



The Phoenix

THE HILLS ROAD STUDENT NEWSPAPER

AQA Proposes Punishing High Performing Schools

>> Hannah Stephenson reports on the new and somewhat controversial ranking system

Hannah Stephenson

College News Reporter

We all decided to come to Hills Road to do well and get into a good university. But would you have decided to come here if it meant that your results would be worth less in the eyes of prospective universities?

AQA have proposed a ranking system, which means that going to a good school could potentially damage your chances of getting into a prestigious university. Different values would be placed on the same exam results, as going to a highly ranked school would mean that points would be deducted from your overall score. If it is accepted it would be implemented by UCAS.

The way it works is that educational centres would be ranked on a scale of -3 to 3 (3 being the best). Students would be given an average score based on their best three A-level results and these scores would then be organised into 'bands', irrespective of schools. These results would then be ranked according to overall score as well as the quality of the school attended by each student. For example, a student who went to a level 3 school would have the most admissions points deducted from their score, whilst a student who went to a level -3 school would have points added, which means that this student could potentially end up at the top of the list.

But not only is the proposal worrying for students from 'good' schools like Hills Road, it also challenges the purpose of private schools. For instance, parents who have scrimped and saved to send their children to a fee-paying school may now feel that they have wasted their money. It has been suggested that the attendance of high-performing schools will drop, as some people may decide to attend poorer schools and

employ private tutors instead to ensure that they are admitted to their university of choice.

These plans have provoked a huge backlash, not only from high-performing educational centres, but also the Russell Group universities, which described the plans as "crude and highly unlikely to widen access." Schools minister Nick Gibb stated that they "undermine the integrity of public exams." Ultimately, even if these proposals were put into effect, it would be the choice of each university regarding whether or not they decide to admit students with lower grades from poorly performing schools.

Although the plans are, fundamentally, trying to make the university admissions process fairer, it hardly seems fair that students who have worked hard to gain acceptance to sixth form colleges like Hills Road will be penalised for it.

Despite the arguments that it would reduce the disadvantages experienced by poorer students, the ranking proposals don't seem to take into account the fact that high-performing public schools like Hills will also be discriminated against.



Illus. Emily Reid

Encounters Of The French Kind

Peter Tellouche

College News Reporter

Every year, Hills Road's budding linguists take part in the Montpellier French exchange, an immersive experience that plunges students into the very depths of the language. Having just played host to one of the French students, I can safely say that it fulfilled my expectations: awkward evenings at home, stilted conversations and those silences. In short, a standard Exchange Trip.

Of course, I'm exaggerating, with tongue firmly in cheek. I enjoyed the exchange and look forward to visiting Montpellier. It did, however, remind me of how enjoyable time spent with French can be.

I was watching a French film recently, and was amused to hear a character, wearing that trademark Gallic disdain, remark: "J'adore l'Espagne, mais il y a trop d'anglais!" His expression as he uttered this was hilarious, as was the immediate murmur of agreement of his friends. They really do seem to have a dislike for us generally, though fortunately my exchange was rather more hospitable.

Don't get me wrong, they have their redeeming features; they are charming in their own way. We had a great time showing them the delights of Cambridge (once we had cleared up the fact that we would not be eating roast beef every day in our bowler hats).

So, if deciding whether or not to embark on a French exchange in the future, I would definitely recommend it. Providing you can grit your teeth and embrace that certain je ne sais quoi.

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College News

Editorial

Christmas is coming and this new edition of The Phoenix is particularly festive, as we're sure you can tell by the snowflakes we've put round the headline. The publishing of this edition has been somewhat strained because of the pressure put on the upper sixth by those pushy universities who demand personal statements explaining exactly WHY our chosen subject is our only reason for living (besides our thousands of extra-curriculars, obviously). The feverish hours of formatting the production of the paper entailed, extending until the caretakers turned pitying smiles upon us and kindly suggested that, at half nine, it might be time to go home, caused a great number of somewhat incomprehensible emails to be sent to all of you, so for that we apologise. Our enrichment group, the society members, and those of you who just wrote an

article because you couldn't keep it in any longer, have done an incredible job in ensuring that we have an extensive, interesting edition for you this winter, so each person perusing our newly extended 52 page broadsheet should be able to locate a topic that captures them entirely.

So, what does this edition hold in store for you, dear reader? We possess a multitude of interviews written about your contemporaries, which will inevitably make you feel inadequate (we certainly did), as they describe their experiences being a back-up dancer for Take That, a South Cambridgeshire Arts Award for Young Musician of the Year 2011 Musician of the Year award winner and an Olympic hopeful. In a further interview, The Phoenix also finds answers to your questions about what life at university is really like, ensuring that nobody finds themselves stood in their communal toilet wondering why they didn't leave school after GCSEs.

Elsewhere, you'll find reports on all the major college events of the year so far. The Freshers ball is scrutinized and reviewed; and, as if this wasn't enough, The Student Council themselves have written a piece explaining exactly why those 99 tickets were kept back. Both major college productions this year (I Love You, You're Perfect, Now Change and Cabaret) have been written about by avid theatre goers among our student body, so if you were unable to attend it's alright, you'll feel just like you were there, promise.

Further on in our issue we've printed a fairly controversial piece, taking an unusual stance on the summer riots which we felt warranted a two sided debate. As this is obviously a major topic of contention we're inviting anyone who wishes to write in to share their thoughts with us. Entries will be posted on The Phoenix blog. Besides this, our Comment and Debate section expounds on a wide range of topics, from the portrayal of significant figures in the media to a description of how

the credit crunch began, explained in terms of an abusive marriage. Our Politics and Education pages are similarly stimulating.

In Fawkes this term we have all of our beloved features returning. Besides reviews of films, gigs and a hefty piece on the favoured ginger of the moment, Ed Sheeran, this edition marks the return of Mrs Commanderson, the college agony aunt. Most of you will probably already be aware of her existence, having been sent emails inviting you to write in with your problem. The puzzle page is also as vibrant as ever with this issue's crossword offering you the chance to win a very generous quantity of chocolate. Don't forget to look out for The Phoenix horoscopes as well. We invented a month. Just to keep it fresh.

So enjoy The Phoenix Christmas edition 2011. We've had tremendous fun producing it and hope this is reflected in the pages. There's a lot of love in there. We also hope you note the much improved sports section. Having

an editorial team comprising of mostly girls, there isn't a great deal of knowledge or interest in the premier league to spare, so this term we've welcomed a new editor, Max Freeman-Mills to specialise in sports. Wooh, feminism.

As a final note, we have to thank all of you who contributed: Our fantastic enrichment group, the society and the rest. We're even grateful to those of you who thought it would be a good idea to take spell check off. For future reference, writers, it isn't. Spell check is your friend.

The Student Council have pretty much monopolized Stay Classy as a signing off phrase and, having scrolled through various websites listing other quotes from Mean Girls, we conclude that our new signing off phrase is going to be:

Bye.

The Editorial Team

Welcome To The Kit Kat Klub

Helena Jackson

College News Reporter

Berlin just before the Second World War; Hitler is slowly but surely gaining followers, a whisper on everyone's lips, one that no-one dares speak too loud for fear of the consequences. It looms on the map of Weimar Germany: grey, dusty, poverty-stricken, drawing all those who seek a release from the monotony of everyday existence. During the day, people lead their normal lives, go to work, try to be unobtrusive, and try not to be noticed for the wrong reasons. In the evening, however, when no-one can see, when all of the lights have been tuned off, the vibrant KitKat club opens its doors wide to all who want to forget for the night, with its star act, the dazzling Sally Bowles. All is going well when, one cold New Year's Eve, a poor American writer steps off the train from Paris, clutching his typewriter, and is hurled into the glittering, seductive world of the Cabaret.

The story is loosely based on a novel by Christopher Isherwood, 'Goodbye to Berlin', a wonderful depiction of German society in decay. The book follows a 'divinely decadent' Sally Bowles, a dancer at the local cabaret club, as well as a group of other people staying at Fraulein Schneider's lodging house that are at the most risk from the Nazis, such as a rich Jewess heiress and a gay couple. These characters, along with several other new inventions such as Fraulein Kost and the shadowy M.C., were then wrought by John Kander and Fred Ebb into the well-known figures in the musical today.

Directed by Richard Fredman, this year's Christmas show hopefully promises to be a successful evening, with (most) rehearsals already running smoothly and (most) lines learnt. A huge, absolutely incredible cast of just about 50 Hills Road pupils are giving up most of their spare time to create this 'warped' world of the

Cabaret, which has already led to a few very earnest discussions about the oddest things, including wardrobes, fat suits and nappies, some of which have been adopted, others (with a few relieved sighs from certain people) not. The first few weeks of rehearsal consisted of a series of workshops, where groups were challenged to come up with their own interpretations of some of the musicals better-known scenes, such as the opening song 'Willkommen, Bienvenue, Welcome' and the telephone communication between the girls and customers in the Cabaret.

Methods used included slow motion, twisted perspective, an odd form of Chinese whispers, and always the two different sides of Berlin society, the 'respectable' one during the day and the frankly not-quite-so respectable society at night. We have just about managed to move on from the workshops now, although something tells me that we will still be frantically adding the odd little quirk up to the dress

rehearsal and maybe even during the performances themselves. With Richard at the helm, who knows?

Now the basic outlines of the scenes have been established, it's about co-ordinating this massive cast,

trying to build the set with as little damage to one's pocket as possible, and above all, desperately trying to envision what the hell this would all look like on stage. One thing's for sure, it's definitely going to be an interesting few performances!



Cabaret

Editors: Marina Carnwath · Tom Franklin · Max Freeman-Mills · Jade Harley-Smith · Yenny Kang · Katherine Thomas · Kitty Underwood

Reporters, photographers, and other contributors: Phyllis Armstrong · Eloise Austen · Katie Barlow · Katie Bellis · Colm Britchfield · Maeva Bugain · Georgia Bullen · Natasha Chalk · Lily Coulstock-Cockeram · Robyn Cummings · Sinead Cook · Emily Dyson · Joshua Eaton · Claire Fleming · India French · Lucy Harrison · Ellie Hastings · James Higgins · Elidh Hirst · Jazzmin Huber · Ruth Illott · Helena Jackson · Emily King · Guy Mathews · Will Matupi · Cael McNally · Haroon Mohamoud · Grace Moore · Jonathan Morrow · Georgia Musson · Chloe Nichols · Michael Payne · Navina Rajan · Daniel Ravenscroft · Jenny Ring · Danielle Smith · Lukasz Smith · Sam Shirley-Beavan · Hannah Stephenson · Nuria Surani · Lucy Swindells · Peter Tellouche · Helena Terry · Yasmin Trillwood · Zac Turner · Raina Victor

Freshers 2011: Gold Dust

Will Matupi

College News Editor

So, possibly the most talked about event on the Hills Road calendar has been and gone, but did it live up expectation? Well, with the Hills Road student council calling upon the one time chart topper DJ Fresh, you would have thought that there would be no question about it. After his single 'Louder' claimed the number one spot in June this year, it is rumoured that the student council had to cough up a massive £4,000 to assure his appearance. The star performed for the last hour of the night and set the venue alive by performing a set list which included two of his singles that got in to the official top UK 40, namely 'Louder' and 'Gold Dust'. The rest of the night was left up to the Hills Road DJ's to entertain us. And they didn't disappoint. In fact I would say that on the night they performed as well as the man himself, and for a fraction of the price. Their punchy playlist kept the crowd moving all night long.

The event took place on October the 13th in The Junction Cambridge. The venue was overflowing with lower, and upper, sixth wanting to get a piece of the Freshers action. Despite the two floors, and a double decker bus being provided to accommodate students, tickets still managed to sell out in no time. This turned out to be somewhat controversial. This is because the last ninety nine tickets were open to upper sixth, which means that ninety nine Lower sixth students didn't get the opportunity to go and join in with the night, and meet people they wouldn't get to meet in a class room environment. I'm sure we all know at least one?

Some would say that the upper sixth had their turn to go to the event, and should leave the doors open for a greater number of lower sixth to attend, but give it another year and we'll see if you think the same then. It wasn't just the upper sixth that denied all of lower sixth going to this fantastic event. It was the choice of venue as well, the ca-



Photo by Daniella Davis

capacity of the Junction simply wasn't enough to hold the whole year. This was a prominent downside, which is a shame as its location makes it perfect for transport home and, being right next to the 'travel lodge', it would be possible to dodge the early start by an hour or two. But hey, don't worry if you missed out on this opportunity I'm sure there will be plenty of others to bust out your dance moves..

Right. Critical rant over it's now time to get back to talking about what was essentially a good night. So, on to the theme - 'Gold dust'; a tricky one, I know. The costumes ranged from a subtle sprinkling of gold glitter around the face, to people spraying their hair or even their whole body in the stuff. In my opinion it was an all-round good job.

Because the party took place on a Thursday, the next morning did not leave most people feeling 'fresh'. In fact the prospect of the alarm going off seemed indescribably painful. Okay I'm going to stop writing now before this gets out of hand; hopefully see you guys next year. That is, if I get a ticket.

The Reason For The 99 Tickets Kept Back

Claire Fleming

The Student Council

We appreciate that not all of the lower sixth were able to get tickets for Freshers, even though they were still allowed to purchase any of the 99 tickets released on the Tuesday (had they wanted them as much as the upper sixth seemed to and got up earlier!) However, we opted to hold it at the Junction after last year's was held at the Cambridge Corn Exchange, causing many complaints from people of both years who, quite rightly, stated that the Junction was a better venue.

Additionally, the Junction was much happier to have us back than the Corn Exchange due to the smoother running of the 90s ball than Freshers 2010.

Furthermore, without the Junction and their incredibly co-operative and dynamic team we would not have been able to secure DJ Fresh.

We wholly appreciate the enthusiasm of the crew we worked with throughout the project and hope that the relationship set up by the previous council and developed by us will continue to flourish with councils to come.

Finally, as perfect a location as the Junction was to allow Freshers to be such

a success, we see that it was not large enough to house the exceptionally high demand for tickets.

In order to enable as many people as possible to attend Freshers 2012, we are now in negotiation to rent (for an increased price) both J1 and J2, as the Junction itself is open for its own major club nights.



Photo from Wikimedia Commons

Hills Road's Take That Star

Yasmin Trillwood
College News Reporter

Year 12 student Nye Rees tells us about his unforgettable experience, dancing for 'Take That' to their hit single 'The Flood' in the Royal Variety show 2010. Nye, 16 at the time, auditioned at his dance school, Bodywork Company with fellow students in December last year.

Auditioning with professional dancers, many years older than himself, some being professionals and in front of the choreographic assistant, Rees tells us about his unforgettable experience at The London Palladium. One week after getting the exciting job, rehearsals began in London. Rees explains that these were lengthy 3-4 hour affairs with further pressure added when Take That member Jason Orange turned up to spectate and overlook the process. Although Rees describes the dance as 'not too difficult', he explained that the movements required lots of control and precision.

Days later the Hills Road pupil tells us of the tech runs in which he was able to watch some of the acts

perform, including N-Dubz and Michael McIntyre, expressing that 'it was really amazing'. Despite Rees not getting the opportunity to meet members of the royal family as seen on TV, he rather casually spoke of his acquaintances with John Bishop, Spellbound and Sarah Millican to name but a few.

Rees tells 'The Phoenix' of his friends and families support, remarking 'my parents were proud and very happy, if not a little surprised'. With Rees auditioning with more experienced men, he and his supporters were surprised by Rees winning the opportunity.

He also remarked 'they were just surprised that something like that happened so close to home because it's something that you usually see on television and it's something you wouldn't really expect to happen around you'. Not only this, it may come as a surprise to you that Rees had only been dancing for two years prior to the audition, after a gradual hobby change from his childhood love of football. Following great success playing for

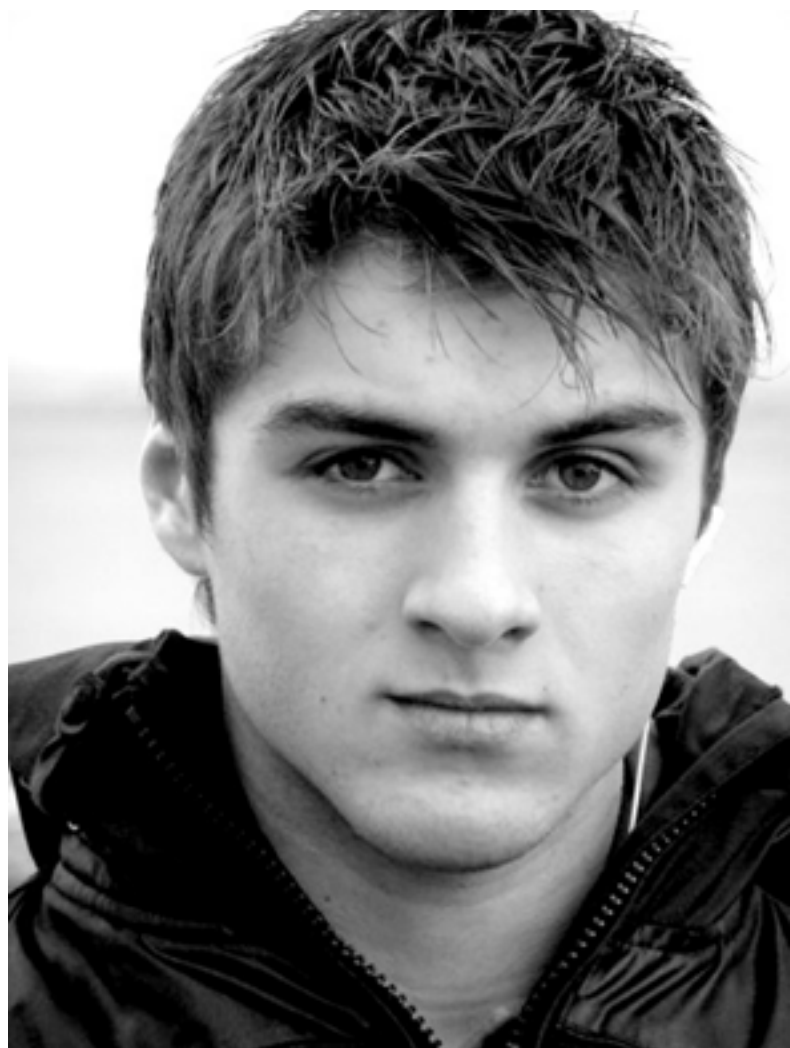
Cambridge United and being asked to sign to QPR, with interest taken in him from West Ham, Rees decided that it was too great a commitment as his interest in acting and singing from previous school performances was growing. It seems Rees' change of sport has been worthwhile.

For the performance Rees danced with around 100 other males provocatively dressed in only body paint and a jock strap. Laughing, Rees recalls his female friends commenting on being 'jealous'.

Aside from coming to terms with dancing in front of millions, the teen had to get to grips with exposing large amounts of flesh to the nation with the revealing costume. However, with maturity Rees stated 'it was my first big job in the industry and I felt like I had to be professional about it. There were loads of men wearing the same thing so we all just got on with it really'.

So, what's next for Nye Rees? The same opportunity has not arisen as of yet this year. However, with increasingly demanding work requirements at college and

Rees' leading role in the Christmas college musical of Cabaret, it appears he would not have the time. Despite this, Rees' aspiration is to be a performer and post sixth-form he aims to go to a performing arts college in London. So now we wish him the best of luck and who knows, our Hill's star may become a regular on our television screen in the years to come!



Hills Road's Olympic Hopeful

Eloise Austen
College News Reporter

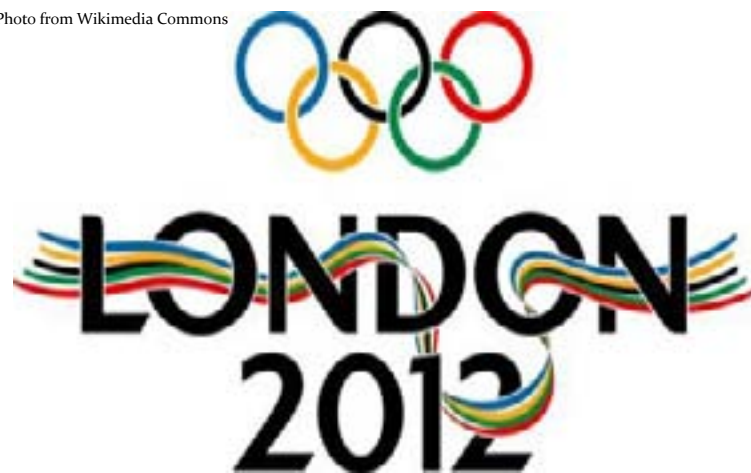
Georgina Schwiening is an incredibly talented Hills Road student. In September 2011 she travelled to Spain to compete in the Duathlon World Championships and finished at an impressive fourth place. Here she tells us a little bit more about what it's like to be a future Olympic hopeful.

EA: Hi Georgina, for those of us who don't know much about the Duathlon could you explain to us about more about what it is?

GS: Basically a Duathlon is a sporting event that involves a run, bike, run. It's a continuous so no breaks in between. You literally have to jump off the bike and onto the track. The first run is a sprint and that's 5K

then the bike is 20K and then the final run is 2.5K. I also do the Triathlon, which is a swim of

Photo from Wikimedia Commons



750 metres a bike ride of 20k and a run of 5k

EA: How did you get into the sport?

GS: Well I have always swum; I started at quite an

early age. At Primary school there was an outreach programme with Cambridge Sports lakes and I enjoyed

the programme so much I joined the club. Then at 13 I joined the actual Cambridge training club. I now train with Cambridge and Coleridge Athletics Club, Cambridge Swim Club and

Cambridge Triathlon Club.

EA: I guess training must take up a lot of time?

GS: It does but I enjoy training, which is the most important thing, when you stop enjoying it you stop achieving. My training schedule has encouraged me to be more organised, it's hard to balance work and training but I feel I have managed to do it.

EA: Tell us a bit more about your training schedule

GS: It varies depending on summer and winter, but generally I do 16-18 hours of training a week. In the summer on the track its shorter distances like the 200-600 meters and that last for about an hour and a half. And we do shorter faster bike rides, including "chain gang" which

is where you ride in two lines and switch who is leading. In the winter I do mainly endurance based activities such as 3-4 hour bike rides. I also do lots of core strength exercises and an hour and a half swim.

EA: What has been your career highlight so far?

GS: The highlight so far was probably when I found out I was picked to compete in European Championships, this was the first time I was picked to be in Team GB, which is a great achievement.

EA: Finally what are your future hopes for your sporting career?

GS: I really want to finish my A levels and maybe go on to compete in the Olympics. I just want to carry on my training and take it one step at a time.

A Chat With The Winner Of The South Cambridge Arts Award For Young Musician Of The Year 2011

Phyllis Armstrong
College News Reporter

Alex Woolf, winner of the South Cambridgeshire Arts Award for Young Musician of the Year 2011, has been surrounded by music since he was a toddler. Considering his mother was performing in *Les Miserables* at the West End while he was in the womb, it seems that a talent for music would be inevitable. At Hills Road, Alex is involved in this term's Lower Sixth musical *Cabaret*, which he is playing piano for, and has taken up viola to play in the Symphony Orchestra, which has proven to be "really stimulating in a fun, creative atmosphere".

His musical career began at the age of seven with his first piano lessons, since then he has expanded his repertoire to include the violin, saxophone, and organ. But his talents don't stop there, not only does Alex play music – he writes it too. With a variety of different musical genres under his belt, ranging from operettas to chamber pieces, his new project is somewhat a break away from his usual. It's a musical that has been a long time in coming. He has wanted to do it since he was eight, but now he has finally begun to fulfil this ambition and hopes to have it finished by next summer. Alex's inspiration for

his compositions is, at times, illusive. He finds that it can strike: "in the smallest of ways, perhaps from a fragment of text, or a chord, or the place I am, and from there an entire piece can emerge."

He is undeniably helped, in this respect, by his knowledge of various different families of instruments. One of his more recent compositions, 'Phoenix' – a choral piece, was inspired by the concept of something new emerging from nothing. As was shown by the first venue it was performed at, Swavesey Village College's new performance hall.

Using the imagery of a phoenix rising from the ashes to write words, he then set the piece to music. Julian Wilkins, musical director of Phoenix Choral, was "immediately struck by the compositional maturity of the piece." In particular, he lauded "its musical structure, the effective way he [Alex] had written sympathetically yet challengingly for the voices both in terms of melody and harmony, and the variety of choral textures used throughout to underpin the emotion of the text." Phoenix Choral, another element of Alex's busy musical life, is a youth choir for singers aged 14 to 24, of which he is a member. He joined it at its start in 2008, and enjoys the diversity of the repertoire they perform.

Another scheme Alex is involved in is Aldeburgh Young Musicians (AYM), which has led to him meeting a wide variety of professionals from a multitude of different musical fields, ranging from salsa to jazz. Thanks to this organisation, he has expanded his

horizons by having the opportunity to write in these different styles. One of the people Alex met at Aldeburgh was Colin Matthews, who had previously worked with Benjamin Britten and wrote an extra movement of Holst's 'Planets Suite'.

During their one-to-one Alex was both highly encouraged and inspired by Matthews. At Aldeburgh, he wrote his first operetta which he found a complex process as he not only had to take into consideration instrumentalists, but also opera singers, staging and the overall narrative of the piece. His ensemble piece 'Some Smothering Dreams' is a result of an AYM project last year with several Palestinian musicians. It uses a fragment of the World

not simply writing a standalone piece. Becoming an Aldeburgh Young Musician was, Alex feels, a turning point in his life. Since he became part of the scheme it has affected every musical experience he has had, and he enjoys the creativity.

Recently he has taken up conducting. The experience of conducting his own work is fulfilling, as he feels that he can complete the compositional process by enabling the piece to be heard as it was originally conceived. Equally interesting, however, is listening to how other conductors interpret his pieces. He loves conducting, composing and performing in equal measure, and considers his composing and performing mutually beneficial – being unable

to evoke a deep emotional response, and this communication with its audience echoes what Alex aspires to achieve with his pieces. His plans at the moment are to extend and develop his skills as far as possible, hopefully resulting in a professional career as a composer, but without losing the aspects of conducting and performing.

'Phoenix' was recorded during September at Jesus College Chapel in Cambridge. It was Alex's first piece ever to be recorded professionally but he has made other recordings of his compositions, which are available to listen to at www.soundcloud.com/alexanderwoolf.

His first piece ever to be performed was a song he wrote for church, which his mother per-

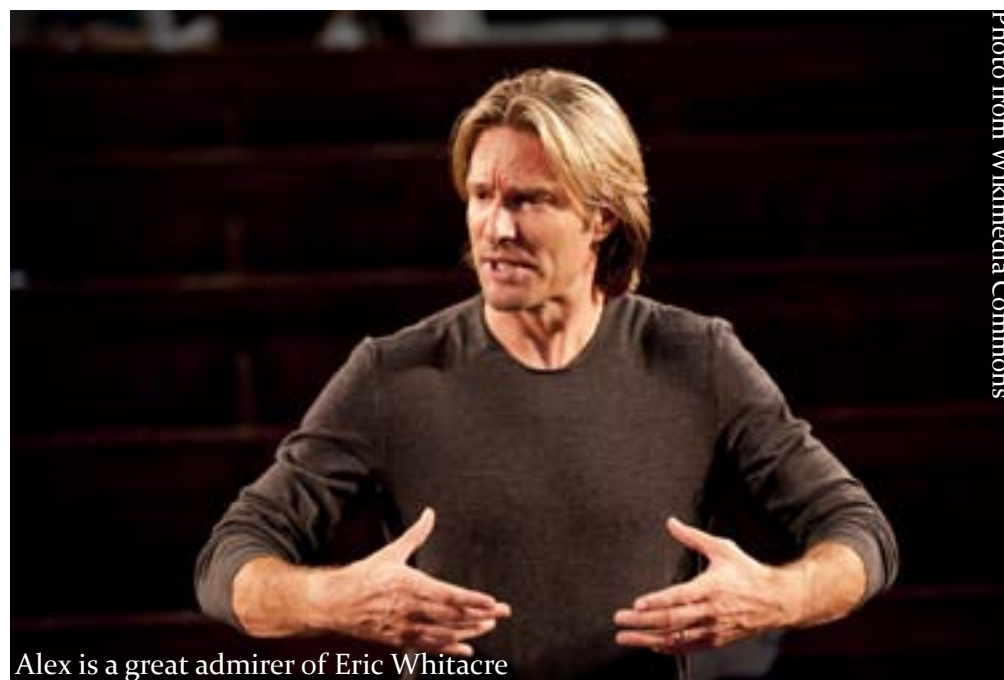
Phoenix TV

The College Newspaper Heads To The Small Screen As Phoenix TV Takes Off

Couldn't go to a recent Hills event? Desperately wanted to be there? *Phoenix TV* is a brand new podcast which reports on college events, allowing you to feel as if you never missed it.

After developing as a newspaper, *The Phoenix* has taken the decision to expand into broadcast television. All events documented will be swiftly uploaded to *The Phoenix* section of Sharepoint, allowing you to catch up with college life.

So if you couldn't attend an evening of art, music or general entertainment, look out for *Phoenix TV* - coming soon!



Alex is a great admirer of Eric Whitacre

Photo from Wikimedia Commons

War One poem 'Dulce Decorum Est' as its title, and combines this element with the current conflict between Israel and Palestine. 'In the Gut' was another AYM production he was involved in, which was part of a larger project, 'Virtual Airport', which combined music and visuals at the Southbank Centre in London. He wrote a part of the production and enjoyed the new challenge of

to imagine one without the other. Despite this, he finds that composing can be a lonely occupation, so when somebody responds to his music favourably it is a special feeling. His ambition is to "communicate with more and more people in this way, so any recognition is really encouraging".

His admiration for composer, Eric Whitacre, reflects this. Whitacre's way of handling harmo-

formed with him accompanying on the piano. He remembers the "sense of achievement quite clearly, of taking something, which existed only in my head, putting it to paper, and then other people hearing it for the first time.

This feeling, of sharing something really quite intimate with others, has never left me regardless of what the piece is or where it's played."

Charities of the Year

Each year, Hills Road selects three charities to donate the money we have raised to. The charities this year are Arthur Rank Hospice, Cancer Research UK and UNICEF. Here's some more information about these charities.

Arthur Rank Hospice

Tom Franklin
Editor

Following the tragic loss of Doctor Phillippa Sherrington earlier this year, Hills Road has decided that we should donate money to the Arthur Rank Hospice, where she was taken care of during the final stages of her cancer. The Arthur Rank Hospice

was established in 1971 to provide inpatient care to those with terminal illnesses, in order to try and make their final days as comfortable as possible. Since then, it has expanded, and now provides both in and outpatient care for patients all over Cambridgeshire.



UNICEF

Tom Franklin
Editor

UNICEF is one of three charities that Hills Road is raising money for this year. UNICEF, or the United Nations Children's Fund, was created in 1946 to provide food and healthcare to children who lived in countries ravaged by the Second World War. Originally the United Nations International Children's Emergency Fund, which is where the acronym



comes from, the name was changed in 1953, when it became a permanent part of the United Nations System. Currently, UNICEF operates in over 190 countries around the world.

Cancer Research UK

Yenny Kang
Editor

Established in 2002, Cancer Research UK is the world's largest independent charity specifically dedicated to cancer research. The charity itself was formed as a result of the merge of the Imperial Cancer Research Fund (ICRF), formerly one of the world's leading cancer

er We Will Beat Cancer", boldly pronounces such aspiration. In the aid of Cancer Research, there are currently more than 4,000 researchers, doctors and nurses in various institutes, universities and hospitals across the UK conducting research activities. Their achievements so far range from discoveries of new drugs

to improvements on radiotherapy. As well as abiraterone, other examples of the drugs they have introduced include tamoxifen and herceptin, which have saved the lives of thousands of women with breast cancer, and temozolomide, which is now used worldwide as a treatment for the most common type of brain tumour.



Along with 3,985 employees as of 2011, there are around 40,000 regular volunteers throughout the country, whose main jobs are holding community fundraising events, running charity shops, and ultimately, raising awareness of cancer through campaigns and lobbying. As Cancer Research is an independent charity, thus not funded by the government, it is entirely dependent on funds and donations from the public. This is where, and why, our help is needed.

research organisations, and its rival, the Cancer Research Campaign (CRC). Most recently, in September, the charity came under the spotlight after its successful release of abiraterone, a new drug to treat advanced prostate cancer.

The primary aim behind the charity's research on the prevention, diagnosis and treatment of cancer is to reduce the number of deaths from the disease. Its motto, "Togeth-



This year, Hills Road has chosen Cancer Research as one of three charities of the year. Along with what we have so far, we hope to raise even more money for the charity in the next few months, with various fundraising events in college coming up very soon.

Cambridge 105

Joshua Eaton
College News Reporter

Having gone from messing around with cd players at home, to presenting drive time and then becoming station manager of Cambridge 105 and interviewing the likes of Chipmunk, Tim Willett tells his experience of the radio as a rich one.

Tim Willett gave an exclusive interview for 'The Phoenix' Newspaper in October talking about his experiences of working in radio and giving information about Cambridge 105, which is a community radio station run by volunteers; all with varying interests and different forms of experience. Tim describes Cambridge 105 as a diverse station, very supportive of its staff and with a range of shows accessible to a wide audience.

The radio station has a membership of roughly 100 and 75% of those are programme makers; the thing that surprised me was that they would create and present their own shows based on their personal interests, it is completely open to each individual person. Volunteers for Cambridge 105 get involved through the station's website- sometimes they will advertise positions that are available or desired- but a lot of the time people are able to get involved by sending an email to the station with details as to what they want to do, what their availability is and how long they may be able to commit for, whether they have any experience and what skills they may have to offer. Not that a large amount of previous experience is a necessity. People are given appropriate training specific to their needs whether it is basic training with computers or any other training needed for that person.

The station was founded by four directors who offer support in studio engineering and maintaining the website; one director works with Cambridge Regional College building students, who have helped construct studios as part of their course.

'I think Cambridge is a really good place to have a community radio station because of all the different groups of people that it attracts; the people of Cambridge are more likely to embrace a community radio station.' Tim has been a part of Cambridge 105 since the beginning of February, he began by doing the Drive time show which runs from 4-7pm, and he became the Station Manager in September. He has had his own radio station for years, which he first started when he was in college in 2004 and he did this to get his 'voice heard', this was run through studying and then through employment. Before that his interest in the radio had grown, as is the same with many who aspire to become radio presenters, by messing about with CDs players around the house and simply letting his interest grow much to his parent's irritation.

His interest has grown with a love of music, with a wide taste in music and no genre disliked working with radio sounds like it's been a great experience; Tim has been able to meet some great people, both those who he works with and those he has interviewed, in the past his interviews have ranged from people doing extraordinary acts in the name of charity, local bands and to Chipmunk. One experience that brought home that he was doing what he wanted to do, was when he got a slot to interview a UK entry for the

Eurovision Song Contest, where he found himself to be 'rubbing shoulders with the radio industry', these being stations who we all have been listening to for a long time, such as Radio 1. What I find to be the great thing about this radio station is how open, supportive and diverse it is. Those who work there range in past experience and abilities, some are ex-professionals who just love it so much that they want to keep going with it, one such example was Stuart Grant, who had worked with Kiss for 17 years and joined Cambridge 105 for 6 months before moving onto other paid work in the industry. Others are retired and loved the radio work that they used to do so wish to keep going with it.

There are those who use their experience to supplement their studies at school or university. Others had other experience with community radio but weren't actually employed with them. All participants are given training and support with whatever show they want to do. It seems to me that anyone can get involved if they want to and if they are willing to commit themselves. The radio station is now at a stage where they may not have many free slots that can be filled as they have so many shows currently, but they still try to see whether they can fit new shows in to cater to new ideas and new audiences; they appear to be ready to support young and aspiring people hoping for future careers in the media.

The diversity of the shows is astounding. A brief list includes shows featuring rock and roll, indie, eclectic and local music; genre-specific shows e.g. dubstep. There is a dedicated local football show, shows on film or local

restaurant reviews, there are shows focused on different cultures within Cambridge that feature a foreign language as well as English so that people can find out more about other cultures. The shows on the schedule have to be appropriate for their audience so on different nights they will make sure that all of the shows would be enjoyable for the same sort of audience.

They also run their shows so that during the day time there is normally just continuous music as a lot of people listen from home or from work and enjoy listening to the background music. Cambridge 105 selects their music quite meticulously, Tim said that he will generally play music that he likes and is in the mood to hear. He finds that with an extensive musical interest and knowledge people often enjoy the music he plays that when people flick through the dial they are just as likely to listen to Cambridge 105 as well as any other station. They have also covered a lot of events such as the Strawberry Fair in the summer, the Cherry Hinton Festival and fund-raised for Comic Relief by broadcasting all over Cambridge in their outside broadcast van. The strong thing about this community radio station is that it is 'reflecting Cambridge'.

One of the shows on Cambridge 105 is called the 'Midweek Mix-tape' and airs every Wednesday from 7-9; this show is run by Hills Road students, Josef Clark and Asher Kessler. The fact that some Hills Road students were able to get involved with the radio station and now run their own show seemed great to me, as it highlighted the fact that involvement with the media is very plausible if that is what you want to do.

I spoke to them to find out about their experiences of being involved with a radio show and they found it to be a lot of fun. They have been running the 'Midweek Mix-tape' since around March of this year and started off by emailing Cambridge 105 to ask whether they could do a show, then having sat in on a few shows on Mondays they felt as if they were ready to start their own. The idea behind the 'Midweek Mix-tape' is that every week they produce a mix-tape of a theme; recently they had a live DJ night and had a large amount of people listening to them online. The show has had different features such as the 'Fuzz feature' which involved having local bands on the show. The show itself started off with some pilot shows, they knew that it was going to involve having a different theme of music every week and it has now got to the stage where they feel as if they are past the nerves and that they are comfortable with running the show, it was described as being the best thing you can do on a Wednesday night. It seems like getting involved with community radio stations can really give you something to talk about; to be able to say that you run your own radio show seems pretty cool indeed!

Being able to have these experiences perhaps is a part of why Cambridge 105 is so ready to support 'budding journalists', to increase people's skills and to give everyone an opportunity. Getting involved in community radio not only seems like a great way to get your voice heard and gain a lot of experience but also a great way to be a part of something that will give you experiences rich enough to talk about for a long time.