drama, you will inevitably know the names of a few actors you consider particularly talented; if you are interested in poker, the name of the Cambridge University Card Playing Society's biggest hitter will probably be on your radar. The thing is, in a community as diverse as this one, the chances of there being enough of a consensus as to which things matter and which people are interestingly good at them are so small as to make the idea of there being a group which is bound to turn heads on King's Parade completely laughable.

So, too, is the assertion that there's some sort of clique of them (or, if I am indeed on the cusp of superstardom, us) who tend to hang out together and generally chew the fat (in La Raza) about how to deal with the paparazzi scum who wait outside our halls. In reality, sad to say, my friends are complete non-entities, and not nearly good-looking enough to be properly famous.

The trouble is, enough people believe that there is such a thing as Cambridge celebrity to make it rather a damaging concept. Enough articles about the great and the good in the national press make reference to various public figures halcyon days punting on the backs that there's a widespread fantasy, amongst little cliques with common interests, that they will be the next Monty Python, or conservative party cabinet, or, er, treacherous Russian spies. The consequence of this is an insidious kind of complacency which makes people think that simply being here and going through the motions of whatever it is they're interested in will make up for a conspicuous lack of talent.

The sooner we are collectively roused from this dream of significance, the better; in the meantime, if you see a slightly dishevelled, twitching freak hiding in a back alley eating pizza, try to disabuse yourself of the understandable fantasy that he is one of the beautiful people. Having said which, if you insist, I will pose for photos for a reasonable fee.



Albert Mockel-Von-Dem-Bussche

"The Ospreys have hit on something revolutionary."

Beautiful detectives make being murdered a thrill

CSI isn't just great television: it's a key index to American political life

Few of us would die for our country, but most of us would die for our television. Imagine you get a call from Channel Five. They want you to be a contestant on a new reality show. You'll be murdered, live on air, by a randomly-selected friend or relative. Then the cast of *CSI: Crime Scene Investigation* will be brought in to solve the case. Beautiful people will touch you all over. They will know everything about you. They will hold your lungs in their hands. No, they will not wrinkle their noses at the stench of your corpse, or of your bedroom; yes, they will pout with regret as they look at your family photos and think of a young life snatched away. All this in front of millions. Who could say no?

CSI, if somehow you haven't seen it, is a drama about a team of Las Vegas detectives who use forensic science to solve murders. Sort of hyper-*Kojak*. It's the most popular TV series in the US. They're bringing out merchandise. You can get the CSI Facial Reconstruction Kit, 'which allows the investigator to deduce facial features from a victim's skull and identify the killer from a series of clues'. (I anticipate tears on Christmas morning. Little Pete wants to play with his Facial Reconstruction Kit, but he can't because Daddy forgot to get a skull to go with it. Daddy is despatched to the snowy graveyard to dig someone up.) You can also get the CSI Forensics Lab, which includes a microscope and a fingerprinting kit, and the CSI DNA Laboratory. They are apparently all suitable for over-

"we play at *CSI* every time we obsess over the number of x's in a text message"



N e d
B e a u m a n

14s. Will suspicious children now be able to perform paternity tests on themselves?

In *CSI* the police treat the crime scene like a film crew treat an ageing actress: they primp it with powders and tweezers and swabs, they tiptoe around it and speak in hushed, respectful tones, readying the room for its close up. We all practise forensic science in our own way, especially when it comes to romance. We play at *CSI* every time

"you'll be murdered, live on air, by a randomly-selected friend or relative"

we obsess over the number of x's in a text message, or the relative position on our girlfriend's wall of the photo of us and the photo of her ex-boyfriend, or the worrying inclusion of 'Love Will Tear Us Apart' on the Valentine's Day mix CD our boyfriend made us.

These are the same analytical

skills you would need to pin the crime on the caretaker from a photograph of the blood splatter. So it might be nice to be the detective. But, oh, what bliss to be the victim. To have all your life's twists and snarls investigated, understood, and summarised in a neat report, while you have to do nothing but lie around on a slab.

CSI is changing the world. In the US, criminal lawyers complain that jurors are often unwilling to find someone guilty unless there's fingerprint or DNA evidence linking them to the crime - which there always is on *CSI*, but rarely is in real life. Expectations about the powers of the police are raised impossibly high. Prosecutors often now ask each prospective juror 'Do you watch *CSI*?' because they know it will affect deliberations.

Moreover, research in America has shown that viewers of detective dramas like *CSI* are twice as likely to report crime as being the most important problem facing the nation. They're also more likely to

judge politicians based on their handling of crime. Surely this is a political strategy in the making?

In 2000, the year of the last presidential elections, *Buffy the Vampire Slayer* was at the height of its popularity. If Gore had promised to divert FBI resources to fighting the undead menace, he would have won easily. Is Bush hammering on about the War on Terror so much because he knows everyone watches *24*? Of the twenty highest-rated TV shows in America today, a full eight are detective shows. Endless politicians have promised to put more police on the streets, but when was the last time anyone specifically promised more detectives and forensic scientists? Say that, and tens of millions of whodunnit-junkies will vote for you. Does anyone know if Kerry reads this column?

In the light of all this, I should like to make a plea to any potential murderers. Kill me, if you must. But don't make it easy for the police. Don't write your name on my wall in my blood. Don't take my head home and put it in your fridge. Don't go around telling everyone 'Beauman got exactly what he deserved, whoever did that to him is a noble pillar of the community, prodigiously skilled with a butcher's knife, and most likely a very charming and attractive fellow'. Do your best to think of an alibi; and I shouldn't have to say this, but, for example, if you do English, don't try to claim to you were in the library. Make it hard for the police. Please, make it so hard they have to bring in the specialists.

Varsity

 11-12 Trumpington Street
 Cambridge CB2 1QA
 01223 353422

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

Email the business manager to enquire about placing adverts. Letters for publication should be emailed or posted to the editor.

To get involved in a section, email the relevant section editor listed above, and come along to a meeting. No experience necessary.

Varsity is published by Varsity Productions Ltd, and printed by Cambridge Evening News. All copyright is the exclusive property of Varsity Publications Ltd. No part of this publication is to be reproduced, stored in a retrieval system or transmitted in any form or by any means, without prior permission of the publisher.

VARSLTY

Incompatible Truths

The whole affair is a little surreal, from the outside. The first thing which strikes the disinterested observer is the impossibility of making absolute distinctions between the different truths being offered by different parties; the second thing is, almost no-one comes out with a great deal of credit. (Though that depends on who you listen to, of course.) *Varsity* has attempted to represent this confusion in a coherent way, and to represent all sides of the argument; in the end, though, we're left scratching our heads.

The Cambridge University Women's Rugby Football Club may have had an agenda, because it wants to continue to receive the £3000 a year which Bloom's contributions represent. Rebecca Bowtell may have had an agenda, because several voices have suggested that she intended to damage the politician's reputation from the start. Godfrey Bloom may have an agenda, because he has a reputation as a politician to maintain, or at least attempt to repair, following his notorious comments about women cleaning behind the fridge. And the Union just wants to get as much attention as possible.

An editorial on such a spider's web of allegation and counter-allegation ought only concern itself with the facts. The following things, then, seem undeniably true: Godfrey Bloom is, by most modern definitions of the word, a misogynist. He has regularly and unembarrassedly displayed an utterly anachronistic understanding of the relative roles of men and women. Also true is that he is an extremely unattractive figure for a university society to be associated with, much less sponsored by; particularly a society whose special constituency are so regularly belittled by the MEP. And it seems clear that, politically speaking, he has become a joke.

All these things are clear. What is also clear is that any personal antipathy towards the man ought not predispose us to assume that he is guilty. In the first place, it seems almost impossible at this stage to reach any independently verifiable about who touched what when and for how long and in what spirit; more confusingly still, sexual harassment is a notoriously subjective category of crime. One person's informal tactility is another's appalling invasion of personal space. It is entirely possible, and indeed seems rather likely, that everyone involved believes they are telling the truth: the closer one looks at this strange story, the stranger, and harder to solve, it gets. Where's Derrida when you need him?

Calendar Girls

The Ospreys have hit on something revolutionary. You'll never guess. It's a calendar. With undergraduate sportswomen in a variety of athletic poses, the most extraordinary of which is Miss January's contortionist overhead ankle grab, they certainly succeed in their principle goal – to attract much-needed attention. Granted, it may not be the most original fundraising endeavour you'll ever read about, and there are hipper examples to follow than that of the women's institute; but it looks great on the wall of the *Varsity* office.

If there's something less than progressive about the women's sports societies raising money from scantily-clad girlie shots whilst the men rake it in through corporate sponsorship, this can hardly be blamed on the Ospreys themselves, who clearly have something of a mountain to climb. At the moment, the highest profile sponsor of women's sport in Cambridge is probably Godfrey Bloom, which is richly ironic, to say the least, and a little worrying. Much more worrying, though, in the long term, is the continued and inevitable bias in the mainstream media towards men's sports, partly because of their longstanding traditions, and partly because watching women play sport is still, almost unbelievably, not taken quite as seriously as watching men do the same in the country as a whole. A similar effect can routinely be seen in the sports pages of *Varsity* and *TCS*, which are routinely balanced in favour of men's sports. This is certainly not the fault of sports section editors past or present, many of whom have worked hard at promoting diversity; rather, it is the inevitable function of the imbalance which is present in the University, and society, as a whole.

When will this change? It is, depressingly, hard to say. CUSU's recent creation of a specific post of sports officer may help the different sporting societies access much needed university funds by offering a voice on the relevant committees, but the problems are much deeper-rooted than mere internal financial allocation. The *Varsity* men's rugby match, for example, remains an excuse for a bunch of might-have-been ex-internationals to strut their stuff at Twickenham, rather than showcasing the talents of the legitimate undergraduate population; and yet still interest is far higher, within the university as well as beyond it, than it is in the women's equivalent. (The quality may be higher when most of the players are 33 year olds with twelve caps for Western Samoa, but it does rather kill the romance of the game if almost no-one entering a university at the ordinary matriculation age can reasonably hope for a chance at making the first XV.)

The principle reason for this is tradition, and tradition is, inevitably, a self-perpetuating beast. It must be tough being a high-flying Osprey, especially when you see the attention heaped on your Hawkish counterparts: the more calendars they release and the more publicity they can garner the better, but it is hard not to be pessimistic about their chances of properly redressing the balance.

Letters

letters@varsity.co.uk

Eating his shorts

Dear Sir,

Having read Jack Coleman's article, 'The Voice of Bart: Eat her shorts' with his rather vicious opinions regarding Nancy Cartwright, I would like to show my support for this rather controversial piece. I went to her show at the Edinburgh Fringe this Summer and I have to say that Jack's comments are totally founded, it was sadly rubbish. It is good to see that someone is not afraid to write his true feelings on the performance.

Yours faithfully,

Sarah Pace-Balzan
Downing College

Dear Sir,

Jack Coleman's vitriolic rant about the voice of Bart Simpson (Interviews, October 15th) was painfully – nay, woefully – insensitive. It is quite fine to criticise a comedian, and better still to explain why that comedian is not funny, if indeed that is the case. But Nancy Cartwright's voice gives laughter to millions; *Varsity* would do well to avoid criticising such fine comedy with such a wet and angry brush.

Yours faithfully,

Arianna Byro
Fitzwilliam College

CUSUWU

Dear Sir/Madam,

Rhiannon Adam (Letters, October 15) seems to assume that to be pro-life you also have to be a male chauvinist pig. Abortion is not about telling us 'what to do with our bodies', it's about ending a life. CUSUWU is supposed to represent all women in the university. Its stance over this issue completely undermines this aim.

Yours Sincerely,
Eleanor Heans
Newnham College

Chinese whispers

Dear Sir,

I read with fascination the analysis of your reporter, Lucy Styles, on modernisation in China (Features, October 15). Apparently, China is set to become 'the biggest showpiece for modernity in the world'. She notes, correctly, that the pace of economic development in the country is becoming increasingly rapid and that several Chinese cities are becoming ever more like the most advanced that can be found in the West. This, however, does not mean that China is going to overtake the West.

There are three major reasons why the West will retain its global lead. Firstly, the economic power of the West is far, far beyond that of anything China can currently, or will be able to even in the distant future, muster. Secondly, it ignores the population growth that is projected to occur in the United States and the European Union. Although the

European Union's population is projected to remain stagnant at around 500 million people (unless it continues absorb more countries), that of the United States is projected to double in the next 50 years, primarily due to immigration.

This will give the West an equivalent population to China and a long head start economically. Thirdly, the dynamic constitutional democracies that can be found in the West are far superior systems for governance than is the oppressive communist dictatorship in China.

This all means that China – not even close to being democratic, and with an economy of an equivalent size to that of Italy – has an impossibly long way to travel if it is to overtake what Lucy Styles believes to be the 'backward-looking' United States, let alone the combined power of the democratic world. Her article's complimentary illustration of Hong Kong is perhaps the most insightful. Underneath the caption reads: 'The skyscrapers of Hong Kong, now part of China, are testament to the rapid modernisation of the world's most populous country'. That would be news to most people in Hong Kong given that the vast majority of these skyscrapers were built when the city was under British administration!

Yours faithfully,
James Rogers
Hughes Hall

**Arts
Picture House**

This week's prize goes to James Rogers, whose career in international diplomacy seems assured.

The debate over Access is missing the point

“With top-up fees on the horizon it is hard to believe that this situation will not worsen”



Wes

Streeting

President, CUSU

The Access debate that has been raging in the national press during the past month has really pissed me off. On one hand we hear that state-educated students with exceptional grades are being turned down and on the other hand we hear that independently-educated students are being discriminated against to meet quotas and targets. Give me a break.

Access is not about introducing a new bias against independent schools. During the summer the Sutton Trust – an educational charity that works on raising aspirations – published a report which showed that the chance of getting into a top 13 university is approximately 25 times greater if you come from an independent school than if you come from a poorer social background or have a postcode in a more deprived area. It also highlighted the extent to which this disparity is due to applications – 3,000 state school students per year fail to even apply top the top 13 universities in the UK, even though they meet or exceed the grade requirements.

With top-up fees on the horizon it is hard to believe that this situation will not

worsen. We already know from research published by Universities UK that students from lower socio-economic backgrounds are the most debt averse. If they currently fail to apply to university because they fear a debt of around £12,000 it is hard to believe that a prospective debt of around

“Access is not about introducing a new bias against independent schools”

£25,000 upon graduation in 2009 won't put them off. Then there is the perennial problem of tackling the myths and misconceptions about the University itself: that it's only for rich kids with Mummies and Daddies with connections, that “it's not for me”. We may know these things aren't true, but this debate isn't about us, it's about the ones who didn't even make it to the application stage.

That's why it falls to us to set that record straight. To go to schools and tackle this myths and misconceptions head on.

This term CUSU is launching it's priority Access campaign for the term, to “Find the Missing 3,000” identified by the Sutton Trust and encourage them to consider applying to Cambridge and other top universities. We're seeking volunteers from all backgrounds to join the campaign, to go out into schools, to talk to the students we bring here and to help us as we fight to dispel the myth that Cambridge is for a certain “type”.

However, the University also has to raise its game, particularly after it lobbied so vehemently for a fees system that looks set to exacerbate the Access problem. Now, more than ever, its existing efforts, which often go unrecognized by the media, need to be properly coordinated, directed and, most importantly, well funded.

Does the University even have a widening participation strategy set down? No. Are all of its interviewers compelled to undergo training to assess potential and ensure a consistent approach across the board? No.

Getting applicants to realize their potential and set aside their misconceptions about Cambridge is a significant challenge but is one to which we must all rise. I have high hopes that the Vice-Chancellor will push Access to the forefront of the agenda in time for 2006 entry. But I won't be satisfied until I see results.

As for the press? Well, they may choose to believe independent schools when they complain about bias in admissions. But from where I'm sitting, they seem to be doing pretty well out of it.

You and us. A winning partnership for an outstanding career.



UBS invites all students interested in pursuing an exciting and rewarding career in financial services to join us at Cambridge University to meet representatives from UBS and to learn more about the opportunities we offer.

Date: **27 October 2004**

Time: **7.30 pm**

Venue: **Ball Room at University Arms Hotel**
Regent Street, Cambridge

Please register via our website: www.ubs.com/graduates

Wealth Management | Global Asset Management | Investment Bank



© UBS 2004. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



Our people. Our clients. Our business.

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

To confirm your attendance please email cambridge@cliffordchance.com

www.cliffordchance.com/gradsuk

Building futures

CLIFFORD
CHANCE

Reeve's controversial legacy lives on

Krystyna Larkham says the superhero's death will reignite an important debate

The world of Stem Cell research really did lose a Superman last week when, on Sunday October 10th, Christopher Reeve died from heart failure. The actor, best known for his role as Lois Lane's other half, was paralysed when he was thrown from his horse during an equestrian tournament in 1995, fracturing the top two vertebrae of his neck and damaging his spinal cord. His determination to walk again led to tireless campaigning for research into the treatment of neural injury, such as damage to the spinal cord, in particular through the controversial use of stem cell technology.

The profile of stem cells has risen so dramatically in the past five years that it has become one of the main factors in the US Presidential race. Although adult stem cells have shown some degree of plasticity, in that some can be coaxed into becoming another type of tissue, it is embryonic stem cells on which the majority of hopes for therapeutic treatment are pinned, and which have most politicised the debate. Bush is categorically against the use of embryonic stem cells in research, even having taken advice from Pope John Paul II in Rome on the subject, whereas Kerry, a nominal Catholic, has taken the opposing stance. He, like Reeve, whom he quoted as being a personal friend, supports the use of leftover embryos from IVF for research into medical treatments.

If the president comes down against federal funding, a black market will be created

In an interview with Reeve a month before his death, he was pessimistic about the future of research if Bush was re-elected. 'A really tragic thing might happen in order to save the Catholic vote, if the president comes down against federal funding for the embryonic stem cell research, there will be a black market created in the face of that. And women literally will be paid to donate eggs that will later be destroyed. And that is something we would really not want to see'. With the Christopher Reeve Paralysis Foundation, he worked tirelessly to fund research into treatments and

cures for spinal injuries and diseases such as Alzheimer's, Parkinson's and MS. The foundation also set up numerous laboratories in universities across the US.

On August 9th 2001, President Bush put limitations on federal funding of embryonic stem cell research to that of already existing cell lines; wanting to 'advance a promising area of research without promoting the destruction of embryos that had the potential to develop into human life.' These regulations on research have resulted in a mass exodus of stem cell scientists from the US to the UK. One such scientist is Roger Pederson, originally from California. He is the Director of Cambridge's brand new Centre for Stem Cell Biology and Medicine, which is to form the basis of the Cambridge Stem Cell Institute, a large multi-disciplinary research centre based within the university - the opening date of which is not yet finalised. He says 'I think what is attractive is the stability in policy here. Some say the US policy will change after the US election, but that still leaves an embedded problem, the volatility of policy'. Britain has recently stepped to the forefront of stem cell research: in May, the world's first stem cell bank was opened in Hertfordshire, and the Newcastle Centre for Life applied for licensing to research somatic cell nuclear transfer. The University of Cambridge itself has demonstrated its support to the movement by donating £10M for the new centre.

Reeve himself never reached his goal of walking again, although he did develop some temperature sensitivity, and a level of control over his fingers and toes. He remained until the end ever-optimistic for the future of stem cell research, and was a true ambassador for the science. 'I am delighted to hear from Roger Pederson that the medical Research Council will be providing support for a Stem Cell Research Centre in Cambridge, bringing a world class team of scientists together under one roof. I believe that research on embryonic stem cells must be taken forward with the utmost urgency, as it is our greatest hope for curing conditions such as spinal cord injury, diabetes and Parkinson's disease that are beyond the reach of current therapies. Stem cell research should lead to the kinds of medical advances that one day will be compared to the development of penicillin, the polio vaccine and the heart transplant'.



Reeve (right) with co-star Richard Prior in *Superman 3*. His career was cut short by a riding accident in 1995

Time now for 2005: A Mars Odyssey

When I was much younger I read a book about the history of space exploration, written sometime in the mid '80s. It described how what started with little more than a bunch of guys playing with matches grew in a few decades to the reality of spaceflight, and I was hooked.

At the back of the book, there were descriptions of projects currently in progress, and timelines for their completion. I was disturbed to find not only did our country apparently no longer have a space programme, but that comparing these timelines to reality, the plans of other countries too were nowhere near achievement. What had happened? Could they not afford it? Was being an astronaut not a possible career? These fears lurked in my mind until a few years later, when I found *The Case for Mars*.

Here, space engineer Robert Zubrin sets out his big idea, that it would be possible for humans to explore Mars quickly, safely and economically, and with existing technology.

He also takes a swipe at the disorganisation and narrow-mindedness amongst both scientists and politicians which he perceives have prevented this from happening.

His argument, in brief, is this: think of the small size of a space capsule compared to the massive rocket that launches it, which mostly consists of fuel. Then, scale up this space capsule to be a big rocket itself, capable of taking off from Mars and returning to Earth, and then imagine the skyscraper sized juggernaut required to launch it from Earth in the first place.

Zubrin's idea was to prepare the fuel for the return trip on Mars itself, from the atmosphere. This would be done by unmanned craft dispatched in advance. An existing, normal sized rocket could launch the mission from Earth at a fraction of the expense, and the crew would have a safe, non flammable landing at the destination, plus the guarantee of a return ticket.

Eight years since it was published and five since I first read it, this book still makes a good read. This is no dry textbook - it is an account of people who passionately believe in human progress, that we need to explore in order to be free - first the planets, then the stars. It is also one of the few books that can present physics to the layman without either fudging the science or spoiling the story. The calculations hold up, and it is nice to discover that rocket science really isn't rocket science!

The Case for Mars seems now more relevant than ever. The asides on the American political system that seemed far fetched in '96 now seem very real, the laws of nature haven't changed, and we still haven't been to Mars. However, I think we are a lot closer. Where there's a will, there's a way. If you get there before me, send me a postcard.

Dan Reynolds reviews *The Case for Mars* by Robert Zubrin

STEM CELLS: THE FACTS

- Stem cells are undifferentiated cells, which can divide into any kind of body tissue. There are two types of stem cell: adult and embryonic.
- Adult stem cells are semi-differentiated cells, which reside in the adult body. They can produce tissue of different types, but which are usually related. For example, bone marrow tissue can differentiate into haematocytes and all the types of white blood cell found in the blood.
- Embryonic stem cells make up the developing embryo, and can also be found in blood extracted from the umbilical cord. They have been found to replicate themselves without differ-

entiating in the lab for up to a year, a quality not shared by their adult counterparts, and which makes them so desirable for research.

- Stem cells are so unique because they can respond to growth factors directing differentiation. Therefore if placed within an adult body, they respond to local signals to turn into that specialised tissue. Experiments performed on mouse embryos have shown that lethal cardiac disorders can be repaired by the injection of stem cells, leading to the 'designer baby' debate. Other research has included the injection of stem cells into Parkinson's patients, with varying success.

Confessions of a caffeine junkie

It's illegal in parts of Northern Thailand; hospitals and universities run on it, endurance athletes enhance their performance with it, and 300 years ago, it could be used as grounds for divorce. Only the oil industry has a greater volume of worldwide trade. As I drain my coffee cup a fourth time this evening and feel renewed strength running through my veins, I look back at the humble caffeine molecule, and what makes it so dear to our faster beating hearts.

The story goes that around 850BC, an Ethiopian goat herder, Kaldi, noticed his goats getting high on some pretty red berries, and decided to give them a taste himself. The craze soon spread, and before long coffee trees were being grown on the Arabian peninsula. The drink soon took on religious connotations, being used as a meditative drink

within the Muslim tradition. It was so sacred that those caught drinking coffee in Constantinople, home of the world's first coffee house, were beaten the first time, and if caught again, thrown into the river sewn in a leather bag to drown.

The caffeine molecule itself mimics the shape of adenosine, a neurotransmitter involved in suppressing many cell pathways. It binds to adenosine receptor molecules in the synapse, allowing chemical pathways to continue unhindered, hence caffeine's stimulatory role. An overdose can be fatal, and even at 'normal' (student) consumption, caffeine can result in reduced fine motor co-ordination, increased heart rate, insomnia, nervousness and dizziness. The blocking of adenosine receptors causes the body to manufacture extra ones to compensate, so a drop of caffeine causes over-

sensitivity to the neurotransmitter. This results in a dramatic drop in blood pressure, leading to the 'give me coffee' headache around half past three.

It's not all bad though. A cup of coffee a day makes you significantly less likely to top yourself, and it does wonders for the sex life of the elderly. Meanwhile, a tiny espresso taken with a Gaulouise and a hefty dose of French philosophy is almost certain to get you laid in certain Cambridge circles, and even the most rugby-oriented drinking society Land Economist won't mistake the meaning behind 'Do you fancy coming up for a coffee?'. So put the kettle on, put your feet up, and give thanks to the humble coffee bean, preamble of first dates and saviour of students. After all, Heroin is so passé.

Krystyna Larkham



EMPLOYER PRESENTATION

**CAMBRIDGE UNIVERSITY • 25 OCT 04
GRANT SUITE, GARDEN HOUSE MOAT
HOUSE HOTEL
6.30PM**

Watson Wyatt has grown to become one of the world's most influential professional services firms. We are advisers to 73% of the Fortune Global 500 companies headquartered in Britain and consulting actuaries to over 50 of the UK's largest corporate pension schemes. What's more, we continue to grow.

Graduates are the key to our expanding influence and we have the resources, commitment and culture to help you make your mark. Come and talk to us to find out more.

WWW.WATSONWYATT.COM/GRADUATE



MONITOR GROUP

The Monitor Group is a family of professional services firms linked by shared ownership, management philosophy and assets. Each Group company is dedicated to providing products and services designed fundamentally to enhance the competitiveness of our clients.

At the core of the Group is our leading, world-class strategy consultancy. For our clients, we use the varied assets of the Monitor Group to create customised solutions unconstrained by industry or country practices.

For our employees the varied assets of the Monitor Group and the global network of 28 offices offer a wide variety of learning and career development experiences and exciting travel opportunities.

We are recruiting for Group positions in the London Office. If offered a position, there will be opportunities to work with some of the Group companies represented in London, including corporate and marketing strategy, private equity and innovations strategy.



NOT the way
we treat our clients

COMPANY PRESENTATION

Tuesday, 26th October 2004
7pm
University Centre, Cambridge

Workshop:
Saturday, 6th November
London

Applications are by C.V. and covering
letter e-mailed to:

Amanda Martin
Recruitment_London@monitor.com

Finalists are welcome to attend a short
information session on strategy consult-
ing hosted by Monitor Group consultants
followed by drinks and buffet.

Michelin House Tel: 020 7838 6500
81 Fulham Road Fax: 020 7838 6860
London SW3 6RD

First round interviews will be held on:
Tuesday, 30th November 2004

Deadline for applications:
Friday, 12th November 2004

From Washington to Kashmir: World on Fire

Hostage crises are gripping our media. But should we be scared?

Patrick Emerson investigates the reaction in Washington DC, USA

Gaining access to a war-torn country with an anxious interim government, lacking a credible mandate, is frequently difficult. It definitely was for my fellow altruistic British interns and I, as we parachuted into Washington DC to save the US legislature with our urgently needed office administration skills. Of course, we all know Yankistan can seem politically unhinged at times. However, a King's College education in being socio-politically supercilious notwithstanding, I was still shocked by just how obsessively security-driven DC can be.

Indicatively, following the hike in national security status to the ominous 'amber' while we were there, my fellow British interns and I found our innocuously located apartment block had a permanent police envoy. Two cops became a mundane part of our vista for the last two weeks, recumbent below, with donuts and Starbucks in hand (honestly).

Half the city is being ripped up to build new security installations

The germane point is that a lot of the more conservatively-minded Washingtonians really do trust the government unequivocally to secure DC - regardless of how random their actions may seem. Half the city is being ripped up to build new security installations, usually very slowly because building sites decimate access and are therefore perversely more secure than the structures that will replace them. Code amber arose

on this occasion on the basis of year-old information. The markets didn't flinch even though financial institutes were being targeted; analysts openly admitted that terrorists were perfectly capable of being flexible about targets anyway. The hike corresponded with the Democratic National Conference, from an administration which has been criticised by the Supreme Court, Congress, and the 9/11 Commission for being too reticent when it comes to sharing intelligence.

Yet most people still tolerated vast *cordons sanitaires* and queues around financial buildings, adding to the already robustly cordoned White House, Congressional Buildings, and ministries. These buildings dominate the city centre. The phenomenon of securitisation is not really a phenomenon in DC; it is an expected feature of the carefully crafted, faux-Roman urban landscape. When Dubya decides to take a walk outside the front of the White House, a fleet of police cars and luxury coaches sit, with their engines on, obscuring the already heavily guarded fence three hundred metres away, while he and Spot gambol together and chase sticks. As my immediate superior (an aspiring Miss Georgia) put it to me, and in stark contrast to my sceptical British room-mate, "Isn't it nice we feel safe?"

I'm not going to drag out Orwell here, but in DC 'safe' seemed often at least to mean being overwhelmed by security measures. It meant being taken on a special, invitation-only tour of the White House, to find that as a foreign national you have to wear a red badge and have security guards stare at you suspiciously for the duration. It means two fellow Brits arriving at immigration without one of the stack of necessary forms, to be told in no uncertain terms



Fortress White House? President Bush's home has been the focus of the heightened security in the US Capital

that they would be "going home to get the form if it don't turn up", while an African woman who can't speak English was bullied in the background.

The first intern lecture I attended was about the 'Governmental Continuity' question - that is, what happens if all of Congress gets bumped-off at once. If the administration represents the views of the people in the US, then the US is a seriously nervous country.

Contrary to Michael Moore and

the like, I do not believe we should pass damning judgement on this state of affairs. But I think it should be acknowledged that this is the state of the union, or at least the state of the administrative centre of it. Further, perhaps this suggests there should be more universal criticism of the consensus that scare-mongering in the presidential election is fair play, with both candidates effectively branding the other as liable to "weaken

America and make the world more dangerous" (in Bush's words). Does the US really need yet more of this anxious mantra?

I would like to think that my fellow British interns and I helped in our own little way. Although, ironically, no amount of security could protect the congressman I worked for, who has since I left cancelled his re-election campaign, following an alleged outing by a gay activist. God bless America.

...While Shama Naqushbandi profiles a project that bears witness to both sides of Kashmir, Southern Asia's war-torn 'paradise on Earth'

Last summer I returned to Kashmir after a six year interval and established The Kashmir Project (TKP). TKP is a cultural and educational exchange programme, enabling British students to see and experience life in a difficult yet beautiful part of the world.

Describing Kashmir would be an impossible task and would probably involve making several contradictions. So avoiding any self-accusations I will say that if Kashmir must be placed, it rests between the soul-inspiring and the soul-destroying. Perhaps it can only be termed as surreal. "If there is Paradise on earth, it is here, it is here, it is here..." In the seventeenth century, the Mughal Emperor Jehangir dedicated these dying words to a eulogy of Kashmir's otherworldliness.

This year, nine students spent at least six weeks in Srinagar, the heart of Kashmir, working as teachers in the Tyndale Biscoe School Network. The academic exchange was an eye-opener to both the British students, to whom frequent teacher "bunking" was an ironic novelty, as well as to the Kashmiri teachers, who found personal interaction with kids outside class a slight shock to the sanctuary-theory of the staffroom.

But you cannot sentimentalise Kashmir. With each day of the students' six week stay, there were other unexpected events, though these had long since stopped being surprises to the locals: newspapers inevitably recorded deaths, accounts of missing people, tales of abuse, interrogation centres and conspiracy theories. During their stay, Islamia High School was burned down. There was a bomb blast at Dal Gate (where incidentally the Biscoe School rowing regattas begin). And, unsurprisingly, a protest.

The students lived amid the hustle and bustle of the marketplace, a few minutes dusty-walk away from the "world-famous" Dal Lake. In the centre of the lake there is now a floating army checkpoint. Fifty years of war has stunted development and investment. The spirit of innovation and entrepreneurship is a thing of the past. Power cuts occur almost daily. Everything looks like it could collapse and still be put back together again.

The roads of Srinagar are dusty and half-finished, almost as though the builders lacked the heart to construct anything which might survive the next few weeks, let alone years. Even the meretricious palaces of the rich luxuriate

behind shabby steel gates (though this is deliberate). The whole landscape of Kashmir has adopted a permanent flinch. 'It was really sad, but only after arriving in Srinagar did we realise to what extent the Kashmiris have been isolated from the rest of the world, and even from the rest of India' one participant wrote. Less than a couple of hours' drive away you confront the most glorious scenery: mountain ranges which make your heart skip a beat - thundering rivers and winding streams, magnificent glaciers, cascading waterfalls and panoramic views photographed in your mind forever. So much beauty to glut a foreign eye, and yet so few eyes to witness it.

While convoys of tanks rumble across the mountainside, nomads with their flocks of sheep wander through the hills. This is the world's most highly militarised territorial dispute: some estimates suggest more than 50,000 people have died since 1949.

Today, village girls wear white shalwar-kameez and laugh on their way to school, jam-packed buses whiz past with young men clinging to the outer frames, elders smoke hookas in shop entrances, and the city is studded with army bunkers, watch-points, military bases

and everywhere sandbags, hanging glass bottles, barbed wire, soldiers with fingers on the triggers of their guns.

Admittedly, the paradox bewildered our participants at first, especially at school. One wrote "It is heartbreaking to see the stoic looks on the children when they talk about the atrocities visited on their land. It is all they have known..." While in England adolescents lose their innocence with movies and magazines, in Kashmir the children lose their innocence with war.

The whole landscape of Kashmir has adopted a permanent flinch

During the worst troubles, it was common knowledge that kids, barely teenagers, were coming to their schools (even the private ones) each morning with guns, rifles and hand-grenades.

TKP participants were soon integrated into the Kashmiri way of life. Personal safety was as big, or rather as small, an issue as it might have been were they back in England - in short, none of the participants ever once felt unsafe. TKP was a heart-warming

reminder of how much more life lies buried beneath the cold small-print of newspaper articles. Inadvertently, it also highlighted a general inclination to pass over people in conflict zones with the odd indifference with which we might hear the cumulative figure of casualties in a battle.

Assimilation of 'The Kashmir Issue' into daily life has been so complete that one cannot fail to be moved by the disillusion and sense of idle daydream that accompanies any incipient talk of peace in the region. And will there ever be peace? Fifty years of hardship has made Kashmiris sceptical. Six weeks in Kashmir, and we too parted with a crushing sense of wasted potential. But then again, I suppose, in Kashmir, the flaming Paradise, once the playground of lovers, poets and romantics, you cannot help but daydream.

TKP has no proclaimed or covert political or religious dimension. On the contrary, we encourage our participants to see Kashmir for themselves and form their own personal views accordingly. Their views, however, do not necessarily reflect the views of the Project Directors or TKP itself. For more information and contact details have a look at TKP's website: www.thekashmirproject.com



"Don't they
just make
soap
powder?"



What challenges can Procter & Gamble offer you?

- Significant responsibility from day one and the chance to run a £1/2 billion business by the age of 30.
- Reward based on ability and contribution... nothing else.
- Training and Development for the top –
All P&G CEOs are promoted from within

Up for the challenge?

If so, go to our careers website for information on summer internships and full-time roles in Marketing, Sales, Finance, IT, Research & Development, Product Supply and Human Resources.

Come along to the drop in days

26th Oct 10am – 6pm

27th Oct 10am – 3pm

or the presentation

7.30 - 9 pm on 26th Oct

All held at the Crowne Plaza hotel

BEST
WORKPLACES
UK
2004



a new challenge every day

P&G

The rules of Magnetic attraction

Magnetic Fields auteur Stephen Merritt is responsible for some of the most original pop of the 90s. He told **Ronojoy Dam** about love, bubblegum pop and the ukelele

Stephen Merritt is somewhat of a wonder. Singer, songwriter, soundtrack composer, multi-instrumentalist and producer, he has been critically acclaimed as a “genius” and “the Cole Porter of his generation”. Merritt has been at the heart of the US underground music community for some time now but it was the 1999 release of his *69 Love Songs* triple album with his band The Magnetic Fields that brought him mainstream success – it was hailed as a masterpiece. However his success and fame have not made it over on this side of the Atlantic to anywhere near the same extent. Yet.

Merritt makes music that spans a wide range of genres including country, folk, disco, new wave, punk, experimental and free jazz and incorporates a large variety of instruments from the ukulele to the synthesizer. He has a particularly high regard for the ukulele as well as being a collector of exotic instruments and Tiki art. “I think the ukulele is underused in pop music. People hear it and think it’s a badly recorded guitar.”

“Love is a very small word for a very large complex set of things”

Merritt is highly proficient and records under a variety of monikers including bands such as the 6ths, the Future Bible Heroes and the wonderfully named Gothic Archies. “I write under different names because I make so many different kinds of music. I don’t think the same people will necessarily like the Gothic Archies and ‘The Orphan of Zhao’ [a Chinese opera he composed the score for]. But it’s not that I don’t want to be personally associated with them: if that was the case I’d use a pseudonym.”

Merritt is a Harvard graduate as well as being a music critic for the *New York Times* and *Time Out New York*. He reviewed Tony Bennett’s album ‘The Playground’ as “a children’s album perfect for paedophiles and glue sniffers.” He is completely uncompromising and does things on his own terms. He has been described variously as a recluse, a misanthrope and a bitter romantic. But if anything, he is full of surprises and you can never be sure what to expect next.

Merritt is openly gay but his sexuality has had no bearing on his artistic success or his fan base and he has refused to be defined by it, something that is still unique today in the world of pop music and gossip columns. “I think if I was starting again, I certainly wouldn’t be closeted about my sexuality, but I might not call my record label ‘Gay and Loud’.” Merritt is often to be found writing in gay bars and he worked in several Boston gay clubs during the

1980s. His campness is affirmed however by the fact that he is rarely without his Chihuahua Irving, named after Mr Berlin, and is a big fan of musicals.

Merritt is a disco enthusiast. Dancing crops up in his work a lot (“Nothing matters when we’re dancing”) and is not something you would immediately associate with Merritt’s bedroom loner image. “I have an ear condition now which means I can’t really go to discos with loud music anymore, or indeed weddings with loud music, but I do need to dance a lot.” His songs about dancing and staying up late are reminiscent of the heady romance of old 1940s black and white films.

Merritt sings his wry romantic verse in a deep deadpan baritone, emotionless and yet filled with feeling. His debonair seriousness is tempered, however, with an urbane and entertaining wit as his acerbic love songs detail the vicissitudes of modern romance with lines like “A pretty girl is like a minstrel show/ It makes you laugh/ It makes you cry.” Love is the prevalent theme of Merritt’s work, as he deconstructs ideas about romance and relationships with a cynic’s reality and a dreamer’s idealism, which fall between sharp wit and tender heartbreak: “I could dress in black and read Camus/ Smoke clove cigarettes and drink vermouth/ Like I was seventeen/ That would be a scream/ But I don’t wanna get over you.” When I ask him about the constant reference to love in his work, he replies, “Love is a very small word for a very large complex set of things. It is an inexhaustible subject. Is it my major theme? If you had asked anyone a few years ago they would have said that travel was my major theme. When I started producing albums I hadn’t had the experience of touring. Now I do tour, writing about travel seems too obvious.”

Merritt creates immaculately crafted soundscapes using a variety of acoustic, electronic and improvised instruments, producing and arranging his songs himself. He attributes much of his singular compositional ability to his early grounding in classic Top 40 pop, notably the shimmering structural perfection of

“I grew up listening to bubblegum pop”

ABBA. His song ‘The Death of Ferdinand de Saussure’ engages with the inherent artificiality of music. “As a producer, I’m not looking for a ‘realistic’ effect. I like Phil Spector and ABBA records because they aren’t striving for realism. I can’t hear individual instruments, just the notes.” ABBA are often cited as Merritt’s favourite band, “I grew up listening to bubblegum pop. I’ve always liked it but I like it for different reasons at different times.”

Growing up with a hippy mother

had its perks, such as meeting John Lennon and Yoko Ono at the age of five, when he says he was a big Beatles fan, but the religious side of this was something that did not capture the young Merritt: “My mother tried to bring me up as a Buddhist but she didn’t succeed. I am not a religious person. I lack the part of the brain which makes people think they have seen God. I am not a spiritual person. Actually there’s a theory that when people think they have visions of God, it’s down to a sort of seizure. Perhaps I’ve had a reverse seizure.”

Merritt has been something of a persistent purveyor of concept albums which he says is because they allow him to make a lot of different kinds of music in a coherent way. The new album ‘i’ is comic, perverse and personal, each of the tracks beginning with the letter ‘i’. As well as concepts, the Magnetic Fields albums toy extensively with clichés. This seems very

natural to Merritt. “I think all songwriting engages with cliché whether it’s conscious of it or not. The inherent material – of tension and release – it isn’t really cliché. I don’t think there’s been anything original since the Jesus and Mary Chain’s *Psycho Candy*. My musical taste has gone backwards through the 20th century at a rate of about 25 years a decade.”

When I ask about his ideas about England, he hasn’t really got much to say and proffers no particular impressions about it other than mentioning that he’s been to London several times and Birmingham once. “I’m sure I’ll like Cambridge” he says, in a very, very dry tone.

The Magnetic Fields play the Corn Exchange on Wednesday 27th November.

The new Magnetic Fields album i is out now on Nonesuch Records.



www.cerymatic.clara.net

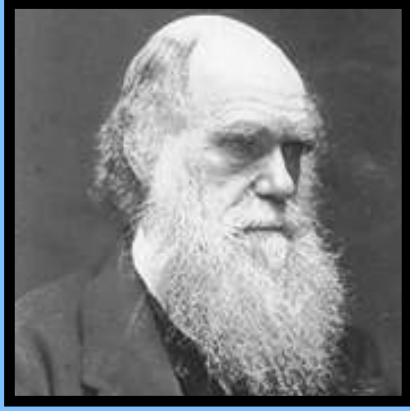
Lyrical Merritt

*I always say I love you
When I mean turn out the light
And I say let's run away
When I just mean stay the night*

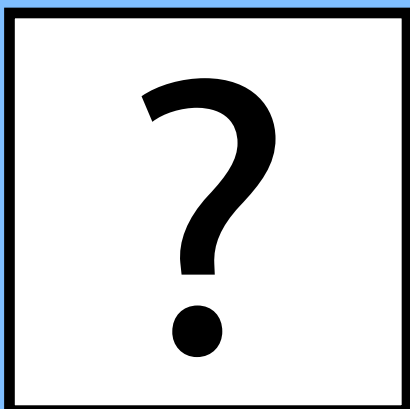
*When I was two and a half
My mamma said to me
Love is funny you will laugh
'Til the day you turn three*

*How fucking romantic
Must we really waltz
Drag another cliché
Howling from the vaults*

*When you cancel dinner plans
When you cross the street and you
don't take my hand
When you make impossible demands
I wish I didn't understand
from The Sixty-Nine Love Songs and i*



in association with www.PGcareers.com



Who's Next?
Who's Next?
Who's Next?

The VARSITY Talent List

www.varsity.co.uk for more details

/stage

19:45 ADC Top Quark Productions present **Oxygen**
19:45 Arts Theatre **Clouds** - Premiere tour of this romantic comedy



COCO Urbanite

C USU Hip Hop and RnB

20:00 Transcendental Meditation: Introductory Lecture @ Senior Parlour, Caius College

20:00 Transcendental Meditation: Introductory Lecture @ Senior Parlour, Caius College

Places are limited! You must book to confirm your place. Please contact Trudi Cooke at: careers.uk@adlittle.com

Arthur D Little

ADC Theatre
MARK STREET • CAMBRIDGE

The ADC Theatre invites applications for productions in the Lent term 2005.

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

Midweek and Late-evening week-long slots are available, as well as slots for one night shows.

Further information and application forms from:

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

Deadline 6 pm
Friday 5 November
www.adc-theatre.co.uk

The Marlowe Society
invites crew applications for
THE COMEDY OF ERRORS
Cambridge Arts Theatre Show
Lent 2005

ASSISTANT PRODUCER
ASSISTANT PUBLICIST
SPONSORSHIP OFFICER
ASSISTANT DESIGNERS
COMPANY PRODUCTION
MANAGER (TD)
COSTUME MANAGER
PROPS MANAGER
COMPANY STAGE MANAGER
DEPUTY STAGE MANAGER
ASSISTANT STAGE MAN-
AGERS
LX
SX

Contact Lauren (lac43) to apply.

The Marlowe Society
announces auditions for
THE COMEDY OF ERRORS
Cambridge Arts Theatre Show
Lent 2005

Saturday 23rd October: 10-1, 30-5
Sunday 24th October: 10-1, 1.30-5
Room N7, Pembroke College
Contact: lac43

'ORPHEUS IN THE UNDERWORLD' AT THE CAMBRIDGE ARTS THEATRE

The Cambridge University G & S Society invites applications for PRODUCER, DIRECTOR, PUBLICITY MANAGER, EDUCATION OFFICER, TECHNICAL DIRECTOR, LIGHTING DESIGNER, SOUND DESIGNER, COSTUME DESIGNER, SET DESIGNER

...for its Lent Term production of the Cambridge Arts Theatre, - 'Orpheus in the Underworld' by Offenbach.

To apply please send a letter stating why the project/position interests you, and a cv of relevant experience, to Claire (cvsp2@cam.ac.uk)

Domino's
The Pizza Delivery Experts

Great tasting, great value pizza for delivery and collection

Dominos,
Cambridge: 01223 355155
27 Hills Road,
Cambridge, CB2 1NW

Human Nature and World Order
23rd October: 10:30 till 6pm 24th October: 10:00 till 3:30pm
Lauterpacht Research Centre for International Law
5 Cranmer Road, Cambridge
CU Baha'i Society, in collaboration with the Association of Bahá'í Studies, present a week-end conference for reflecting on International Law, Gender, Migration and International Institutions.
More details can be found at www.srcl.ucam.org/bahai/

Interested in voluntary work in Africa?
Want to work to improve rural secondary schools?
Find out more about the CU Kenya Project Partnership: 26th October, 8pm Bateman auditorium, Caius.

CAST
invites applications for tour managers / producers for the 2005 tour of the USA.
Deadline for applications is 1st November.
For more information contact Christina (cje35).

FOOTLIGHTS
welcomes all new comers to:
Virgin Smoker: 2nd Nov, 11pm: ADC.
Auditions as a formality on Saturday 30th Oct, 12-2: ADC dressing room.
Workshop for those who don't have anything: 26th Oct, 7-9: Old Kitchens, Queens'.
Please contact ras81 for details.

CLASSIFIED

BA Gown and Hood for sale - good quality. £50 the lot, or offers if split... includes postage. e-mail Penny.Pullan@ntl-world.com or tel: 01509 567346.

Model for artists! £11ph. Interesting, occasional work. Find out more. Tel: 01223 571 816. www.derekbatty.co.uk

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

English Language Tutoring one-to-one or small group tutorials for beginning, intermediate or advanced English learners. conversation, grammar, reading, writing, and/or any requested focus from the student. From £14 an hour. If interested, contact Alicia on 07869.125.362 or at alicia.bailey@mac.com TESOL/EFL certification from Duke University, USA)

EVERYTHING INCLUSIVE* (BUT THE GIRLS)



*taxes, service, newspapers, soft drinks, snacks

Are you fed up with no-frills flights? - Then why not try the Air Berlin City Shuttle: the all-inclusive airline service at no-frills prices, flying from London Stansted. one-way from £

Germany several times a day
Majorca direct and new: Vienna direct

Barcelona, Madrid, Valencia and more Spain via PMI, Budapest, Milan, Rome, Warsaw, Zurich via Dusseldorf

19 32

→ Europe's first Low Fare Alliance!

Information and booking through your travel agent, on the internet or call us direct:

airberlin.com
0870-7 38 88 80

AIR-BERLIN + **NIKI**
We fly Europe

WWW!

THE DAYS ARE COMING TO AN END WHEN ALL YOU HAVE TO DECIDE
IS WHETHER OR NOT TO HAVE CHILLI SAUCE

ON YOUR KEBAB.

YOU'RE NOW INTO YOUR LAST YEAR. AND IT'S TIME TO THINK ABOUT EARNING A CRUST.

BUT HOW? IT'S TIME TO GET SERIOUS.

NO TRAWLING THE BACK PAGES OF THE CROYDON

CLASSIFIEDS FOR YOUR FIRST FOOTHOLD

ON THE CAREER LADDER, YOU'RE BETTER

THAN THAT. AREN'T YOU? YOU'RE BOLD. WITTY. ORIGINAL. OPINIONATED.

EVEN IF YOU SAY SO YOURSELF. AND IF YOU KNOW WHERE TO LOOK, SOMEONE

ELSE MIGHT AGREE WITH YOU.

YOU SEE, THERE ARE PLACES WHO NEED YOU. PLACES THAT WILL

NURTURE. ENCOURAGE YOU TO SPEAK YOUR MIND AND

ENTERTAIN YOUR OPINIONS. PLACES WHERE NO TWO DAYS

ARE THE SAME. WHERE YOU HAVE TO THINK ON YOUR FEET AND COME

UP WITH BOLD SIMPLE SOLUTIONS TO BIG BUSINESS PROBLEMS.

HAVE BIG IDEAS OF YOUR OWN.

THINK YOU CAN DO THAT? NO ROOM HERE FOR THE LILY LIVERED, THE FAINT

OF HEART NEED NOT APPLY

SEEK AND YE SHALL FIND AS THEY SAY.

AND SHOULD YE FIND, YOU COULD FIND 18 MONTHS TRAINING IN ONE OF

THE WORLD'S TOP 10 ADVERTISING AND COMMUNICATIONS AGENCIES.

FAR MORE EXCITING THAN GETTING STUCK INTO A KEBAB.

WE'RE SURE YOU'LL AGREE.

This above all: to thine own self be true, mate

AC Berwick wonders why Neighbours is getting above itself

Few people have noticed the modernist bent *Neighbours* has taken of late. Like that moment on Tuesday when Summer name-checked Natalie Imbruglia, a former resident of the Street (incidentally, did you know that Ramsay Street is actually a *cul-de-sac*? Jeppers); the audience was of course reminded of that moment in *Hamlet* when Polonius mutters inaudibly about his abortive singing career.

Summer's not the only one fucking with people's heads: Max keeps on attempting to cast himself as mental

Prince Hamlet. 'When I was twenty, I didn't know the difference between a hawk and a handsaw,' he claimed on Monday, improbably. Hearing this lamentation, I was inspired upon the moment to stroke my chin and smile sagely, 'Hamlet, don't you know?' – imagine the arched eyebrow, the knowing glint in the eye – before returning to downing my pint of lager. I love beer.

Upon reflection, however, the benefits of noting Max's verbal symmetry with poncy Prince Hamlet seem dismal, merely a momentary feeling

of wanky self-gratification. Surely it was there to be noted, but why? Was it a desperate message in a bottle, a hope that some lager-swilling English finalist with too much time on his hands would feel illuminated by Max's erudition?

Did you know that Ramsay Street is actually a *cul-de-sac*?

Perhaps not. I suspect it was actually the work of some spotty work experience goon with an unhealthy obsession with *The Waste Land*. Yet the socially inept fool has proved little: adopting

the idiom of a poet/band/artist rarely allows you any insight; rather, the impression of familiarity simply masks contempt for whatever you might be saying at the time. A working knowledge of *The Iliad* becomes another tool for pulling some Classics bird at formal, something else that will be discarded, along with any pretence of dignity, once you're completely mashed on 20 bottles of VK Watermelon in Coco's. Great night though: I was proper battered.

Typically, this artistic prostitution seems to have been epitomised by Sotheby's auction of the contents of Damien Hirst's 'Pharmacy' restaurant earlier this week, where two Martini glasses sold for £4,000. Even in its demise Hirst's restaurant remains a bit

toss: it seems unlikely that the two glasses will receive contemplation alongside other great works like Tracey Emin's bed; rather, some yuppie banker will no doubt pull them out at every after-dinner drinks (blazer and chinos) for the next 6 months, smiling sagely, 'Damien Hirst, don't you know?' – imagine the arched eyebrow, the knowing glint in the eye – before returning cheerily to his line of coke.

So next time Max quotes Hamlet, I shall think: 'you claim these words as your own, but I'm well-read, have heard them said a hundred times (maybe less, maybe more). If you must write prose or poems the words you use should be your own, don't plagiarize or take on loan.' So there, you twat.

pick of the week

we know best, so listen and learn



Andrei Rublev

Arts, Saturday 23rd - Monday 25th, 12 noon.

Andrei Tarkovsky's masterpiece, this is a haunting exploration of 15th century Russia and its religious obsessions. Seriously good. Not just black and white and weird.



David Mamet: Scenes

Playroom, 'til Saturday 23rd October, 9.30pm

If you're a fan of the American playwright's terse conversational style, these bits and pieces are bound to be a treat. And it's short, which is always a bonus.



The Magnetic Fields

Corn Exchange, Wednesday 27th, 7.30pm, £15

Our interviewee Stephen Merritt brings his unique brand of ABBA inspired ukelele pop to Cambridge. Melodies haunting or catchy and killer lyrics to boot.



Pure Garage

Cocos, Monday 25th October

It's not often you get something alternative in a sweaty student club, but for one night only you get some of the cream of UK Garage and Grime. Don't miss this rare treat.



Breaking the waves

Trinity, Sunday 24th and 26th, 8.30pm

Vintage Dogme kicking off Trinity Film Society's worthy season (see page 26). Awarded 4 stars in Halliwell's film guide – there's no better cinematic accolade really.

image of the week



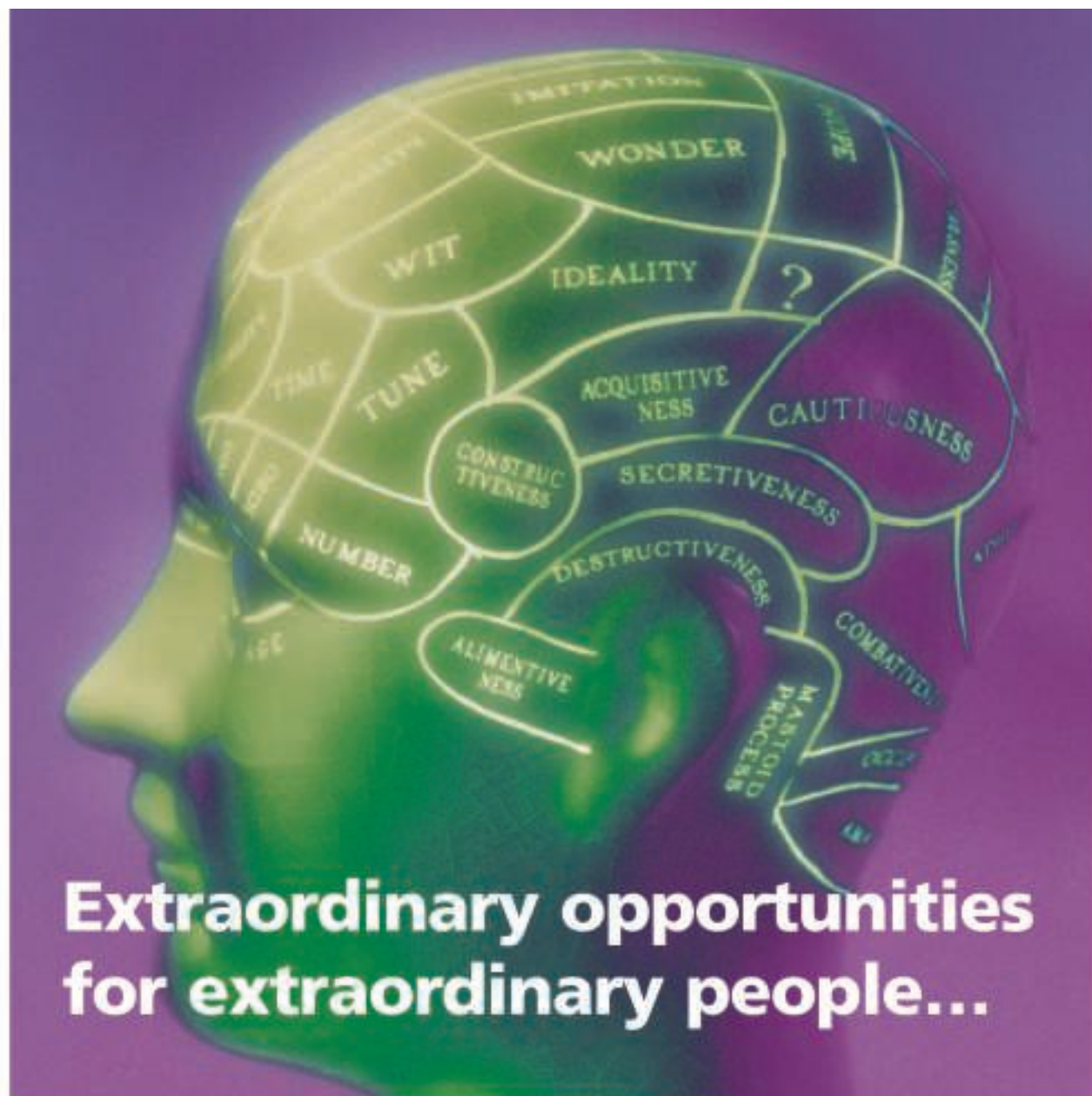
photo courtesy of

PHOCUS
CAMBRIDGE UNIVERSITY
PHOTOGRAPHIC SOCIETY

www.phocus.org.uk

'Voyage' competition – enter now

New York 2004. By Naaman Tammuz



Extraordinary opportunities for extraordinary people...

If you would like to apply, we've made it easy...
come along and sit our two 20 minute assessment
tests

Friday 29 October
The Granta Suite,
The Garden House Hotel.

Arrive any time between 9am and 5pm, the tests
will take about an hour in total. No need to pre-book
a place.

Please bring a CV, no cover letter required.

MERCER

Management Consulting

Is poetry worth the paper it's written on?



Right Hand Side Picture

Emily Critchley attempts to read her poetry that 'is not meant to be read aloud'...

After last week's poetry reading at the English Faculty, English student **Rachel Willcock** defends the value of verse...

I have always been slightly puzzled by the status of poetry readings. Poetry is meant to be seen as words on a page with shape and form being as important as delivery. On the other hand it is a lyrical form and the sound of poetry being spoken can bring a very different feeling to the words. Traditionally, poetry was read out in order to expand its 'readership' – a way to communicate to the illiterate masses. A poetry reading at the English Faculty of Cambridge University is symptomatic of how far in the other direction poetry reading has gone. It is now the reserve only of the learned middle classes.

I fervently believe that literature and particularly poetry should be accessible to more people. As an English student, I clearly think that study enlightens the reading of a poem. Nevertheless, good poetry, even at its most incomprehensible, can be appreciated in some way – even if it is the sound of a turn of phrase or indeed a realisation that there are further depths that remain elusive to the reader. Speaking poetry is a good way to accentuate the best of poetry – those phrases of recognition where the reader (or listener) can think "Yes, that's exactly the feeling".

For these reasons I found the first in the Cambridge series of poetry readings disappointing. I took Olly, an engineer who has no previous interest in poetry, with me in order to have a contrast with my supposedly educated and enlightened view of the literature. He could give a new perspective to my flighty and perhaps pretentious reaction to it. The evening didn't work out according to plan as, in fact, I found the poetry as impenetrable as Olly did.

I found it very difficult to follow what was said. These are poems that need to be pored over, not skimmed over. In the past people could eagerly listen to the recital of a narrative poem, but when poetry such as this has savaged any sense of continuity in narrative, speaker or indeed time, all you can hang on to is the odd word which, on its own, is arbitrary. I will be the first to admit that I'm sure these poems were appreciated by other members of the audience and I am uncertain about whether I am too stupid to understand the "influence of the language poets" in Emily Critchley's work or whether in actual fact it is not very good.

While I was speaking to Emily in the interval,

another bemused man in the audience asked if he could subject the poem to a "good old fashioned Cambridge practical criticism". I have tried and I am afraid I admit defeat. What do the spaces mean? I asked what the spaces signified – perhaps the speaker's hesitation, time change, a different perspective or uncertainty? I'm still wondering. Why are the gaps irregular? And if they do have significance, how can this poetry be read aloud – Critchley left no greater pause between the long and short gaps.

Saying this, I really enjoyed some of the poetry of Drew Milne. His lilting voice was a joy to listen to and really added to the assonance of the poetry. Lines such as "city silted too" in 'Day-Mares' were animated by being spoken. The speed of the reading meant that a slightly random impression was given, and lines such as "Satire to Hypereon. This is ground control", "FCUK youth" "group singing to which youth aspires" and "How now brown cow" all got blended in a hotch potch mixture of odd moments and lines. Perhaps this is the effect that was intended, however I didn't find it enlightening. I have the feeling that sometimes Milne's poetry was supposed to be humorous ("Me, the Godfather...future breadstick"), but no one laughed. This could be a sign again that poetry must be deciphered to be appreciated or that the audience were just as baffled as me.

It is a shame that there is no middle ground in Cambridge. I know many scientists and other students who appreciate literature, and would enjoy a poetry reading if it wasn't so pretentious and there were some lines that they could actually understand.

Nevertheless, the fact remains that I embraced my complete bewilderment. Poetry like any other art should be experimented with and not dumbed down. If you like challenging yourself and want something to muse over, go down to the English Faculty on a Tuesday evening and sup on the red wine and crazy music. Wear a beret and a polo neck. I don't think many people (Cambridge English students included) will genuinely understand these poems but the fact that they are on is valuable in itself. If there is not a market for high brow literary events at the best University in the country – where is there?

... While **Olly Buxton**, a second year engineer, explores how the mechanisms of poetry add up for a science student

I was sitting in the college bar, preparing myself for a night out, when I was propositioned with a poetry reading at the English Faculty. Having been ribbed mercilessly by several of my housemates for being an unsophisticated Cindy's, Cocos man, and having seen *The Simpsons* episode in which Lisa attended a poetry reading full of attractive intellectual English students, I decided to accept. The night started promisingly as we made our way to the flashy and strikingly orange new English Faculty. Even more promising: a glass of wine was provided to deaden the pain of the imminent poetry.

The reading took place in a futuristic looking room in the basement: black paint and steel tubing as far as the eye could see. This was complemented by an extremely bizarre choice of ambient music, or rather noises that sounded like retro arcade games. Soon enough however the first poet was introduced, Drew Milne, described as the man behind the questionable *décor* – this didn't greatly add to his credentials. He read some of his older poems and a new one that hadn't been heard before.

In hindsight, Drew Milne was the poet that I connected with the most, but it certainly did not feel like that at the time. To say that I understood any of the poems, or indeed appreciated any of their subtleties and clever meanings would be an out and out lie. However, I did manage to scribble down furiously some lines that I thought stood out. Beforehand we were told that Milne's poetry was deadpan and could verge on being spiteful and I certainly got this impression, both from his occasionally forced delivery and from the violent language that he used.

The second poet was a PhD student, Emily Critchley, who started out in an unpromising manner by telling us that her poetry was "meant to be read, not performance poetry". Not what you want to hear as an audience member at a poetry reading. To aid us she put her poems up on an overhead, but as I had forgotten my glasses I realised I was in deep trouble. About the only note that I took down during the whole of the reading was 'INCOMPREHENSIBLE', and it was underlined for effect.

Any attempt to convey my opinions on this poetry are completely fruitless, so I won't. Instead, I'll write about the conversation that we had with the poet during the interval. She revealed that she was as concerned with sound as meaning, that her poems would be "hard to enjoy" without studying poetry, and that she wanted to demolish the idea that words have transparent meaning. I'm afraid this did nothing whatsoever to dispel my preconception of English students as pretentious bullshitters.

After the interval was Leslie Scalapino, the subject of Critchley's PhD. I noticed that the audience had thinned, presumably succumbing to the pull of the out-and-out cheese at Cindy's. The parallels between Critchley and Scalapino were obvious; both using fragmented phrases rather than traditional flowing poetry. The main subject matter of Scalapino's poetry was both of the Gulf Wars and night. In particular, she was keen on trying to convey the idea of language destroying night – whatever this means. By this stage I'm afraid that my mind was definitely elsewhere, and I only got to grips with this reading marginally better than I did with Critchley's.

Generally I would question the value of these sorts of events, as I'm not convinced that contemporary poetry is a performance art. Despite this I'm extremely glad that I attended – to see how the "other half" live more than anything else.

The Readers:

Dr. Drew Milne is Director of Studies for English at Trinity Hall.

Emily Critchley is a PhD student at Darwin College, studying the poetry of Leslie Scalapino

Leslie Scalapino is a poet from the east coast of the USA

Poetry readings are held at the English Faculty throughout Michaelmas term on a Tuesday at 8pm.

LOOK BEYOND THE OBVIOUS.

Goldman Sachs Firmwide Presentation



Venue: Crowne Plaza Hotel,

Date: Tuesday 2nd November - 18.00

We invite all penultimate and final year students to attend the Goldman Sachs annual presentation and to find out more about our graduate and internship programmes through an evening of divisional overview presentations and networking opportunities.

Following an overview and introduction to the firm you will be able to attend two further presentations on the areas of your choice. In these smaller presentations you will have the opportunity to gain a more in-depth understanding of the firm, to ask questions and meet the people of Goldman Sachs

Places are limited, please register by sending an email to **Cambridge.fw.presentation@gs.com**

For further information and to make an application please visit **www.gs.com/careers**

Full Time Deadline: 16th November 2004

Internship Deadline: 25th January 2005

INVESTMENT BANKING • TRADING & PRINCIPAL INVESTMENTS • INVESTMENT MANAGEMENT & SECURITIES SERVICES

PLEASE VISIT WWW.GS.COM/CAREERS TO COMPLETE AN ONLINE APPLICATION.

Goldman Sachs is an equal opportunity employer.

WWW.GS.COM/CAREERS

**Goldman
Sachs**

How can you influence strategy here and in the wider world?

Few career options offer you a better platform for success than consulting at Accenture. As one of the world's leading management consulting, technology services and outsourcing companies, we help our clients become high-performance businesses by delivering innovation.

Strategy consulting careers for graduates

Now we need top-performing graduates to join us in strategy consulting. Here you can work with leading clients and talented people. You'll have access to great training, excellent prospects and big-company support. You can tackle complex projects and influence strategy at the sharp end, but without having to sell your soul or compromise your values to do so.

Whether it's working on a development project in Vietnam or taking part in

a sponsored walk to raise money for charity, our people have the opportunity to make a difference. In fact, our people contribute to the wider world in many ways. In their spare time. From their pay packets. Using their business and technical skills or through project work.

For graduates with an interest in strategy, technology and business, Accenture offers an all-round compelling career. We call this our confident corporate conscience, and you can find out

more on our website. Before applying, remember you need at least a 2.1, 300 UCAS points and a real interest in technology and business.

Accenture is committed to being an equal opportunities employer.

accenture.com/ukgraduates

• Consulting • Technology • Outsourcing


High performance. Delivered.

What began with a whisper is now a wave

Ellen E. Jones on rules which were made to be broken

The world-shaking, revolutionary schemes of most men live and die in one night of heavy-drinking, but Lars Von Trier has built a career from such inspiration. It's no surprise then, that what began with a whisper - "Do you want to start a wave?" - to fellow Danish director, Thomas Vinterberg, across a darkened train compartment would eventually become the fully-fledged cinematic movement, Dogme'95.

Three years later and the Dogme movement was introduced to a gathering of critics and film-makers when Von Trier threw thousands of red leaflets from a balcony at the Odéon - Théâtre de L'Europe in Paris (a key location in the 1968 uprisings). With the same combination of theatricality and puritanism, which was to become the movement's trademark, these leaflets detailed the 'Vow of Chastity'. This "indisputable set of rules" was intended to counter certain trends in mainstream cinema and provide a kind of artistic detox for film-makers immersed in illusion-creating techniques.

The 'Vow of Chastity' required directors to refrain from using sets or any props except those which occurred naturally on location, using any sound produced separately from the image and addressing any subject-matter other than the here and now. In other words, the Dogme film must

approximate reality as closely as possible. While it remains a moot point how far Von Trier's personal reality of "spazzing" collectives and Bjork musicals corresponds to everyone else's, the artistic potential of the Dogme doctrine was confirmed in 1998, when Vinterberg's film *Festen* won the Jury Award at Cannes.

Despite Vinterberg's insistence that Dogme was intended as a purification process for experienced directors, the movement contributed momentum to a generation of first-time, low-budget directors worldwide, who welcomed a way to disguise necessity as artistic intention. *Julien Donkey Boy*, the work of enfant terrible and Kids scribe Harmony Korine, became a controversial Dogme # 6 in 1999, and from there the movement grew into an international phenomenon, including films from France, Korea, Argentina, Italy and Switzerland.

The original intention of the Dogme founders (Von Trier, Vinterberg, Søren Krag Jacobsen and Kristian Levring) had been to meet each time a new film was released, in order to judge whether or not it complied with the 'Vow of Chastity'. This soon became logistically impossible and it was decided that, instead, Dogme certificates would simply be awarded to whoever applied. By the time Lone Scherberg's *Italian for Beginners* was released in 2003 (a



Cinema in the style of stage in Lars von Trier's *Dogville*

thoroughly charming but, nonetheless, rule-breaking addition to the Dogme cannon) it was apparent that the movement's own success had brought about its dilution and by 2002 all of the original directors were engaged in non-Dogme projects.

Far from accepting failure, Vinterberg is quick to stress the nat-

uralness of the movement's demise, "It was always meant to be a wave, and they don't go on forever." In the same way that dieters only detox so they can go back to eating lard with renewed relish, putting aside their vows has allowed Von Trier *et al.* to return to film-making with a renewed energy. This much was always their

intention.

What's more surprising is how the energy of the Dogme manifesto and its exposure of the inherent contradictions of cinema - an art form which tells the truth from a patchwork of lies - continues to pose a challenge to film-makers in Europe and beyond.

Liberate your inner idiot

A lonely young woman, Karen befriends a mentally handicapped man and his carer in a restaurant; gentle romantic comedy ensues.

Well, not exactly. As it turns out Stoffer, "the Irascible retard" fronts a group that liberate their 'inner idiots,' through 'spazzing' in public, a phrase which many will remember from school, which means pretending to be mentally handicapped as embarrassingly as possible. This film is partly coal-black satire, partly psychological drama.

There are two idiot factions: the dominant party who play with the taboos of disability at the expense of 'normals,' and those who see the experience as therapy and tacitly object to 'poking fun'. Needless to say, the former provoke the funniest scenes. "I'm not coming if anyone's going to be rough or silly," says a hopelessly optimistic Susanne before

a daytrip to the pool; rough silliness duly follows.

Stoffer is allowed to use his uncle's house for a headquarters on the condition that he helps to sell it, and takes gleefully cynical measures to put off potential buyers. By day, the group sell festive tat door-to-door, and after a series of refusals resort to a compensation scam that consists mainly of Stoffer yelling "you've spoiled it for the retards!" at an indignant local.

Set apart from the group is the infantile relationship (didn't I promise romance?) between Jeppe and 'Scaredy retard' Josephine, a relationship so doomed that it makes this reviewer feel almost optimistic.

With so many separate tensions, the group dynamic begins to disintegrate, a process that Von Trier emphasises through interspersed documentary-style interviews and

Stoffer's increasingly psychotic attempts to maintain his cult of personality; Albinus' frequent transitions from suave suburbanite to naked lunatic are frighteningly swift and believable. All the while, Karen tags along - an enigmatic Labrador puppy in a yellow cardigan - to the bitter end where her motivations finally become clear, and the film's moral impassivity comes to the fore.

The Idiots has many narrative similarities with the 'moral tourism' of *Fight Club*, its American contemporary, although without the cinematic glamour and excess of David Fincher's work. It is certainly as provocative, has equal little sympathy for the suburban middle class, and no less awe at the manner in which taboos can make fools of civilised society.

Dan Benton

A dogmatic slice of Danish life

A Danish patriarch invites his relatives and friends to a celebration of his 60th birthday. The guests are welcomed, mingle, find their rooms, dress for dinner and there is plenty of mundane, polite party chatter. It is quickly apparent, however, that something is very wrong with this family.

The eldest son, Christian, is strangely quiet, brooding you might say; when a disturbing message is found from his dead twin sister. Christian then stands to deliver a speech, his mouth opens, and the family abomination is revealed. Others make their speeches in turn, the drama unfolds and chillingly,

unstoppably, the party continues.

Festen impresses most in the performances: Thomas Bo Larsen's portrayal of the repulsive younger son is brilliant, if a little on the hollering

Festen impresses most in the performances

side. It is also a fine contrast to Ulrich Thomsen's Christian who displays an astonishing range and depth of feeling without apparently moving a muscle.

The Dogme movement is in essence about honesty, simplicity and

a lack of directorial ego. Whilst it remains to be proven that unsteady camera-work and murky lighting are essential to attain those goals; the revelation here is that the slick cinema jiggery-pokery we normally expect is so unnecessary. The director's self effacement is also a surprising success, as it is the fabulous acting, writing and photography which stand out.

You cannot like *Festen*: it is too disturbing, too dark. This film has, however, a relentless momentum, authenticity and force. Watch it and you will realise that Hollywood only plays at cinema.

Jerry King

Dogme Season

This term Trinity Film Society will be showing a selection from the Dogme95 movement, twice a week at 8:30pm in the Winstanley Lecture Hall....

BREAKING THE WAVES
(Lars von Trier, 1996)
Sun 24 Oct
Tue 26 Oct

EUROPA
(Lars von Trier, 1991)
Sun 31 Oct
Mon 1 Nov

THE FIVE OBSTRUCTIONS
(Joergen Leth/Lars von Trier, 2003)
Sun 7 Nov
Mon 8 Nov

DOGMA #2 - THE IDIOTS
(Lars von Trier, 1998)
Sun 14 Nov
Mon 15 Nov

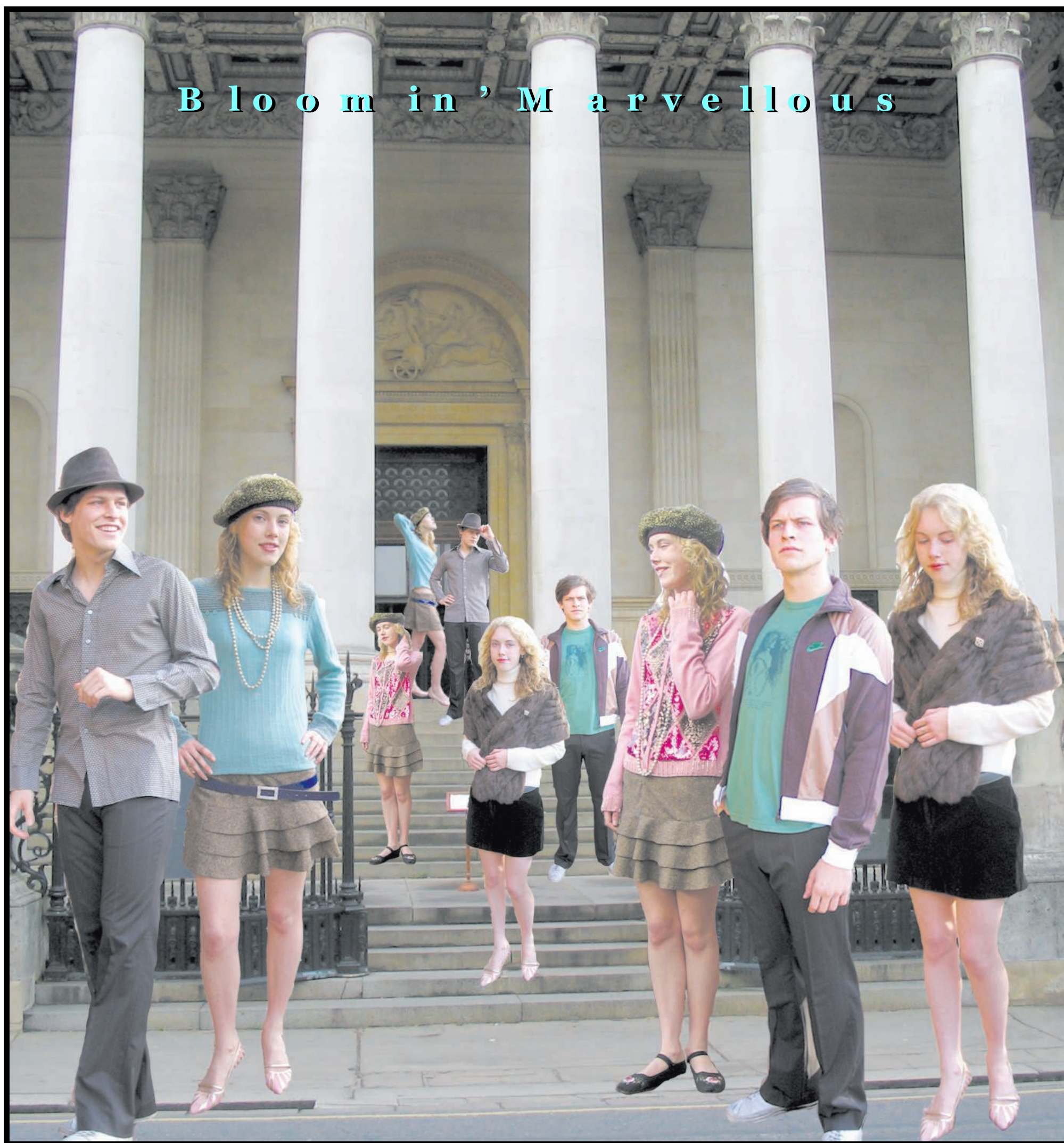
DOGMA #3 - MIFUNE
(Soeren Kragh-Jacobsen, 1999)
Sun 21 Nov
Mon 22 Nov

DOGMA #1 - FESTEN
(Thomas Vinterberg, 1998)
Sun 28 Nov
Mon 29 Nov

Von Trier: central Dogme figure



Left Hand Side Picture



Casual classiness is the order of the day. The trick to track the Bloomsbury trend - be natural and imagine that you've just stepped out of a Virginia Woolf novel. Prints are essential, be it on dresses, skirts or blouses, art-deco or floral. The colours are organic, or should at least be found in the garden, earthy

browns, rosy reds, moss greens, plum and berry, even buttercup yellows; artificial is out this season, get back to nature. A-line skirts, pleated skirts, delicate blouses, mohair cardigans, v-neck tea-dresses, refined and tasteful, are what you should be looking for on the shelves.

As for accessories, think cloche hats

and berets, printed silk scarves and scarf bows, maybe even some piped leather gloves. Pearls are back with a vengeance, mainly two or three strings, but don't overdo it on the jewellery this season. And for the shoes to complete your ensemble, rid your mind of last year's elf-toed obsession, and make a return to good-old round

toed shoes, brogues and faux-animal; the best are tasselled and chocolate.

Bloomsbury is to be found in most fashion retailers in Cambridge, whether in the generic high street giants or obscure boutiques, so go for it: urbane yet rural, bold yet muted, sophisticated but not overdressed.

Michael Talbot

Models: Max Bennett,
Clare McLaughlin - Symon
Stylists: Sally Jennings,
Johanna Zetterstrom-Sharp

Max (1) wears: brown patterned shirt (£7.99) Oxfam, brown pinstriped trousers (£30) and brown cord trilby (£20) both from Topman. Shoes, model's own.

Clare (1) wears: blue knitted jumper (£25), tweed skirt (£25), and gold beret (£12), all from Topshop, necklace (£3.99) and belt (£5.99) from Oxfam. Shoes, stylist's own.

Clare (2) wears: pink sequined cardigan (£20) from Dixie's stall, beret, skirt and necklace as before. Shoes, stylist's own.

Max (2) wears: green t-shirt (£28) and brown Nike jacket (£58), both from Dogfish. Trousers and shoes as before.

Clare (3) wears: white cashmere poloneck (£20) and fur wrap (£45), both from Dixie's stall, black velvet skirt (£9.99) H&M, pearl brooch (£3.99) Oxfam. Shoes, as before.

The Soulwax Riots

Ned Beaman talks boogie with Soulwax's bassist

No, you don't know who he is. You probably thought Soulwax was no more than Stephen and David Dawaele, who have been destroying dancefloors for a long time now as 2ManyDJs. You were wrong, but for once I'm not going to condescend you, because I didn't know either. It turns out that Soulwax have a bassist called Stefaan Van Leuven, and, with the Dawaele brothers themselves busy in the studio mixing B-sides, I interviewed him.

Soulwax were big around 1999 because of *Much Against Everyone's Advice*. Then *As Heard On Radio Soulwax Volume 2* came out and the Dawaele brothers became the only DJs in the world big enough to headline a rock festival (and made that 'name ten famous Belgians' game a lot easier). These days they play a lot of techno but back then they were kings of the bootleg scene (Christina/Strokes, Destiny's Child/Nirvana, Salt'n'Pepa/The Stooges etc.). So everyone forgot about Soulwax the band until this year's *Any Minute Now*. 'The new album is very different to the one

before,' says Van Leuven. 'It's more groovy. There's an element of the 2ManyDJs that slipped in, which made it more dance-orientated.'

The most shameless dancefloor atom bomb on the album is 'NY Excuse', with its simple electro bass riff, synth-tornado breakdown, and shouty vocals by Nancy Wang. This is the excuse that we're making! Is it good enough for

Shameless dance-floor atom bombs

what you're paying? 'We had to convince the record company it was worthwhile sending Steph off to New York to record these vocals,' says Van Leuven. 'He really just wanted to see Nancy, his girlfriend.' Wang is the keyboardist for LCD Soundsystem, who are going to be huge very soon. (check out 'Losing My Edge' to see what I mean). Are Steph and Nancy still together? 'Yes.' Aww, disco love.

What does the future hold for Soulwax? 'We're recording B-sides.

They'll probably be covers.' (Also on the forthcoming singles will be remixes by, among others, electroglam pimp Felix Da Housecat. Soulwax themselves have done some great remixes: look for their versions of Ladytron's 'Seventeen', the Sugababes' 'Round Round', and Kylie's 'Can't Get You Out of My Head'. The last one, an 'inside joke' for DJ sets and friends of the band, is unlicensed and only available as an MP3 of a bootleg recording off Belgian radio).

'Also we're putting a live set together for the tour. The band will play, then the brothers will play some records, it should be a fun night.' What about the next album? 'It won't take as long as the last one. We might just go into the studio and make it in fourteen days. And it will be completely different again.' The last thing I want to ask Van Leuven is, has he ever been tempted to take up DJing like the Dawaele brothers? 'I tried once. But Steph and Dave are such naturals, there's just no way for me to compete; these days I keep away from the decks.'

PLAZ



Stefaan Van Leuven looks unconcerned at the prospect of a game of pile-on

Elliott Smith

Jon Swaine pays homage to the songwriter

Premature death can seriously skew critical hindsight. Nirvana weren't that good; Hendrix was just annoying; maybe John Lennon could have imagined no possessions if he'd taken his fur coat collection out of its purpose-built, refrigerated closet long enough to consider their real worth. The ability to be measured in considering any output of those since passed, let alone 'The Posthumously-Released Last Record,' is hard to come by.

But content cannot be removed from context, and nor should it be. The bitter diatribes spat through *From a Basement on a Hill* will always stick in the throat that bit longer, and its wistful reflections make the tears stream that bit saltier because Elliott Smith committed suicide before its completion. And all we can do is try to deal with that.

For the unversed, Smith was a great troubadour of Portland, Oregon who left the world a year ago today. His decade-spanning six albums are perhaps best approached in chronological pairs; 1994 and 95's *Roman Candle* and *Elliott Smith* are simply and chokingly melancholic, while in brilliantly marrying craft and commerciality, 97 and 98's *either/or* and *XO* are perhaps his most accomplished moments. It only seems apt that *From a Basement on a Hill* should join 2000's *Figure 8* in completing a duo of flawed could-have-beens.

As the opening bars of 'Coast to Coast' crunch, decorated with a feebly graceful melody, our instant transportation to the delicately-balanced mind of a man as overwhelmed with the surrounding metropolis as ever seems so expected as to be disappointingly predictable. Yet its closing sequence of incomprehensible city-babble is awkward enough to remind us to afford some sympathy; the cause of sorrow doesn't grow less creditable simply by stubbornly enduring.

'Pretty (Ugly Before)' is beautiful, instantly adding to Smith's canon of Abbey Road-era McCartney laments epitomised by either-or closer 'Say Yes'. Ryan Adams wishes he could write piano-and-plucked reflections on unrequited affection as effortlessly as this. 'Twilight', the album's starkest moment, is made its most poignant by the light shone on its lyrics by subsequent events: 'I'm tired of being down/I've got no fight.'

And it must be affirmed that there are exquisite moments on this album. After a disorientating introduction of whispers, hallucinatory whistles and drunken slabs of synth, 'King's Crossing' comes as a harrowing explosion of nervous tension. Horrible imagery – 'It's Christmas time, and the needle's on the tree' is layered upon sour disgust at personal vanity: 'I don't care if I fuck up/I'm going on a date with a rich white lady/ain't life great?' But the passion seeping from its driven delivery is rendered too conspicuous by its superiority to its surroundings. The consistency of yore eludes him.

Further, there exists a constant tension between sheer frustration at the repetitively present themes of addiction and rejection already so defining of the previous albums, mingled with disappointment at the failure of the musical support to carry them, and utter guilt at daring to be frustrated by the depression of a man about to take his own life. It's difficult to imagine coming back again and again: listening just isn't pleasant.

In the three publicity-free years following *Figure 8*, much pondering was done on the basis for Smith's hiatus. If *From a Basement on a Hill* proves anything, it's that they were spent in a state similar to the previous six, exacerbated by the realisations of a man past his creative peak and at a miserable loss as to where to go, and what to do next. And it's hard to see how this record could be any more devastating.

All Killah No Filler

Afolabi Oliver rates Ghostface at the Junction's Rawganics



Ghostface Killah got the crowd bubbling despite the lack of familiar material

Rawganics. One of the biggest Hip Hop nights in the country. Back in business at the newly refurbished Junction, and bigger than ever. With Pharoah Monche and Skinnyman performing in September, the stakes were raised even higher this month.

The first time I encountered Ghostface Killah was in the infancy of my relationship with hip hop. Sometime in the early '90s I watched the nine rappers comprising the Wu Tang Clan intimidate my living room for four minutes from their video set, clad in black hoodies and equipped with machetes that made you believe 'Wu-Tang Clan aint nuttin' ta fuck wit'. One group member made a particular impact by living up to his moniker with the aid of a soulless white mask and upturned hood. This is indicative of the individualism and rogue thought process that dominates the music of Ghostface Killah. This time he was in Cambridge town.

Although Ghostface was the name given most centimetres on the flyer there was other noteworthy talent on display. Klashnekoff and his Terra Firma crew were a support act of the highest order, receiving a riotous crowd response to classics such as Murda and Daggo Mentality as mid-

dle-finger Ts were being thrown up to the London rapper's rhymes of city sickness and modern day disillusionment against a backdrop of intense basslines. One of UK hip hop's brighter talents, he was understandably comfortable on stage, coming from a scene that is more dependent on live performances than the heavily-marketed US equivalent.

Klashnekoff was soon followed by the dextrous talents of MOBO-award-winning Shortee Blitz, who justified his reputation as one of the very best hip

hop DJs in the country, impressively cutting a refreshing selection of records that managed to engage the crowd while deviating slightly from the often-heard tunes in constant rotation.

The Dirty Stop-Out hosts then took the stage to announce the arrival of the man of the hour. Emerging with pants sagging, hat askew and no gimmicks, Cambridge was finally introduced to the nonchalant, witty lyricist previously confined to a CD player. He rolled through classic material including the feel-good 'We Made It' and the soulful 'Be This Way'.

But few of the songs triggered recollection for the majority of the capacity audience and his set was mostly made up of album tracks. Ghostface's chemistry with the audience was evident in the throwing up of W's but many Wu Tang and general hip hop fans will have been disappointed by the lack of familiar material. The uncompromising performance was an accurate representation of the artist, perhaps showing why he has maintained a loyal fan-base without ever becoming a mainstream commodity. Rawganics' nationwide reputation was hammered home as they continued to push the ante up.



Klashnekoff gets the Junction warmed up with Terra Firma

Shake the Goom

Jon Swaine explores the French experimental label Goom

When laptop-wielding IDM geeks have left you cold once too many times, when the seven-year-long midlife crisis of *Always Outnumbered, Never Outgunned* has just left you feeling old once too many times, it's hard to know where to turn. When Jet have been allowed to seize a false, arguably racist monopoly on passion and feeling in music for meat-and-potato-rock without resistance, it is hard to know if there is anywhere to turn at all.

There is Paris. The roster of Goom Disques is the cavalry. At its head: Anthony Gonzalez and Nicolas Fromageau - M83. Their massive, lush soundscapes peppered with ethereal, *chanteuse* wisps fill the head and dew the eye in ways not heard since My Bloody Valentine almost bankrupted Alan McGee. Taking as its challenge the electronic reconstruction of shoegaze, last year's *Dead Cities, Red Seas & Lost Ghosts* is an absolute must; a chance

to partake in their rarely-offered live experience even more so.

Behind and steadfast are Cyann & Ben, setting swirling loops of pianos against droning, aching synths to beautiful effect. Layering Air-evoking hushed vocals over these pieces of pure energy, both 'Spring' and 'Happy Like an Autumn Tree' (from last year and this respectively) call on Grandaddy, Bjork and Radiohead for their references, yet drench them in something unmistakably Gallic. Fans of the above or of Pink Floyd, Kraftwerk or Godspeed! You Black Emperor will not be disappointed.

Aside from its two most coveted figureheads, Goom has an utterly bewildering strength in depth. Mills had been playing in Parisian toilets for seven years before they at last found an affinity with their newer comrades. In *Le Grand Pic Mou* they seem finally to have presented a truly representative body of work. Abstrakt Keal Agram are the label's

(as yet sole) hip-hop arm, offering loveable low-budget aesthetics and a tendency to break into song unsuitably mid-rap. Brilliant. Criminally ignored at home, Kids Indestructible are Goom's British envoys abroad. If anything is going to warm the cross-channel diplomatic freeze, the post-Primals bleeps of Phil Quait and Tim Robinson are unlikely to be it, yet we should lend support to our boys nonetheless.

The sense of family and of unity becomes stronger the further you explore Goom's releases. The label's acts are unique and original-sounding, yet something in the fabric of their output remains fantastically distinctive, a thread of continuity linking all of them in a stand against so-hot-right-now flashes in the pan as much as the aforementioned brute-rock chug. They are in this for the long-haul; get on board before it becomes the best bandwagon in town.

Goom



Abstrakt Keal Agram (top) and Cyann and Ben (bottom)

Gang of Four Was Yaqoob goes back to the 70's

When legions of youths flock to see the latest piece of Moore bombast, listen to its musical corollary in the popularised pap of Green Day's *American Idiot*, and obviously go home to touch themselves to Britney, it is tempting to write off Gang of Four. Either as an relic from a time before politics in music became like, so *passé*, or worse, as ancient precursors of the current spate of pseudo-subversive bands hijacking the aesthetic of political activism.

However, their omission from the pantheon of mainstream pop culture suggests there is nothing to write off. What makes this harder to understand is that their anonymity persists despite their huge influence on artists as diverse as U2, Graham Coxon and even the Red Hot Chili Peppers - as testified to by Flea's liner note tribute in the 1995 re-release of their 1979 debut *Entertainment!*

So what could be the link between a band once lazily pigeonholed as 'neo-Marxist funk' and the shit sock-on-wang-rock of RCHP? Primarily the music - Gang of Four fused James Brown funk with the aggression of punk, lacing singer Jon King's clipped vocals with Andy Gill's guitar, jagged and furious. But there was more to it than that - like Mission of Burma, Gang of Four immersed melodies in storms of glitchy, stuttering feedback-less broken record, more clanging, broken industrial plant. It is a testament to their influence that their sound is echoed in bands as acclaimed as Fugazi, and as stubbornly shit as the Chili Peppers.

But beyond the choppy rhythms and staccato noise beat the heart of a band concerned about bigger things than making fashion move at Trash. The depth of the themes King howled raise what could have been crass observational politics à la Hope of the States to a level above Chris Martin and Fair Trade carrot cake.

For a collective initially stereotyped as dogmatic Marxists, the ironically titled *Entertainment!* and follow up *Solid Gold*, far from being stilted history lessons, speak of the common emotions underpinning society, while venting spleen at the forces that manipulate them.

The soundtrack the story of someone who realises that the things he does, the sex ('The rubbers in your pocket'), the job, the acceptance of the symbols of a good life, are a substitute for the confusion of the self - society penetrates and simplifies your supposedly most private thoughts. The shame of lust, fiercely enunciated on 'Return the Gift' ('Repackaged sex keeps your interest'); the shame of dependency, as on 'Anthrax', their only song 'about love' where King murmurs of feeling 'like a beetle on its back', and on the chilling, if eminently danceable, 'Damaged Goods', ('Sometimes I'm thinking that I love you / But I know it's only lust') all portray the rage at being blinded by the fog of what is societally 'natural'. Sometimes this leads to rebellion and anger, as on the biting 'I Found That Essence Rare', but the strongest emotions expressed are isolation, desperation and self-loathing - more Joy Division than Franz Ferdinand. The irony of soundtracking this with some of the catchiest punk written is unlikely to have been lost on the band.

Sometimes perhaps a little crass in their sloganeering (songs like 'What We All Want' didn't exactly pull punches with its title), Gang of Four's music and intelligence elevated them far above current wannabe 'issues' punk-funk and obtuse art rock like the Liars. Even though they degenerated into self-parody by their third album, any band that could casually spit out satires of the outsider culture aesthetic with lines like 'Guerilla war struggle is a new entertainment' is worth a hundred art-poseur imitators.

Album Reviews



Le Tigre
This Island

Out now
(Universal)

Lesbian pride, hate songs to sex abusers and anti-Bush 'sound collages': Kathleen Hannah's girl gang is back, and they're still seething. Luckily the righteousness is infused with a riotous sense of fun and the pop and the beats and the shouting in unison are as infectious as ever, but Kathleen's high-pitched high-speed voice hits you like a punch.

For latecomers, Hannah fronted feminist punk heroes Bikini Kill back in the early nineties; commanders of the Olympia-based 'riot grrrl' scene. When it all fell apart she hooked up with zine editor Johanna and (later) cross-dressing roadie JD Samson, to form electro-punkers Le Tigre, who share vocal duties, guitar-attacking and button-pushing as democratically as you might expect.

Highlights include the aforementioned 'Viz', about lesbian visibility, which has them calling joyously 'You call it way too rowdy, I call it finally free,' the bubblegum rap of 'Nanny Nanny Boo' and an electro-reggae version of 'I'm so excited' that will have you dancing round your bedroom like Elvis reborn.

Jessica Holland



The Detroit Cobras
Baby

November 1st,
(Rough Trade)

At first glance the Detroit Cobras are impressively unoriginal. Not only are they another Detroit-based garage rock band, but they also write none of their own songs. But, please don't be put off just yet. The Cobras select lesser-known Motown and 50s rock'n'roll originals and add to them their own modern, albeit distinctly Detroit-esque, flavour.

The energy that they create can be felt throughout their new album, 'Baby', from riff-laden 'Slipping Around' to Blondie-reminiscent 'Everybody's Going Wild'. And, despite the aptly titled 'Weak Spot' and unnecessary 'The Real Thing', the album's momentum does not suffer massively and swiftly finds its course again.

The band saves their best till last, though, with the magnificent 'Cha Cha Twist', the forthcoming first single from 'Baby'. And it is with this single, the help of a Diet Coke television advert and a Red Riding hood-clad Meg White boogying around in the accompanying video that the Cobras look set to poison the charts on both sides of the Atlantic.

Rich Taylor



Milanese
1 Up

Out now
(Warp Records)

'Your move, punk.' During his very first DJ set, a young jungle/dancehall/electro producer is gunned down by a gang of clubbers demanding funky Ibiza house. The doctors and scientists at Warp Records manage to rebuild his shattered body into something more machine than man. His name? Milanese. His prime directives? 'Serve the public trust. Protect the innocent. Uphold the law. And rinse out the original bad bwoy junglist massive.'

Armed with distorted ragga vox, machine-gun breaks, mindfuck rhythms, and even the occasional Aphex Twin-style pizzicato melody, Milanese drags dark experimental electronics back into the club. Although when DJs do play this out, I imagine half the people in the club will flee in terror. This is the future of dance enforcement. It shows Warp Records haven't gone soft just because they've signed artists like Home Video (New Order meets Radiohead) and Gravenhurst (Simon meets, um, Garfunkel). Let's hope he never turns against his creators. 'Dead or alive, you're coming with me.'

Ned Beauman



diamondcluster

Meet our people and find out about how to start your career with DiamondCluster

The University Centre
Granta Place
Mill Lane
Cambridge

Wednesday 3rd November

6:15pm

a fast moving career in management consulting

Student musician? Email music@varsity.co.uk to be included in an upcoming feature on Cambridge's hottest hidden talent

**PUT YOURSELF
IN A WINNING
POSITION. BCG
HELPS COMPANIES
WIN IN TOUGH
MARKETS. WITH
SMART IDEAS. FROM
SMART PEOPLE.
LIKE YOU. LEARN AND
DEVELOP. HAVE IMPACT.
DISCOVER YOUR
FUTURE. JOIN BCG**

Opportunities for undergraduates and postgraduates.
Come and meet us at Downing College
on Monday 25th October at 7.15pm

BCG THE BOSTON CONSULTING GROUP

Global leaders in strategy consulting

Careers Service event



Advertising & Marketing Communications Event

Tuesday 26 October 3.30 – 6.00 pm

Howard Building, Downing College

Meet agencies in the creative, commercial world of advertising and marketing communications. Find out what they look for in their recruits and what the jobs are really about.

• BARTLE BOGLE HEGARTY • DAS (Omnicom) • DDB LONDON
• J WALTER THOMPSON • THE VALUE ENGINEERS • WPP

(Subject to change/addition)

Essential Overview of the Advertising Industry

Monday 25 October 6.30 – 8.00 pm

In preparation for the event on Tuesday, get a birds eye view of the constantly evolving communications industry. This talk will be given by an Account Director and Senior Planner from DDB London



Cambridge University Careers Service, Stuart House, Mill Lane, Cambridge

www.careers.cam.ac.uk

Careers Service event



Careers for Mathematicians

Thursday 28th October 4.30 – 7.00 pm

Centre for Mathematical Sciences, Clarkson Road

This event is not just for those currently reading maths, but is open to all Cambridge undergraduates, postgraduates and staff with a good mathematical background.

EMPLOYERS ATTENDING

Aon Limited, Barclays Capital, Capital One Bank, Data Connection, EMB Consultancy LLP,
Goldman Sachs International, GCHQ, Institute of Actuaries, Mars & Co, Mercer HR
Consulting, MJC2 Ltd, PricewaterhouseCoopers LLP, Towers Perrin, Watson Wyatt LLP

The employers attending all have graduate opportunities that have mathematical or statistical content sufficiently challenging to attract able mathematicians or physicists, with roles in actuarial work, cryptography, complex modelling, meteorology, signal processing and computational fluid dynamics.



Cambridge University Careers Service, Stuart House, Mill Lane, Cambridge

www.careers.cam.ac.uk

Coming up for air

Lisa Owens on an attempt to fuse the disparate worlds of theatre and science

Carl Djerassi's play about the discovery of oxygen may appear a little daunting to the average arts student who has scanty scientific knowledge and no burning passion for Chemistry. However, the aim of this piece of theatre is not simply to inform its audience on the history of the discovery that catalysed the Chemical Revolution, but also to question the nature of science, the ethics surrounding its practises, and the way we shape history.

Aims to question the way we shape history

Top Quark Productions, the body behind *Oxygen* specialises in theatre relating to science. This may initially seem rather specific and narrow as a genre, but when discussing its aims with the director of *Oxygen*, Ingrid Jendrzewski, its appeal became more apparent. The chasm between arts and science manifests itself nowhere so starkly as it does at Cambridge, with separate lecture sites and admissions processes, but as Jendrzewski (a Physics student, with a degree in English) points out, we have everything at our disposal to begin to bridge the gap. With a world-class science

department and a celebrated theatre tradition, there is no reason at all not to unite what have become – unnecessarily – binary opposites.

So why is theatre the chosen medium? As scientific developments become more precise and complicated, it is easy to forget the human impetus behind it all. *Oxygen* takes us back through Twenty-first century eyes, to the Eighteenth century, an era that pre-dates the periodic table, when science possessed none of the certainties it does today. It focusses attention on the human need for knowledge, our desire to make sense of the world around us, and the relationships between those who strive for the same goals in an established patronage system.

Do not be put off by the jargon and difficult concepts this play will inevitably present. Before each performance, a talk will be given on the more specific scientific issues, which offers an entertaining, as well as an informative background to the production for laypeople and scientists alike. *Oxygen* promises to be a probing, dynamic and interesting production, tackling philosophical questions about the discovery of science, and the art of understanding.

*At the ADC Theatre from 26th – 30th October at 7.45pm
There is a reading of Calculus on 30th October at 2.30pm*

Courtesy of ADC Theatre



Wil James as Bengt Hjalmarsson, a Swedish twentieth century chemist

Ask the audience

LES LIAISONS DANGEREUSES

Bethan Jenkins
King's College

It's all about karma. For a long play, they managed to hold it together really well. It was a little dragged out at times, particularly the duel scenes; it needed a little more drama to it. Brilliant acting – no weak performances. Really fun, cool stage.

Hannah Lindon
King's College

It was well produced; they did the right thing by setting it straight, in its own time, instead of trying to give it a modern setting. It was really Valmont and Tourvel who made it. The acting was brilliant, though at times a little wooden.

And another thing...

Next week sees the opening of a double bill by two contemporary European playwrights, Nathalie Sarraute and Harold Pinter. Produced by ACCENT, a theatre company which turned out *A Streetcar Named Desire* last year and Racine's *Phèdre* in 2203, this promises to be a packed theatrical hour – the style of the two writers is so markedly different. *Landscape/Elle Est Là* is at the ADC Theatre from 26th – 30th October at 11pm.

A Question of Attribution

Martha Spurrier
Matilda Imlah

Alan Bennett is best remembered for the brilliant post-modern success of *Talking Heads*, but he is also a prolific contemporary dramatist. *A Question of Attribution* considers the later life of Cambridge spy Anthony Blunt. Homosexual, art critic, family man, spy, aristocrat, Communist and Fellow of Trinity College, Cambridge; Blunt's life is the stuff of drama. The always witty, perceptive and self-effacing writing of Alan Bennett is ideal for Blunt's Jekyll and Hyde character.

The empathy that director Tom Leggett feels for Bennett's creations was evident in the extract of the play that we saw – an understanding that is echoed by the sensitive casting of Olivier Ward and Aidan Harris as the spy Blunt and government inspector Chubb respectively. The interaction of these two is extremely faithful to Bennett's text. Ward and Harris are genuinely charming together, and seem to anticipate the complex relationship that evolves between the two figures. Olivier Harris combines the effete and foppish insecurities of Blunt with a strength of character attuned to the power play between him and the poised Harris. The tense banter is unobtrusive but fluent and varied, and injected with well-delivered humour. Leggett's sense of dialogue-driven action makes for naturalistic viewing; the direction is not revolutionary, but at the same time it doesn't really need to be. It appears that the quality of performance will prove enough to justify the overall



The debate over Titian's *Triple Portrait* gives the play its name

simplicity of the production.

The setting of the intimate Corpus Playrooms will no doubt complement the dynamics of this play. As one of the central motifs of the piece it will be interesting to see the way in which Leggett conveys the boundaries between art and reality onstage. The deceptive nature of art is a direct vehicle for the exploration of Blunt's personalities, and one which has great potential for directorial innovation (the title itself refers to a conversation held between Blunt and H.R.H. Queen Elizabeth II concerning a supposed Titian which is not a "fake" but "wrongly attributed"). The fortunes of Blunt and his associates, the Cambridge five, are paralleled in the shadows of the mysterious fourth and possibly fifth figures that are only faintly traceable in the false Triple Portrait. The

theme is continued in the use of projected images throughout the play, blurring the distinction between the real and the surreal as Blunt continually evades the questions of his interrogator.

Tom Leggett asserts the legitimate belief that Bennett is underrated and underperformed as a casualty of the Tom Stoppard phenomenon. Leggett shows an understanding of the text when he highlights the comedy and the intricacy of Bennett's work. A passion for Bennett and sympathy for the persecuted Blunt, whose knighthood was revoked under the Thatcher government, promises an absorbing portrayal. In short, it seems likely that *A Question of Attribution* will run, and run (and run).

At the Corpus Playroom from 26th – 30th October at 7.45 pm

Burning out

Alex Dawson on this week's Smoker

Following their Edinburgh run of *Beyond A Joke*, the Footlights were back for their first Smoker of the term. As a Fresher, this was my first experience of the Cambridge institution that has produced Stephen Fry, Hugh Laurie, John Cleese, Graham Chapman et cetera, et cetera. Indeed, the only blemish on their record seems to be Nick Hancock. But I suppose someone's got to present *They Think It's All Over*, even if we don't have to watch it.

Thankfully, this evening was a bit more *Friday Night With Jonathan Ross*, than the aforementioned programme – although it was by no means *Have I Got News For You*.

The show was kicked off well by Simon Bird with an intro-cum-poem about Wayne Rooney and why he would be a better dad than Tony Blair. This was followed up strongly by a dialogue with Jesus, performed by Jonny Sweet. Like many of the sketches, it trod the line between comedy and controversy relatively well, even if a joke about Mary Magdalene and Christ knocked the wind out of some of the audience.

Indeed, one of the worst Dead Baby moments came from Nick Mohammed, Simon Bird and Zack Simons. In a sketch dedicated to promoting their new show, *Diagnosis*, they traded a few racial slurs. Even if they were meant as ironic, and even though the people involved are not actually racist (I doubt

they are), it all seemed a bit too close to the bone in a university where there seems to be such an under-representation of ethnic minorities.

For the most part though, the show produced a good selection of laughs. Some of the best moments came with the finely detailed observational humour of the Sports Commentator, whose real name I cannot seem to find for love nor money. He ran several sporting clichés to their logical limits and left them there for dead on the other side of the pain barrier.

Another highlight was Ed Coleman's attack on the stereotypes that come with being fat (he was 16 stone at the age of 18 and had the photos to prove it.) It sounds preachy, but it was, in fact, hilarious, bringing in both the horrors of the school sports' day, Santa Claus and Jazzy Jeff.

Unfortunately, there were too few moments of such hilarity. It's not as if every other sketch fell on its face. Only one, a dialogue between a New York cop and an informer, really floundered about without a punchline or direction. There were just far too many quiet moments where the material didn't quite hit the spot and left the audience feeling they had got less than the sum of the joke's parts.

But when the material did press the right buttons, it was very funny indeed. Well worth the entrance fee: just a few lesser moments when this Smoker smouldered rather than burned.

Tragic?

The Cambridge Greek Play is the dramatic event of the term, and last week's production met with wide acclaim; but Ross McElwain begs to differ.

The Greek play happens only once every three years and has tremendous resources. It ought to be great. But I did not like this year's production. I find no fault with the actors, who acquitted themselves admirably, and I especially applaud the chorus for its performance.

The problem lay in the director's approach to staging the play. This Oedipus could not be sure if it wanted to Make It New or remain faux-Classical. The decision selectively to replace male actors with female ones, for example, added nothing to this tragedy. If the director had wanted to make her point and make it well, she could at least worked with an entirely female cast. This aspect of the production, also the decision to allow a kind of Shakespearean comic acting onto the stage at times, ultimately served to undermine the unity of tone required of such a taut piece of writing, making it very difficult to feel in awe of the hero and supporting characters. Annie Castledine planted her foot more in the Make It New furrow than the Classical one. The problem with this is that, for many, the play was never Old. I hope that the next time the Greek play is produced, more thought will be given to respecting the context and traditions of the original play, rather than producing an average piece of Modern Drama.

Kay Drage

We have all have a friend who brings out the wild side of us; that person who, having caught us up in their tornado personality, can persuade us to do pretty much anything: the extra drink, the dare...your dual invincibility. This is the premise on which *Folie à Deux* has been devised; the recognition of the contagious madness of an obsessively co-dependent friendship.

The brutal murder of Mrs. Reaper of Christchurch by her fifteen year old daughter and best friend induced the same reaction from the people of New Zealand in 1954 as did that of Jamie Bulger in England, 1993; anger, shock and, moreover, absolute terror. In both cases, blame was assigned and the perpetrators of the crime similarly punished.

Yet the violation of childhood innocence in ways so utterly unnatural has left a lasting impression on both nations, an enduringly unanswerable question of "why?". Our minds cannot be reconciled to a reasonable defence of these unspeakable atrocities, though more disturbing is that we will leave *Folie à Deux* convinced of the plausibility of the antecedent chain of events. The enrapturing "insanity of two" intoxicates the onlooker, and with all subtlety, a shadow of their own possible culpability will inconspicuously seep into the minds of the audience.

In this respect the play takes a

Heavenly Double Trouble



Lucy Bond (left) and Lucy Barwell parting à deux

wholly contrasting angle on the story in comparison with Peter Jackson's film adaptation, *Heavenly Creatures* (1994). To focus on what was most believably "logical and real", director Lucy Barwell hypnotises the audience by immersing them in the psychology of Juliet (Rachel MacDonald) and Pauline (Lucy Bond).

The action is chronological, set entirely within the four walls of one or other girl's bedroom. The script has

been re-written since it was short-listed as a finalist in the National Student Drama Competition; the dialogue is wholly original, and interspersed by Pauline's narration of her authentic diary entries and the psychiatrist reports that were used as testimony at the girls' trial.

Simple lighting effects serve as sufficient scene division, and the entirety of the dialogue is spoken by the two protagonists alone. It is upon this

near blank tableau that the distinction in the girls' personalities is so striking. Imaginative, wealthy, exuberant Juliet is the object of poor, dowdy Pauline's fantasy, and their new-found attachment to each other is a welcome relief from the intense isolation of both. In their friendship they seek refuge from the rules imposed by an authority which makes no effort to understand them. Ostracised from conventional doctrines of religion and morality, in the course of their game-playing the girls create a fourth world, accessible only to them. However, their minds are infected by the hyperbole of their fantasies, leading to a fatal blurring of the real and the imagined.

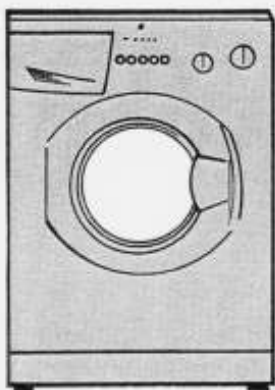
The possibilities of representing the girls' excessive escapism are somewhat limited on the stage, yet Barwell's approach intelligently combines the sense of spatial and mental enclosure. The advantage of this is the challenge it sets for the audience, trapped as we are by the bias that arises from a complete lack of external judgement into making a forced individual verdict on what occurs in the climactic final scene. *Folie à Deux* explores the darker latent aspects of human nature, and promises not just to entertain but to bewitch its audiences. Participation will be unavoidable, and most certainly uncomfortable.

At the Corpus Playroom from 26th - 30th October at 7.00pm

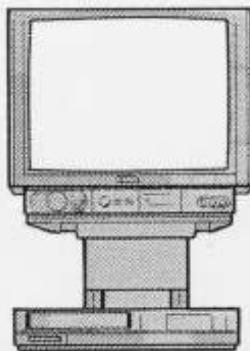
ANDREW McCULLOCH RENTAL CENTRE

RENT BY WEEK/MONTH/YEAR

YOU CAN RENT THE FOLLOWING PRODUCTS AT GREAT PRICES



Televisions
Video recorders
DVD players and recorders
Washing machines
Tumble Dryers
Dishwashers



10% Student Discount
Off normal rates
To qualify bring this advert with you

www.andrew-mcculloch.co.uk

Andrew McCulloch
20 Norfolk Street, Cambridge
Tel (01223) 362879



thinks, means between three and five years, from first blush to sordid denouement, but enough passion to make a memoir. That's all he wants, plus an heir, perhaps, to the money he has accumulated; an heir in his image. A Christ-child.

Amyas belongs to that brand of quietly and contemptuously self-admiring man who believes himself an unjustly earthbound deity, cheated of the supernatural powers which were his birthright. Zeus suspended favour. Thus far, Amyas has spent his life trying to win back his place on Olympus. He has solid bookings until his next holiday. His patients adore him. The eleven worthy charities on whose boards he serves rely on his patronage, susceptibility to the charms of fund-raising elderly ladies, and flawless foxtrot, much admired at the gilt-fringe of charity society balls.

Yet the only women he consistently likes are fund-raising elderly ladies. He has not met a woman who genuinely appeals to him (a woman within ten years of his age in either direction) in over two years, and he has concluded it's primarily a problem of nationality. A miscommunication with the Inland Revenue continues to prevent Amyas's happy return to London, and he has concluded, sadly, that an American woman will never make a M^{rs} Bourke, and New York seems to be full of nothing

Applications to edit the MAYS 2005 should be sent to
business@varsity.co.uk

not a...
my absolute...
superior - think of a sort of Germaine Greer
crossed with Cassio Paglia in Glenda Jackson's body circa 'Women in Love'. She
would know: a) who said 'A week is a long time in politics', b) who The Goons
were, and c) she could easily slip '...as the actress said to the bishop' into conversations
on any topic, from Selkirk's unnatural fondness for goats to the wine-tasting
habits of the late Lord Carrington.
Have you met any women, of any nationality, who could do all three?
I admit they're eccentric criteria - but you must think of them as indicators of three
strands of British cultural knowledge.

www.varsity.co.uk/mays

Application deadline: Wednesday 27th October

Late Oxford go home early

Uni Table Tennis

CAMBRIDGE 15
OXFORD 2

Tom Burrell

IT SEEMED poignant that the Cambridge University Table Tennis Team's inaugural match in the Premier South Division should be against their old adversary, Oxford University. Less ceremonious and fitting was that 8 of the 17 games would be forfeited by Oxford, resulting in a final score of 15-2.

The forfeiting was on account of the fact that Oxford Table Tennis team arrived one and a quarter hours late, and thus the allotted 2 hours, which is normally ample time to complete a fixture, expired as the 9th game was completed. Despite protesting with the excuse that every under-motivated worker loves to provide, the traffic was horrendous, Oxford captain Rob Hansell conceded that BUSA rules state that opponents must account for traffic and any games not played due to a late arrival will be forfeited.

Cambridge captain Steve Jones tactically rested himself and deployed the four troopers who destroyed Oxford so emphatically in last year's Varsity match: Yucheng Zhang, Fred Pauquay, Glyn Eggar and last year's skipper, Andy Sims.

Riding the crest of last season's wave

of success (promotion and Varsity victory), Cambridge bore down on an Oxford side who freely confessed that they were in a weaker position than in the previous year, taking a 3-1 lead after the first set of games.

Jones looked on with admiration at his side and boasted that Zhang, known affectionately as Stanley, had actually been scouted when he had beaten Glyn Eggar in a college match - and now that he was here, he was intent on keeping him. It was evident why, as

Zhang, Cambridge's no.1 seed, tore into Oxford.

Zhang's style is a rarity in the modern game, holding the bat like a pen. It was this unorthodox and incisive counter-attacking that saw him comfortably defeat

Oxford's no.4 seed, and edge out his no.1 counterpart in a sparkling tussle and display of attacking table tennis.

Fred Pauquay's energy and aggression were too much for his opponents, and he bagged a hat-trick of games before time was called on the fixture. Meanwhile, Glyn Eggar's attacking prowess and Andy Sims' defensive proficiency and dexterity saw them each win one of their

two games, to make the score 7-2.

Captain Steve Jones was candid in his summary of the afternoon's event, stating that "whilst the 15-2 final score was very pleasing, it's a shame that the games had to be forfeited". Digesting the scorecard and fixtures played, he added that "he doubted the result would have been any different if the games had taken place".

Oxford trudged off disconsolate, recognising that after two and half

hours stuck in traffic they had only managed

45 minutes of a table tennis match before having to

embark on the journey home.

Whilst Jones was unquestionably magnanimous towards his opponents, the recognition that this had been a fantastic score was unmissable from his expression. "This result sets us up excellently for the season, and with Stanley and Fred overwhelming opposition so emphatically, I think we are really well placed to make an impact on this division". And if today's luck and fortune continues, you wouldn't disagree with him.



Rugby boys run riot

continued from back page

The abrupt, illegal end that was brought to the play by Cambridge dragging the maul down was ruthlessly punished by the referee. As the penalty try conversion sailed over, it seemed there was a long, hard evening's work to come.

The potential for the Blues to overcome this brute force through guile and cohesion however became obvious. A crisp lineout drill preceded a delightful move by new man, Ed Carter, who stepped inside his man, releasing Abiola into the corner for a score to haul back the Bees almost immediately. This was the start of a dominance over his opposite number that Carter was to maintain the entire game. He proved too much for former Wales Under-21 Scott Williams in terms of both power and pace throughout.

While a shuddering tackle on Dormer, as he attempted to run the ball back from deep, served as a reminder of the physicality of the Midlands, the Blues appeared to be close to discovering a fluidity that would decide the game.

As the occasional nervy stray pass gradually disappeared from their play, the opportunities for Abiola and Desmond to raise expectations multiplied. Tries for both and the final part of the back three trio, the lively Hughes, saw a healthy 23-7 lead open up. The sinbining of the Bees' num-

ber 8 for the same offence that had been the source of his team's only points seemed to sum up, in a rather ironic fashion, the conclusive shift in fortunes. Even a swift breakaway score, coming 2 minutes from the restart, failed to galvanise them as the Blues ran in a try moments before the break.

The second half proved a scrappy, disjointed affair. The slick passing and penetrative running that the crowd were afforded glimpses of earlier had largely gone missing in action. The two Cambridge tries were the only highlights of particular note. The precise execution of a move culminating in Hughes' second try highlighted the team's proficiency in set-piece play. This followed Carter swatting aside tackles on a rampaging run to the line within a minute of emerging from the dressing room.

The play lost much of its shape as the Blues, a man down after Wheeler was sent to the touchline, were forced into solid defence rather than thrilling bursts. This was breached only once by the Bee's fly half as the game limped to an end.

There had been more than enough in the display to suggest that an attractive, and more importantly winning, combination of steel and silk could be woven together this season. The result left the Blues in a more upbeat mood, whilst for the Bees the added publicity secured for their backer might prove the most valuable thing to take from the evening.

Clear thinking ...



... a clear difference


OC&C Strategy Consultants

DEADLINE APPROACHING!

Don't forget to send your application by **31 October 2004** for the OC&C International Strategy Workshop in Barcelona! See our website for all the details, or come along to the presentation to find out more.

recruitment@occstrategy.com
www.occstrategy.com

Girton expects, the rest hope and Trinity may spring a few surprises



Tom Burrell

WE ARE told that part of the beauty of being a football fan is that regardless of your teams' fortunes the previous year, each season commences with the same hopes and aspirations of success, adulation and grandeur. This concept could not be better embodied by the Cambridge University Association Football League. The David Beckham-like superstars who brought glory in yesteryear may graduate and be replaced by freshers, who have more in common with Carlton Palmer than England's most famous "supposed" adulterer, Jeffery Archer aside of course. (For those who had the misfortune of missing Carlton Palmer's career, he was infamous for being the most incompetent player to ever don an England shirt).

Yet as the cliché goes, football is a game of clichés, and you are only as good as your last game. So let's summarise the 'hots' and the 'nots' of last years' football season.

Undeniably hot were last season's Division 1 champions, Girton, who boasted the only undefeated record in the top flight last year. If they were at the boiling point of Division 1, St. Catz, although admittedly not as scorching as in previous years, still hit sizzling temperatures that other teams could only dream about, and were piped to the title by a single point.

St. John's form in Cuppers this year was matched only by their bravado and arrogance. When captain Mike Gun-Why was asked to describe John's retaining of that prestigious trophy, he concluded that it demonstrated a "show of red strength, the like of which had not been seen since Chairman Mao".

Across the lower divisions, Churchill, Sidney Sussex, APU II, Hills Road II, Caius III and Trinity Hall II topped the remaining 6 divisions, with Caius III gaining 8 victories, securing the only 100% record across the leagues. Of the less coveted

cups, Clare prevailed in the Plate, while APU II succeeded in the shield.

Unfortunately, for all the heroes, there are inevitably zeroes, and Cambridge football was not without either last year. Special mention here should go to Long Road sixth-form college, whose captain will need to concentrate more on his communication skills, as they succeeded in playing only 5 of their Division 1 fixtures and were deducted 2 points. Cambridge's monarchy, Kings and Queens (II), boasted 100% records, although 100% of matches ended in defeats, with Queens II somewhat comically finishing with fewer points than they had at the start of the season.

A football blooper compilation video of last season might not be that over-subscribed, but if produced it would doubtless include Caius' Graham Bates' arrowed clearance on to their unsuspecting Master's head.

With drugs tests occupying more and more column inches during the Premiership football seasons, the CUAFc executives might be tempted to investigate Girton's use of dietary supplements in their title onslaught. Captain Jamie Smith reported "Greg Smythe bossed the midfield against St. Catz after taking innumerable RU-21 tablets to avoid a hangover after the Kestrels Varsity".

Despite the joy of romanticising about past glories, the direction of discussion must change from review to preview and followers' of CUAFc will not be surprised to hear that last seasons' big hitters will again be expected to dominate proceedings.

Although the graduation transfer window has been relatively kind to Girton, potential prospects from their freshers' youth system has not been so generous. However, the Girton camp is resounding, "you're going to have to fight hard to take our title from us".

St. Catz's relinquishing of their previously unrelenting grip on the title might not turn out to be the minor blip many are predicting. Captain Alex

Ingram highlighted this fact when he described the significant loss of players to higher academic planes or careers, by provoking the old adage, "you win nothing with kids".

Likewise, a transitional period for St. John's might well undermine their title credentials. Whilst a number of freshers have evoked sanguinity and confidence, the loss of Blues' players Hall, Harding and Lewis creates a crater even the biggest optimist would struggle to suggest they could fill.

Downing, Fitzwilliam and Jesus will once again be challenging for the top three places, but this seasons' dark horse is Trinity. Despite only narrowly avoiding relegation last season, a multitude of promising freshers have replaced a relatively weak collection of graduates. This might enable Trinity to finally have a football side that can match the esteemed reputation that Trinity possesses.

Predictions for this year forecast that the experience that Girton have accumulated over the past year will allow them to retain their league title, with Trinity to surprise many and prosper in Cuppers. Surely, no speculation need be made over the unmiss-

able game of this year, appropriately taking place on Halloween weekend, where the match between last year's top two, Girton and St. Catz, draws real and not fake seasonal blood.

Finally, no prediction preview could possibly be complete without some arbitrary football analogy, made of all teams in the league. Aptly timed in the aftermath of Fresher's week, all captains were asked "if their football club were an alcoholic drink, what would they be, and why?"

Girton's Jamie Knibbs, likened his troops to Samichlaus, "because we're at least 10% stronger than anything else on the market", whilst the extremely quotable St. John's skipper decided "we play Champagne football and live the life to match. Style, decadence and sparkling chat are the hallmarks of this team". After considerable contemplation Downing's Matt Ward saw his sides' reflection in a Snakey B Double V, "greater than the sum of its parts, and hides a vicious kick if you underestimate it". However, first prize goes to Caius' Nick Greenwood, who opted for "a dirty pint - full of spirit, and comes back at you just when you think you've got it under control".



Sam Richardson

The top players struggle to play for College with their Blues commitments

Sport In Brief

FENCING - The Men's 1sts got off to a comfortable, if not spectacular, start in the BUSA Premier League on Wednesday, defeating Reading 132-93. Stand out performances came from Dom O'Mahony in Foil and Danny Ryan in Sabre. The Women's 1sts do not start their BUSA campaign for another few weeks but already Anna Robinson has been successful. She finished 3rd out of 120 fencers at the Bristol Open last weekend. The Men's 2nds suffered an unexpected 135-80 defeat at the hands of Birmingham in BUSA Division 1A. It is now imperative the 2nds beat UEA next week if they wish to progress to the knockout stages.

HOCKEY - The Men's hockey Blues failed to impress once again as they fell to a 3-1 defeat away at Formby. Rob Fulford scored the only goal as Cambridge seem to be edging closer and closer to the bottom of the table. The Wanderers lost 4-1 to Peterborough, and the Nomads salvaged a little pride for Cambridge Hockey, as they drew 3-3 with Long Sutton.

ATHELETICS - St. Catherine's beat Trinity to take the men's athletics Cuppers this year with Robinson also sneaking ahead of last year's winners, Trinity. Special mention must go to Dan Bray, captain of the CUAC, who secured 5 gold medals, winning the 100m, 400m, 110m hurdles, long jump and triple jump.

In the women's event, St. Catz were beaten into second place by Trinity in a very tight competition which also saw Emmanuel finish in third place. Fresher, Phyllis Agbo, managed to break the university record for the 200m hurdles, while also taking the gold in the 100m hurdles, shot put, javelin and long jump.

AND FINALLY...

WATERPOLO - The women's university waterpolo team defeated Birmingham University comfortably 12 - 3 but their male counterparts were less successful, losing 7 - 4.

John's plough on but Jesus keeping pace

College Rugby

Alex Drysdale

DIVISION ONE rookies Girton came into the John's tie with a qualified optimism, having beaten Downing the week before and having been unbeaten last season at 'Fortress Girton'. This was allied with a hugely vocal and partisan crowd with one Girton fan having splashed out £13 on an air horn from the Magic Joke shop in anticipation of a historic victory. For John's however, stalwarts of the top flight, this was to be business as usual coming off a convincing 25-3 victory at Catz. This was not the first time they had dispatched a promoted team with the wind in their sails.

St. Johns are a quality outfit, the

Arsenal of first division rugby. Fair play to Arsenal's 49 unbeaten run, but can anyone remember the last occasion when John's lost a college league game? From the first kick off they revealed their superiority in every department on the pitch and forced Girton to concede possession, leaving their playmakers with no option but to attempt to kick for position. It was also a very professional performance in that they showed no sign of arrogance on the pitch, respecting the opposition and taking nothing for granted.

St John's did nothing too flashy. When confronted with penalties deep in Girton territory, skipper Matt Maitland turned to number ten Ben Smith who took the points. They just kept turning the screw and kept the scoreboard ticking over.

Whilst the St.Catz captain, Nick Rusling had claimed the week before that John's "just maul it up the pitch", the fact that four of their six scorers were in the backs perhaps hints at a more interesting style of play. Tries were scored by scrum-half Fitzgerald, Tom Dye and two for winger Jonno Murray. It seems that the John's 'machine' upfront simply wears teams down, with Girton's pack conceding at least a couple of stone per player, before using the pace of the centres to devastating effect.

Girton skipper Andy Wiggan stated post-match "Coming into the game with confidence after the Downing match, we played to our standard and came away from the game with positive lessons to take into training". John's skipper, Maitland, also took many positives

from the game: "it was pleasing to see us play a more expansive and exciting game than John's are often credited with, thanks to a lot of hard work in the pack and some great skill, vision and pace in the backs".

If anyone is going to compete with John's this season they will have to match them upfront and it seems that the only team that might be able to do this is Jesus, the other unbeaten team in the league. Jesus beat St Catherine's 34 - 13 in a convincing display. They managed five tries in a lively match and the performance may worry John's, who hadn't expected any title contenders to emerge.

Meanwhile, Downing eased early season relegation fears with a 24 - 5 win against Trinity Hall who will struggle to stay in the top flight this year. Downing are also trying to avoid

the drop, and so the result reflects poorly on Tit. Hall who have managed just five so far.

With two games played, the season is just starting to look interesting. Whilst it seems only Jesus have the ability to stop the John's juggernaut from rolling on to a hat-trick of division one titles, perhaps of more interest is the bottom of the table and the relegation catfight. St.Catz and Trinity Hall have now lost 2 from 2 and pressure must be mounting on their respective captains to chalk up the first wins of the season.

| | Team | Pl | W | L | D | F | A | PD | Pts |
|---|-----------------|----|---|---|---|----|----|-----|-----|
| 1 | St. John's | 2 | 2 | 0 | 0 | 65 | 3 | 62 | 8 |
| 2 | Jesus | 2 | 2 | 0 | 0 | 49 | 13 | 36 | 8 |
| 3 | Downing | 2 | 1 | 1 | 0 | 29 | 17 | 12 | 5 |
| 4 | Girton | 2 | 1 | 1 | 0 | 12 | 40 | -28 | 5 |
| 5 | Trinity Hall | 2 | 0 | 2 | 0 | 5 | 44 | -39 | 2 |
| 6 | St. Catherine's | 2 | 0 | 2 | 0 | 16 | 59 | -43 | 2 |

College Football Preview

"For all the heroes there are inevitably zeroes"

Page 35



Cambridge give Navy the Blues

University Football

CAMBRIDGE 2
ROYAL NAVY 1

Sam Richardson

THE BLUES bounced back from a horrible defeat to sink the Royal Navy. A professional performance earned the deserved 2-1 victory, in a tense and hard-fought encounter.

Captain Jon Darby had rightly described the 7-1 away defeat to the Prison Service as 'disgraceful'. In a fiery post-match dressing down, he told the players, "We will become a team that wins games. Whatever it takes. We will become a team that plays football. Whatever it takes. We won't back down from a challenge."

With seven positions filled by different players, Darby was as good as his word, and the re-jigged line-up with the captain at centre-back seemed to do the trick. He responded, "after last week's disappointing performance and result it was extremely important to get a positive result today. I was pleased with the work rate and commitment from the lads for the first 70 minutes or so. I thought that the last twenty minutes we began to look a little bit jaded but we held out for the victory."

Following some unexplained delays, the sailors had eventually surfaced for the match half an hour late. Even before you could say 'in the Navy', the servicemen were left floundering by bruising tackles from Chris Turnbull and Alan Spanos, that made

them look more like Navy squeals than Navy SEALS.

Striker Rich Payne reversed roles with winger Jonny Hughes to deliver a teasing cross that the irrepressible Hughes headed wide. Minutes later Hughes himself delivered a tantalising ball in, which Steve Smith volleyed over after the goalkeeper had flapped helplessly. With the Navy seemingly all at sea, Payne then saw a shot blocked and fresher Alex Coleman stung the keeper's hands from twenty yards.

As the Blues continued to flood the box, a goal seemed inevitable, and so it proved. Payne, whose strength troubled the Navy throughout the game, picked up the loose ball on the penalty spot, with his back to goal. Taking advantage of a defender with the turning circle of an aircraft carrier, he spun and slid a right-foot shot under the advancing keeper, to give the Blues a deserved lead on twenty minutes.

The Navy then gradually built up steam, proving themselves an assured team on the deck, while the pacy Shaka Khan and Todd Sweeney patrolled the channels up front and helped the Navy come from behind on the half hour. Khan latched onto a high ball to cut inside the defence, forcing a brilliant one-handed save from Duncan Heath, only for Sweeney to stab in the rebound.

Having conceded an equaliser against the run of play, Darby's men showed their character. A series of corners forced the Navy to put all hands on deck, but eventually it was a hoisted diagonal cross by the skipper himself that caused the breakthrough.



Sam Richardson

The Navy's keeper is left stranded as the Blues miss a golden chance to extend their lead

As the ball bobbled around in the box, Hughes brilliantly made himself space but mis-hit his shot. Fortunately, the ball still found its way in off the post. The Navy seemed dead in the water, and only made it through to half-time courtesy of some dubious refereeing when the last defender hauled down Payne with a cynical challenge.

At half-time the Blues' team talk emphasised the need to score again to put some clear water between the teams, but any hopes that the second half would be plain sailing were thwarted. The Navy sealed their leaky flanks as their strikers came back to help in midfield when the Blues had possession. This change of tack sub-

dued the threat of Hughes and Mugan, but allowed Smith and Coleman to have the better of the scrappy midfield battle that constituted the second half.

The sides exchanged half-chances just after half-time, with Jonny Hughes firing into the side-netting, Sweeney shaving the post with a deflected cross-shot, James Lockwood heading a free kick over the bar for the Blues, and Roberts firing wide for the Navy after a strong run from midfield.

Until they tired in the last fifteen minutes, it was the Blues who once again took command. The Navy keeper did well to cling onto Darby's long-range free kick, but shortly

afterwards lost his bearings only for Lockwood's lob to drift agonisingly wide. Mike Adams, encouragingly sharp on his return from injury, stretched the defence with a strong run before seeing his shot well saved just before the final whistle.

Following the Blues difficult start to the season, there must now be more grounds for hope that this hard-earned victory will prove to be the turning of the tide. Darby promised, "We'll build on this result and improve our fitness levels so we can sustain a good, attacking game throughout the 90mins. It's early days and with our coach, Dave Robertson, working with us regularly, I feel that we can only go forwards."

South Africans beat both British boats on the Zambezi

Olivia Day

IN ZAMBIA, both Oxford and Cambridge were invited to participate in the Zambezi Centenary Regatta, alongside two South African Rowing clubs, Rhodes and RAU.

There were two mens' races and neither of the British teams managed to make an impression. In the 500m, Cambridge beat Oxford but was left behind by both of the crews from South Africa. The Light Blues had a little more luck in the 2000m but were beaten into second place by RAU, who completed a double, having won the earlier race as well.

Cambridge's Ladies failed to make any impression though as they finished last in both of their races. Rhodes took both the Ladies 500m and 2000m and left both of the British teams winless.

One of the British rowers, Ed Coode, mentioned that it was worrying seeing crocodiles at such close quarters, and said "we usually only see ducks."

However, this was no excuse for failing to win any of their races and both British crews return with much work to do.



Cambridge starts the 2000m race well, but are unable to catch RAU and finish the race in second place

Bees stung into silence

University Rugby

CAMBRIDGE 42
PERTEMPS BEES 21

Michael Henson

WITH A name like Pertemps, you would be forgiven for thinking that the team was from the South of France, playing free, running rugby and Gallic flair. In fact the name alludes to the recruitment agency who now sponsor a side formerly operating under the slightly less-alluring guise of Birmingham and Solihull.

Ultimately what the Blues faced on the pitch also seemed considerably less impressive than their name may have led them to believe.

A hefty Bees pack trotted out onto Grange Road and within just a few minutes powered a driven lineout up fully 20 metres to the brink of the Blues line.

-Continued: page 34