



OPINION

Does CUSU matter? *Varsity* asks students what they think

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Hidden gems from Masters' lodges around Cambridge

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The Light Blues meet the Dark Blues on the basketball court

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VARSITY

EST^D 1947

Three of a kind?



More similar policies, familiar rhetoric and little student interest? The three candidates in the running for president gear up for the annual CUSU anticlimax

Varsity News

Nominations for the CUSU presidential and sabbatical elections, the voting for which will begin on Monday 7th March, have been announced.

Four of the six sabbatical positions are highly contested; most notably that of the presidency, for which three candidates are standing: Adam Booth from Robinson College, and Gerard Tully and Sam Wakeford, both from Trinity Hall.

Booth is a PhD student at the Engineering Department and, in his manifesto, claims to "know about student life from all angles as an undergraduate, a post-graduate, and a supervisor". He has been an active campaigner for several groups in Cambridge over the past six years, most recently in Cambridge Defend Education.

Gerard Tully reads Archaeology as an undergraduate, and advertises his "Right Experience, Bright Ideas". He was vice president of the Cambridge

Union Society in Lent and Easter 2010 as well as CUSU Secretary and Undergraduate Development Officer in 2009/10.

Sam Wakeford is running for his second sabbatical position; the Archaeology and Anthropology student was this year's CUSU Education Officer. He is campaigning on a joint ticket with Morgan Wild, from Sidney Sussex, who is running for the uncontested position of Education Officer. Their election slogan is "re-elect experience and ideas".

The candidates' manifestos reveal overarching similarities in their policy positions – all three unsurprisingly promise to fight against cuts and aspire to better access – though their approaches are considerably different.

Sam Wakeford, regarded by most to be the establishment candidate, reiterates his claims to "experience" throughout his manifesto. Having been involved in CUSU campaigns for nearly four years, he talks a great deal

of "applying pressure" on the NUS and "campaigning against the government's disastrous fees policies".

With the exception of a planned campaign "for hobs to be returned to student kitchens", Wakeford's emphasis seems to be upon what he has achieved, rather than what he aims to achieve.

Adam Booth is campaigning "for a fighting student union" which focuses on lowering living costs in Cambridge, pushing for greater investment in University buildings and infrastructure and, most importantly it seems, sustaining a student union that is able to "fight against fees". Booth's participation in Cambridge Defend Education is evident in his commitment to campaigning (for which he has a separate section in his manifesto), and linking with other groups around Cambridge to address public sector cuts.

His affiliation with the left – a fact that he does not play down in his manifesto – is likely to be a deciding factor in his appeal or otherwise with the student

electorate.

In contrast, Tully's manifesto claims: "I will fight for students, not an ideology." He wants to concentrate on being a "President dedicated to students above all else" which would involve "streamlin[ing]" CUSU to provide better engagement with ordinary students. Additional aims include increasing student safety by campaigning for a greater police presence in problem areas and, on a more light hearted note, diversifying CUSU's and providing greater student discounts.

Commenting on this year's selection of candidates, outgoing President Rahul Mansigani told *Varsity*: "I'm really glad to see the level of interest in CUSU in this election: there are a range of very good candidates for all positions. Next year is going to be very challenging for CUSU, and the candidates all offer different visions of how they will tackle this."

(continued on page 3)

Temperate Teetotaler or Wicked Wino?

Take part in Varsity's Alcohol Survey
www.varsity.co.uk/alcohol-survey



EDITORIAL

The world has watched bemused and amazed as riots have rippled through the Middle East over the past few months. These events have proved, if ever we needed proof, the overwhelming effect of protest. The toppling of Mubarak, and the increasingly tenuous position of that ‘mad dog of the Middle East’ Gaddafi, go a long way to showing just why protest cannot and should not be viewed as some sort of fashionable pastime. When used appropriately, it has the power to electrify a nation, or indeed nations.

Inevitably, the move from dictatorship to democracy brings with it a toll of casualties and, from a gilded, Western perspective, it is easy to look at the growing list and dismiss it as an inevitable consequence of a non-Western approach to protesting. Of course, there is an understanding of the role it plays in upholding democracy which, after all, comes etymologically from the Greek for ‘the people’s rule’.

However it has now become so ingrained in our political fabric, that often it loses its impact; a luxury as opposed to a necessity. The vast majority of our apathetic population are simply not concerned to take part, fearing that as a tool, protest has become blunt. This attitude only bolsters the police’s approach to protests. If they think the majority of us don’t care about it, then their response will also be an uncaring one. This was the case at last week’s peaceful protest. The contempt shown by the police towards students only serves to highlight their willingness to abuse their power.

With elections every five years how can we make ourselves heard to the government unless it is through standing up, joining together and taking to the streets? As the recent U-turn over the forestry sell-off has proved, protest can still make our politicians sit up and take notice. It is an instrument which must be used responsibly though. Protests should form a strong and yet mature voice, forceful and yet reasonable. What do acts of exhibitionism really achieve except to provoke condemnation where it is not needed? If Cameron wants to promote a ‘Big Society’ – a society which takes action – then he must be ready to face up to a people who expect him to listen. Equally, if we expect to be heard, we too must adopt a responsible approach.



EMAILS, LETTERS & TWEETS

GRADS' DIGS

Dear Editors,
 I thought this week’s article on rent prices was excellent. You may be interested to note that Durham University (also collegiate of course) has 100 per cent consistency between price bands in colleges. However, my quip is that Anna only bothered to investigate 24 ‘undergraduate’ Colleges. She should have made an effort to investigate ‘grad’ colleges as, despite the name, several have undergraduates who just happen to be 21 or over.

Let me ask you this: Why have the opportunities on offer to a 21-year-old first-year mature undergraduate not been scrutinised, when the opportunities of a 22-year-old fourth-year natural sciences student have?

Let’s be frank. None of the undergrads know where St Edmund’s College is, and almost none have heard of it, due in part to a lack of media exposure. These articles exemplify and perpetuate the problem. Go on, ask around the office, ask first-years. You’ll be amazed.

I would be more than glad to provide you with information on room pricing and please feel free to run a story about St Edmund’s entitled ‘new college found in Cambridge’ any time soon...

As new college president I am doing my best to promote the college’s name around the university as I fully understand the main responsibility for the College’s name recognition lies with its members.

Guy Forbat
 CR President, St Edmund’s College
 via website

THE REAL PORN STAR

Dear Editors,
 It is disappointing that last week’s review of the Union’s pornography debate was given not from the objective stance of a critic, but from the unwavering perspective of one who had long made up their mind what the ‘correct’ outcome of the debate should have been. Indeed, it is as far from a balanced analysis as can be for the reviewer to imply that she was fully versed in the “real issues of porn” while those voting in proposition were merely furiously masturbating drones.

Laura Mayne’s highly selective quotation of Jessi Fischer’s speech does her few favours

either — perhaps she forgets that “you and I could grab a camera right now and film whatever we want” was an analogy bounded on both ends by highly articulate commentary of the regulation of the porn industry.

The comment that “the real porn star argued her case about the industry effectively” merely makes me curious. As I recall, there was a second “real” porn star speaking in proposition; one who talked on his experience on working within the industry with the eloquence expected of the most seasoned politicians, laying down clear cut arguments in direct response to the motion. Was his stance simply too pro-porn for his inclusion in this one-sided affair?

I do not ask that people walk away from a debate with a new world view and sense of enlightenment, merely that they do not discard arguments which run contrary to their views.

Alas, perhaps my effort in writing this is wasted. After all, how can I be expected to be taken seriously by Ms Mayne when I fall into the category of “men” against which she seems to level such disdain?

Angus Morrison
 via email

VIOLENT PROBLEM

Dear Editors,
 I have done extensive research on porn and violence. The only research that I have found that “proves” a connection between porn and domestic violence is “feminist” research which has both sampling error and methodological errors.

As Belle de Jour pointed out, the only good research which shows any connection between domestic violence and violence is that porn makes people already prone to violence, violent. The problem is the violence, not the porn.

Rick Umbaugh
 via website

CAUSE AND EFFECT

Dear Editors,
 In general, some kinds of porn may ramp up socially unacceptable impulses in people who *already* experience such thoughts. It does not in itself cause them.

Belle du Jour
 via website

DIGITAL DIGEST



VULTURE
 OH MY GOSH IT’S A 2011 OSCARS LIVEBLOG

Our intrepid blogger does an all-nighter all in the name of journalism - typing away in his boxers (so Carrie Bradshaw), to bring you an award-by-award breakdown of the Oscar ceremony



VERIFIED
 Strange but True

This week in Strange but True: ice cream made of breast milk, Facebook for babies, and high-flying foxes



VETEMENTS
 Fashion Week, Tweet Tweet

It’s Fashion Week in London - and both those backstage and those who missed out on a seat are wearing out their smart phones #LFW



VERIFIED
 Decoding Yemen

While all the focus on Libya and Gaddafi’s latest quote/ensemble rages, our revolution correspondent looks to the simmering state of affairs in Yemen

YOU, THE COMMENTATOR

A pick of the week’s comments from the website

“Everytime I look at the Varsitorialist, I’m like ‘Who are these fucking hipsters, don’t they have essays to finish??’”
 Zing Tsjeng

“Take ANY porn scene and show it to a group of women. One third will find it offensive, one third will find it ridiculous and one third will find it hot.”
 Jessie Fisher

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(continued from front page)

Yet despite the diversity and potential interest surrounding the contest, turnout in CUSU election has in recent years been notoriously low with only 13.1 per cent casting their vote in the Colleges in 2010. 2009 had a record turnout of just 21 per cent, in comparison to a moderate 17.1 per cent participation rate in the 2008 elections. Nevertheless, there does not appear to be a correlation between the supposed level of interest and voter turnout.

Many students feel that their college JCRs and MCRs have a greater influence on their everyday life and that, whilst CUSU provides training and support for the College Unions, its remains distant from the student body. CUSU faced serious criticism last November

when Corpus Christi JCR decide to dis-affiliate. The act provoked momentary uncertainty in other JCR committees, though eventually no other Combination Room decided to leave CUSU.

The most contested positions in this year's elections, the voting for which begins online on Monday, are Student Support and Access and Funding Officer, with four candidates each competing for the sabbatical positions. In contrast, both Women's and Education Officer only have one candidate each: Ruth Graham, from Christ's College, and Morgan Wild, from Sidney Sussex, respectively. An uncontested nomination is not, however, a guarantee of success. In the by-election for CUSU Coordinator in October 2010, Luke Hawksbee, the only candidate running, lost out to RON on a 13 per cent turnout.

Sex attacker E-fit released



EMILY CARLTON
national correspondent

Police have released an e-fit of a man they are seeking in connection with a series of sexual assaults around town.

They have previously warned women in Cambridge to be vigilant when out at night, suggesting that six sexual assaults in the last four months may be linked to one man. They have released an impression of the man, thought to be white, around 6 foot, with short dark hair and stubble aged between 20 and 30.

Deputy Sergeant Phil Priestley of Cambridgeshire police has said, "I would urge anyone who recognizes the image to contact police. No piece of information is too trivial and may help us bring this offender to justice."

The attacks, some of which were on students, took place in Silver Street, Adams Road, Sidgwick Avenue and

Granchester Meadows and are said to bare "striking similarities."

In each of these incidents women had been "grabbed" as they walked alone at night and 'touched sexually'. Each ended as the attacker ran off "when victims begin struggling or screaming".

The latest attack occurred at 12.30am on February 7 when a 27-year-old woman was grabbed near Shelly Row.

Detective Sergeant Phil Priestley has been positive about the response to the police investigation: "We have received a good response so far from the public and hopefully this image will encourage others to come forward with information".

Police are continuing to increase patrols in the areas where the crimes were committed, and have spoken to officials at Cambridge and Anglia Ruskin Universities urging them to warn female students to be particularly cautious.

Viewpoint: Rahul Mansigani, outgoing President

Why is CUSU important for students?

CUSU provides, this year more than ever, a strong, effective central voice for students across all colleges.

What was the highlight of your year CUSU President?



I've loved the way that issues have been taken up by the student body this year. I was most proud when we had five hundred students at our Rally against Education Cuts in November.

What do you think your legacy as President will be?

CUSU has come really far this year: to be a campaigning union in an environment like Cambridge, CUSU has to be engaged with, and accountable to, its students.

Oxbridge academics sign letter of protest

600 Oxford and Cambridge academics have signed a warning letter to the Government over education cuts

TRISTAN DUNN
political correspondent

Over six-hundred academics of the Universities of Cambridge and Oxford have written an open letter to the business secretary, Vince Cable, and the universities minister, David Willetts, calling on them to halt their proposed changes to the higher education system.

The open letter was sent to Mr Cable and Mr Willetts on Wednesday 2nd March and was also published by the *Independent* newspaper.

In their letter, the academics say universities are being asked to create plans based on higher tuition fees without knowing the full details of the changes.

They say, "We note with dismay and alarm that universities are being forced to take major decisions, with unknown consequences, at a breakneck speed"

A government White Paper, which explains how to new system will work, was expected to be ready this month but has now been delayed until later this year.

Despite this delay, universities have not been given an extension to formulate plans for fees and bursaries. They are being asked to form the plans without knowing

the government's plans in detail.

This lack of transparency has led the academics to lament, "We are being asked to "fly blind" over matters of the utmost importance in respect of our ability to continue to deliver world-class education and research."

Plans to raise tuition fees to a minimum of £6,000 and a maximum of £9,000 were passed in Parliament in December. This new fee system comes into effect from 2012 and so universities are being rushed into planning new bursary and fee structures.

The rise in tuition fees comes alongside an 80% cut to the higher education budget moving the UK university system towards a more free-market based arrangement.

The academics say that this system whereby "the money follows the student" will end up "depriving some courses of income streams" such that some courses and institutions will fail.

Which courses and institutions fail will "be left to the market to decide."

They add, the current proposal "appears to rest on no more than an article of faith – a belief in the absolute wisdom of the market."

Their suggestion is for the government to halt its current plans

"until such time as the possible outcomes and consequences of these proposed changes have been coherently and rigorously examined."

The further suggest that a "public commission of inquiry" be set up "with the responsibility of examining these issues."

A spokesperson for the University of Cambridge had no comment to make regarding the open letter.

The letter came a day before Mr Willetts' visit to the University of Cambridge to give a talk entitled 'The Coalition's Vision for Science and Technology'.

The talk itself was fraught with tension and the security presence surrounding Willetts was notably high.

Attendees had their ID checked twice and bags were not permitted within the lecture theatre.

As Willetts' talk continued, the shouts and drumming of protestors were audible within the theatre.

Four security guards remained present within the theatre for the duration of the address and there were security guards at all entrances of the building.

Despite reported attempts of break-ins, the talk finished undisrupted.

SARA RICHARDSON
SCIENCE

REBECCA WHITE
HISTORY

VISHAL PARMAR
MATHS

JASON ARTHUR
ENGLISH

TAMSIN ROBINSON
GEOGRAPHY

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“Gaddafi could hold on”

Jessie Waldman talks to Dr George Joffe about whether there is method or just madness in the recent behaviour of Colonel Gaddafi



It has been an exciting few weeks for George Joffe. As a research fellow Cambridge specialising in the Middle East and North Africa, he has been one of the most prominent British academics to offer his view on the revolution which is taking place in Libya, and threatening to usurp Colonel Muammar Gaddafi's repressive regime which has remained largely unchallenged since 1969.

I begin by asking him about his perception of the situation in Libya at the moment. Many people in the West were shocked by the speed with which Gaddafi's regime was thrown into turmoil, how did it happen so fast? Joffe explains that this is largely due to the fact that Libya is primarily desert: "There are only two areas in which intensive residence is possible...to capture one or both is essentially to win a war".

I ask Joffe what he thinks will happen next. "The latest news is that the oil fields in the centre of Libya have been taken over by the rebels too. There are hints that the army units that have gone over to the rebels will try and go westwards to

begin to surround Tripoli."

Surely the regime is on its last legs? I question how much longer Gaddafi can cling to power. To my surprise, Joffe seems to think Gaddafi could "probably

He's grandiloquent, he's a meglomaniac ...but he's not mad

hold on indefinitely". He does, after all control the central bank. "But the real question isn't that," Joffe argues, "the real question is the degree to which the regime loses credibility".

Loss of faith in Gaddafi, Joffe postulates, is likely to be the dying blow to the regime, as people "begin to think that maybe it's going to be rather dangerous because Gaddafi's eventually going to go, maybe they are scared of the thought of the international court investigating them, of being pariahs after any change that is

going to take place does take place".

Joffe seems fairly certain that the revolution will succeed, though he admits "it could be a matter of weeks, it could be a matter of days".

Nonetheless, reports from journalists from the BBC and *The Guardian* have done nothing to quell my image of an enraged dictator tottering on the brink of insanity. On arriving in Libya, a group of British journalists were taken on a tour by the government forces, designed to illustrate just how in control Gaddafi still was. Unfortunately for the regime, the baffled journalists were taken to Zuwara, a town in rebel control. Is this not a sign of confused leadership? Joffe agrees with me, suggesting that this was surely a "miscalculation" on behalf of the Gaddafi's forces, who had no accurate notion of the situation on the ground.

Has Gaddafi gone a bit mad? Joffe shakes his head emphatically. "He's grandiloquent, he's a meglomaniac, all those things but he's not mad. He's quite capable of rational careful and complex calculation. What he is, is somebody who is now enraged that Libyans have rejected his ideal political system, and I think that really is the thing which he finds utterly unforgivable."

So unforgivable in fact that forces loyal to Gaddafi are dismissing the protestors as drunks and drug addicts. They have even accused the rebels at Zuwara of consisting of al-Qaida released from Guantanamo bay, a fact which Joffe dismisses as "just nonsense". He elaborates: "Let me just say this, those released from Guantanamo Bay were simply stuck in prison. One of them was then beaten to death and the regime claimed he committed suicide."

Are rumours of al-Qaida just a last desperate bid for Western support? The prevalence of Islamism in Libya, Joffe argues, is "vastly over-exaggerated". Our notions of Islamist movements in Libya are "a consequence of the war on terror and...one of the major distortions in western policy towards the region as a whole".

However, Joffe expresses grave concern over the politics which might unfold following Gaddafi's departure. "I think it's probably going to be some kind of spontaneous leadership that does emerge and that has enormous dangers."

In spite of these fears, Joffe describes the uprisings and revolutions occurring in the Middle East at the moment as "tremendously important". They represent, he suggests, the most "dramatic" political upheavals our generation has experienced. What is happening, he argues, is inspiring because it demonstrates "the way in which people actually do try to control their own futures".

LETTICE FRANKLIN'S



GOT SOME NEWS? EMAIL SALADDAYS@VARSITY.CO.UK

I am buzzing. I am all a tingle. I am shaking all over like leaves on a tree on a grey, gusty Cambridge day. I have just watched a YouTube clip of Jamie's Dream School, Jamie Oliver's new show, in which he brings together inspirational individuals to see if they can persuade 20 children, who have never loved education, to change their mind. In this particular clip, Jamie takes on frozen chicken nuggets in a battle in the arena of the classroom, and OH MY GOD, does he win. At one point he addresses one of the rowdiest students as "Tiger", presumably because he has forgotten her name, and he gets away with it! Can you think of anything naffer? Can you even imagine if one of your teachers/lecturers/supervisors ever said "Easy, Tiger". This would be a crime against integrity and pride, and, quite possibly, against the law actually (if said with a purr). He makes deee-licious looking homemade breaded chicken, and, more importantly, transports his students (and me) into ecstasy.

I should say that I am a longstanding worshipper to the god that is Jamie Oliver. I quite honestly think that he deserves a knighthood. My daily meal is dependent on Jamie's latest tweet. He held my hand while, in hazily hot, long and totally free days of the summer holiday, I made my first loaf of bread. He held my hand again as I roasted my first chicken, saying "pukka pukka" soothingly as I warily prodded the disgustingly-onomatopoeically-named giblets, (all this hand holding is, of course, metaphorical; Jamie is a good family man). His School Dinners scheme transformed my secondary school canteen from the home of the pizza bar and, if you're lucky, deliciously stodgy bread and butter pudding, to, well, Nobu really, where special rules had to be created to deal with the mad, and at times dangerously violent, rush on the exotic fruit bar.

Furthermore, he appreciates Cambridge, or, perhaps, Cambridge has decided to appreciate him, as Mary Beard, renowned Classics don, took part in Jamie's Dream School, tackling Martial's epigrams just as inspiringly and spine-tinglingly as Jamie did chicken nuggets, and, I imagine, without resorting to feline nicknames.

Such rhetorical pizzazz is much in need this week, as CUSU candidates attempt to win over each College in hustings this

week. The banter began early for Churchill's hustings when some joker wrote cheekily on the Facebook event: 'We'll probably NOT be allowed to make the CUSU potentials fellate any cows, but insightful queries are definitely allowed (as long as they aren't too bovine)'. The totally bewildering comment, perhaps referring to some laddish escapade in the past, was shot down by grammatical bullets: "...?" in a powerful reply from CUSU president, Rahul Mansigani. Mansigani has perhaps been taught Practical Criticism by the same supervisor as me, and so been shown Debra San's beautiful and moving passage about the power of ellipsis: "an ellipsis (from the Greek elleipein, to fall short, leave undone) merely signals the existence of unarticulated thoughts; it does not reveal their content. It intimates ulterior layers of consciousness, but offers only a row of silent dots. One can speculate about what lies behind the silence, but its secret cache may be too fear-some or too poignant for even the speculative mind to gain a purchase on."

Many students were left literally unable to "gain a purchase", a purchase of a King's Affair ticket on Saturday night, after tickets sold out 15 minutes after the launch party began. The line of hopeful students stretched down to Corpus, left only to "speculate about what [will lie] behind the silence" of the locked, heavily guarded doors to the College on May Week. And, just to draggggggggg on this analogy to its death, you could, potentially say that it will be an exploration of 'layers of consciousness', layers of unconsciousness, as it is themed 'A Midsummer Nightmare'.

Hmm, perhaps a well-placed, infinitely powerful "row of silent dots" should have replaced that extract from my own "layers of consciousness", which are, as the term peters slowly away, becoming increasingly soggy like a mille feuille left out in the rain by an absent-minded Marie Antoinette, distracted perhaps by day dreams of innovative naked chefs, classical epigrams, and fancy dress balls...



GEORGE SHAPIRO



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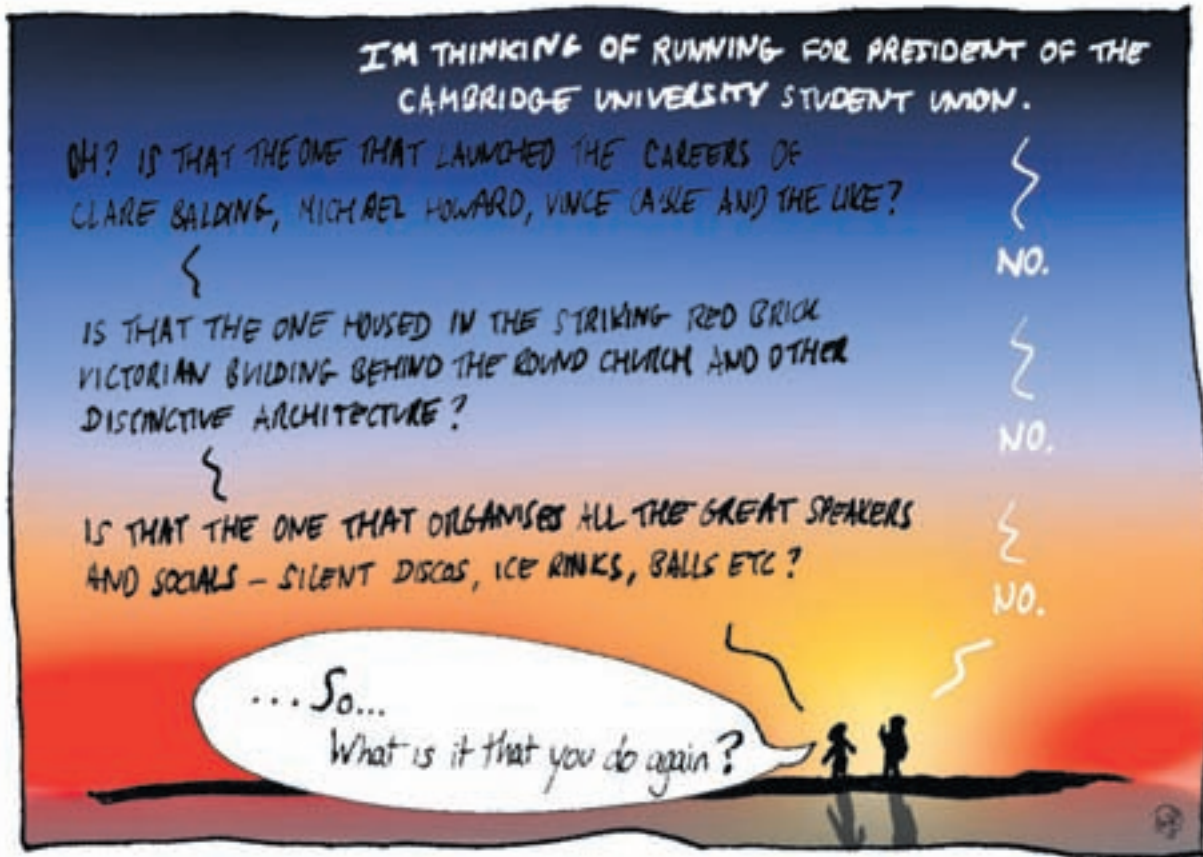
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Laura Mayne, first year, Churchill College

After over two weeks and many attempts at filibustering, the House of Lords were unsuccessful in preventing the perverted gerrymandering add-ons of the AV bill.

Our Parliament needs a second chamber which will scrutinise legislation, hold the Government to account, and provide a powerful check on MPs. These functions are not being fulfilled by the Lords, and the undemocratic process of appointment undermines any good work they actually do.

In an age of demanded government transparency, openness, and accountability these cronies of our gerontocracy degrade our democracy.

It's an anachronism where expired politicians with no obligation to do any real work claim their pension, robe and whisky courtesy of the taxpayer.

The House of Lords represents the incestuous relationship between the Government, politicians, business and money of which we must rid ourselves. It's time for a fully elected chamber where members serve the people.

If the AV bill demonstrates our concern for democracy, surely we should first vote to drop the ludicrous Lords?

OPP.

John Wallis, second year, Trinity College

There are two key functions carried out by the House of Lords.

It cannot block Bills entirely, and rarely objects to the overall idea of a proposed law (this is only proper for an unelected chamber), but it can filter poor policy-making.

Many Bills are passed by the Commons without most MPs having read the detail. The House of Lords has the time to scrutinise Bills fully, flag errors and improve legislation.

It can do this because it has expertise. Most of its members have had long careers in their respective fields and are able to provide specialist knowledge and inside opinion on related policy. Without this role, Parliament would completely lose touch with the reality of what it is legislating for.

The system is sensible: elected representatives determine Parliament's policy direction, while appointed experts scrutinise the laws to make sure they carry out their intentions.

The Lords should be seen more as civil servants than as politicians, and indeed this is how most of them see their role.

Who's afraid of Omar Barhouthi?

You can tell that the Palestinian movement for boycott, divestment, and sanctions against Israel is picking up steam: the United States is beginning to treat its leaders like security threats.

The US Consulate in Jerusalem has inexplicably delayed the granting of a visa for Omar Barghouti, a Palestinian human rights activist, effectively cancelling his scheduled book tour in the US (Barghouti will be speaking in Cambridge on 9th March.)

What's so dangerous about Barghouti and his book? When the US bans a visitor from the Middle East we almost expect to read racist, orientalist articles describing a "bearded cleric" inspiring "terrorist attacks".

But not this time.

The US is afraid of Barghouti for another reason. Barghouti is a leader in the growing Boycott, Divestment, and Sanctions (BDS) movement against Israeli apartheid and for Palestinian human rights.

The BDS movement, called by hundreds of Palestinian civil society groups in 2005, has three simple demands: equal rights for Palestinians living in the State of Israel, the end to the occupation of the West Bank and the Gaza Strip, and the right of return for Palestinians living in exile – in short, the BDS movement demands human rights for the three sectors of Palestinian society.

Evidently, the US Government finds the nonviolent BDS movement as dangerous to its allies and interests as the supposed "Muslim extremists" who are more typically (though equally spuriously) banned.

Is BDS dangerous? It is seen as dangerous by the Israeli state and its supporters in the US Government. Zionist groups in Israel, the US, and the UK say that boycott is anti-semitic and that Israel is being unfairly 'delegitimised' and 'demonised'.

But BDS is not anti-semitic: it is supported by many Jewish groups such as the International Jewish

Anti-Zionist Network, not to mention enough boycott activists inside Israel to make the Government scared enough to pass a bill in the Knesset this week prohibiting boycott activity from within the State of Israel.

Calling for boycott, divestment, and sanctions does not 'demonise' or 'delegitimise' the Jewish people – it demonises and delegitimises the gross oppression and denial of rights that the Israeli state has visited on the Palestinians.

From my perspective as a Jewish person, it's Israeli apartheid that gives Jews a bad name, not those trying to fight it. The BDS movement has as its vision that Jews and Palestinians might live together in historic Palestine on an equal footing.

But at present, that is not the case. Palestinians within the State of Israel lack equal rights; Palestinians in the West Bank and Gaza are subject to a brutal occupation; and Palestinians in the diaspora are denied their human rights, as refugees, to return to the land from which they were ethnically cleansed in 1948.

Boycott is a time-honoured tactic of international pressure on rogue states, most well-known for its success in challenging apartheid in South Africa. Though there are certainly many differences between Israeli apartheid and South African apartheid, the essential features are the same: a denial of human rights to a huge portion of the population on the basis of their race.

It is no surprise that Palestinian activists made the strategic decision to mobilise the same non-violent solidarity tactics that brought the end of South African apartheid.

The BDS movement against Israeli apartheid has picked up steam across the world, with boycott

activists holding special ire for companies that benefit from the occupation, such as Caterpillar, who manufacture custom-made bulldozers to destroy Palestinian homes; or Ahava, who produce beauty products from stolen resources on illegally settled land.

In Cambridge, BDS activists are preparing a CUSU referendum to push the University to drop its contract with Veolia, a multinational environmental services company involved in a light rail system connecting illegal settlements in occupied East Jerusalem. Veolia's light rail system is essentially a 'whites only' mode of transport that serves only the Jewish settlements.



The University has a contract with Veolia for disposal of hazardous wastes: the real hazardous entity that needs to be disposed of is the discrimination, population control, and restriction of freedom of movement that Veolia support.

The campaign against Veolia in Cambridge is just one part of the increasingly widespread BDS movement.

Through BDS, the world is rallying against the oppression of the Palestinians and making it clear that Israeli apartheid will not be tolerated.

It makes sense that Israel's backers in the US are afraid: the rising success of the BDS movement and the fall of corrupt pro-Israel dictators in the Middle East bodes poorly for the continued dominance of Zionism.

Barghouti and the other backers of BDS are fighting a non-violent campaign for a future of equality and human rights for all, and the US attempts to silence him won't deter it.

DANIEL BENJAMIN

In banning a non-violent campaigner for human rights, the US betray their ulterior motives

From my perspective as a Jewish person, it's Israeli apartheid that gives Jews a bad name, not those trying to fight it.

Opinion Focus

Students go to the ballot next week to vote for their representatives in CUSU. However with mounting pressure to provide a voice for students amidst cuts and tuition increased fees, *Varsity* asks whether CUSU still matters



CUSU: WHO-SU?



ANDREW GRIFFIN

With their image in tatters, CUSU must justify their role to students

In last year's CUSU elections 13.1 per cent of the student body voted. People don't care about CUSU elections.

It doesn't matter whether CUSU is actually important or good; they need to justify their existence, and they aren't doing it very well. Unions exist primarily if not solely to represent their members. The success of CUSU can be judged on how accurately and effectively it has done that for Cambridge students. By this measure – as by most measures – CUSU has failed.

Its sabbatical officers are seen as layabouts who are being paid for another year of a degreeless and relatively workless time at University, or as part of an undemocratic, dull, and vulgar process of JCR to CUSU to NUS to safely-seated MP.

CUSU does a lot of good: the women's and disabled students' campaigns stick up for students who are often voiceless. The access department does noble, if not always effective, work. Welfare is excellent, but only becomes conspicuous when needed. There is a risk of CUSU looking ineffective because much of their work is necessarily helping the quietest.

Many of CUSU's problems are not their fault; in many cases, they are simply circumvented, and the horizontal organisation that social networks allow has made this easier. There's a broad feeling of discontent and disaffection towards

elected representatives in the UK at the moment, to which CUSU has fallen victim.

The most obvious and perhaps effective demonstration of student will was in the occupation – something that CUSU, at first, didn't have anything to do with. They released statements, but the point was clear: students were perfectly adept at representing themselves. They were erasing the middleman between University, staff, and students. Students showed they were perfectly good at representing themselves.

However, in response to the occupation, CUSU were left with a choice: support the occupiers (who were doing CUSU's job) but risk alienating a good proportion of students who were either against or apathetic towards the occupation, or condemn them and go against their principles and mandate.

In the event, CUSU went for the middle and failed both.

The next year will be tough for CUSU. The full effect and damage of the Government's changes to higher education has not yet hit. Teaching, and students' provision generally, will suffer. Access teams will need to increase their efforts to ensure that – despite costing £9,000 a year – Cambridge still looks like a desirable and achievable goal.

Whoever wins on Thursday, this will be their challenge: justifying why CUSU, Cambridge, and universities are important.

£6.70

Affiliation fee, per person, paid to CUSU by College JCRs. PostGrads pay £3, and PGCE students £1.50

13.1%

Proportion of student population who voted in the 2010 CUSU elections

£4,900

Grant awarded to CUSU 2010/11 from Cambridge Admissions Office for their access project work

c.£20%

Proportion of CUSU budget made up of College affiliation fees

Why we walked

CORPUS CHRISTI JCR COMMITTEE

Given the persistence of debate over CUSU's relevance, it is difficult to understand why CUSU has so comprehensively failed to come up with a compelling, succinct explanation of just what it is that makes CUSU so important.

Let us be initially very clear: CUSU does do some good work

But the question we have to ask is whether it does enough to justify the sizable affiliation fees it commands from JCRs and MCRs.

This question is not an easy one to answer. Much to CUSU's detriment, affiliation in Cambridge operates through a unique – and uniquely clunky – two-tiered system.

On the one hand, students are represented as individuals, and the University recognises CUSU's claim to speak for students on this basis. At the same time, JCRs and MCRs are asked to pay to affiliate as corporate bodies in return for certain services.

To take the Corpus example, the college's affiliation fees constituted only around 0.6% of CUSU's budget, but some 10% of the JCR's. Our members voted to support spending on JCR provision over that of CUSU.

The onus is very much on CUSU to demonstrate why the money will have a greater impact in the hands of an overarching organisation beleaguered with constant allegations of being 'out of touch' with the student body, with eccentric Council meetings and with abysmal turnout in elections, rather than in those of a JCR or MCR much more directly responsive to the specific needs of students in any given college.

This is something which, in the view of Corpus students at least, is simply not being done.

Regardless of your views on CUSU, then, it is clear that demonstrating CUSU's relevance, accountability and utility must be put high on the agenda for next year's crop of CUSU officers. JCR and MCR affiliation can no longer be taken for granted.

CORPUS CHRISTI VOTED TO DISAFFILIATE FROM CUSU IN 2010, WITH AN OVERWHELMING MAJORITY OF 71% VOTING IN FAVOUR OF THE MOTION

From the outgoing President

CUSU represents, campaigns for, and provides services to, all 20,000 students at Cambridge. This year, more than ever, CUSU has provided a strong, effective and united student voice: on fees, on education cuts, on bursaries, and on dozens of other issues that affect Cambridge students.

We are one of the most underfunded student unions in the country, and still receive no block grant, despite the fact that

Cambridge is the UK's richest university. CUSU is still famous throughout the country for its access schemes, and for our level of representation. We provide representation across the University, from faculty reps to the University Council itself.

Our Student Advice Service provides direct support to hundreds of students a year, some facing incredible difficulties. Our LGBT, disabled, international, black and minority ethnic students, and women's campaigns support minority

and disadvantaged groups, providing vital representation to those who often need it most.

We need look no further than the level of student engagement with our bursaries campaign to show that CUSU is relevant. Without a strong central students' union, the University would have been able to cut our bursaries unopposed. Instead, CUSU is leading a vibrant campaign with JCRs/MCRs and hundreds of our students mobilising to ensure that we put up a fight.

RAHUL MANSIGANI, CUSU PRESIDENT

Have your say... Does CUSU matter? We asked some students for their opinions

JAMES GILL, ST JOHN'S COLLEGE



CUSU's shadowing scheme has unrivalled power to deliver information and inspiration to people from schools that often have sent no-one to Cambridge for more than five years. For this reason, CUSU does an impressive job.

EDWARD TURNHAM, CHRIST'S COLLEGE



Most students don't care, and yet CUSU's structure means it is ruled by the minority who care enough to take a year out. Surrounded by like-minded hacks, they think students want a Union that spends their money on political campaigns.

SOPHIE MORGAN, ST JOHN'S COLLEGE



CUSU could matter, and arguably should matter, but the way it functions hinders this. Automatic membership means that people either take it for granted and don't vote, or resent the fact that they are represented by a body they didn't choose to join.

EMILY CARLTON, QUEEN'S COLLEGE



I'm not really sure what they do that's very productive. Unlike my College JCR, I don't feel CUSU's impact on my life. It's hard to get enthused about the elections or the candidate's manifestos. We need an honest discussion of its role.



A Nourishing Stew

Famed for his brand of deadpan and daring humour, **Stewart Lee** is one of the most well-known comedians today. He talks to **Rory Horsman** about his comedy and the importance of culture in our political climate



Stewart Lee is performing at the Corn Exchange this Sunday, and one gets the sense that he enjoys playing a university town. The venue where he will perform *Vegetable Stew* is one he references in minute detail in his critically acclaimed 2009

TV show, *Stewart Lee's Comedy Vehicle* (watch the 'Rap Singers' segment – one for YouTube). His meandering and often semi-fictional monologues, generously interspersed with hilarity, will appeal to educated comedy fans who will return to him "every year until [he is] 80" as he puts it, with a chuckle.

Lee began as a stand-up in the days of alternative comedy three decades ago: it is therefore understandable that one of the topics he lists as a possibility for the Cambridge show is "comedy in the '80s", along with the related and now prescient issue of "the Tories". Other topics which he mentions for potential inclusion in the show are, "Adrian Chiles, moving to the country, national identity and charity".

Those familiar with Stewart Lee's work will be aware of his sharp forensic satires on any given subject; characteristically, the topics he focuses on are esoteric. He devoted nearly 30 minutes in his last touring show to discussing the "tragedy" that the Magners Pear Cider advertising campaign had supposedly wrought on his own family heritage. What is so refreshing is that he subtly mixes

the real life experiences and familiar idioms of his Midlands upbringing with ridiculous concepts. Having "Give it to me straight, like a pear cider made from 100% pears" as a family motto is ludicrous, but after hearing him describe his grandfather's experiences of the Dresden bombings in this context makes for a highly interesting and warm show which also challenges the audience to discern between fact

Unique in this modern age of bland and unchallenging mass-entertainment

and fiction.

What Stewart Lee wants to do is quite unique in this modern age of bland and unchallenging mass-entertainment which provides audiences with identical experiences. Lee wants to bring reliable, loyal and appreciative crowds to smallish venues and make them laugh, with everyone having a slightly different experience each time. He tells me that in his last show he performed satires of both "crowd-pleasing" Michael McIntyre and "offence-generating" Frankie Boyle material. He is very aware that he is different from other comedians: "I'm not going to be doing that – the axiomatic modes of doing stand-up – I'm going to be doing something else and you are going to have to listen to that." And audiences continue to do so, probably because he can introduce them to his sharply-written and off-the-wall ideas. Stewart says that "if audiences like it they are welcome to come back", turning on its head the notion that the customer, in the case of comedy, is always right. He provides the show – the audience can take it or leave it.

In previous tours Lee has talked about his experiences of saving Richard Hammond from bullies at school (which turn out to be mostly fictional), and his irritation at his mother's insistence that he, like her favourite comic Tom O'Connor, could be working the cruise ship circuit. Another example of his humour is a uniquely bizarre take on the death of Diana, which he explores with calm, deadpan humour. From this one is given an insight into what Stewart Lee's time on this earth has been filled with.

Lee talks very fondly about his time studying English Literature at Oxford, saying that he now appreciates, in retrospect, "how often things that [he] read, talked about or was encouraged to think about come up when [he is] writing or performing". His work is a testament to this, with sketches teaming with references to important figures in literature and learning: Samuel Beckett being converted into an Andrew Lloyd

Webber musical, or Chris Moyles's work being translated into English by William Tyndale. He reflects on whether he would still choose to go to university today: "I am not one of these test cases from some incredibly deprived background, but I am the sort of lower-middle class person that absolutely wouldn't apply today, take on that debt."

Lee is critical of the Coalition Government's attitude towards fees and higher education generally, sending a message that it doesn't value education for its own sake. "Semantically the debate is being fought on the wrong terms; they are winning the argument on practical terms by saying 'you can't expect this all to be paid for by the Government', and there might be something in that. There may be a need for a rethink on how stuff is funded and paid back." He is quick to point out, however, that "what they are missing is the core of it, the emotional centre of it. They can only see what you learn in its future financial value. Many people who have gone on to do great things, and even those who didn't but had their lives greatly enriched by what they learnt, didn't go into further education with the view of the financial value of their learning. Like poets or writers. What possible financial value is there in being a poet?" he muses. "The mark of a civilised culture is whether it places a value on knowledge and culture for their own sake, and the Government are saying they don't."

The mark of a civilised culture is whether it places a value on knowledge and culture for its own sake

Like poetry, presumably his style of creative, non-mainstream stand-up is another craft with a low financial value. Sadly, Lee is familiar with making economic sacrifices for his art. With McIntyre-style stadium comedy becoming more ubiquitous by the day, the romantic notion of the impoverished yet creatively uncompromised stand-up may go the way of other dying traditions, memorialised in the museums of the future. It is not yet known how an exhibition like this would be staged; presumably as a waxwork of Mr Lee on stage, mic in hand. Until then, Stewart Lee will be nourishing his fans with his 'Vegetable Stew'.

Stewart Lee will be performing at the Corn Exchange on Sunday 6th March

“Offal-ly Good”

Crack open the Chianti and the fava beans – Food & Drink Editor

Andrew Tindall finds there are more uses for liver than just alcohol abuse

It seems these days that any food writer worth their (Maldon) salt has written a scathing piece on the subject of eating meat. The world, they would have you believe, is split between pasty vegetarians and those self-described ‘carnivores’ who go around saying things like, “for every animal you don’t eat I’ll eat two”; things that fail even to be clichéd witticisms and demonstrate a poor grasp of mathematics. This has always seemed rather strange to a natural fence-sitter like me: I am unashamedly omnivorous. Yet I wonder why many ardent meat eaters are so squeamish about the realities of their protein source? This article isn’t an advertisement for tofu or for duck hunting – fortunately neither features heavily in my life. If anything, this is an opus to offal.

I might be alone in this sentiment, but I believe we really should eat more offal. For the uninitiated, “offal” is one of those endearing Olde-World terms for something that is of course utterly horrifying – in this case a catch-all for a multitude of organs and innards. Everything from lamb’s liver to ox tongue, from sweetbreads to chitterlings (don’t ask), are fair game on the table as far as I am concerned. Some say that you can eat everything on a pig except the squeal, and they wouldn’t be far wrong.

Of course, the 16-25 demographic isn't traditionally a big offal market. Most of our encounters with offal have

been aggressively hearty fare: Burn's Night haggis and our grandmothers' aggressive portioning of liver and bacon casserole, with far too much of the first component and not enough of the latter. This would be to ignore a multitude of quick, healthy and delicious dishes. Liver is transformed if flash fried, medium rare and melting, served either with a fresh tomato sauce or as the sumac seasoned Albanian delicacy Arnavut Cigeri. Kidneys too benefit from quick cooking, whether in a Twenties-tastic devilled kidneys on toast or made into a cream sauce for pasta. Combined with a high nutrient content, cheap price and intense taste, it seems criminal that many of us avoid it.

I wonder why many ardent meat-eaters are so squeamish about the realities of their protein source?

So why do we shy away from this superfood? Perhaps partly it is through the emergence of aspirational eating. Tripe used to be a mainstay in the North of England and has been unable to shake the flat-caps-and-whippets image when held up against



One of the many uses of offal – as a delicious pasta sauce.

cosmopolitan sushi bars and tapas. This association with poverty is certainly not shared by our European cousins, or by our restaurateurs who serve up sweetbreads and foie gras like they're going out of fashion. This classism seems anachronistic in an age when it is deemed acceptable to enjoy opera, play lacrosse and even attend Cambridge if you have a northern accent.

More likely the reason many of us do not eat offal, I hazard, is squeamishness. Offal can be brutally honest with its nomenclature, and has a propensity to remind us that our dinner was once a living creature. This squeamishness is entirely unjustifiable, and is manifest of a life of denial. If we choose to eat meat we must accept that killing an animal for food is morally permissible, yet many of us find reminders that steak does not begin and end as a slab in a plastic tub utterly unpalatable. If that is our thinking, then we shouldn't be eating meat at all.

The Sleepwalking through Sainsbury's *Mixtape*

BY ZOE LARGE

I often arrive at the supermarket, carrier bags in hand, only to realise I've totally forgotten what I needed to buy. The next half an hour is inevitably spent wandering around looking lost. Those beset with the same affliction should learn to revel in the disorientation, accompanied by these songs.



featuring...

Half Asleep - School of Seven Bells
Be Happy - The Threshold Houseboys Choir
Spirit Lake - Coco Rosie
Nightlife - Amon Tobin
Happiness - Jonsi and Alex

From the Archives: This Week in 1988



A CAMBRIDGE admissions tutor denied rumours this week, following an article in *The Guardian*, that a person might gain a place at the university solely on the ground that he or she was a tiddleywinks champion, writes Jonathan Marsh.

Dr Rae Mitchell, of Magdalene College, emphasised however that when it came to deciding between two people of equal academic merit such an achievement might well be an influencing factor.

Dr Mitchell said that it "adds a bit of spice if you do something unusual. We want a lively student

community here and so it's very important if you have something to contribute, even if it's something oddball." He emphasised, however, that "Cambridge isn't in the business of taking people with low grades at 'A' level just because they are interesting."

The assertion that students at Cambridge achieve high grades at 'A' level is borne out by the official figures which show that of the intake last October 95% had ABB grades or better. But Dr Mitchell added that 'motivation to do a course is of equal or more importance than ability. For very competitive subjects such as veterinary medicine most people applying will get three A grades and at that point motivation becomes a key factor.'



n. a person who is self-indulgent in their fondness for sensuous luxury

After thinking in last week's article on how space can affect time in our emotional lives, this week I started wondering about spaces of a virtual kind. The new technologies that our generation of undergraduates has literally grown up with – mobile phones and the internet – are rightly said to make the world smaller: like Cambridge's physical smallness, phones and computers facilitate frequent and easy contact between individuals, and have the same effect as spatial closeness, driving the relationships you form at a faster tempo and helping you to make more. But these new technologies play a clever trick when they are advertised as merely tools for our use – when a site like Facebook describes itself as a “social networking tool” or a “service” – because when you put down a real tool, like a hammer, it (usually) ceases to affect the way you act in your day to day life, but, unlike a hammer, when you sign off Facebook or hang up your phone it does not. Facebook and phones are not passively employed by us to create an effect; they have profound effects on us as well.

One such effect is to create a state of social hyper-awareness. People take photos in the real world and pose for them with public viewing on Facebook in mind. The speed at which something can be written into the internet – an article, a status, a comment, a wall post – and be left there with your name on it, in some cases irrevocably, that quickness coupled with the public nature of such writings creates a culture in which people can be constantly perceiving themselves perceived, imagining what impression their actions will give to onlookers, aware of crafting or controlling a public image. To say that social networking sites make everyone a miniature celebrity is an exaggeration, but I think that this behavioural phenomenon is, although people

might be embarrassed to admit to it,
subtly pervasive.

And I think that this particular symptom is a bad one. It extracts us from ourselves, leaves us watching our own actions like someone having an out-of-body experience or a paranoid. It makes us self-conscious, unnatural – it is like eating the fruit from the tree of knowledge. I can explain what I mean further, if you will permit me a digressive analogy: have you ever been walking along normally, and then become aware of your walk and suddenly forgotten how to do it naturally? Indomitable alpha male that I am, this sometimes happens even to me if I notice a beautiful girl behind; I become aware of my walk, of the movements of walking, and I begin to stuff it up. What I had previously done (I like to think) gracefully when I was unconscious of it, I absolutely fail to do when I become conscious of it, as though my legs achieve the consistency of cheese-strings at the moment of my awareness. Well, social networking is a bit like that, isn't it? We are all to some extent aware of the effects our actions will have on other people; polite Cambridge students that we are, we demonstrate this awareness every time we say "please" or "thank you", yet such social grace is not something we have to think about. (this point admits the possible exclusion of those in isolation. I am thinking here of those students who resemble Tom Hanks in *Castaway* and arrive in town claiming to come from somewhere called "Girton") The kinds of social hyper-awareness that Facebook installs in us, despite, no doubt, making us socially more practiced than the young people of our parents' generation, can also dislocate us from ourselves.

It is something like only having one night stands. There's no problem with each encounter individually, but having that as your only sexual interaction might begin to alter the way you think about sex, as you start emptying it, for yourself, of its emotional

significance. Facebook and all the rest are similar – if you're always thinking about how you're being thought of, watching how you're being watched, trying to feel the feelings you're inciting rather than your own, you can forget to live in yourself.

**PETER
LEGGATT**



GEORGE SHAPTE

The Varsity Creative Writing Competition

Deadline: Wednesday 9th March 2011

**Judged by Robert Macfarlane, award-winning travel writer,
literary critic and fellow of Emmanuel College**

To enter simply send in a poem written by you, no longer than 500 words in length, to arts@varsity.co.uk with "Poetry Competition" in the subject line.

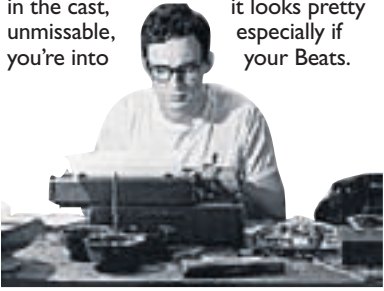
The winning poem will be printed in *Varsity* the following week.



Yesterday was **World Book Day!** We hope you're feeling nostalgic for those £1 or even (ooh!) £2 book tokens you got at school. Never enough to afford a book – just enough to make you feel guilty about *not* buying one. Having said that, the sight of a pile of books at this point in term makes the best of us tremble.

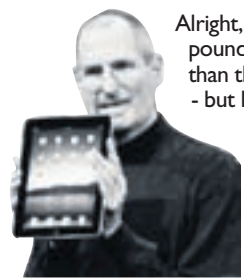


Much-anticipated movie **Howl** has just reached UK cinemas. A dramatization of the poem's trial for obscenity, it intertwines surreal animation with an equally strange reality. With James Franco as Ginsberg and John Hamm (Don Draper from *Madmen*) in the cast, it looks pretty unmissable, especially if you're into your Beats.



The **Lent Bumps** can be either good or bad, depending how you feel about intense rowing and the races' outcome. If you've been rowing yourself, you're likely feeling very tired and incredibly sober, so we pity you.

But that's ok, because it's **nearly the end of term!** Be sure to celebrate the glorious event by pretending it's actually warm outside with a spree through the moors of Cambridge. Or, if your Halfway Hall filled you with dread more than anticipation, start panicking NOW.



Alright, so it's 0.2 pounds lighter than the iPhone – but honestly, who's going to bother buying the new iPad 2?

John Galliano being racist. He might make stunning frocks but we're with Dior on this one.



Master Pieces

Arts Editor **Yates Norton** uncovers fascinating gems of art from the Master's Lodges of Cambridge



MICHAEL DERRINGER

St John's College

Master: Professor Christopher Dobson
Master Gem: 17th-century chair

It makes one shudder to think that in the 1930s, St John's College's Master's Lodge might have been razed to the ground – something which, ironically, the Second World War put a stop to. Thankfully Sir Charles Gilbert Scott's gem still survives complete with original panelling and fireplaces brought over from the old Master's Lodge in first court – which, incidentally, Scott himself had demolished! One such room, the so called Fisher



MICHAEL DERRINGER

room, is panelled with scroll-work oak dating from 1567, making the room itself a worthy candidate for the Master's Lodge's masterpieces. The lodge is rich in fascinating works of art and objects, but it was this elaborately carved chair from c.1670 with a cushion embroidered by the Duchess of Northumberland herself which was the most remarkable.

This tour de force of carving and design in rather heavy-handed Baroque may have been a gift from Charles II to the Master of the College when he visited in 1681. The lions' heads may allude to royalty, as has been pointed out by some scholars. The frenzy of cherubs' heads and the elaborate scroll work are de rigeur in Baroque furnishing and are here presented in high spirited and technical facility. Whilst on the continent such elaborate decoration applied indiscriminately from furniture to fixtures, so boisterous a Baroque style took some time to take off in Britain, not least because of Cromwell's reign of stylistic cheerlessness. The old Sidneyite would no doubt be appalled at this stylistic slip of the tongue with all its Restoration flamboyance and 'popish' tawdriness (as he would have seen it). But if it errs on the side of tastelessness then how much better to sit amongst cherubs and lions than on a hard board with four legs and a back.

Trinity Hall

Master: Professor Martin Daunt
Artist: Edmund de Waal
Master Gem: *Tenebrae*

Apparently simple but gradually revealing complex allusions and darker depths, Edmund de Waal's *Tenebrae* allude to the tradition of singing the Gesualdo's *Tenebrae Responses* on Maundy Thursday. A dark, mysterious character, the 16th-century Italian composer murdered his wife and her illicit lover shortly before composing his strange and dissonant works. The subtle shifts in modulation, shape and colour in the ceramics reflect and evoke the strange variations in texture and character in the composer's haunting work. Described as 'site sensitive' rather than 'site specific', De Waal's works occupy a liminal position between the shifting light of the world outside and that of the interior of the lodge.

Having trained in the tradition of the great English Ceramicists – Bernard Leach, Dora Billington, Hans Coper – while still an English student at the College, de Waal moved to Japan where the time-honoured ceramic tradition had decisive influence on his work.

But his links with this country have even stronger associations than a post-graduate visit. Descending from a prosperous Jewish family from Odessa, de Waal's lineage is an extraordinary one, as the Master related. His great-great-uncle Charles Ephrussi (Swann in Proust's *À la Recherche de Temps Perdu* and the figure in works by Renoir and Manet) bought 28 ivory Japanese *netsuke* which would find its way after the intervention of a mattress, the Nazis and a maid to de Waal's uncle, Ignace ('Iggy') with whom he would stay in Japan.

An honorary fellow of the college, an acquaintance of the master ever since his toddler years and an exhibitor at Kettle's Yard, de Waal has close links with the college and city. However, his reputation as a singular master in fusing a wealth of influences into subtle and powerful works is of international renown, and his works have been exhibited from the V&A to Chatsworth and abroad.



MICHAEL DERRINGER

Sidney Sussex College

Master: Professor Andrew Wallace-Hadrill
Artist: unknown
Master Gem: Portrait of an unknown man



MICHAEL DERRINGER

Our colleges are well-stocked with documentation. But sometimes an inexplicable figure will show their face – in this case a rather fine one – in a rather prominent place in the lodge. The master expressed his frustration with and curiosity in this silent guest: "I want to share this mystery. Who the hell is he?" Dressed in fine clothes which clearly denote a member of some leading order, the young man holds a special type of quadrant, one which had been designed by Elizabethan Captain. It is thought that the portrait was acquired by an erstwhile Master, William Chaffy, but whether the man in the portrait has any connection with the college has remained a mystery. A 17th-explorer in Sidney's ranks? An unacknowledged alumnus? He rests silent, but with his beguiling expression, he is bound to encourage discussion.



MICHAEL DERRINGER

Project People

Craving some vacation volunteering? *Varsity* readers tell us about their invaluable social aid projects abroad

Temi Community, Georgia

Temi, or ‘community’ in Georgian, is home to over 80 residents, most of whom are considered ‘socially vulnerable’. Temi aims eventually to be self-sufficient: it grows its own produce and makes its own wine. It has a modern dormitory for residents with special needs, a workshop, a laundry house and a bread house. Volunteers should be prepared to be proactive and open-minded. Nika, Temi’s founder, emphasised the importance of our coming to Temi to educate its residents – we gave numerous language, art and music lessons – but at the same time we were expected to participate in manual

labour. We cleaned recycled wine bottles, harvested crops, painted an accommodation block and worked in the kitchen. Nika has a refreshingly realistic ethos about his small community: at 20 years old, Temi is still developing and is very much a fragile societal microcosm. Yet, it is Temi's awareness of its weaknesses that makes the volunteering experience so fulfilling. Nika is not under any illusion that Temi is a utopian idyll, so its residents are constantly focused on how best to improve it in any way they can. This is a unique volunteering experience in a country

that is undeservedly overlooked. It is a real privilege to be associated with Temi's 'first generation'. If you're up for the challenge, then get involved: www.temi-community.org.

LAUREN ARTHUR



Karen Hilltribes Trust, Thailand

In the summer of 2009 I was fortunate enough to travel to Northern Thailand with the Karen Hilltribes Trust, where I spent an eye-opening, unforgettable month. The charity works to improve the lives of the Karen people, who comprise one of Thailand's largest ethnic groups and occupy the remote mountainous areas to the west of Chiang Mai. As well as fundraising and sending volunteers to teach English, the Trust coordinates 'water projects' such as the one I participated in. I and eight other volunteers helped to install a clean water system in a small village called Ban Kha Noon (or Jackfruit Village), which, for the duration of the project, became our home. We were overwhelmed by the hospitality and generosity of the families hosting us, and were able to overcome the consider-



able language barriers to make lasting friendships. Although physical, the work we carried out was hugely rewarding, and gave us the invaluable opportunity to experience Karen culture. For more information, see www.karenhilltribes.org.uk.

AMY LIVINGSTONE

AMY LIVINGSTONE



**Project Trust,
Guyana**

Project Trust offers volunteers a full year working in a developing country. I chose to teach Maths and Integrated Science in a small secondary school in southern

Guyana. Spending a whole year in the community allowed me to establish a real bond with the Amerindian people that a shorter stay would not have permitted. I lived in the same compound as the students, many of whom came from remote tribal villages deep in the savannah. They would arrive with all their possessions in tiny backpacks, yet were some of the happiest, most contented people I have ever met. During the year I organised various trips and expeditions, such as hikes into the nearby mountains. Many of the experiences were truly unforgettable. Initially I wondered if a year in one place was too long – in reality, when the time came, I could barely bring myself to leave! For more information, go to www.projecttrust.org.uk. **JOLYON WINTER**

Ayinet, Uganda

For the last two years, I have worked with a grassroots NGO (non-governmental organisation) called African Youth Initiative Network. As their first volunteers, we were immediately thrown into the community of Lira in northern Uganda which has been torn apart by over two decades of terror under the Lord's Resistance Army. Starting out as a community organisation, AYINET has grown to implement projects all over the region. They run medical projects to provide plastic and general surgery to those victims of war mutilated or injured during the conflict, as well as

rehabilitation projects for people who have lived in IDP camps returning back to their homes. It is youth-orientated and focuses on providing fora for sexual health, political participation and activism. As volunteers, our main responsibilities were to draft large proposals for project grants, draw up annual reports, contribute to youth fora and help on field trips. It is an incredibly humbling and eye-opening experience with a team of inspiring and admira-



ble
workers.
If you would like
more information, please
email gbbk2@cam.ac.uk, as I now run
internship opportunities for the summer holidays. **GEORGIE KEATE**

GEORGIE KEATE

LEATHER-STUDDED KISS

STYLISTS: Niloufar Haidari & Rina Sawavama

PHOTOGRAPHER: Rina Sawayama MODEL: Olga Petersen



Stage Talk

SIOBHAN FORSHAW



Week Six spills unstoppably over into Week Seven, after a thoroughly crammed few days of everything from classic English farce to experimental sci-fi. *The Seagull* could never live up to its ludicrous anticipation, and whilst our reviewer struggled for synonyms of ‘disappointing’, it seemed that over-indulgent Nazi satire was the order of the day, as *Cabaret* hit the spot at the Cripps Auditorium.

In delirious protest to the snow-balling panic towards exam term, the week ahead welcomes in yet more surreal comedy and absurdity, as the theatre scene dissipates into a cloud of nebulous hysteria, in what I like to assume is a conscious parallel to that of our own wasted minds.

Tuesday night sees the unofficial handover to the new Footlights committee alongside the Spring Review, *Odds*, which promises a dependable quality of performance and also a shift in tone from the well-recognised comic troop of *Now, Now*. Fresh from the Fringe, the Medics Revue annual show brings a fricative frivolity to the proceedings with *The Fantastic Forceps*, which hastily assures that they’re bringing ‘specifically non-medical’ comedy to the Fitzpatrick Hall at Queens’, beginning this Wednesday.

The hilarity continues with *Someone Who’ll Watch Over Me*, this week’s Corpus Lateshow from the troubled mind of Frank McGuiness, which sounds like a right laugh. Centred around the trials and tribulations of an Irishman, an Englishman and an American, it certainly seems like the beginning of a joke, although I fear we may be waiting a while for the punchline.

The Judith E. Wilson studio seems at last to have woken up in the latter half of term, and continues its pleasing trend of hosting plays this week with *Happy Days* and *Krapp’s Last Tape*, presented by an excitable production team, who seek to ‘tease’ the as-yet undisturbed sands of Beckett. They are joined in their outlandish ambitions by The Heywood Society, who bring *Rosencrantz and Guildenstern Are Dead* to the Reluctant Acquaintances of Peterhouse Theatre this Monday eve.

Not to be outdone, macabre satire *The Physicists* – allegedly the most lucid of Dürrenmatt – contemplates the notions of madness and responsibility, also opening this Monday at Queens’. Clare Actors toy with one man’s tortured sense of his own bitter mediocrity in *Amadeus* at the Newnham Old Labs (opening Thursday) which, if it aspires even to approach the quality of the film, will be a pleasure to watch. Look forward also to the intriguing *Babushka*, whose thrifty production team promises that the theatre can still be a rich place by little means...

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www.varsity.co.uk/reviews



THEATRE

The Seagull

ADC Mainshow
(Tue 1st - Sat 5th March)

★★★★★

The Seagull has hovered over the ADC’s Spring programme since it was announced, and the attention it has received ensured that it sold out long ago.

It was disappointing to see so many careless blunders from this experienced cast, including slipped lines and clumsiness with props. The intimacy of Nina’s (Lily Cole) secret gift to Trigorin (Simon Haines), an inscribed medallion, was undercut by the sound of it rolling loudly across the length of the stage for the ten agonising seconds after it was accidentally dropped. Technical production was also frustrating. The set of white walls as bare as the trees between them seemed to aspire to a simple minimalism, but never quite committed; hedging instead with the distractions of a gaudy tablecloth pattern, bright curtain and ornate yellow garland. A lighting blunder left the second bow in darkness, and the sound design was insensitive, too often drowning out the dialogue or providing poorly chosen music which was incoherently united. What was meant to be *Dream a Little Dream of Me* was hummed by a chorus of the house’s staff, Chopin’s *Nocturne in E Flat* nudged Constantin’s off-stage



JESS LAMBERT

introspection into cliché, Bizet’s *Habernera* pushed what could have been a powerful suicide attempt over into cute melodrama and Neil Young’s *Birds* smothered the resonance of the ending.

Simon Haines deserves credit for undertaking the ambitious project of translating the play, but his version felt as though it dragged, rather than redirected, Chekhov towards 2011. At the risk of allying myself too closely with the conservative ‘old forms’ the play so riles against, the amount of swearing was simply unnecessary, and stunted the action instead of focusing it. Similarly, Constantin’s lament on his mother’s fame should have been left undisturbed

in whichever Hollywood summer blockbuster it was lifted from.

Nicola Marsh was at her best when

“Even more disappointing than was anticipated”

encouraging Constantin, but the unusual casting decision (Chekhov’s Dorn is male) made the pass which the married Paulina (Holly Cracknell) makes at her become an unconvincing lesbian one. In other places, the smiles she struggled to hold back made

THEATRE

Fantasmagoriana

ADC Lateshow
(Wed 2nd - Sat 5th March)

★★★★★

Few people know that Mary Shelley got the idea for her novel *Frankenstein* from a supernatural story contest set by Lord Byron at his villa on Lake Geneva in the summer of 1816. Tamara Micner’s imagining of this event avoids clunky historical exposition, whilst giving the uninformed audience member enough pointers to grasp the situation (though one imag-

“Intelligent, funny and certainly worth seeing”

ines that a student of early 19th century literature might get more out of the

discussion of fragments of Childe Harold).

This is, it seems, a play more concerned with writing than with the social or historical situation of its characters, and therein lie both its strengths and weakness. Micner’s script is strikingly witty and polished for a piece of new student writing, with some killer lines. There does seem to be some confusion in the historical register of the language – archaisms sit uneasily alongside modern slang – but generally the dialogue is very sharp. The stage decor and furnishings are convincingly of the period as well, the ‘proper’ chandelier (with actual candles!) being a particularly nice touch. Some of the scene changes did seem unnecessarily long, though, which sapped the energy of the play at frustrating moments.

As Lord Byron, Adam Drew had a good level of detachment and disdain (his entrance in a kimono, singing Italian opera was particularly fun), but didn’t seem as *déjà vu* as one likes to imagine Byron to have been. The

stand-out performance came from Jack Oxley as Byron’s ‘companion’ Polidori, who exhibited wonderful levels of camp venom. His preposterously dramatic reading of his own contribution to the story competition is one of the show’s high points, and another instance of very clever writing.

Ultimately, I was left unsure of



SIANA BANGURA

THEATRE

If Molière Walked in the MOMA...

Corpus Lateshow
(Tue 1st - Sat 5th February)

★★★★★

When reviewing student-written plays, it’s hard to strike the right tone. I have a strong urge to award five stars to anyone with the courage and confidence to write and direct their own creation, as first-

time playwright Fiammetta Luino has done this week, and to review this play from a negative perspective would be mean-spirited and churlish – it is not an overdone Ibsen revival, but something original, and for this we should be thankful. Yet, neither can I ignore the play’s faults, which are in the end, I think, outweighed by its virtues.

The title is well-chosen – it appears hugely intellectually ambitious, but in fact conceals something extremely simple; like the mad, pretentious patter of the art world-dwelling characters

who populate the play. Two artists, Amedeo (Harry Sheehan) and Vincent (Temi Wilkey), vengefully pull an Emperor’s New Clothes trick with a family of modern art dealers, chiefly the screechingly luvvy mother and daughter (Juliet Cameron-Wilson and Kesia Guillery), convincing them of the artistic value of empty space. The author clearly knows her Molière, with his skewering of pretension and hypocrisy, and the chatter about the “social-political aspect of the vertical lines as a spatial allegory of marriage” wouldn’t be out of place in a *commedia dell’arte lazzi*, also referenced by the universally-appealed buffoon makeup.

The energy and pace of the performers is electric and unflagging from the start. Sheehan and Wilkey positively whirl on to stage, ranting hysterically against their bohemian oppressors, while Guillery and Cameron-Wilson form the most horrific stereotype of arty, Islington types, faces contorted in faux intellectual appreciation, and eliciting from their vocal chords a terrifying symphony of neighs and coos as they debate whether a Coke can on a plinth can just be replaced by one from the vending machine. Gregorio Curello is



FIAMMETTA LUINO

her seem too aware of the audience’s appreciation of her wit, which thwarted what might have been a superbly deadpan delivery. Haines never quite settled as Trigorin; the almost-maniac intensity with which he spoke about his writing jarred with the image in which we otherwise invest of him as the old-fashioned, mainstream writer. Between these oscillations, the eyebrow acrobatics and frankly sinister over-the-shoulder wink with which he seduces Nina made it difficult to condone their affair, for all its endearing passion.

The best acting was the worst. Cole was great in Constantin’s embarrassing play, milking its empty excess with a captivating presence which culminated in a series of laughable (in the best possible way) convulsions. She was well-supported by an anxious Constantin, who supplies forgotten lines and fights to silence an unreceptive household audience. Their interplay does not feature in other versions I have encountered, and was one point at which the translation did add something. Another fantastic scene came in the third act, between Constantin and his mother, Arkadina (Victoria Ball), which achieved the perfect level of Oedipal awkwardness.

To use Constantin’s own phrase, *The Seagull* shows ‘flashes of competence’. Ultimately, however, this production was even more disappointing than was anticipated. **PATRICK SYKES**

exactly what the relationship was between the characters and Shelley’s story. This lack of focused narrative drive means that the characters, as John Polidori puts it, are “languishing like the stories in [his] story”. This is frustrating, but when it’s done this well, also intelligent, funny and certainly worth seeing. **PAUL MERCHANT**

a wonderful Italian snake-oil salesman, almost convincing you of the worth of a vegetable pierced with drawing pins. It is the kind of very physical, frenetic, Italianesque theatre that it’s a shame Cambridge doesn’t see more of.

If you’re expecting a nuanced critique of the aesthetics of contemporary

“The energy and pace is electric from the start”

art, you’ll be disappointed. I’m sad to say the play does not venture much more than ‘modern art appreciation can be vacuous and silly’, and whilst I occasionally agree, I want my theatre experience to tell me more than pub-wisdom. The play seemed an overlong sketch, with the stereotypes a little too stereotypical to sustain an hour’s plot. The play is fun, and the performers uniformly excellent, but, though it is a shame to say so, this original writing seems a little unoriginal. But I’m just a critic – as the play points out, I probably don’t know what I’m talking about. Go and see for yourself. **FRED MAYNARD**

OPERA

The Marriage of Figaro

West Road Concert Hall

★★★★★

More than 200 years after it was written, *The Marriage of Figaro* remains as one of the best-loved and most performed operas. Mozart's sanitised take on a rather more subversive Beaumarchais play – banned in Vienna, where it initially premiered – has inspired many productions by the Cambridge University Operatic Society over the past half-century. Few can have been better than this.

Figaro's plot is as relevant today as it was in 1786: it is an astute observation of society's workings and failings. A working-class man (Figaro) wants to marry a working-class lady (Susanna), but is thwarted by the power and jealousy of his social superior (Count Almaviva), who is cheating on his wife. I'd love to see a staging in the upstairs/downstairs landings of 7 Jesus Lane; if ever an opera was ideally suited to the Pitt Club, this is it.

As it is, West Road makes a fine venue indeed. In fact, the set for this *Figaro* had been designed so cleverly that the stage seemed to have grown – it genuinely felt and looked like a theatre, rather than a concert hall dressed up in operatic garb for the night. The set, a multi-level dolls' house, really did exploit the wow factor, with the *pièce de résistance* – a rising trellis for Act Four's garden party – prompting much cooing from the audience. Director Imogen Tedbury and designer Gillian Denny, along with army of techies on secondment from the ADC, deserve the utmost praise.

This is not to rain on the parade of



the excellent cast. Mozart's operatic roles provide a perfect terrain for young and developing voices, and in this production star power was found in spades.

Maud Millar carried off Susanna's stage-managing of the plot with pizzazz, ensuring that we didn't miss an ounce of dramatic spark in her pursuit of vocal finesse, and vice versa. Other cast members were still reaching for this elusive balance, with elements of the

Mozart's operatic roles provide perfect terrain...star power was found in spades

chanteusing seeming rather disjointed when singers were distracted by dramatic duties. While Millar's repeated declaiming of recitative passages of the voice began to wane somewhat after

the interval, her silky soprano floated through Susanna's final aria with utter sublimity.

Foregoing the irritating fashion to install electronic surtitles for opera in English proved to be a wise decision by the production team, with the majority of cast members projecting to the very back. Special mention must go to Nicholas Mogg who managed Bartolo's fiddly geriatric musings with clarity and aplomb. Frustratingly, Isabella Gage's countess proved an exception, as she minced through Jeremy Sams' witty translation; I'm still not sure whether she forgave her husband in the finale.

Perhaps the starriest talent of the evening, though, was to be found in the bari-hunks, with Henry Neill's and Dom Sedgwick's superb performances as Figaro and the Count respectively. Neill is a true all-round performer, the stuff of an opera director's dreams, with comic liveliness, theatrical skill and a rich, meaty baritone formed from the best cuts of beef. It's very easy to allow

the Count to become a caricatured Machiavellian figure, but Sedgwick managed to strike that crucial equilibrium between Almaviva's sensitivity and pantomime villainy. A brilliant performance – bravi in the highest.

Mention must also go to the supporting cast, particularly Bradley Smith's fabulously camp Basilio and Anna Harvey's Marcellina. After opening-night jitters, Amy Lyddon relaxed into her role as the cross-dressing Cherubino – the famous 'Voi che sapete', a song of phallic longing, revealed a fruity mezzo which was somewhat disguised in her executions of recitative.

Despite appearances, it takes incredible finesse from the pit to do justice to Mozart's orchestral writing. James Henshaw and his players were almost there. Cambridge's opera orchestras are never note-perfect, and these guys were no exception. They weren't helped by some more serious tuning problems, mostly caused by the mismatch between the fortepiano's Valotti temperament and the equal temperament of the modern orchestral instruments. A valiant effort though – the overture in particular effused great spirit and magnificence.

Overall this production was impressive. Very impressive. Perhaps at times Tedbury had a tendency to under-direct, relying on the powers of her lavish set and leaving her singers to park and bark. And some elements of the concept did seem redolent of Jonathan Miller's famous *Figaro* production for The Metropolitan Opera. But these are minor quibbles. This was a no-gimmicks production, which had great potential for growth during the course of its regrettably short run in Cambridge.

ELLY BRINDLE

MUSIC

The Naked & Famous

Anglia Ruskin University

★★★★★

Being in a fledgling band can be tough sometimes. No matter how far your ambitions stretch, you inevitably end up playing the odd back-room of a pub or treading the boards of a makeshift stage in a student bar on your journey to greatness.

This is perhaps why The Naked & Famous' much-anticipated gig at Anglia Ruskin (ARU) came across as a bit incongruous. The band has enough musical charisma to fill a stadium, and far too much collective energy for the undersized hall at ARU to accommodate.

The same can be said of their support act, Wolf Gang, whose

classically-influenced name belies their on-trend brand of indie pop. In fact, Wolf Gang's musical performance was slightly too well-executed for the small, university-based venue. The school-disco style lighting – complete with swaying red lights and half-hearted strobe effects – was a slightly sad accompaniment to the bands' professionalism and verve.

Front man Max McElligott managed to inject some excitement into the skinny-jean clad crowd with his highly strung, new-romantic anthems, but the support band were unfortunately under-publicised; they performed to a half-empty room for at least 30 minutes before The Naked & Famous' bulky fan-based arrived.

Luckily, The Naked & Famous know how to spark an electric atmosphere in the smallest of venues. After strutting on stage, the band catapulted into the immensely infectious 'All of This', followed by their crowd-pleasing, synth-

laden single, 'Punching in a Dream'. Thom Powers, one of the founding members of the group, kept an ice-cool persona throughout, leading clap-alongs and thrilling the crowd with his terse addresses in between songs.

From my tiny spot at the side of the stage it would have been easy to forget that The Naked and Famous were playing a Thursday-night slot at a student union bar. Halfway through their hour-long set, some off-balanced teenagers in the front row alerted me to the presence of a mosh pit, a phenomenon which I haven't come across since I was 14 years old. The attempts of some hyperactive boys to crowd-surf and grope the arms of lead singer Alissa made me feel like I was at the Carling Academy in London, and not crammed against a newly-built stage at ARU.

But all of this was the result of one undeniable truth: this band have a stage presence which marks them out as something special. Their epic

performance of 'Young Blood' – the release which earned them instant transatlantic success – drove everybody in the room into a frenzy, and suggested to me that The Naked & Famous are on their way to greatness, capable of transforming grubby pubs and student bars into thriving stadiums.

IMOGEN GOODMAN



EVENT

Underground Poetry

Varsity Hotel

★★★★★

"I thought it would be a good idea to start publishing prose as well as poetry," Nina Ellis's introduction to her prose piece, 'The Red Balloon' – which she delivered beaming, perched on a bar stool in her native environment – unintentionally summed up the entirety of the Underground Poetry (UP) movement, which is constantly trying to fulfil its own dictum. It endeavours to "bring London Underground travellers into meaningful contact with each other through poetry" by handing out poems on the Tube and inviting submissions

from commuters. This optimistic vision predates its own success, as the majority of attendees at their most recent event, held at the Varsity Hotel, were not strangers but rather familiar faces from many of Cambridge's poetry readings.

UP's four-hour event alternated between music and poetry, with plenty of time for drinking and cigarette breaks: a marathon that turned into a Bacchic revel, prompting cathartic dancing during The Staircase Band's set. The room, normally an exercise studio, was whimsically decorated with



fairy lights and UP's trademark fliers and lined with mirrors equipped with markers so that people could write poetry on them.

Because the concept of UP is to

A marathon that turned into a Bacchic revel

bring people together, the poetry was roughly split into sentimental and humorous pieces, but was otherwise relatively homogenous in its observations on love, the London Underground, and the human condition. Some self-deprecating moments were uncomfortable: "my next poem is long and that's all there is to say about it," Sophie Seita quipped.

The most enjoyable moments of the evening resulted from good delivery,

particularly Ellie Kendrick's piece, which gave a voice to the mice of the Underground ("They're definitely rats," someone sitting next to me whispered). Felix Bazalgette memorably captured the all too familiar experience of falling asleep before The Other Person and Luke McMullan's 'Glossectomy' proved to be a more serious gem, relating the tale of his grandmother's surgery.

Andrew MacFarlane's and Benji Compston's acoustic sets, as well as the vocals of Josephine Stephenson, were amongst the more impressive performances. In particular, MacFarlane's cover of 'All My Trials' gave warmth to the communalising atmosphere.

The result was just the experience of being on the tube: a mildly tense journey with a silver lining of mutual appreciation and moral support, and perhaps a wilful ignorance of mice (or rats) on the tracks. NAUSICAA RENNER

Keeping It Reel

ALICE BOLLAND



So far 2011's awards season has seen some truly excellent films justly rewarded; *The King's Speech*, unsurprisingly, wiped the board, along with *Inception*, *The Social Network*, *Black Swan*, and *The Fighter*. Whilst it cannot be said that these films are undeserving of such recognition, it does strike me as a little sad that so many equally fantastic films go somewhat unnoticed and unappreciated. So here's my pick of films from the past year that definitely deserve a watch.

The Killer Inside Me

Slated by many as overly graphic and gratuitously violent, this film struck me as a profound exploration of the vulnerability of mental stability, as well as a shocking expose of sadism and perversion. It is, admittedly, unremittingly dark, even distressing – yet this adds to its intended intensity and brutality.

Splice

I recommend this purely on the basis that I have no idea whether I love it or hate it. A sci-fi movie about genetic engineering, it's creepy and disturbing, and doesn't say much – but at the same time, it's weirdly intriguing. This is one of those films where you're constantly thinking "oh no they're not going to ...they couldn't possibly...oh wow they did". Just watch it.

Heartbreaker

Ok, so not exactly a cinematic masterpiece; but still, this lovely little French romp deserved a lot more attention than it received. In the realm of romantic comedy, it is refreshing and original. Romain Duris is dis-gracefully attractive throughout, and the idyllic Monaco setting makes you want to drop everything and go on holiday.

L'illusioniste

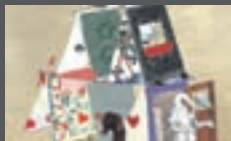
Nominated for Best Animation at this year's Oscars, Sylvain Chomet's charming *L'illusioniste* documents the usurpation of classic illusionism by the influx of rock bands and modern entertainment, following a disheartened magician and his irritable rabbit through 1950s Scotland.



The Secret of Kells

A unique masterpiece in animation, this film offers a beautiful infusion of magic, mythology and history. It is most certainly a visual creation; the plot, in its childlike simplicity, does not detract from the endlessly stunning artwork and fairytale characters.

This week's...



Theatre

Babushka

Wed 8th - Sat 12th March, 11pm
ADC THEATRE (£4 - £6)

On a shoestring budget, the ADC presents the tale of an old Russian widow as she falls in love with a painting that hangs on the hallowed walls of the Hermitage. What happens when it is sent to auction, and how far will she journey to take it back?

Amadeus

Thur 10th - Sat 13th March, 8.30pm
NEUWHAM OLD LABS (£4)

A new production of a modern classic. In parts murder mystery, biting satire and theatrical spectacle, Shaffer's masterpiece asks us what it means to be a man.

Happy Days

Wed 2nd - Sat 5th March, 8.30pm
JUDITH E. WILSON STUDIO (FREE)

As part of a three-part series, do not expect to meet the Fonzi in this new probing of Beckettian masterpiece, fuelled by members of the English Faculty and produced by seasoned performers.

Someone Who'll Watch Over Me

Tue 8th - Sat 12th March, 9.30pm
CORPUS PLAYROOM (£6)

GODS presents Frank McGuiness' tragicomic drama, which follows the heartbreaking ordeal of three civilian men as they struggle with the terrifying monotony of life as a hostage.

Footlights Spring Revue: 'Odds'

Wed 8th - Sat 12th March, 7.45pm
ADC THEATRE (£8 - £12)

One of the biggest comedy events in Cambridge, 'Odds' promises to be another smash hit from the internationally renowned comedy club



Film

Rango

Fri 4th March - Thu 10th March
VUE AND CINEWORLD
VARIOUS SHOWINGS (£5.35-7.20)

Rango is a chameleon with big plans to become a swashbuckling hero. He might just have found the ideal spot, a Western town over-run by bandits that is desperately holding out for a hero to save it from destruction.

Rabbit Hole

Fri 4th Feb - Thu 10th March
ARTS PICTUREHOUSE

Nicole Kidman and Aaron Eckhart play a Marchried couple who attempt to put their lives back together after their young son dies in tragic circumstances. The film charts not only the process of reconstructing reality after it's been punctured, but the subtleties of emotions that surface when self-pity takes hold of one's inner world.

Africa United

Thu 10th March, 9pm
ST JOHN'S COLLEGE, PALMERS ROOM IN FISHER BUILDING (£3)
The extraordinary story of three Rwandan kids who walk 3000 miles to the Soccer World Cup in South Africa. Using a sack load of ingenuity and sass (and a World Cup wall chart for a map), our pint-sized protagonists set off through the endless horizons of Africa in pursuit of an unlikely dream. Cheesy, but fun.

The Tourist

Sun 13th March, 7.30pm & 10pm
CHRIST'S COLLEGE, NEW COURT THEATRE (£3)

A critically-panned remake of a French thriller. Angelina Jolie plays the beautiful seductress. Johnny Depp gives an oddball turn as the seduced. The locations are beautiful, but the film's clichéd. In the words of Ricky Gervais, 'I'm jumping on the bandwagon here. I haven't even seen *The Tourist*. Who has?'



Exhibitions

Norman Rockwell's America

15th Dec 2010 - 27th March 2011
DULWICH PICTURE GALLERY

America as you never tire of seeing it: bright, flashy and perfect. America's most beloved artist of the twentieth century presents his icons of a century.

Douglas Gordan

9th Feb - March 26th
FITZWILLIAM MUSEUM, CAMBRIDGE

Two musicians travel from Germany to Poland to play Mozart's Sinfonia Concertante in E Flat Major (K364) at Warsaw. A poignant look at travel, identity and music captured in Gordon's haunting film.

Mona Hatoum: Bunker

25th Feb - 2nd April 2011
MASON'S YARD

Dislocated cities, scarred buildings and political tensions in a stark and thought-provoking look at world relations through swings and bunkers. Hatoum has transformed the gallery spaces into sites of heightened tension, where global geographies are abstracted and condensed.

Italian Drawings: Highlights from the Collection

Tue 8 March 2011 - Sun 10 Jul 2011
FITZWILLIAM MUSEUM, CAMBRIDGE

With some of the greatest Italian masters showing their thoughts before the finished work, the Fitzwilliam is offering a rare opportunity to see how some of the greatest artists who have ever lived, thought, and sketched.



Talks

Richard Berengarten Poetry Evening

Friday 11th March, 7pm
DOWNING COLLEGE (FREE FOR MEMBERS, £3 FOR GUESTS)

Visit Downing College for a relaxed evening of words and wine, which will flow freely from self-regenerating goblets all night long.

Terror by Beauty: Russo-Soviet Perspectives

Fri 4th March, 5.30pm
LADY MITCHELL HALL

Evgeny Dobrenko argues that beauty in the twentieth century has lost its sacredness. In this light, totalitarian kitsch must be understood not merely as a decline of taste, but as a means of legitimising terror.

Ways of Seeing

Thu 14th Apr, 10am / 1.30pm
KETTLES YARD / FITZWILLIAM MUSEUM (£35)

Two separate opportunities to see the same talk at Kettle's Yard at 10am, and the Fitzwilliam Museum at 1.30pm. An introduction to the collections of twentieth century modern art curated by the Education staff at both venues. Promises to be well-worth the hefty price.

Adnan Al-Sayegh

Tue 8th March, 7.30pm
OCR, TRINITY COLLEGE (FREE)

Adnan Al-Sayegh was sentenced to death by Saddam Hussein in 1996 as the result of his poetry, which gave a voice to the despair of millions of Iraqi inhabitants. Hosted by the Trinity College Literary Society, this talk is absolutely guaranteed to be a though-provoking eye-opener. Do not miss it.



Music

Reel Big Fish

Fri 4th March, 7pm
THE JUNCTION (£14 ADV)
Embrace a blast of the past as energetic Californian ska-punks *Reel Big Fish* stop off in Cambridge on their 20th anniversary world tour. Plus support acts from Suburban Legends, The Skints and New Riot.

St Matthew Passion

Friday 11th March, 7pm
TRINITY COLLEGE CHAPEL

An exciting project under the guise of the Cambridge Bach Players to be conducted under Sam Hogarth, répétiteur and conductor of the Oper Köln.

Petite Messe Solennelle

Sat 5th March, 8pm
TRINITY COLLEGE CHAPEL

By a chorus formed from the 70-strong choral society, the Trinity Singers, which includes members of the whole university student body. Jeremy Cole, Junior Organ Scholar of Trinity will be playing a real harmonium with Kerry Sugden and Sunil Manohar playing the Trinity-owned Steinway D-model.

Cambridge University Chamber Orchestra

Sat 5th March, 8pm
WEST ROAD CONCERT HALL (£5/£16)

Cambridge's premier chamber orchestra presents a sumptuous French programme, including Ravel, Poulenc and Franck. With guest conductor Peter Stark, this promises to be one of the orchestral highlights of this term.



Events

Casino Royale

Sat 5th March, 9pm
CAMBRIDGE UNION (£1 FOR MEMBERS, £3 FOR GUESTS)

A miniature 'Casino Royale' featuring blackjack, poker, cocktails and live jazz. The dress code is strictly black-tie, so don your finest DJs and cocktail dresses and head down to the Union for some penultimate week fun and extravagance.

This House Believes the Press Can't be Trusted to Behave Properly on their Own

Thu 8th March, 7.30pm
THE CAMBRIDGE UNION (FREE FOR MEMBERS)

Featuring Katy Brand, spoof star of the moment, and Juliet Herd, current international editor of *Hello!* magazine, the Union debates the extent to which the media can be trusted.

Stewart Lee

Sun 6th March, 8pm
CORN EXCHANGE (£18.50)

The celebrated writer and comedian presents a 'vegetable stew' of brand-new material in preparation for his 2011 television series. Guaranteed to be an evening of hilarity – book now to avoid disappointment. See interview on page 8.

Beatboxing Masterclass

Wed 9th March, 5pm
THE JUNCTION (£10)

Have you ever wondered how beatboxers manage to sound like more than ten instruments at once? Join acclaimed British beatboxer Shlomo to find out...



Sport

Varsity Judo

Sat 5th March, 2pm-6pm
HILLS ROAD SPORTS CENTRE

The four Cambridge teams will be looking to avenge their 3-1 loss last year to the Dark Blues on the 80th anniversary of Varsity Judo. This is going to be an intense and exciting event.

Varsity Women's Rugby

Sat 5th March, 2.30pm
GRANGE ROAD

The women's Light Blue rugby players will take on the dark blues in what promises to be a thrilling encounter. Having not lost for three years in either the Blues or the Tigers matches, Cambridge will be both determined and confident of emerging victorious this year.

Varsity Ice Hockey

Sun 6th March, 8.30pm
PETERBOROUGH ICE RINK

The Varsity Ice Hockey match has been played since 1895 and there is an incredibly rich history behind the match. Oxford has been fairly successful in the past few years but Cambridge have been winning and performing well will look to take back the glory.

Varsity Hockey

Tues 8th March

SOUTHGATE

The II's and III's came out the worse of their four matches with the Dark Blues, managing only one win despite playing well. The women's and men's Blues will not want to suffer the same fate so will need to apply all their concentration and determination to these games.



We are now open for **submissions** to:

THE MAYS XIX

The **deadline** is:
March 31st.

The **categories** are:
Prose, Visual Arts and Poetry.

The **address** is:
mays@varsity.co.uk (marked 'submission').

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International Women's Day
Thursday 17 March



CARO and GU International Women's Day Celebration

The evening will feature presentations from women postgraduate students and a keynote speech from the 2007 Royal Society Rosalind Franklin Award winner, Professor Ottoline Leyser.

Following the event will be a networking reception, with wine and canapés in the Dome Dining Hall to meet with fellow students, alumni, and university members.

Where: Vivien Stewart Room, Murray Edwards College

When: 7:00pm - 9:30pm

Cost: FREE for students!

Limited spaces available, so please book online now at www.gradunion.cam.ac.uk or email president@gradunion.cam.ac.uk for the booking link.

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Basketballers lose to Oxford

The men's and women's Blues both succumb to losses but the Seconds manage victories

LEWIS CANNON AND CAROLINE WALERUD
basketball correspondents

The Light Blues met the Dark Blues in four matches on home ground last week starting with the wins by the Women's Allstars and the Men's Seconds. The following Women's Blues and Men's Blues games did not go as well.

The day started well as the Cambridge Allstars, who had only been practicing as a team for 5 weeks, trashed Oxford Seconds, who scored only 3 points in the 1st half so that the half-time score finished at 17 to 3. The Allstars, led by coach Blaine Landis, pressed for most of the game. Polderdijk dominated the rebounds, earning 9 points for the home team. The top scorer, guard Nezych, brought home 14 points. The Allstars' solid passing starkly contrasted with the many dropped passes and steals endured by the Oxford Seconds. Final Score: 40-25.

The Lions then came on court to face their Oxford opponents, to whom they had lost by 10 points in a league game at Oxford earlier in the season. The game was close from the tip-off, but without the presence of a coach, Oxford were easily worked up by the intensity of home crowd and the Lions' play. German centre Steuber was dominant in the low post position and point guard Sullivan provided consistent playmaking. Cambridge took the lead mid-way through the third quarter, and Crawford-Sharpe lead the team by example



with intense defence and solid finishing, captain Charlie Cotton giving vocal support throughout.

“There were inspired spells of greatness from Cambridge”

After a streak of wins, the Women's Blues game saw Oxford quickly take the lead. Cambridge fought hard against the more experienced Premier League team. Caroline Walerud took the first 4 points for the Light Blues, after which they continued with a strong first half. Kate Beniuk was on fire, scoring 13 points in the second quarter alone. In the second quarter the score was tied at 18-18, so that at half-time the team still hoped to cause an upset.

However, the Light Blues started the third quarter slowly, not scoring in the first 7 minutes, by which time Oxford reached double the Cambridge score.

In the fourth quarter Cambridge again played outstandingly, only losing by five points. Unfortunately, the third-quarter dip showed in the final score of 42-73. Overall, it was an excellently played game on both sides and was closely matched except for one quarter.

With Oxford missing a few key players, the Light Blue men were confident during the warm-up that this year would end Oxford's Varsity winning streak, especially given Cambridge's position at the top of the League and coming off a 60-point win over local rivals Anglia Ruskin.

However, a poor start by the Cambridge Blues meant Oxford went 8-0 up within the first few minutes. There followed inspired spells of greatness from Cambridge, led by American Yearwood and German Klee. The intensity and execution was second to none.

Cambridge fought well and tied Oxford for points over the final 20 minutes. With a final score of 96-63 to Oxford there was nothing for them to be ashamed of given the performance. Cambridge will continue the season striving for wins to secure the League title and promotion. Then they will look to regroup for next year's Varsity

From the Commentary Box: Saxon winners or Catalan champions?



ROSA AARONOVITCH
football correspondent

The Champions League. It really is the big one; especially now that the World Cup (through no fault of its perfectly sculpted 18-carat self) has become a fully-fledged travelling Swiss circus. Though most years English sides get so near, so far the odds of an English side actually winning it seem spine-tinglingly shorter than an Old Trafford 10 yards. If you're a Spurs fan the excitement is almost physically dangerous. Liverpool supporters, their team slopping about in the inferior Europa Cup, can only fantasise about such tension

The people's main choice of victor appears to hang in the balance of Arsenal's return fixture at the Nou Camp next week – and it is with slightly too happy a cursor that I am writing the Gooners off. Barcelona will simply have to bring their better selves to bamboozle a north London side recently squashed in the Other Domestic Cup by an Obafemi Martins (triple) back flip.

After that? Guardiola's Spanish bulls have been backed throughout the campaign to march their way to the final, this year to be hosted by London at Wembley, and win. Just wait a moment, though. Isn't it just as possible that one of the other three English teams could get there and, in an English stadium, in front of a two-thirds English crowd, grab the laurels from the Spanish Caesar?

It's a bit like a joke. Did you hear the one about the three teams, one in red, one in white, one in blue; one managed by a Scot, one an Englishman and one by an Italian? The Premier League's finest offer much in the way of entertainment, talent and London pride. Ancelotti's team of pensioners, chavs and gun wielding, Cheryl-Cole-cheating 'professional

footballers' who have been stuttering in the Premier League until last week, are effectively out of the running for the top spot. They will have an added determination not to let down the Russian oligarchy. Meanwhile, United are the only English side left 'what won it' before. They also have the mentality and the experience of Ryan 'the red dragon' Giggs. And Spurs, well, they have their own Welsh wonder in the astonishing Gareth Bale, should he be fit.

So why does this year really feel like it's an English team's time to shine? The sensible, middle-aged answer would be that,

“Why does this year really feel like it's an English team's time to shine?”

really, 2011 is no different to any other year. United and Chelsea are 12 months older and a little leakier at the rear whilst Tottenham are Tottenham – the worst team to support in the country if you value your health.

But it's just been more exciting this year. The Premier League has been revitalised with lovely games and carries the hopes and expectations of supporters. Managers, players and fans alike, even of the best teams, are wiser than to think any game is a guaranteed three points.

So you know what? Spurs to win. Really. Well, possibly, so just don't put any bets on it – money or otherwise. Especially 'otherwise'. And if it doesn't happen, wouldn't it be tantalizing to witness the fiery cauldron of a Barcelona vs. Real Madrid grudge match at Wembley? Almost makes it worth the Saxon sacrifice. Almost.

Downing and out

ST. JOHN'S DOWNING 36 5

DAN WELLBELOVE
rugby correspondent

St. John's rugby team's clasp on the league title may have finally been broken, but they continue to seek some consolation from this season with success in Cuppers. A powerful display on Sunday saw them comfortably sweep Downing aside, as the forwards and backs combined to score six tries in a game they easily dominated.

Within five minutes, the Red Boys' pack demonstrated their prowess in the scrum, setting a precedent for the remainder of the match. A good drive on the edge of Downing's 22 put the visitors on the back foot before the ball was picked up from the base of the scrum. Drawing the man, he popped the ball to the scrum half, who supported him on the outside and was then able to dive over for an early score.

The forwards seized upon this apparent superiority as St. John's doubled their lead minutes later. They elected for a scrum, after Downing conceded a penalty on their own five, and drove the

ball over the line masterfully, allowing number eight to touch down.

During the next five minutes, Downing sought to establish a foothold in the match. Eventually, following an ineffectual box kick from the Red Boys, Downing spread it wide to the right. The move looked over as the winger was driven into touch, but a miraculous offload saw Jean Paul Westgate score.

However, St. John's were soon able to extend their lead. Following a good drive from the forwards, the ball was passed out to full back Cherezov, who slipped a tackle to touch down. Five minutes later, Burdon drifted left and offloaded to start a sensational attack culminating in five points right under the posts. This preceded the first successful conversion of the half, as John's went into the break leading 22-5.

They went on to dictate play in the second half as well, as Downing struggled to get out of their own half. Cherezov chipped the ball over the opposition full back's head to score his second with an impudent forward roll, before the St. John's pack rumbled over from a scrum for the second time.

On this form, it is hard to rule out the prospect of St. John's retaining their Cuppers title, to take at least something from this season.

Oxford edge out Cambridge

CAMBRIDGE OXFORD 1 2

EOGHAN HARTIGAN
football correspondent

Cambridge's women footballers had been building up to this game all season but Oxford too had been preparing with a string of strong performances. The Light Blues' coach Dave Mosley said that he expected both technical ability and a huge work-rate from the team he had fielded. In the end however, it was the exciting Oxford team that shaded things, despite flashes of Cambridge brilliance.

In a game that could have gone either way, it was the Dark Blues that started

the more brightly of the two. The likes of Emily Wendt on the wing provided the element of pace that allowed Oxford to continually threaten the Cambridge goal. Had it not been for an organised Cambridge defence, an early goal would have been inevitable. Ultimately though, the continued Oxford presence around the Cambridge goal proved costly and mid-way through the half, Roni Yadlin managed to scramble the ball over the line from a corner.

The balance of play then shifted back and forth, with both sides being frustrated by the solid defences on display. There were moments of excitement, many provided by a creative Emma Eldridge, who was determined to get a goal back before the break, but the half ultimately ended with Oxford in poll position.

The second half began with a host of attacking movements by both sides, as Cambridge sought that all crucial equaliser, while Oxford were determined not to rest on their laurels. Ironically, it was not one of these offensive trips into the Oxford box that gave the home-side their breakthrough.

Perhaps it was a long-ball that got lucky or Danni Griffiths had a Beck-hamesque moment of inspiration and seeing the keeper of her line, let fly. Beki

Phillips misjudged the ball's bounce and could only watch helplessly as the ball bounced into the goal. It was now all to play for.

Sadly for Cambridge, just as they were getting on top, a devastating Oxford break left them in arrears once more. Despite Sara Haenzi's best efforts in goal, the ball bounced nicely for Sarah Rouse and she made no mistake with a decisive finish.

Cambridge however proceeded to throw everything they had at Oxford. Maisie Byrne played as a captain should, and marshalled attack after attack. Although Oxford remained dangerous on the break, the Cambridge team's fighting attitude meant that the Oxford goal was under siege until the very end. Oxford held fast however, and that second goal ultimately proved beyond the Light Blues' reach.

Oxford can be proud of another fine victory. Cambridge too should be proud of the fact that they played top football throughout and were unlucky to miss out on the day. Maisie Byrne had the right attitude when she said that the team would keep their "heads held high" and rightly noted that she could not have asked for anything more from the players. Both teams can now look ahead to the rest of their busy season.





“Chelsea and United are twelve months older and a little leakier at the rear”

Rosa Aaronovitch on the prospects of English sides in the Champions League this year, page 15



Light Blues dominate Varsity

TIM JOHNS



Cambridge puts in a strong set of performances to take three wins over Dark Blue rivals

ADELINE DRABBLE
lacrosse correspondent

Parker's Piece was transformed into a muddy sea of varying shades of blue this Saturday, playing host to several close wins for Cambridge Lacrosse.

The Women's Blues played a different, tenser, game to that which they have played all season: the perennial phrase, 'everything changes on Varsity day' rang true as ever. An early break for Oxford gave them the lead but with nerves running high neither team was able to settle. The talismanic Ellie Walshe soon provided Cambridge's response with a nifty penalty shot and it was 1-1. Despite some beautiful midfield passing from co-captains Anna Harrison and Laura Plant Oxford soon scored two in quick succession, and Cambridge were trailing for the second time.

A period of scrappy attacking play just before half-time was soon remedied by centre Alana Livesey, who ploughed through the fan and dodged two defenders before parking the ball firmly into Oxford's net. Livesey also took the next goal: 3-3 at half-time.

At the start of the second half, Oxford

showed good pace to score again. However, fresher Georgie Prichard replied in kind, dodging past a defender to slot it cleanly into the corner. Laura Plant, fresh off the plane from touring the US with England, soon provided even more "pretty lacrosse" by spinning past her defender and planting (pun intended) the ball into the back of the net.

Despite some strong defending by quadruple-blues Ellie Walshe and 'the tall' Gen Gotla, the score reached 6-6 and the tension was high. As Cambridge went 7-6 up, ecstatic stick-swinging goal celebrations by her teammate left Livesey with a head injury requiring stitches – ironically the only blood drawn in the game. A disallowed goal for Oxford saw the crowd revert from booing into cheering.

With four minutes remaining, Cambridge pulled away and took the score to 9-6. The Women's Blues pulled through today and showed determination in a season-defining match. Their undefeated streak this year will hopefully continue, as they move into the final rounds of the BUCS Premier Championship.

The Men's Firsts had an equally storming game, taking clear control from the outset. Captain Duncan Barrigan's

opening goal provided the Light Blues with the confidence they needed in attack. A clean quick-stick goal from Dan Montgomery, and another by Harvard-alumnus Tom Barron, left Cambridge 3-0 up ten minutes in.

The crowd reacted loudly to several big hits to both teams, the physical nature of the game truly on show. Goalie

“The perennial phrase, ‘everything changes on Varsity day’ rang true as ever”

Sam Spurrell provided great dynamism in the game, sprinting up into attack and assisting a goal. His mobility and communication organised the defence and Cambridge reached 5-0 at quarter-time. A yellow card for the Oxford captain El-Sayed provided Carl Tilbury with an opportunity to score, which he duly did. Shortly, Michael Lipton drove up the

right wing and curved in towards goal, scoring with a powerful shot. Oxford's Beresford scored just before the half time whistle, the score standing at 9-1.

Oxford returned to the pitch with energetic resolve, and the score reached 10-5 within minutes. Cambridge needed to up their aggression. Tilbury was presented with a golden opportunity and he 'wound up' like a spring before exploding the ball into the back of the net. 11-6 to Cambridge.

Oxford inched closer with penalty shots and careful attacking play and Cambridge seemed riled. But Tilbury scored his final goal with his left hand, and the whistle came to leave the final score at 14-9 to the Light Blues.

The Women's Seconds, the Kingfishers, put in a sterling performance earlier in the day, pulling back from losing with 15 minutes remaining, to come out victorious at 7-6. Great determination and nerve must be accredited to co-captains Amelia Duncanson and Ellie Pithers.

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SPORT IN BRIEF

A round up of the week's sport

WOMEN'S BLUES PROGRESS TO SEMIFINAL AFTER VARSITY DISAPPOINTMENT

After their disappointing Varsity Saturday and the obligatory Varsity dinner, the women's football Blues faced the Peterborough Azures in the County Cup quarterfinal.

Despite some aftereffects of the night before, a clear win was expected and achieved against a team from a league below.

Five players scored, the final score being 5-1. The overwhelmingly negative news was that Wainwright had to go to hospital with a torn ankle ligament after a very nasty tackle..

FITZ DEFEAT SELWYN TO SECURE SEMIFINAL AGAINST PEMBROKE IN CUPPERS

Fitz's footballers edged out Selwyn in a tense cuppers match despite going a goal behind to win 2-1.

Selwyn took the lead from a corner. But a stroke of bad luck changed the game in Fitz's favour. The Selwyn goalkeeper suffered an injury in a collision with the Fitz striker and was forced off the pitch, leaving Selwyn's left back to don the gloves for the second half.

However, there was yet another twist in the tale as Fitz's Barham kicked out at a Selwyn player to receive a red card.

But even with ten men Fitz were able to equalise and maintain the pressure throughout the rest of the half.

And as the game neared its end Fitz managed to grab the winner, guaranteeing them a semifinal fixture with Pembroke.



Search: Cole shot intern rifle practice



Ashley Cole is no stranger to public interest in his 'extra-curricular' activities. Here, animators put their take on his recent shooting of intern Tom Cowan.