

Varsity

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GRANTS FOR GRABS*

Rosa Collins

Unfair differences in student funding across the UK will be highlighted at a national NUS demo in London this Wednesday. The protest comes just days after the announcement by the Welsh assembly that Welsh students are to be spared the burden of excessive debt by the reintroduction of the maintenance grant.

The scheme, which is expected to cost around £41 million a year, will provide over 43,000 students with parents earning under £15,000 a year annual grants of up to £1,500 each.

This news follows grant reintroductions in Scotland and Northern Ireland, and puts students from England in the weakest financial position of those studying in the UK. CUSU President Pav Akhtar cried: "One reason why the HE funding review is taking place is because the Labour government realised during their election campaigning that one of the most discussed topics was HE funding and the general public's dissatisfaction at the raw deal students are getting."

Around one third of 18- and 19-year olds currently enter HE, a massive increase from just five percent in 1960. Despite this progress, university entry is still socially exclusive. In 1998, the two highest socio-economic groups accounted for over 50 percent of all entrants, whilst the two lowest made up a disappointing ten percent. Significantly, this mix has barely changed over the last two decades. Fears have arisen that the abolition of grants has already deterred people from working class backgrounds from entering HE.

In real terms, funding has dropped by 50 percent in the last 20 years, and

in the authoritative report released, David Greenaway and Michelle Haynes from the University of Nottingham expressed concern: "The decline in funding per student has manifested itself in a number of ways: rising class sizes and increasing student to staff ratios; deteriorating infrastructure; academic salaries which have barely changed in real terms in 20 years, and which have declined markedly, relative to private and public sector comparators."

Labour suggests it can give half of all 18–30 year olds HE by 2010, but with rising student debt, many are sceptical. Tony Blair has said he intends to reform the system, but stated that there would be no return to the old system. "If we are to get higher education participation rates above 50 percent, there is no way we can do that under the old system," he said.

The NUS has called a national demonstration in London for next Wednesday to protest against government Higher Education funding policy, and will now have even greater reason to press the government for reform. CUSU, which hosted the poorly attended regional rally last term, has organised transport down to London, but there are concerns that student interest in the protest will be virtually non-existent. One Cambridge student told *Varsity*: "For the most part, student apathy is far stronger than any student anger in Cambridge. We've been protesting for years over Government funding of HE, and achieved precious little—I don't think Wednesday will change anything."

In a letter addressed to all UK students, NUS leader Owain James

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2000: Students protest



2001: Students protest... again

Varsity Archive

***But only if you're Welsh**



The region's best guide to what's on – see next Thursday's Cambridge Evening News

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Uni boys in a league of their own

Edvocation

Katy Long

The Government's Education Policy has been plunged into further disarray this week, as a series of confused new measures were announced, designed with the aim of ending "exam snobbery".

Under new plans unveiled on Tuesday by the Education Secretary, Estelle Morris, vocational GCSEs – in such subjects as Leisure and Tourism – will be offered alongside traditional academic subjects. Morris claims that there is "an awful lot of snobbery" surrounding vocational qualifications, and that "our nation needs vocational skills just as much as it needs academic skills". However, critics have argued that these new exams are simply designed to help the Government in achieving its target of 50 percent participation in university education by 2010, and will simply leave such vocational qualifications worthless in the eyes of university admissions offices.



Rowan Huppert

The questionable usefulness of these vocational GCSEs has been added to by parallel plans to allow the brightest students to skip these exams and instead begin AS Levels, creating a 'fast-track' even more removed from the vocational ghettos of such subjects as Hospitality and Catering. As Nick Seaton, Chairman of the Campaign for Real Education, commented: "Fourteen is much too young to tell children they are not capable of getting mainstream qualifications."

Concerns were also raised in the Modern and Medieval Language faculty over Estelle Morris' plans to allow pupils to drop modern languages at the age of fourteen. British students have already been labelled the "worst linguists in Europe", and plans to compensate by making foreign languages available in primary schools will require up to 20,000 extra teachers.

Following on from the debacle of the switch to AS Levels two years ago, and the news that an A* will be introduced at A-Level to create a new level of distinction, these latest plans for reform would appear to do little to tackle the problem of falling educational standards, but instead contain a plethora of confusing and contradictory proposals worth little more than the paper they're written on – but still more than a GCSE in Hairdressing.

Filthy Flasher

Claire Bielby

A New Hall student was startled last week by a man exposing himself outside her window.

The incident occurred at Hammond House, one of several houses in the grounds of the college. The undergraduate was studying when she noticed something out of the corner of her eye. She told Varsity: "I looked up and realised it was a man masturbating with a torch shining on his penis...I just screamed very very loudly and ran out of the room." Porters were notified immediately but the man had fled before they could reach the house. A fellow resident is believed to have witnessed a similar episode the previous week but nothing was reported, as the girl put it down to hallucination due to overwork. It is unknown if this was the same man.

As an out-of-town, open-plan girls' college, New Hall is an obvious target. However, security is largely effective; the main building and gates to the grounds are locked between 11pm and 6am and overnight guests must be signed in. The windows of the student houses in the grounds are also barred for greater security. Colin Lock, New Hall Head Porter, informed Varsity: "College

has done quite a lot with security over the years, but we obviously can't make it into a prison." One security problem is the main entrance to the site, which remains open. As a result, houses such as Hammond House are more vulnerable than the main New Hall building.

The student involved is obviously distressed by the incident. She told Varsity: "It has changed the way I think about my freedom." The incident was reported to the CUSU sabbatical Women's Officer, Alison Ismail, who responded: "CUSU takes very seriously all incidents of assault and students are always welcome to get in touch for information or support."



Claire Bielby

Glad RAG

Bo Augar

More than 2,200 students took their chances last Wednesday and participated in the university-wide RAG Blind Date. RAG (Raising And Giving) raised around £9,000 for a host of good causes via the event, which was organised by Virginia Massaro from New Hall and Julia Faure-Walker from Churchill.

Couples had been matched according to 'self-assessment' forms, including questions regarding their "porn star name" (name of pet and mother's maiden name), which specified skill of theirs would "blow the pants of the date", and whether they judged the terms "shag, marry, die" applicable to former UK Prime Minister John Major.

Undergraduate reactions to the pre-Valentine mating bonanza were mixed. One second-year at Clare

was very positive: "My date was really sweet. We went out for a lovely meal and might actually see each other again. I think the whole thing is a really fun way of raising charity revenue." A Jesus cynic, however, disagreed: "Frankly, I took one look at the bint and ran. The choice between enduring the twittering of a drunk at Vaults and a pint of London Pride was obvious. I would rather have been at the f**king CamSAW (Cambridge Students Against the War – ed.) meeting."

RAG volunteer Louise Shaw told Varsity: "I think it went really well: everyone seemed to be having a really good time, even if they 'lost' their own dates fairly early on! When you're trying to match up that many people, you can't expect everyone to find the love of their lives – but I've already heard a few stories of people getting on with their dates very well last night!"



Katy Long

Speakers' Corner

This week, it's back to old rivalries as Town takes on Gown



Town

Roddy James
Bikeman, market stall

Gown

Prof McIntyre
Head, Education



| | | |
|-------------|--------------------------------------------------------|--------------|
| Misrep. | Cambridge students: over-privileged or misrepresented? | Both. |
| Confused. | Government's education policy: visionary or confused | Mess. |
| No. | Do students have to cope with too much pressure? | No. |
| No. | Should Cambridge colleges disaffiliate from CUSU? | Don't know. |
| Yes. | Are academics well-paid enough? | No. |
| Spanish. | Gibraltar: British, Spanish or self-rule? | Self-rule. |
| No. | Should Britain join the Euro? | Yes. |
| No. | Ban hunting with hounds? | Ideally yes. |
| No. | Should the death penalty be re-introduced in the UK? | No. |
| No. | Is the trouble over in Afghanistan? | No. |
| Fees. | Grants or fees? | Aid some. |
| Lewis. | Tyson or Lewis? | Huh? |
| D'know. | Who'll win the World Cup? | Nigeria. |
| D'know. | Next Prime Minister? | Brown. |
| No. | Should the British Monarchy be abolished? | Don't care. |
| Sex. | Sex, drugs, or rock and roll? | Sex. |
| Sciences. | Sciences or arts? | Any. |
| Film. | Theatre or film? | Film. |
| Brawn. | Brain or brawn? | Brawn. |
| Too much. | Censorship of porn: too much or too little? | Some. |
| Aggressive. | Israel: legitimate use of force or over-aggressive? | Aggressive. |
| Yes. | Should the US sign the Kyoto agreement? | Yes. |
| Sit-down. | Take-away or sit-down meal? | Sit-down. |
| Town. | Town or gown – who's more important to Cambridge? | Both. |
| Elvis. | Jesus or Elvis? | Pass. |
| Special. | Valentine's: special moment or commercial con? | Neither. |

VIVA LA REVOLUCIÓN

James Hayton

Last week, the University published a consultation paper proposing “revolutionary” reform of the University’s governing institutions, intended to resolve problems of “chronic under-resourcing”, the “complexity and formalism of the decision-making process” and a “perceived lack of openness and transparency and therefore of accountability”.

Under the plans, the Vice-Chancellor is to become a presidential figure, no longer chairing the Council, but reporting to it. He is to become the recognised principal officer of the University with a clarified role, increased authority and his term increased from five to seven years. The Vice-Chancellor would have an increased number of Pro-Vice-Chancellors, up from two to a maximum of five. They would be given specific portfolios, such as finance or education. Yet perhaps the most historically significant change is the introduction of three outsiders onto the Council, one of them chairing it, and another chairing the Audit Committee.

There are no plans for an obvious reduction of the power of the Regent House, the University’s parliament. Whilst the number of votes needed to ballot the assembly on a ‘grace’ (a proposal from Council, the University’s executive body) will rise from 10 to 50, this is in line with a proposed increase in the size of the Regent House of almost 70 percent, from 3,200 to 5,400. The new members would come from “other academic and academic-related staff”.

However, Dr Gillian Evans, an often outspoken critic of the University’s management, says, “People are very scared to let their names appear,” and suggests that these new members, on short-term contracts, will be even less likely to want to get involved. Dr Evans continues: “To require 50 signatures to be collected in a few days will effectively end ballots and calls for discussions.” She feels that this move would make ‘elections by grace’, such as those of the new external members to the Council, no more than sham democracy.

The report admits that “many of the underlying problems are problems not simply of structures, but of culture”, problems it does not explicitly address.



Dr Evans believes that the very people who made a mess of the introduction of CAPSA last year, the £9 million accounting system, are those who will be given more power under the new plans.

The measures are open to consultation via the website and by a number of seminars that will be organised. Dr Evans is again sceptical: “E-mail sounds frightfully democratic and modern, but

what people say will simply vanish onto the desks of administrators who have their own agenda.” As is the case with student politics, an unwillingness by staff to get involved in University-level politics could mean that in June next year, when the plans are set to be balloted, we see in effect the end of one of the last academic democracies in the country – our own.

COUNSELLORS WORK OVERTIME

Oliver Duff

Suicides, breakdowns and other mental problems are on the increase amongst the student population, leading to what has been termed a “stress epidemic” in Britain’s universities and colleges.

The Royal College of Psychiatrists is so concerned about student health that it has set up a working party to look at whether university counselling services or the NHS can meet students’ needs.

Statistics compiled by the Association of University and College Counsellors (AUCC) this week revealed not only that the number of students seeking help for mental health problems is rising, but that a far greater proportion suffer from problems of a particularly serious nature, such as phobias, sexual abuse, eating disorders and serious depression. This is a pattern reflected in Cambridge, confirmed Mark Phippen, Head of the University Counselling Service.

The explanation behind the rise lies in a multitude of factors, but massive increases in student debt and greater pressure in the graduate recruitment market mean that students are increasingly worried about obtaining high grades in order to get their desired careers. Also of significance is the fact that students’ time away at university is often a period of great transition – as Phippen adds: “It’s an interesting time in life...a developmental stage. There are stresses attached to great change.”

Helen Evans, CUSU Welfare Officer, said: “Students are under a number of different pressures; aca-

demic, social...other pursuits, even to ‘look good’...The list goes on, and it is different for every student.”

The experience of studying at Cambridge, whilst extremely rewarding, carries a price for some. Evans points to the “highly-pressurised eight-week terms” and the “tremendously high level of achievement which students feel they have to live up to”.

“It’s important for students and staff to remember that our personal worth doesn’t rest solely on whether we get a First, a Blue or the lead rôle in a play.”

The support for those students in Cambridge who do feel that they are having problems is amongst the best on UK campuses, Phippen believes. Help is available from counsellors, college nurses, tutors, college and CUSU welfare officers, or even friends.

Evans was keen to highlight the positive side to the recent statistics: “Students are more likely to take their problems to counselling services – partly because of better advertising and resourcing of these services, and partly because mental health problems are losing some of their social stigma.”

Phippen emphasises the point: “The stigma attached to counselling has decreased, but it still persists. It is all about addressing, rather than avoiding, issues.”

The best way for Cambridge students to begin to educate themselves about their mental health is by visiting the University Counselling Service website, www.counselling.cam.ac.uk, where there can be found a wealth of information and advice alongside a full list of further contacts. They can also be contacted on 01223 332865.



Simon Pollkatt

Grants: Continued from front page...

wrote: “In 1994, Shadow Education Secretary David Blunkett said student hardship was a badge of shame worn by society. In 1997, the government claimed tuition fees were necessary to solve the funding crisis, yet despite student debt rising by £1.6 billion a year, not all this money has been spent on your education.” He went on to state that whilst NUS is winning the arguments in favour of grants, it needs students to “create the political pressure to force the change”.

Thousands of students, dressed head-to-toe in red, are expected to march through the heart of London and to listen to a speech by the Mayor of London, Ken Livingstone. The “Grants

Not Fees” march has become something of a fixture over the past four years, and has been steadily increasing in size. Last year, a record 500 Cambridge students attended, compared to a mere total of 30 at a similar demonstration in 1998. Though if Blair is to be believed, they are fighting a losing battle.

Cambridge figurehead Pav Akhtar agreed: “It’s never too late to stand up and speak out. The membership of our student union is our only strength. Involved, mobilised and united with others, we can defeat tuition fees, end loans - and win back a living grant for all.”

For tickets and transport details, contact your college JCR/MCR.

NEWS IN BRIEF

Molly Birch

HRH Princess Margaret dies

Princess Margaret, The Queen’s sister, died on last Saturday morning from a heart complaint caused by a stroke. The Princess suffered at least two strokes in previous years – the last one in March, after which she remained at Kensington Palace. Princess Margaret was patron of the NSPCC, Guide Association and the Royal Ballet. A private funeral service will take place on the afternoon of Friday 15th February at St George’s Chapel, Windsor Castle.

Mugabe defies election monitors

EU electoral observers, sent to monitor the presidential elections, were denied accreditation this week by the Zimbabwean Government. In the past month, 19 people have been killed in political violence, all but three of whom were supporters of the opposition Movement for Democratic Change. Mugabe faces the decision of letting the team continue or stopping them by force, isolating himself further from the international community.

Trial of Milosevic begins

The first head of state ever to be tried for war crimes went on trial on Tuesday in the UN International Criminal Tribunal for the former Yugoslavia. Milosevic has been indicted for “genocide, crimes against humanity, grave breaches of the Geneva Conventions and violations of the laws of war”, but stated in January that the process is merely a “justification for the crimes committed during the NATO aggression on my country and my nation”.

Campbell admits drug-abuse

Supermodel Naomi Campbell was in the High Court this week to sue for damages from the *Mirror* for “alleged breach of confidence and unlawful invasion of privacy” relating to a story they ran on her drug use. Ms Campbell admitted she had “made a practice of abusing illegal drugs” as far back as 1997. She also admitted that her behaviour was “notorious”.

Posh people win again

In another victory for us (rich posh people), this week saw the victory of ex-Wellington College boy Will on *Pop Idol*. He beat his lower-class rival (whose daddy is a postman - how positively awful!) by 800,000 votes. It’s so comforting, wouldn’t you say? Eh, what? Cry God for England, Harry and St George! Anyone for a spot of buggery before tea?

EACH currency appeal

You know those old foreign coins that you thought were now useless with the introduction of the Euro? Well they’re not! East Anglia’s Children’s Hospices are appealing for our spare foreign coinage, in order to help them provide care for life-limited children and their families. EACH is a registered charity that relies on public generosity to do its good work, and run hospices at Milton, Quidenham and Ipswich. Donations may be left at the EACH Shop, 174 Mill Road, or the Tourist Information Centre, on Wheeler Street.

WAR AND PEACE

Dissident Labour MP George Galloway talks to *Varsity*

Luke Layfield

“War does not determine who is right – only who is left” opined Bertrand Russell, but there could never be any mistake about George Galloway’s political colours: they are distinctly red. The 46-year-old MP has made his name as Parliament’s most outspoken critic of US foreign policy in the Middle East.

It is the sanctions on Iraq that he has campaigned against for longest, making numerous trips to Baghdad, founding the Mariam Hamza Appeal, and organising a trip from Glasgow to Baghdad on a London bus, leading Clare Short to dub him “Saddam’s useful idiot.”

He welcomes us warmly into his office at Portcullis House, but he becomes intensely serious when I raise the topic of the Middle East and say that Saddam won’t let UN weapons inspectors into Iraq, and so the sanctions are necessary for security in the region.

“Iraq did not put the UN weapons inspectors out of the country, the UN withdrew them prior to the massive bombardment of December 1998. Scott Ritter, a senior inspector, and certainly no liberal, declared Iraq has been effectively disarmed since 1996, and that the continued use of issues of weapons of mass destruction as a justification for the embargo constitutes one of the longest-running frauds in the international community.”

So despite Saddam Hussein’s repeated threats to Israel and the West, he doesn’t represent a problem in the Middle East? “I think you should ask the people in the region – the Arab League has been asking for the embargo to be lifted for years.” Even Kuwait? “Even they agreed at the last Arab summit, yes.”

He goes on to say: “Why this fetish about Iraq’s weapons, which Ritter says don’t exist, when all around the region are weapons of mass destruction and the three-hundred-pound gorilla sitting in the corner, Israel, has nuclear power?”

“Arafat is the most moderate and flexible Palestinian leader possible, if Sharon can’t agree a deal with him there will never be a deal”

One wonders, however – if sanctions were lifted, wouldn’t the current oil-for-food programme become oil-for-tanks? “I think logic tells you that after nearly twenty years of the deprivation of war and sanctions, the Iraqi people have other priorities, and it would have a very negative political effect on the Iraqi regime if they ignored that.”



Rowan Huppert

Galloway has been criticised by political opponents for not fully recognising the brutality of the Iraqi regime but he is insistent: “I spent many years as an opponent of the regime, I never visited Iraq before the Gulf War because I had then and have now serious political disagreements with them.” In 1993 he was quoted as praising Saddam Hussein for “courage, strength and indefatigability” in the face of US imperialism. “That’s a misquotation,” he insists, “I was praising the Iraqi people’s steadfastness in the face of a 29-country aggression. I wasn’t praising the President.”

It was for Parliamentary speeches on the war in Afghanistan, however, that he won The Spectator debater of the year award. I suggest that military action was the only option when the Taliban refused to give up a known terrorist, Osama bin Laden. “Well, there was military action and they didn’t find Osama bin Laden, all of the leading circle of al-Qaeda remain at large, and innocent Afghans, who didn’t choose the Taliban to rule them, have paid with their lives for a crime they didn’t commit – that’s immoral.”

The inclusion of a Minister for Women’s Affairs in the Northern Alliance government at least shows signs that the new regime is an improvement, surely? “They are just the original barbarians – anybody who thinks that the problems in Afghanistan are over has clearly stopped reading the news.”

So what action would Galloway have taken then, post-September

11th? “It happened because we added more poison to the well than was already down there.” Ok, but even if that’s true, that doesn’t address the issue of combating terrorism. “No, to do that, you tell Sharon there will be not another dollar until you withdraw from Palestinian territories, and you stop killing an Iraqi

“Innocent Afghans, who didn’t choose the Taliban to rule them, have paid with their lives for a crime they didn’t commit – that’s immoral”

child every six minutes through your embargo. If you did these things people would be waving the American flag in the streets instead of burning it.”

His prognosis for the Israel-Palestine conflict is also bleak: “Arafat is the most moderate and flexible Palestinian leader possible – if Sharon can’t agree a deal with him, there will never be a deal.”

But didn’t Arafat reject a peace offer at Camp David II? “No Palestinian leader could accept that

deal and survive; it would have been validating an illegal occupation of their holiest place, Jerusalem, it would have left them with no Arab border and furthermore was not the 23 percent of Palestine afforded them by the Oslo accord, but 20.6% – the difference being the contiguous land between the West Bank, Gaza and Jerusalem.”

Galloway is doubtful that the US will escalate further conflict in the Middle East, however, as “despite all the tabloid jingoism, very little has been achieved and so to try and project military action onto much tougher battlegrounds is a real difficulty and elements of the US administration know that.” It is easy to see what he means when on Friday a million people gathered in Tehran’s main square to hear the former President promise the Americans a red carpet of their own blood if they attacked Iran.

Does he not accept that the UK hasn’t got the power to oppose the US policy, and so we have no choice but to stand shoulder to shoulder with our closest allies? “It’s not shoulder to shoulder though, it’s lips to posterior, and that’s a very undignified position to be in. It is no service to a friend to follow him down a staircase to disaster; it is your duty to stop him.”

He’s philosophical about the path his own career has taken when I ask if he has paid a political price for sticking to his principles. “I have inconvenient views, which if I didn’t have, might have allowed me to ob-

tain office; if you call that a price I’m not sure I’d agree with you.” It would be all too easy, not to mention unfair, to dismiss Galloway’s arguments as leftist rhetoric, not least because he has significant support, seen in Cambridge from CamPeace. Whatever his opponents say about him, his passionate campaigning as an irritant to Western policy-makers makes people think twice about our government’s actions, and he can never be accused of not having the courage of his convictions.

George Galloway Biography

- Born 16.08.54, Dundee.
- Educated at Harris Academy, Dundee.
- Before entering Parliament, was General Secretary of War on Want. Previously worked as a Labour Party Organiser and an engineering worker.

- MP for Glasgow, Hillhead since 1987.
- Vice Chair of the PLP Foreign Affairs Committee (1987–1991).
- Chair of Scottish Labour Party (1981–1982).
- Member of Scottish Executive Committee (1975–1983).

Violence



Hugh Collins

There has been a lot of fuss recently over events in King’s Bar. Last week, there were fisticuffs, and one man emerged from the bar with a bloodied face. The incident was between two students, one from Wolfson, one from Peterhouse. This caused quite a stir – it even made it to page two of *Varsity*.

Violence of this or any other kind is many things – destructive, anti-social, horrifying – the list goes on. One thing it is not, however, is rare. If you picked up a newspaper in nearly any other town and saw a story saying: “Man starts fight in pub”, you wouldn’t give it a second glance. Violence, especially drunken violence, is a feature of everyday life throughout the world. Unprovoked aggression is something that you learn to live with. If you see it on a night on the town, you’ve generally forgotten about it by the next morning.

But in Cambridge, it makes the news. This says more about the atmosphere of Cambridge than it does about any rise in street violence. The University dominates the town – or at least the student part of it – so completely that we sometimes forget we’re living in the real world at all. In this rarefied atmosphere, people are happy to walk the streets at night, and leave their possessions unguarded. Few students living in halls lock their doors at all. But the real world cannot be banished. The violence in King’s both this term and last, as well as some unreported burglaries and attacks on students in Girton prove that reality will always be on our doorstep.

I’m not saying that Cambridge is full of wimps who should stop crying and face reality. The attack on the King’s porters last term was horrifying, and we can only applaud the moves they have made to tighten up security. And it is a wonderful thing that students here feel safe, and the fact that this is unusual makes it all the more pleasing. But the University – both the students and the authorities – have to be aware that not everyone in the world is trustworthy.

It is a shame that the security at King’s is now so tight – I tried to go there on a Friday night last term, and was refused entry – but if those are the means needed to keep students safe, then no one can complain.

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ILLNESS AND UNDERSTANDING

Esther Blintiff

One in every four of us at some point in our lives will be affected by mental illness – and yet, in an informal questionnaire completed by over one hundred and fifty students at Queens' College last week, almost twenty four percent of students circled "danger to society", "insane", "psychopathic" or "personality problem" as words they associated most with mental illness. This is a small but nevertheless troubling statistic: such clichéd and unrepresentative associations almost certainly reflect our culture's widely accepted demonization of the mentally ill.

Perhaps you feel my use of the word "demonization" is an exaggeration. If so, consider the following scenario. You tell a friend about your insomnia, your feelings of lethargy, despondency and self-loathing; said friend suggests you might be mentally ill. The vehement response most of us would instinctively make – "Of course I'm not mentally ill!" – is evidence of a cultural refusal to confront the darker side of our mental make-up. Of course, in medical terms, it is ridiculous to expect the brain to function any more perfectly than the other unreliable organs of the body; if livers, kidneys, hearts and lungs can "go wrong", why can't the brain? Or, as Paul



Merton asks in the comment accompanying his portrait in a recent exhibition on the mental illness, "People don't feel shamed for having a broken leg, so why a mental illness?" In a similar vein, Mark Phippen, Head of the Cambridge University Counselling Service, expressed to me his ongoing surprise at our society's ready acceptance of a diabetic's need for insulin in contrast to the horror many express at dependence on drugs prescribed to treat chemical imbalances of the mind. Interestingly, my informal questionnaire last week found that the large majority of students surveyed would worry less about the effects of smoking cannabis than they would about being prescribed Prozac or a similar anti-depressant. This statistic poses many challenges: there is a cer-

tain irony in our preference of an illegal substance whose effects are still not fully recorded, over a scientifically certified drug whose side-effects have been massively documented and whose beneficial effects medically outweigh its costs.

There is, of course, a place for caution in our readiness to prescribe and be prescribed. The danger in the chemical treatment of mental illness lies in the potential for the sufferer to merely escape from, rather than learn to live with, their problem; thus one of the most common misconceptions about Prozac, or fluoxetine, is the jibe that it is nothing more than a "happy pill". This is far from the truth. Indeed, medical evidence has shown that Prozac and other "selective serotonin-reuptake inhibitors"

– or SSRIs – have no effect whatsoever upon people not suffering from a chemical imbalance in their brain. This would suggest that the widespread fear we direct towards the prescribing of medication for mental health is largely misguided. In our interview, Mark Phippen was happy to commend the use of prescription drugs in collaboration with counselling or therapy. In the diverse range of problems that come under the umbrella term "mental illness" – including compulsive obsessive disorder, anxiety, dementia, depression, eating disorders, schizophrenia and bipolar disorder – medication can be, as Elizabeth Wurtzel will testify, a life-saving treatment.

While quoting many sources in this article, I have neglected to credit the les-

sons I have learnt from my own personal experience. Occasionally I need to consciously reject the feelings of failure, shame or inadequacy that seem natural when I take my daily dose of fluoxetine. I try to tell people that I am recovering from mental illness without bowing my head or avoiding their eye.

One thing I have come to know for certain is that Cambridge University, for whatever reason, will provide the backdrop for times of mental illness in the lives of many hundreds of students. In a typical week, the University Counselling Service receives thirty five to forty first time visits from students. Currently it employs thirty counsellors and statistics show that demand for the service is growing by ten per cent each year. While it is still not clear whether this rise reflects an actual rise in mental problems, or more simply an increase in the accessibility of the service and the willingness of more students to seek help, we can deduce that understanding of mental health and an awareness of its impact on people and events – an impact that goes beyond that of the schizophrenic axe-murderer in Casualty – is not only a useful skill, crucial to our successful relationships with other people, but also an incredibly important part of our world picture.

INTERESTED IN JOURNALISM AFTER UNIVERSITY?



The Varsity Trust offers funding to students for journalism courses in 2002-2003. The Varsity Trust was founded by Varsity Publications Ltd, the proprietors of Varsity, the student newspaper for the University of Cambridge, with the aim of fostering journalistic endeavour among students and alumni of the universities in Cambridge.

The trustees are pleased to announce that a bursary or bursaries may be awarded to students graduating at either Cambridge University or Anglia University this summer, and who are about to embark on an approved course in journalism in the coming academic year, if suitable candidates present themselves. Students may apply before any offer to study has been received, but any award will be conditional on successful applicants taking up a place on an approved course in journalism or photo-journalism. The level of the award will be determined by both need and merit; in the past, sums of between £200 and £1000 have been awarded. The trustees hope to be in a position to make an election or elections in the early part of the Easter term. Interviews will be held for shortlisted candidates.

Applications should include all the usual particulars (age, sex, contact addresses at home and in Cambridge etc.), the names of three referees, cuttings demonstrative of the applicants work in student journalism, together with a statement of approximately 250 words on his/her motives for becoming a journalist. Applicants should also include details of any other potential sources of funding and income and a detailed breakdown of how it is proposed to meet the fee and maintenance costs of the course to be undertaken is expected and must be included with all applications.

SUBMISSIONS SHOULD BE SENT TO ARRIVE BY FRIDAY 15TH MARCH TO: THE VARSITY TRUST, c/o VARSITY PUBLICATIONS LTD, 11-12 TRUMPINGTON STREET, CAMBRIDGE CB2 1QA

Editorial: Hold the front page...

Big news: Pop idolatry

The grave, tragic, capturing-the-imagination-of-a-nation news last week was undoubtedly the selfish overshadowing of Will's *Pop Idol* triumph by the untimely death of Margaret Windsor, latterly of *Battlestar Galactica* 'Cylon' fame. About 200 people died from strokes in the world on Saturday evening, and for the most part, none of the public really gave a shit whether they lived or died. Yet our flags hung at half-mast, and grandmothers everywhere were saddened at the prospect of not being able to shuffle into Ladbrokes – the Queen Mum is alive and well – and collect the winnings from a misplaced bet.

But what specifically caught my attention was the fact that Estelle "Morris" Moron has gone ahead in indulging her requisite weekly penchant for educational schadenfreude. Estelle, in the course of promoting the launch of her new ITV series, *Pop A-Level*, is touring the country in a souped-up

mod-con enhanced tour vehicle, in an attempt to promote the pursuit of vocational qualifications. Notably *Pop A-Level* forms part of a five-month plan for a ten-year plan to "give everyone a chance". Unfortunately, the future for Estelle is all too clear; there being no GCSE in officiousness. She is unequivocally destined to be disqualified for being a fat, untalented bitch.

These egalitarian shenanigans have been prompted by ministers being accused of letting down less able children by promoting the elitism of a new 'distinction' grade at A-Level. A less-than-harmonious counterpoint to this is the introduction of a GCSE in Tourism and Hotel Management, at the expense of obligatory modern languages. The government calls for the equal valuation of such ersatz qualifications as social work and armpit shaving. Will we ever settle down? Why are we crippling our future communications with Europe, and following the Americans into camp vernacular? This truly is the worst performance I've seen this evening.

Well, bar one...

No news: The Local Parish Newsletter

I can't remember when I last met this student journalist. Maybe it was when I was rejecting his application to edit the *Varsity* news section for the second unsuccessful term in a row. Apparently he believes *Varsity* is a manipulable pawn of CUCA. This is surprising since a disgruntled CUCA member evidently leaked the 'damning' minutes he uses in *TCS* to link us to them in the first place. *Varsity* challenges you, the students of Cambridge, to trail through the front page of yesterday's *TCS* and see if you can find any substantiated facts, or even better, some news. Why not read last week's measured and critical *Varsity* story on CUCA's Westminster reception instead, or one of this week's full-page interviews with prominent members of the Labour Party? Papers tell people if they're going to cover stories out of courtesy; for example when utilising things called "quotes". I'm not about to get involved in a mudslinging contest that I'm inevitably going to win. **RS**



Letter of the week

The winner of the letter of the week receives two free tickets to the Arts Picture House

Charming

I'd like to say how impressive I've found the 'News Perspective' section each week in this term's *Varsity*, a shining example of which was the recent Monarchy discussion.

Topical questions have been debated in an intelligent and thought-provoking manner. A healthy variety of opinion has been aired.

I hope whoever takes over the running of the paper in the new academic year maintains these pages, which are a real asset.

Best wishes,

James Burlton
Robinson

Kooky CUCA

"Most of [CUCA's] members backed Portillo in last year's leadership contest." [*Varsity* 08/02/02]

Really? As the Chairman of Cambridge University Conservative Association at the time, this is news to me! I was not aware of any significant support for Mr Portillo amongst the Association, and have subsequently heard very little rueing of the lack of opportunity to vote for him at the membership ballot. The only people I knew of who were in fact supporters of Portillo, were Will Gallagher (now CUCA chairman) and Michael Lynas, the latter of which had to publicly apologise for a very misleading letter which he sent to the *Daily Telegraph* on the matter. The contents of his letter were very similar to the misleading comments made in the *Varsity* article.

All that remains to be said is that the vast majority of the rank and file of CUCA are 100 percent behind the leadership of Iain Duncan Smith, who has proved to be a very effective leader of the party so far. The constant undermining of his position by some in CUCA does more harm than good and must immediately stop.

Yours,

David Snowden

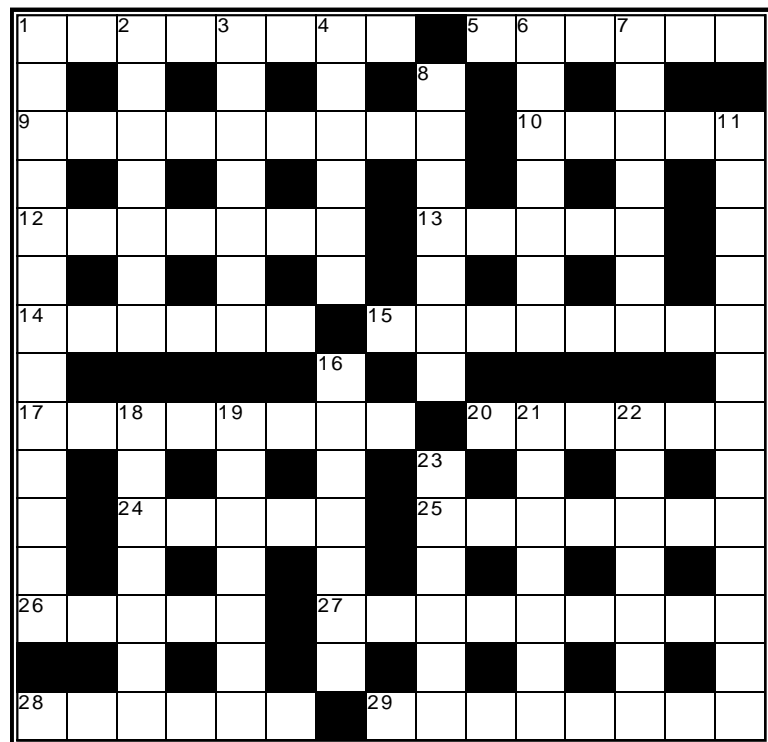
Former Chairman, Cambridge University Conservative Association

Ed: Journalist conducts research via current administration's shocker. You should all kiss and make up.

Jesus

I am thinking of launching a programme entitled 'Death, who needs it?' to 'make the devil known to students in Cambridge'. Where might I obtain funding for a lavish, obnoxious and condescending publicity campaign?

Anonymous



Across

- Final screen (8)
- Height or right or fright (6)
- Helper of malign satanists (9)
- Strikes over travel expenses (5)
- Shock treatment? (7)
- Uneven film series (5)
- Corrects for drug fixes (6)
- Came to an understanding that it's dull to be back in a mixed college (8)
- Emit (4,4)
- Found under water and in the street (6)
- Swallows and seagulls drop a seal to grab apple core (5)
- Does not appreciate topless shows (7)
- Worker in South Africa and North Pole (5)
- It's clear no promises are made in this (9)
- A good lady's name (6)
- Decline and fall (8)

Down

- "Travesties over the Natural Science Tripos – from those in "The Wrong Trousers" (13)
- Change a sphere into another object (7)
- Tasteless but dull (7)
- Jungle flower (6)
- Visual topical gag (7)
- Told about unqualified editor (7)
- Fame for perplexing modern arts (7)
- It gathers moss (8,5)
- Take advantage of a weak CV (7)
- Graduate bloke has a purple... (7)
- ...mammal in a Cornwall abyss (7)
- No fluster it's relaxing (7)
- Banker's order from someone who's loaded (5,2)
- He might give you a buck (6)

Completed entries to Varsity Offices

The Varsity Team: If you would like to contribute to Varsity, turn up to a section meeting (times below) at the Varsity offices (unless otherwise indicated) or email a section editor

| | | |
|---------------------|----------------|----------------------------|
| Editor: | Rob Sharp | editor@varsity.cam.ac.uk |
| Business Manager: | Ed Hall | business@varsity.cam.ac.uk |
| Technical Director: | Tim Harris | |
| Company Secretary: | Diana Tapp | |
| Deputy Editor: | Will Bland | deputy@varsity.cam.ac.uk |
| Director of Design: | James O'Connor | design@varsity.cam.ac.uk |

| | | |
|------------------------|--------------------------------------------------------------------------------------------------------------------------|------------------------------|
| Snr Design Consultant: | Will Hill | |
| Design Consultants: | Debbie Barrow, Claire Parker, Gemma Partridge, Gary White | |
| Production Manager: | Jim Minter | production@varsity.cam.ac.uk |
| Online Webmaster: | Alex Mathy | webmaster@varsity.cam.ac.uk |
| Online Editor: | Jon Mills | webeditor@varsity.cam.ac.uk |
| Photos Editor: | Kieran Drake | photos@varsity.cam.ac.uk |
| Sport Photos Editor: | Rowan Huppert | |
| Senior Page Setters: | James Southgate (Technical), Tom Walters (Design) | |
| Page Setters: | Christian Ashby, Suli Chen, Simon Dangoor, Phil Earis, Tori Flower, Wenjun Hu, Sean Parris, Laurence Tailby, Fran Turner | |
| Subeditors: | Daniel Crompton (Chief), Sophie Davies, Gavin Kermack, Emily Norton, Natalie Snodgrass, Helene Williamson | |

| | | |
|--------------------------|--------------------------------------------------------|----------------------------------|
| Chief News Editor: | David Benson | |
| News Editors: | Oliver Duff, James Hayton, Katy Long (Mon 4 pm) | news@varsity.cam.ac.uk |
| News Analysis Editors: | Hugh Collins, Neil Ramsorrun (Fri 4 pm Bath Ale House) | analysis@varsity.cam.ac.uk |
| News Perspective Editor: | Anna Gunn (E-mail for details) | perspective@varsity.cam.ac.uk |
| Living Editor: | Anushka Asthana | living@varsity.cam.ac.uk |
| Science Editor: | Tim Jarratt (Mon 6 pm) | science@varsity.cam.ac.uk |
| Fashion Editors: | Clemmie Burton-Hill, Mike Dixon (E-mail for details) | fashion@varsity.cam.ac.uk |
| Interviews Editor: | Jack Thorne (E-mail for details) | interviews@varsity.cam.ac.uk |
| Satire Editors: | Joe Craig, Ali Smart | satire@varsity.cam.ac.uk |
| Food Editors: | Johan Duramy, Charlie Rahtz | food@varsity.cam.ac.uk |
| Travel Editor: | Julia Mason (E-mail for details) | travel@varsity.cam.ac.uk |
| Arts Editors: | Sarah Savitt, Dave Thorley | arts@varsity.cam.ac.uk |
| Theatre Editors: | Fiona Kelcher, Mark Richards (Fri 5 pm Bar Ha!Ha!) | otheatre@varsity.cam.ac.uk |
| Film Editor: | Howard Gooding (Thu 5 pm The Anchor) | film@varsity.cam.ac.uk |
| Music Editors: | Jonny Anstead, Ed Maxwell (Fri 4 pm The Eagle) | music@varsity.cam.ac.uk |
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| Literature Editor: | Sameer Rahim (Mon 5.30 pm) | literature@varsity.cam.ac.uk |
| Visual Arts Editor: | Hannah Barry (Tue 5 pm The Vaults) | visualarts@varsity.cam.ac.uk |
| Sport Editors: | Nick King, Francis Booth (Fri 3pm Maypole) | sport@varsity.cam.ac.uk |



Is Ethical Investment a realistic possibility?

Anna Gunn

From last summer's protests in Genoa to those at the World Economic Forum earlier this month, global capitalism has been under attack recently. Tony Blair may attempt to brush off critics as an "anarchist travelling circus", yet students at the Union Society voted 3:2 in favour of the statement that "global capitalism is the root of poverty".

There is widespread feeling that the way the world currently works is neither fair nor advantageous for the majority of people. And, as ever, the real question is: what is

to be done? One answer that has been championed is the concept of Ethical or Socially Responsible Investment. CUSU, for example, adopted an Ethical Investment Policy last year.

Proponents emphasise their pragmatic approach to what are essentially moral issues. And they can claim a number of success stories. Oil giant Shell has, for example, been forced to "address social and environmental responsibilities"; if not a giant leap, then perhaps a modest shuffle in the right direction.

Meanwhile, critics generally focus on the fact that defining 'ethical' is either impossible or that the definitions

of Western investors inherently involve an element of Christian bias. Most would dispute the 'ethical' nature of firms involved in pornography, but not those producing alcohol. Yet the latter might be problematic to a Muslim.

Fundamentally, Ethical Investment of course misses the point. Nestlé does not make poisoned milk, babies die of poverty and, in this context, Third World Debt is a bigger deal than Milky Bars. Similarly, if tobacco is wrong, it should be made illegal. We must separate causes, effects and things that are sort of related.

Parliaments, imperfect though they are, are the only body with the

democratic legitimacy to decide these issues. Devolving such moral decision-making to private or institutional investors, a modern 'landed elite', undermines the concept of 'one person one vote'.

Tragically, Big Money still talks in the corridors of power. The idea that parliament would be able to legislate against McDonalds (who famously paid their £15,000 ticket into last year's Labour Party conference) almost borders on the absurd. In the mean time, any initiative that might save innocent lives or prevent environment vandalism can only be applauded. Ethical Investment is not ideal but it's a damn sight better than anything else on offer.

Yes

David Babbs
CUSU
Ethical Investment

In an era when brand credibility is everything, doing business in a socially responsible way makes sound financial sense.

Irresponsible or unscrupulous trading tends to taint brands or lead to expensive litigation, and this dents profits and lowers share prices. When Talisman Energy, a Canadian oil company, was hit by allegations of involvement in human rights violations in Sudan last year, its share price dropped by 15 percent.

Shareholders are recognising the importance of being pro-active in the prevention of the kind of irresponsible corporate behaviour that could endanger the value of their investments.

Institutional investors in the Shell Oil Company moved quickly to demand corporate reform when, after damaging revelations of Human Rights abuses in Nigeria and allegations of poor environmental standards, the company became the subject of a consumer boycott and started to experience difficulties recruiting graduates. Shell's directors were pressed to commission Amnesty International's help in changing their Human Rights policy and improving their environmental protection systems.

The company that once had activists blocking its petrol station forecourts can now look forward to Greenpeace's 'Stop Esso' campaign putting extra business its way, and shareholders can expect to reap the return via higher dividends and a stable share price.

Responsibility doesn't always pay in the short term. But Cambridge colleges are not short-term institutions, and any bursar will tell you that long-term financial security relies on long-term capital growth, not speculation in dodgy enterprises. Today's ethical investors recognise that responsible business is a matter of best practice, and that irresponsible businesses make unnecessarily risky investments. My ethical ISA's doing just fine.



George Danezis

Different perspectives: Economical with ethics?

“ Few people would deny the relevance of whether a company uses child labour or provides arms to regimes with dubious human rights records. The real question is: can students have any influence on college investment?”

Taking a stance and passing JCR or CUSU policy can make a difference. The key factor to keep in mind is that Cambridge colleges often do have large sums of money to invest; this in itself is important – more important than whether or not an individual decides to consume at McDonalds!

Even though finding alternative places to invest college funds is not easy, colleges must assume responsibility for

the places where they do invest them. Most decent minded people are concerned about sweatshop labour (Nike, Disney, Walmart, Gap) or death stemming from tobacco firms targeting young children (BAT, Rothmans). Colleges should be too.

Although it is hard to pinpoint 'ethical', we can determine what is blatantly unethical. We must force managers, investment bankers, journalists and Cabinet Minister to face up to this fact. Putting Ethical Investment at the top of the Cambridge agenda and keeping it there could make a real difference in ten or 20 years time.

Paul Lewis, King's JCR ”

“ The statistics look good and are getting better, but will the growth of Socially Responsible Investment (SRI) make any difference to our society and environment?”

The ethical bandwagon is on the move. In the UK, the amount of professionally managed money invested in a socially responsible manner has quadrupled over the last five years to £4 billion. In the US, it now forms 13 percent of the total. In Europe, encouragement from governments, church and charity investors and pension fund trustees will ensure that the trend continues.

There are two approaches to SRI: screening and engagement. Screening excludes the baddies from portfolios – for example companies in tobacco, arms, and waste mismanagement – and admits only those that can demonstrate socially responsible policies. Screening is the least effective, because its influence is only indirect.

Quicker results involve shareholders in dialogue with their companies. Large institutional investors (who own 75 percent

of quoted UK companies) meet senior management at least once a year, and increasingly, environmental and social performance are on their agenda. Environmental pressure groups also help the engagement process. Their resolutions at last year's AGMs, for example calling on BP to implement a "beyond petroleum" policy, and on Balfour Beatty to adopt the World Commission on Dams recommendations, helped to make shareholders aware of ethical issues.

With this kind of momentum, SRI can be expected to become the rule rather than the exception. Perhaps by as early as 2010, professional investors as a group may be holding a majority of their portfolios in 'socially responsible' companies. However, if real changes are to be seen, it is important that governments, regulators and investment trade associations take steps to tighten the definition of 'social responsibility'. Given politicians' apparently unshakeable faith in the free market economy, I for one am not holding my breath.

John Phillip, Financial Expert ”

Madsen Pirie
Director
Adam Smith Institute

No

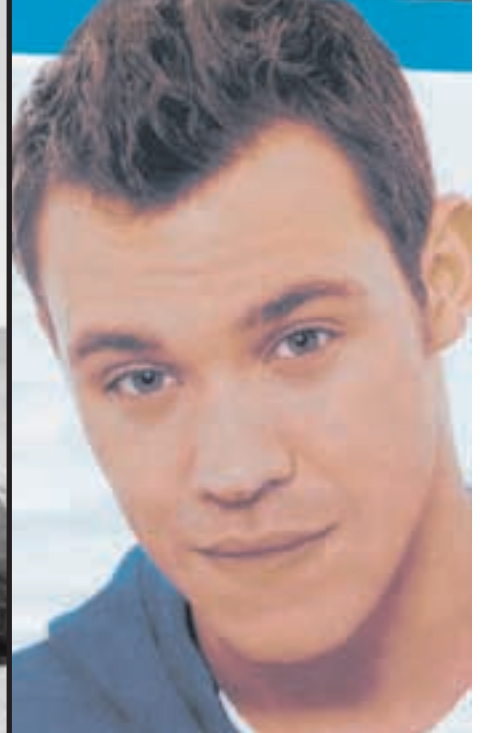
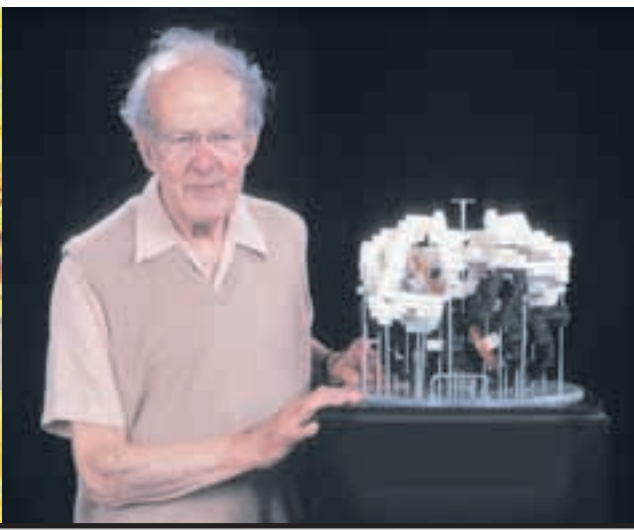
'Socially Responsible Investment' (SRI) is all the rage. There are even 'funds for good' which make a point of shunning such activities. Unfortunately, an investor who had tracked 'funds for bad' instead over the last couple of decades would have gained substantially better returns. It seems that the bad stuff pays.

Since it is not yet illegal for countries to defend themselves, or for their citizens to smoke cigarettes and develop fossil fuels, we are not talking about law-breakers, but rather of activities we might disapprove of. People are free to disassociate themselves from such things, just as someone is free to leave a bar when a Liberal Democrat walks in. But it is difficult to be consistent.

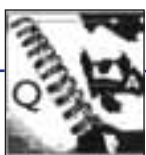
To illustrate – if we want to boycott all 'unethical' firms, surely we should add firms that manufacture sportswear in developing countries, given the anecdotes about the working conditions and wages in some of those countries? And firms that pay market prices – as opposed to 'fair' ones? And those who engage in animal testing? Perhaps the drug companies which protect their patents? Add to this the funds that feature all such firms in their portfolios, including all pension and insurance funds, and virtually every bank.

The point is that every company does something that someone regards as unethical. There is no 'ethical investment', only a series of arbitrary gestures aimed at some rather than others. A university confining its investments to those approved by its students would lose the money which could pay for better research, better medicine, and the improvement of mankind. If people think the gesture is worth it, fine. But from the outside it might seem a little woolly-minded and self-indulgent.

Next weeks issue:
Media: Should sex sell?
If you would like to contribute on the issue email:
perspective@varsity.cam.ac.uk



LIVING



INTERVIEW 10
Richard Burgon meets Tony Benn



FOOD AND DRINK 13
Leg 4 - France



SATIRE 11
Candid Tortoise



TRAVEL 14
South America's hidden gem



FASHION 12
The new style around



SCIENCE 15
Animal loving

Mr Benn's New Clothes

Induced Labour as Cambridge chair Richard Burgon hashes it up with Tony Benn



Tony Benn. Statesman. Born the son of an ex-Liberal and Labour minister. Born on the site that became Labour's Millbank tower. Born next door to the Webb family, who invented the Labour Party Constitution's Clause 4. Born predestined, in a very Luke Skywalker sense (and he served in the RAF).

Educated at Westminster and Oxford, Benn's achievements include: renouncing his peerage, developing Hovercraft, developing Concorde, issuing commemorative stamps, and building the BT Tower. Party Chairman between 1970–1971, he has stood twice for more senior positions, but in 1983 he lost Labour's deputy leadership by 1%, and in 1988 he lost Labour's leadership by a considerably larger percentage.

“For the first time in my life the public is to the left of what's called the Labour Government”

First elected when he was just 25 (1950), he was an MP for Bristol South-East and Chesterfield before retiring in 2001 to “devote more time to politics”. Harold Wilson claimed Benn “immatured with age”, Denis Healey claimed “he came close to destroying the Labour Party as a force in Twentieth Century British politics”, and yet Benn remains the unofficial leader of the Labour left.

Tony Benn comes in from the kitchen carrying two large mugs of tea, his dictaphone and his pipe.

To glance around Benn's office is to take a whistle-stop tour through the incredible history of the Labour Movement, and of Benn's life so far. A copy of Thomas Paine's *The Rights of Man* leaps to my attention from the packed shelves. Kier Hardie, the Scottish miner who founded the Labour Party, stares over from the mantelpiece, where he sits in bust-form. Nearby is a miner's lamp, awarded to Benn for his support during the 1984/5 miners' strike, prompting tel-

evision footage of strikers and their families queuing at soup kitchens, interspersed with stark images of police beating pickets, to be replayed in my mind's eye. Volumes of Benn's famous diaries, from the early 1990s to the present day, line the walls.

Benn is a man with a deep knowledge of the past but who is committed to the future. Although he answers my questions on the formation of the SDP and the 1983 General Election, he is more eager to speak about what is to come. “Rehashing the old stuff is just too boring, anyway.”

Speaking of the future, many Cambridge students who consider themselves radicals are contemplating attaching themselves to the Liberal Democrats or joining one of the new ‘far left’ parties such as the Socialist Alliance in their attempt to shape a more radical future. Benn disagrees with their analysis, and their tactics. “First of all, the Liberals are not linked to the Trade Unions – the basic class interest we represent – people who work. Secondly, they are not socialists. They are New Labour themselves, but they are New Labour with the freedom to sound a bit more exciting.” Benn points out that if the Liberal Democrats are so opposed to New Labour they should not have gone into effective coalition by joining New Labour Cabinet Committees: “tactically, the Liberals are exploiting their position to their own advantage.”

Benn is similarly dismissive of the practicality of the plethora of ‘far left’ parties.

“This argument about setting up a new party is a mistake. You've got the Socialist Labour Party, the Socialist Alliance, the Socialist Workers' Party and so on but once you think of setting up a new party you divert from the real job which is to articulate, clearly and politically wherever you are, including in the Labour Party, what needs to be done. I'll join with anyone on the peace campaign, on a jobs campaign or on trade union rights but I'm not going to waste my time planning a new candidate who probably wouldn't win anyway.” What about the Labour Party? Benn declares: “the Labour Party is still there, though demoralised,



With pipe – content

though people are leaving.” His advice to socialists is clear and unambiguous, yet may be contrary to the inclinations of many at Cambridge who profess to be ‘on the left’: “if we are going to win for socialism, the first group you've got to persuade are the Labour Party, because they are the nearest to you – the most sympathetic. If you spend all your time just undermining the Labour Party, then all you do is splinter your support.”

And undermining the party of which he's proud to be a member isn't Benn's preoccupation, despite the accusations of those who spend their time trying to undermine him. “You know, I'm a real Labour guy, don't misunderstand me.” Benn argues that the Labour Government has brought real benefits: “We've got a minimum wage, although it's very low; the Irish settlement is probably the greatest of all because that's something that Mo Mowlam and Bill Clinton really worked for and it looks as if that's coming right, and we've made marginal improvements in Trade Union rights.” And, of course, Benn voices the sentiments of many of us when he simply declares: “I'm glad we won, obviously, because we got the Tories out.”

Benn looks both angry and upset when he talks about Labour's electoral future. “The morale of the Labour voter in our heartlands is dropping so quickly.” He predicts that unless something is changed, “support for New Labour will just shrink and shrink and shrink. The trouble is that it may open the way for the Tories.” He sighs. “We've got so disconnected from the people we represent that in the end people won't vote, and then Duncan Smith could win, and I don't want that to happen.”

Far from being ultra-modern, Benn believes that New Labour hasn't kept up with change in public opinion. “There's a big transformation, but Blair doesn't play to that. He's still writing the leading articles in the *Mail*, and they're out of date – they really are out of date.” Benn expands: “For the first time in my life the public is to the left of what's called the Labour Government. Something very interesting is hap-

“If we are going to win for socialism the first group you've got to persuade are the Labour Party”

pening. New Labour is getting more and more isolated. And I think things will move, but it'll take a little bit of time. But on the railways, on public services, the post office – people just don't want the privatisation.” Benn's argument is that many traditional Labour Movement views, particularly on the Welfare State, that were controversial during the Thatcher era are now no longer contentious at all. “I find going around – it's really quite an amazing thing

to me – the letters I get, the people I speak to saying ‘you know, I always thought you were the most evil man in the world, and now when I listen to you I must agree that what you're saying is common sense.’”

Given this, Tony Benn looks to the future with great hope. “I'm an optimist. You have to be. I think the pendulum will swing. I joined the Labour Party 60 years ago, I'm deeply committed to it, and I'm not going to chase off after some other group to replace the Labour Party. I think that's really a sort of religious sectarianism.” The last thing my tape recorded was Benn saying “I feel more confident now than I've done for a long time” – fitting for a man whose hope that we can build a better world is only equalled by his anger against injustice.

Back in Cambridge later that day, shopping in a branch of the supermarket chain belonging to a well-known supporter of New Labour, my mobile rings. It's Tony Benn. He's phoning to give me the answer to a query I left him with before I went.

There was no need for him to phone. But he did – showing the kind of consideration and care for others that has so marked his personal life and his political philosophy. Tony Benn doesn't believe in the politics of ‘great individuals’. But he certainly is one.

Tony B wears FUBU

“If I accepted your view of human nature, I think I would become a gangster” so said Tony Benn after ten minutes with Ali G.

The claim that strikers just want a day off, the unemployed want many days off and all women are bitches left da Big T bending spoons. Although not screaming at A.G. in the manner he was later to scream at Paxman, the B wasn't best pleased. The question remains, is it called the Welfare state because it is well fair?



Without pipe – pensive

CANDID TORTOISE

“Even with a nightcap, a wolf looks nothing like a grandmother.”

Joseph Craig and Ali Smart

The late leader of the Third Reich was spotted recently at an interview for a job at Goldman Sachs.

Q: Good afternoon Mr Hitler.
Adolf: Good afternoon.

Q: Let's get started. Give an example of a time when you took on a challenge and saw it through to its conclusion.

A: I single-handedly sent an army to invade Poland, and six years later shot myself. Single-handedly.

Q: Impressive. And what do you consider to be your finest achievement to date?

A: Well, after 60 years they are finally taking up my idea of making everyone in Europe use the Deutschmark.

Q: Congratulations. Do you operate well as part of a team?

A: Oh yes, anybody who knows me well trusts me more than enough to bear my children.

Q: I can believe that. So, how do you get the best out of those around you?

A: I find it's often a matter of concentration – camps help to focus most people.

Q: I can imagine. Now, in three words what would you call your autobiography?

A: 'Screw David Irving'.

Q: I'd love to. Moving on though, what do you consider to be your main weaknesses?

A: My walk is a little silly, and people always think I'm kidding.

Q: Who do they think you are kidding, Mr Hitler?

A: Usually Mussolini. Anyway, I'm also prone to certain prejudices.

Q: What prejudices?

A: I'll kill anyone who's not an Aryan Superman. Which obviously leads to self-esteem issues.

Q: Yes, obviously. How would your friends describe you?

A: Out-going, enthusiastic and an excellent soprano.

Q: That's encouraging. According to your CV, you've been dead 57 years. Will this be a problem?

A: I also have a moustache.

Q: Not to worry. Do you have any questions for us?

A: Regarding Mr Goldman and Mr Sachs, tell me about their grandparents...



Pop Idol



Popeye Doll

Shock as Cambridge goes monochrome

There was dismay in Cambridge this week as parts of town turned black and white.

Fears deepened that in the worst cases some members of the public were also out of focus. The council has called in experts to digitally recolour the landscape using state-of-the-art computerised pixellating technology.

A spokesman denied charges of racism, saying: "I've nothing against black or white, but the danger is that everything just ends up grey."

However, Paul Condon, Chief of Police, issued this warning: "Since the crisis, 100 percent of crime has been committed by black or white people." He added, "We hope to have everything at least back to sepia by the weekend".



This picture is being reproduced in full colour

There are more questions than answers

Actually, there have to be as many answers as questions because each question is itself the answer to some other question, asking for an example of a question. Some maintain that while everything is conceivably an answer, it only becomes one when the right question is asked. This doesn't answer the question, though, because for every answer which isn't an answer, there isn't a question to go with it. Any questions? Good. Anyway, here are some of the questions we've had filling the tortoise's shell this week:

Dear Tortoise,
Hair keeps growing on me in the strangest places. Is this normal?
The Taliban

Dear Tortoise,
I'm worried that my husband finds me unattractive, because he refuses to make love to me. How can a lonely, pregnant woman rekindle the fires of her marriage?
Mary, Bethlehem

Dear Tortoise,
Where the hell are you?
The Hare

Dear Tortoise,
I'm not too happy with the way this year has been working out. Is there any chance of trading it in for a new one?
The Chinese

Dear Tortoise,
I want to trade up to a four by four from a two by two. Where can I of-flood a second hand ark? Only 40 days usage, one almighty owner, almost clean floor. Its special feature is a very spacious back seat. Spacious yet intimate, if you see what I mean.
Noah

Dear Tortoise,
Where can we get a new boat quickly?
The passengers, Titanic

Dear Tortoise,
Do you have a cure for immature ejaculation? I can't stop myself giggling at climax.
Dwayne Ally

Dear Tortoise,
My dad's really beginning to piss me off. He keeps telling me I should find a proper girlfriend. What should I do?
Oedipus

Big debate

What do you do when confronted by a room full of nubile cub scouts? Bugger all. That's why the time is ripe for this debate:

SHOULD PAEDOPHILIA BE LEGALISED?

YES

Dwayne Ally, CUSU's Angry Tedious And Mindless Inbred Tedious Evangelist (C.A.T.A.M.I.T.E.).

"Every day we hear politicians, journalists and commentators attacking social injustice, but women in Afghanistan still wear the burqa. Speaking as a child, legalising paedophilia immediately brings to mind what alternatives are on offer. The Monarchy, for example: it's not addictive, and think of the tax potential of legalisation."

OF COURSE

Jonathan King, our man on the inside. "Paedophilia is to be commended as long as it's between two consenting adults."

Next week: Should the Pope be Catholic?

The Candid Candy Box

THE MYTH BEHIND THE LEGEND

Humpty Dumpty sat on the wall, only to fall off. Mel Gibson has led the campaign trying to clear the ovular hero of negligence. "He was pushed!" has been the oft-heard cry of conspiracy theorists. However, we have uncovered shocking new evidence shedding light on Dumpty's past. A history of alcoholism forces us to ask: what was in those ten green

bottles? Don't you know your limit, Humpty?

Read the whole story at www.humptydumptygotpissed.com.

UNCLE ROBERT'S SPORTS CORNER

Some people just don't appreciate sports the way they are. Uncle Robert is one such person, and so here we publish some of his suggestions. This week: football.

"The goals are too small. Make each goal cover one end of the pitch. Then you'd need an extra goalkeeper on each team, but that's good because you'll see comical misunderstandings between the two as they both stumble after the ball, and hit each other mid-dive. Then tether each goalkeeper to a post with a long elastic cord. And there should be a six-foot deep trench in front of the goals, so you can just see the tops of the goalkeepers' heads. Now that's a sport."

HOBO'S HOBSERVATIONS

Slash your heating, phone and electricity bills by up to 50%: move to the Caribbean, call half as many people, and sit in the dark.

HATS OFF TO...

Andrea Corr, who took her guitar to a memorial service at St Paul's Cathedral expecting to play. She thought it was National Hollow-Corrs Day.

PISS OFF TO...

The Wechsers, of Columbus, Ohio, who were this week declared the world's most incestuous family. Jonny Wechsler slept with the mother of his son, Billy Wechsler, whose grandfather slept with Jonny's mother. Then Jonny's sister slept with his sister's husband, who was also Billy's uncle. Find them on the world wide webbed feet.

The new style around

Clemency Burton-Hill & Mike Dixon

Fashion Month is approaching, which means that in fashion land, all eyes will be focused on the four capitals of the world. One of which is definitely not Cambridge. Or is it?

Whilst we find it somewhat unlikely that the beautiful people will be swapping their Eurostar tickets or flights to New York and Milan for a WAGN SuperSaver Day Return from King's Cross, it has been noticed that the fashion forecast in our typically untrendy little city is suddenly much brighter. This is due primarily to the flourishing existence of a few small and independent shops who are actually stocking clothes on a par with their London equivalents.

This week, *Varsity* profiles two of the most important contributions to the blooming sartorial scene in Cambridge. We defy you to come away empty handed...



Giulio

Glamour with a capital 'G'

Having relocated to Sussex St, a few yards from its first home in King St (which still houses Giulio Man as well as the new Body spa), Giulio Woman cannot help but inject a bit of sheer, unadulterated Bond Street-style glamour to the old place.

For a start, there's the beautiful new building, a perfect capsule of light and space designed by London-based firm Caulder Moore in conjunction with the owner Giulio Cinque. Even the floor is made of stone imported all the way from Italy. Then there's the clothes. Although probably a little out of the price range of most students, it's still worth checking out, if only to drool over the array of Gucci, Burberry, Prada, Hugo Boss, Jil Sander, Maharishi, Earl Jeans, Paul Smith, and Armani. A piece of advice, however: it's not the kind of place you just pop into on your way home from lectures dressed in your tracksuit from the night before. Although the impeccably-groomed, stick-insect staff are perfectly friendly, it's still likely to give you a complex and you'll feel dirty and scruffy for the rest of the day. We reckon the key is: stroll in there like the archetypal Knightsbridge lunching-lady, flip through the Gucci racks and say very loudly, "Darling, Tom sent me all of this aaaaaaaages ago, let's go back to Harvey Nicks". On second thoughts, maybe not.



Mieow

The future is feline

Last term, the prospect of a shopping mall on Jesus Lane had been almost too much excitement to bear. But then it opened. A disappointing cluster of seemingly random shops, at first I was pretty disillusioned and shrugged it off as 'typical Cambridge'. However, there is a saving grace to the place, and it comes in the cute little form of new boutique Mieow.

The baby of two girls, Lisa Burke and Sam Cross, who met whilst waitressing next door at Pizza Express, Mieow vows to bring to Cambridge the hottest names in edgy fashion, previously only available at directional London boutiques. The range of designers stocked is seriously impressive. Mieow have exclusive rights to the debut catwalk collection from Gharani Strok, whose place at the forefront of Britain's next generation of fashion talent was confirmed by the rave reviews received for that collection (Go! Snap it up!). There are also one-off vintage knitwear pieces from Kate Jones, using original 1940s designs and patterning. Get your hands on some FrostFrench, the brainchild of Sadie Frost and Jemima French, which is now in its fourth season, and demonstrating the kind of instinctive design merit that has earned the label a reputation extending far beyond its celebrity status. With a trademark style of femininity, fun, provocative humour and slightly debauched innocence, find peasant tops, mini-skirts, cami tops, jackets, shirts, and jeans cut as low as they go, all in unique, sexy prints with a pretty summer twist.

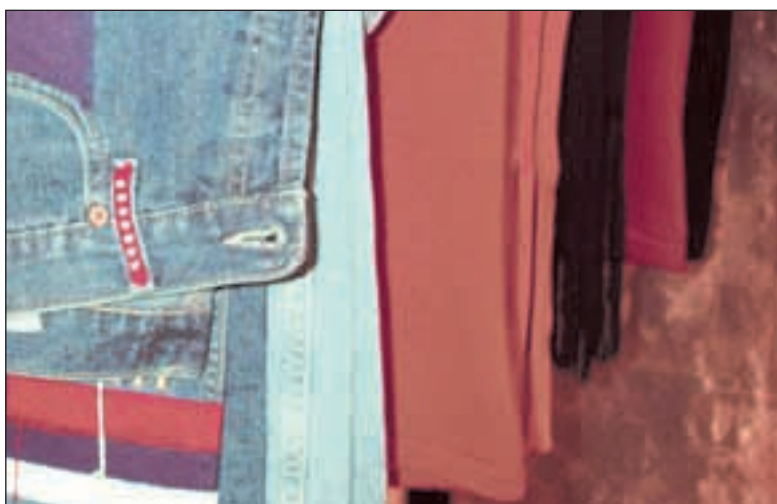
Mieow also stock Cipher, the exciting new label by ex-stylist Chris Walter whose fan base includes Geri Halliwell and Denise van Outen. The celebs just can't get enough of his knitwear and T-shirts, but for mere mortals, the collection won't be available until summer 2002. Fortunately for Cambridge dwellers, there is a small range exclusively at Mieow – so hurry hurry! You



can also find Alexia jeans, as featured on the cover of January *Vogue*, and they're pretty amazing. It's denim dripping with confident opulence, perfect for daytime but easily glammed up in the evening with a sexy top and heels. No two pair of Alexia jeans are the same: every item is individually dyed, painted, and embellished. Customisation techniques for this season include hand-painting dark denim in blocks of red, white and blue; silver square stud finishing; glitter piping; and beads/diamante scattered all over bleached and overdyed denim.

Next season it gets even better: in addition to current designers, Mieow will also stock Alex Gore Brown and Buddhist Punk. And in April, there will be a big fashion show in aid of Cancer Research at Glassworks, which promises to be a very glitzy event. The new Forum may not be Covent Garden quite yet, but Mieow's certainly on the way...

www.mieow.com



Leg 4 – Gaul

Johan Duramy & Charlie Rahtz



The year is 50 BC. To our considerable surprise, we find ourselves in Armorica, Gaul, which is entirely occupied by the Romans. Well, not entirely... One small village of the indomitable Gauls still holds out against the invaders. The Frenchman and I are being held prisoner by the Romans after an embarrassing faux pas involving a spear and the wife of Gracchus Armisurplus. My school-boy Latin has let me down and certain death seems quite possible.

All of a sudden, we hear a cry of "The crazy Gauls!" and, seconds later, another voice – "Goody! Romans!"

After a brief flurry of activity and various bing! bonk! biff! noises, we are rescued by two friendly Gauls and a small white dog. They bring us back to their

village and the whole village gathers round as we meet their chief, Vitalstatistix. "What have you brought us this time, Asterix?!" he demands. The Frenchman explains as best he can that we are *voyageurs gastronomiques* and that our mission is to sample the finest food in all the world and report back to our adoring readers. "Aha!" cries Eatyourheartoutdeliasmithix. "We'll give you a meal to write home about!"

And so they did. Amid great cheers and whoops of excitement, an enormous feast was prepared in a suspiciously short time. We ate and drank until our unlikely blue-and-white trousers-cum-dungarees were close to splitting. Now, as we doze beside the great village fire, the challenges of returning to Cambridgia and the 21st Century seem rather unimportant...



Entirely occupied by the Romans. Well, not entirely...

Recipes of the week



Getafix's Magic Potion (Not for Obelix, feeds 4 Gauls)

Many years have passed since 50 BC. Getafix and the druids have all passed away, taking their magic and their secrets with them. Luckily, while we helped Getafix prepare for the feast, he showed us the long-guarded recipe to his magic potion! Here then is the last remaining copy of this powerful potion. It turns out that it is very similar to a French dish known as Tourain Perigourdain, but with a few special ingredients... Be careful not to drink too much and don't drop any babies into it!

Chop one large onion very finely and fry it gently for 10 minutes in 3 tablespoons of *graisse d'oie* (goose fat).

Add 6–8 crushed (or extremely thinly sliced) garlic cloves to the onion and let them colour.

Add roughly one tablespoon of flour, and leave to cook for a couple of minutes whilst stirring constantly.

Pour in 2 litres of chicken stock (made with stock cubes – *c'est très facile!*). Cover and cook at low heat for 1 hour.

Meanwhile, separate the yolk from the white from 3 eggs. Mix the yolk with 1 tablespoon of wine vinegar and 2 tablespoons of *crème fraîche*. Add in the egg whites.

Cut the sorrel finely and add to the soup. Take the soup off the heat and add in the egg mixture whilst mixing.

Add: mistletoe (must be cut with a golden sickle), amount uncertain

1 drop of *petra oleum* (aka naphtha)

1 lobster (adds to the flavour)

2 cheese omelettes

2 drops of vanilla

Serve immediately with some stale bread slices, and salt and pepper.

Le chabrol est vivement conseillé – finish off the dregs of the soup by adding some red wine.



Boar Normandie (feeds 1 Obelix or 4 Romans)

We would like to introduce you to the *delice* of the Gauls, Obelix's own recipe for bringing out the succulent tastes of the most flavoursome of beasts: wild boar. *Scrunch!*

To make *Sanglier à la Normande*, fry 4 loin or rib wild boar chops until golden in *graisse d'oie* (goose fat – those crazy Romans will use butter and oil instead!) Remove them and

put them in a casserole dish. Next fry 2 onions and 5 cloves of garlic to soften. Transfer to the casserole as well.

Fry an apple, cored and cut into rings (not peeled), for 30–60 seconds. Add to the casserole along with a bunch of thyme and a spoonful of grain (alternatively, plain) mustard.

Cover the whole lot with dry cider and cook simmering for roughly 45 minutes.

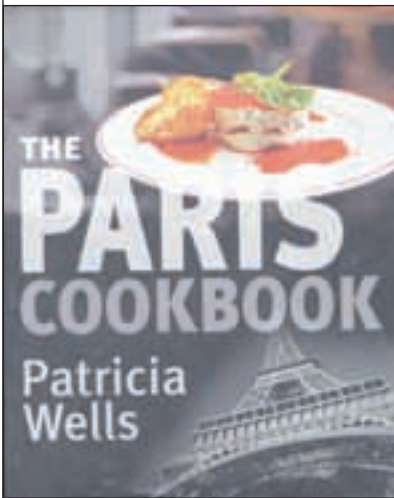
Once cooked, add 100 ml cream and return to boil.

Serve the *sanglier* with potatoes fried in goose fat with finely chopped rosemary and chunky salt.

PS: Those crazy Romans are not smart enough to catch wild boar, and so they have to make do with pork instead.

Book recommendation

Patricia Wells, *The Paris Cookbook* £15.99 paperback (Amazon) ★★★★★



The Paris Cookbook is a collection of recipes garnered from top Parisian chefs and captures the spirit of French cookery at its best. Unlike so many 'celebrity chef' books, all the recipes are clear and reproducible even in a modestly equipped home kitchen.

The book is well structured, with chapters concentrating on the major categories of dishes, such as salads, soups, poultry and meat. Wells' lively introductions and handy extra tips make up for the one major drawback to the book: a lack of pictures.

The Paris Cookbook is a good general reference for anybody starting out in French cooking. It gives excellent recipes for all the set pieces, like *Soupe à l'Oignon*, *Tarte Tartin* and *Sole Meunière* without getting too bogged down in the detail that so often clutters up French recipe books. There's also a good selection of other dishes, from the simple but elegant slow roasted salmon to the somewhat eclectic excesses of 'Eggs with Maple Syrup.' The wine suggestions are helpful if a little over-optimistic: my personal favourite is Wells' decisive "champagne, always champagne".

Gabrielle Bradfield



Eating Out

Midsummer House, ★★★★★ Midsummer Common

Cambridge's finest restaurant. Expensive but simply in a different league. Make sure you go before you leave!

Chez Gérard, Bridge St ★★★★★

Excellent food at quite reasonable prices. Very popular and for good reason. The *prix fixe* menu (lunch and dinner) is particularly recommended – try out that delicious omelette.

Michel's Brasserie, Northampton St ★★★★★

An intimate and discreet restaurant and wine bar. Relatively unknown but very pleasant. A good place to take your boyfriend post-Valentine's perhaps?

Café Rouge, Bridge St ★★★★★

Good, standard French food ★★★★★ in a nice atmosphere with friendly staff. Try the *citron pressé* to bring back that summer holiday feeling...

Le Gros Franck, Hills Rd ★★★★★

Traditional French café at-★★★★ atmosphere with lofty ceilings and simple fresh food. French staff and low prices. Check it out on your way to the station.

Cacophonix's Music to Cook to Francis Cabrel, *Samedi soir sur la terre* £14.99 (Amazon) ★★★★★



Samedi soir sur la terre is an impressionist's view of an apocalyptic world. The remedies to

our ills, of course, are words of love in songs like "*Je t'aimais, je t'aime, je t'aimerai*". Alternating between melancholy and *joie de vivre*, this is one of Cabrel's best albums. No need to practise your "*parlez-vous français*", just put the CD on and make love, dream or melancholically watch the shitty English rain. His style, in between blues and country, crosses cultural boundaries to touch us all. It's splendid, by Toutatis!



Tip of the week

“Always beware the large quantities of garlic that we put in our recipes, the French editor being far too keen...”

South America's hidden gem

Tim Jarratt leads us up the mountains of Bolivia

When people talk about visiting South America, minds turn to the sun-drenched beaches of Rio, the Pampas of Argentina or the Inca splendour of Machu Picchu in Peru. Landlocked Bolivia is frequently overlooked – a shame, as in terms of raw natural beauty, it leaves the rest of the continent far behind.

Bolivia is often regarded as a small, bleak place, but it is actually twice the size of Spain. While the forested northern lowlands make up over half the country, the feature that really sets it apart is the Andean mountain range. In Bolivia, the Andes are 650 km wide and consist of three distinct parts: the Western Cordillera, which separates Bolivia from Chile; the Altiplano; and the Eastern Cordillera, which leads to the rainforest of the Amazon basin. The Altiplano is a treeless, windswept plateau, much of which is 4,000m above sea level. Nearly 70% of the population live here, mostly in the fertile north where most of the major cities are. We now look at four essential places that should be visited in any trip to the Bolivian Andes.

1 – Lake Titicaca

This is actually an inland sea, and is the highest navigable water in the world. It is found at the northern end of the Altiplano, and is best accessed from the town of Copacabana. This beautiful little town serves both as the boarding point for boat trips onto the lake and also as the last stop on the way into Peru. As such, it is extremely popular with backpackers – just like the East Coast of Australia, you will quite often bump into a surprisingly random bunch of people.

A boat trip out to the Isla del Sol is essential if you are in Copacabana. This island is the site of the Inca creation legend – a sacred rock said to be the birthplace of Manco Kapac and Mama Ocllo, the first Incas. There are impressive Inca ruins on the island, as well as some of the earliest examples of terraced farming. From Isla del Sol, the views across the lake are spectacular, with the blue water reflecting the distant mountains.

2 – Sucre

Founded in 1538, this city is sometimes called *La Ciudad Blanca*. For the trivia buffs out there, it is the official capital of Bolivia – La Paz is the administrative capital. This city contains a whole host of historic and beautiful buildings; like most South American cities, the majority seem to be churches. UNESCO protects large parts of the centre of the city. Sucre, situated at just under 3,000m, is also a great place for those approaching from the east to stop and spend a few days acclimatising to the altitude of the Andes.



Tim Jarratt



Tim Jarratt



Tim Jarratt



Tim Jarratt

3 – Potosi

Linked to Sucre by one of the few paved roads in Bolivia is the colonial city of Potosi. At 4,070m, it is the highest city of its size anywhere in the world. The city is famous for silver mining from Cerro Rico, the mountain that dominates the city, and was the largest city in the Americas in the early 17th Century. As the silver deposits became worked out, decline began to set in. Tin mining saved the population early last century, but oversupply soon caused a fall in prices.

The state mines were closed in the early 1980s, but small miners' co-op-

eratives still work seams in Cerro Rico, and it is possible to take a tour of the workings. Former miners guide you through the pitch black, narrow tunnels. This trip is certainly not for the claustrophobic – most passageways seem to be built with jockeys in mind rather than your typical Westerner. Note that the miners expect presents in exchange for allowing you around their tunnels, and in this respect you have a few choices: cigarettes, water, medicine, coca leaves, neat alcohol (they drink it to keep the boredom and hunger at bay) and a variety of explosives. It is strange walking up to a market

stall and buying dynamite, primer and detonators, but the miners, whose life expectancy is measured in years rather than decades, really appreciate it. They will willingly set off some charges for passing tourists – being stuck underground whilst explosions and dust echo around you is a highly unnerving experience.

4 – Salar de Uyuni

A visit to the salt lake and desert outside Uyuni is the highlight of most people's time in Bolivia. Photographs fail to do justice to what is one of the most spectacular landscapes on earth. Guided tours start



from Uyuni, a bleak, basic town which will make sci-fi fetishists think that they've been transported onto the set of *Star Wars*.

The full four-day trip is a must to see everything that the area has to offer. Day 1 takes in the Salar de Uyuni itself, where the contrast between the bright blue sky and the dazzling-white salt crust is truly awe-inspiring. Tours often stop at salt mines and the Hotel Playa Blanca, which is built entirely of salt – including the furniture! Laguna Colorada, one of Bolivia's most hidden wonders, is visited on the second day. The lakeshore is crusted with salt, contrasting with the red, algae-coloured waters that are full of breeding flamingos. Day 3 takes you via thermal hot springs through a region of belching geysers. Unlike other such places around the world, this place lacks any safety rails, which dramatically heightens the experience. Through a 5,000m pass is the staggering beauty of Laguna Verde, a jade coloured lake situated at the foot of a massive volcano.

The trip is one that overwhelms the brain with staggering images of natural wonder – the sheer expanse of the experience is phenomenal. Trying to describe it to people who have not been there is nigh on impossible, so go for yourself and find out.

Bolivia tips

Travel by coach. Although they are often uncomfortable and overcrowded (don't be surprised to see people sleeping in the luggage compartment), and the drivers' reliance on religious items to assist them somewhat worrying, they are much cheaper than flying, and the only way to really appreciate the country.

Travel books – The South American Handbook from Footprint is light years ahead of every other guide.

Travel Tips

- Foreigners may not understand you. They should.
- Manchester is not an acceptable holiday destination.
- A blow-up doll is not an acceptable holiday companion.
- Guest travel tip for US citizens: You might be safer if they think you're a Canadian (courtesy of freetraveltips.com)
- Sex with a native will assure fluency in the local language. Trust us.

Sally and Kitty

Keep sending in your tips to travel@varsity.cam.ac.uk



Tim Botterill

World View

Helen Hendry

Bad news for African fisheries

Last week thousands of fish including sharks, manta rays, octopus and tuna were mysteriously washed up dead along the shores of Kenya and Somalia. The sea in the region has turned a red-brown colour indicating a possible 'red tide' of toxic algae, an increasingly common phenomenon in tropical areas. Linked to the leakage of sewage and fertilisers into coastal waters, this explosive growth of certain species of algae produces toxins that not only kill fish, but can also build up in the tissues of living fish, posing a human health risk and jeopardising the livelihoods of fishing communities. Sources in Mombasa claim that the current fish deaths could be a consequence of illegal dumping of toxic wastes from ships paying bribes to Somali militia.

But perhaps not all is lost...

Scientists may have come up with a way of combating water pollution while also producing energy. Bacteria found living in the ocean floor usually strip electrons from carbon in sediments, converting it to carbon dioxide, which is used in the bacteria's metabolism. A battery can be created if the bacteria are provided with an electrode onto which they pile electrons rather than dumping them on iron or sulphate minerals in the sea floor. This source of power is unlikely to replace full-scale power stations, but raises hopes that the seabed could be exploited as a natural low-level power source, for example in ocean navigation equipment that monitors sea state. Similar bacteria that are found in freshwater could be used to clean up aquifers and groundwater supplies contaminated with oil pollution or sewage.

And finally...

An exotic bird smuggler from Cambridgeshire has recently been sentenced to six and a half years in jail – the highest penalty imposed for such a crime in the UK to date. The convicted man was caught collecting suitcases from Heathrow containing 22 endangered birds including owls and eagles from Thailand, six of which had died. The Cambridge-based organisation TRAFFIC, in partnership with WWF-UK, is launching a major new campaign this year against illegal wildlife trade, calling for consistently high penalties and greater support for enforcement agencies.

www.traffic.org
www.wwf-uk.org

ANIMAL LOVING

Celine Tinloi provides some sex tips straight from the animal kingdom

RAG blind date was supposed to be the big opportunity to meet the love of your life... or at the very least a chance to secure a half-decent snog. But my guess is that Tuesday night proved a disappointment for most of you and once again Valentine's Day was spent alone. Perhaps it is time to take a lesson in loving from our animal friends to guarantee that next year will be different...

1 – Have an impressive home

The best animal equivalent of the bachelor pad is provided by Australia's Satin Bowerbird. For the purposes of seduction, the birds build highly decorated structures (called bowers) on the forest floor. These are no ordinary nests. Interwoven sticks are used to create parallel walls and the floor is carpeted with straw and leaves. They have even entered the world of interior design by using berry juice to paint the inside. The bowers are further decorated with scattered gifts including parrot feathers, flowers and even man-made artefacts such as silver bottle tops – all to create the perfect romantic mood.

2 – Treat 'em mean, keep 'em keen

When a grizzly bear tries to win over a girl he plays it nasty – snarling, grunting or even giving her a cuff with his paw. But the females are not entirely passive – at first the male advances are rebuffed with bites and paw swats whilst the female decides whether this particular bear is strong enough to father her cubs. After giving as good as she gets, the female eventually submits and copulation takes place. Just goes to show, a girl sometimes likes it rough.

3 – Size matters

In the animal kingdom a couple of inches can make all the difference. Danish Barn Swallows with 8 cm long tails have to wait on average four times as long to attract a mate than those



Tim Botterill

with 12 cm tails. However, don't be smug if you've already got a girl, because the well-endowed birds were also found to have double the chance of seducing a neighbour's partner. Fortunately, for those who are lacking in certain departments, the females also take other variables into account

such as good quality territory; but then they would, wouldn't they!

4 – Die for love

Forget Romeo and Juliet, this is the real thing. As a last resort, you could follow the example of the Praying Mantis and quite literally offer your

head on a plate. In some species of Mantis, copulation is unable to proceed until the head is severed from the body. The head is of high nutritional value, and is invaluable to the female for the production of eggs. This gives a whole new meaning to the term 'love bites'...

Cambridge mourns legendary scientist

Tim Jarratt reviews the life of Max Perutz

Whilst the national press has been focusing on the death of Princess Margaret, researchers in Cambridge have been mourning the passing away of a science legend, Max Perutz, who died on February 6th. A Nobel Prize winner, he is known as the creator of X-ray protein crystallography and the person who first analysed the structure of haemoglobin.



Visual Aids, MRC-LMB, Cambridge

Born in Vienna, Max Perutz studied organic chemistry as an undergraduate before coming to Cambridge in 1936 to join the crystallography research group at the Cavendish Laboratory. At the end of WWII and with the support of Professor Lawrence Bragg, he started to assemble a research group to investigate the molecular structure of biological systems. By 1960 the group had grown to approximately 40 researchers, including Watson, Crick and Sanger.

With his first ever PhD student, John Kendrew, Max Perutz won the Nobel Prize for Chemistry in 1962 for his work on haemoglobin. In the same year his team merged with others from Cambridge and London to form the MRC Laboratory of Molecular Biology,

situated next to Addenbrooke's Hospital, which now houses over 400 people. Max Perutz was Chairman of the laboratory from 1962 until 1979, when he technically retired. However, since then he subsequently worked nearly every day helping new generations of students, some of whom, have followed in his Nobel Prize-winning footsteps, such as Cesar Milstein.

Like many other exceptional scientists, his interests were not restricted to academia. Max Perutz wrote many popular articles and reviews. He was a passionate supporter of human rights and immigration reform, and spoke out strongly against the political persecution of scientists.

"I regard Max Perutz as one of the greatest names in Cambridge of all



Visual Aids, MRC-LMB, Cambridge

time," stated Professor John Gurdon, Master of Magdalene College. A new lecture theatre has just been completed at the MRC laboratory that will bear his name. On the plaque will be a motto chosen by Max Perutz: "In science, truth always wins."

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Are you reliable... responsible... hardworking... available on the night of the 17th June 2002

The Trinity May Ball are looking to recruit almost 100 students to fill a variety of positions from glass collecting to serving champagne.

Interested? Then apply online at www.trinityball.co.uk. Interviews will take place at the end of lent term. Any queries, contact Helen Skidmore (personnel@trinityball.co.uk).

First and Third Trinity Boat Club May Ball 2002



www.trinityball.co.uk

Fancy earning some **extra cash in May Week?**

The Trinity May Ball is looking to recruit hard-working, reliable students to help with the set-up and clear-up of the 2002 May Ball.

Interested? Then apply online at www.trinityball.co.uk

First Move Productions

Presents a

FORMAL HALL and CABARET

Featuring stand up, comedy, drama, dance, music, and much, much more

FRIDAY, FEBRUARY 22, 6pm
Homerton College, Great Hall
Tickets £12, contact Katy on ksd26
Ticket deadline: 19th February.

**** Strictly black tie ****

Listings

Film

Arts Picture House

IN THE BEDROOM (15) 131mins
Fri - Sun: 12.50, 3.20, 5.50, 8.20
Mon - Thurs: 1.45 (not Weds), 3.45, 5.45, 8.15

THE LADY AND THE DUKE (PG)
Fri - Sun: 12.30 (not Sun), 3, 5.30, 8
Mon - Thurs: 1.30 (not Tues), 4.00, 6.30, 9.00

GOSFORD PARK (15) 137mins
Fri - Sun: 12, 2.45 (Fri only), 5.20, 8.15
Mon - Thurs: 1, 3.30, 6.20 (not Tues), 9.10 (not Tues)

HIMALAYA (U)
Tues 19th Feb: 1.30

PEEPING TOM (18)
Tues 19th Feb: 9.15

PORTUGUESE SHORT FILM (15)
Sat 16th only: 3.00

SHOW ME LOVE (15) 89mins
Fri 15th and Sat 16th Feb: 10.40pm

TRON (U) 96mins
Fri 15th and Sat 16th Feb: 11.15pm

BREAKFAST AT TIFFANY'S (PG)
Fri 15th and Sat 16th Feb: 10.50pm
Sun 17th Feb: 12.30

BATTLE OF ALGIERS
Sun 17th: 3.00

Friday
Persian Society:
Takht-e Siah (Blackboards), Samira Makmalbaf's acclaimed work.
Trinity, Winstanley Lecture Theatre.
8pm.

Sunday
Christ's Films THE MAN WHO WASN'T THERE:
Coen brothers' crime noir
Christ's College, New Court Theatre.
8pm & 10:30pm £2.

Robinson Films:
Miss Congeniality.
Robinson College
7pm & 10pm £2

St John's Films:
A Knight's Tale (PG)
St. John's College, Fisher Building.
7pm & 10pm £2.00.

The English Society:
A Passage to India
King's College, Keynes Hall
8pm.

THEFT
The Wizard Of Oz:
Trinity Hall, Lecture Theatre.
7:30pm. £2.

TRINITY FILM:
Double bill night with SHADOW OF THE VAMPIRES + NOSFERATU.
Trinity College, Winstanley Theatre
9pm. £2 for both.

Monday
TRINITY FILM:
Double bill night with SHADOW OF THE VAMPIRE + NOSFERATU.

Trinity College, Winstanley Theatre
9pm. £2 for both.

Tuesday
CCCCP:
Swingers.
Corpus Christi, Next to The Eagle
8pm. £2.
CUJS:
Swordfish starring John Travolta
The CULanu Centre, 33 Bridge Street
9:30pm.
Peterhouse Films:
Dr Strangelove (PG)
Peterhouse, Theatre.
8pm. £2.

BATS

INVITES APPLICATIONS FOR THEIR

MAYWEEK PRODUCTION

APPLICATION DEADLINE 17 FEB

PLEASE P'HOLE APPLICATION TO
KATIE GREEN AT QUEENS' OR
EMAIL IT TO KEG28

Wednesday
Churchill MCR Film Soc:
MEMENTO (also late show at 11pm)
Churchill College, Wolfson Hall.
8pm. £2

Jesus Films:
POSSESSION - an exciting new short film by McMahon and Tait
Jesus College, Marshall Room.
9pm

Thursday
Christ's Films
KUCH KUCH HOTA HAI: In association with CU Hindu Cultural Society,
Christ's College, New Court Theatre.
9pm. £2.

Robinson Films:
13 Days.
Robinson College
9:30pm. £2
St John's Films:
Storytelling (18)
St. John's College, Fisher Building.
9pm. £2.00.

Friday
Christ's Films
Monty Python and the Holy Grail: Special Python raffle prizes and free stuff!
Christ's College, New Court Theatre.
10pm. Free

LesBiGay

Monday
CUSU LesBiGay:
Mixed Weekly LesBiGay social.
Grad Pad
9pm.

Tuesday
Phoneline:
Confidential LesBiGay phoneline.
(7)40777. 8-10pm.

Wednesday
King's LBG Night:
Popular mixed social with cheese music.
King's College, Cellar Bar.
9:30pm.

Misc

Friday
Hughes Hall Ents:
MASQUERADE BOP **Hughes Hall, Bar.**
9pm. Free entry with fancy dress.

Jewish Society:
Friday night dinner - eat, drink, relax!
Student Centre, 3 Thompsons Lane.
7:30pm.

The Cambridge Union:
Wine Tasting, the Union's termly wine tasting evening. Members only
In the Union Dining Room.
8pm.

Saturday
Cambridge University Judo Club:
Open to all men and women.
Fenner's Gym, Gresham Road.
6pm.

Kettle's Yard:
ART BOOK SALE.
Kettle's Yard, .
11:30am.

CAMBRIDGE UNIVERSITY
MUSICAL THEATRE SOCIETY
Announces

AUDITIONS

for Edinburgh Show

Sunday 17th February,
11am – 1pm, 2pm - 5pm
Trinity Hall Music Room

Please bring a song with you to sing, or if you would like a list of what other songs will be available on the day, please email Jon (jl308).

Trinity Hall Ents:
Behind the Bike Sheds: Valentine's Skool Disco Bop.
Trinity Hall, Garret Hostel Lane.
9pm. £4 cusu id (£3.50 if you come dressed in school uniform).

Sunday
Samatha Meditation:
Meditation classes for everyone.
Darwin College, Old Library.
8pm. Free
Soraya's 8-week Beg. Oriental Belly Dance Course:

Learn how this beautiful ancient dance can get you in shape and be fun!.
Cambridge YMCA, Pye Room
6pm. £36 Students, £40 non-students.
STAR (student action for refugees):
Clare band Babelfish and PHO-TOVOICE photography exhibition.
Pembroke College, New Cellars.
8pm. £4. (Wine included)

Monday
Barbara Harding Yoga:
Beginners class- all welcome.
Newnham Old Labs, .
4pm. £3.50 for term pass, £5 drop in.
King's College Art Rooms
Paintings by Martin Jolly
Midday – 2pm

Belly Dance:
Belly dance for absolute beginners.
King's College, Chetwynd room.
 7:30pm. £conc
Belly dance:
Belly dance for intermediates.
King's College, Chetwynd room.
 6pm. £conc..
CUYoga Society:
Iyengar yoga with Philippe.
Lucy Cavendish, Oldham Bar.
 5:15pm. £3.50 or termcard - 4 sessions for 10.
CUTAZZ:
Beginners tap.
Robinson College, Games room.
 6pm. £2.50.
CUTAZZ:
Intermediate/advanced tap.
Robinson College, Games room.
 7pm. £2.50.

KETTLE'S YARD

EXHIBITION

FLIGHTS OF REALITY

until 3 March

Charles Avery, Matthew Ritchie, Keith Tyson, Grace Weir and Keith Wilson

'seductive contemporary work creating competing visions of an alternative universe' The Guardian

Gallery open Tues-Sun 11.30-17.00, free

Tuesday
Barbara Harding Yoga:
Beginners class- all welcome.
Newnham Old Labs, .
 7:45pm. £3.50 term pass, £5 drop in.
Cambridge University Judo Club:
Open to all Men and Women.
Fenner's Gym, Gresham Road.
 8pm.
CUYoga Society:
Iyengar yoga with Yvonne.
Pembroke College, New Cellars.
 5:30pm. £3.50 or 10 for termcard
CUYoga:
Iyengar yoga with Pavara.
Pembroke College, New Cellars.
 7:15pm. £3.50 or 10 for termcard
CUTAZZ:
Beginners Jazz.
United Emmanuel Reform Church
 7pm. £2.50.
CUTAZZ:
Advanced Jazz.
United Emmanuel Reform Church,
 8pm. £2.50.

King's College Art Rooms
Paintings by Martin Jolly
 Midday – 2pm
Queens Art Society:
Life drawing class Everyone welcome
Queens' College, Erasmus Room.
 7pm.
Quiz Society:
Fun pub quiz. Free entry. All welcome. Brain optional.
Newnham College, Bar.
 8pm.

Wednesday
CU Quiz Society:
Intercollegiate Championship: Trinity/Caius, Peterhouse/Christ's.
Christ's College, Lloyd Room.
 7:30pm.
CUYoga Society:

Yoga with Shuddassara.
Newnham College, Old Labs.
 5:30pm. £3.50 or 10 for termcard (4 sessions).
CUYoga Society:
8 week course with Shuddassara (formerly Nancy).
Newnham College, Old Labs.
 7:15pm. £20
King's College Art Rooms
Paintings by Martin Jolly
 Midday – 2pm

Thursday
Cambridge University Judo Club:
Open to both men and women.
Fenner's Gym, Gresham Road.
 8pm.
CUYoga Society:
Iyengar Yoga with Yvonne.
Girton College, Wolfson Court.
 6pm. £3.50 or termcard for 10 (4 sessions).
Greek Dancing Club:
Come have fun by learning to Greek dance! Beginners welcome .
Darwin College, Common Room.
 5pm. £2 / class or £15 / term.

Jewish Society:
Lunch and Learn - Take time out & grab a free bagel & cool discussion.
King's College, Chetwynd Room.
 1pm.
King's College Art Rooms
Paintings by Martin Jolly
 Midday – 2pm
Salsa Dancing
Absolute Beginners Class:
St Paul's School Hall, Coronation St
 7pm £10 to join; £1.20 per class.
SalsaPassion:
All Style Salsa Dance Classes;
St.Columba's Hall, Downing St
 8:30pm Beginners, 9:30pm Advanced
 £5 (£3 Students).

Music

Friday
Clare Ents:
Cheesy valentine's night, proceeds to RAG
Clare Cellars
 9pm. £3/4.
Kettles Yard:
LUNCHTIME CONCERT. Free concerts programmed by students.
Kettle's Yard
 1:10pm.

in association with

presents

"The Chairs" by Eugene Ionesco

TUES 19 FEB – SAT 23RD FEB

AT 7:45PM IN

THE FITZPATRICK HALL, QUEENS'

Tickets: £6/4 (Tues – Thurs)

£7/5 (Fri + Sat)

Please contact Amit ap309 for details

Queens' Ents:
Valentines Party - cheese with a romantic twist.
Queens' College, Fitzpatrick Hall.
 9pm.
The Junction CDC:

Boogie Wonderland: 70s and 80s Disco Extravaganza 10 -2am.
The Junction
 10pm. £3.50/5.50adv and after 11.

Saturday
Acoustic Routes:
Open Session, turn up and play. See www.acousticroutes.co.uk.
CB2, Norfolk Street
 8:30pm.
Caius RAG presents...:
American Pie - the Americana Bop,
Harvey Court, West Road
 9pm. £4.
Charity Concert:
Live-bands Irish/Engl. folk (D.Simmons) + punk/rock-covers ("RUKUS").
Hughes Hall, @ College Bar
 8:30pm. £3.
Clare Ents:
RUFFNECK BUSINESS jungletech-nobreakbeathardcore come ready to dance.
Clare Cellars
 9pm. £3/4.
Downing College Music Society:
Mahler: Des Knaben Wunderhorn (Soloist H. Styles, conductor D.James).
Downing College, Chapel.
 8pm. £5/£2.
Queens' Ents:
Miami Booty Party - booty shakin' Beware fake tickets, www.gents.com.
Queens' College, Fitzpatrick Hall.
 9pm.
The Cambridge Union:
Littleworld - one of Cambridge's best student rock bands.
Union Society, in the Bar.
 8:30pm.£3 non-members.

Sunday
Clare Ents:
live JAZZ for the perfect end to your weekend.
Clare Cellars
 9pm. £3/4.
Emmanuel College Music Society:
Organ recital by Claire Cousens.
Emmanuel College, Chapel.
 8:30pm. £2/£1.
Jesus College Music Society
Shostakovich Jazz Suite No.1, Beethoven Piano Concerto No.3, Brahms Symphony No.4.
Jesus College Chapel
 8:30pm. £6 (£3)

Monday
Cambridge University Troubadours:
Rehearsals of vocal and instrumental medieval music.
Jesus College, Octagon Room.
 7:30pm.
SkaDust!:
Leading Cambridge's two-tone revolution. Hamfatter headline.
Portland Arms, Chesterton Road
 8:30pm. £2.50.

Tuesday
Cambridge African Association:
Club Africa Disco - every Tuesday - best dance music in town.
Devonshire Arms, Devonshire Road.
 9pm. £1 members; £2 others.
Jewish Society:
The Minims Choir - singing everything from 'Something Stupid' to 'Shalom Aleichem'. Everyone welcome.
The CULanu Centre, 33 Bridge Street
 6:30pm.

TRINITY MAY BALL

AUDITIONS

Entertainment auditions for the 2002 Trinity Ball will be held on Sunday February 24th. Dancers, street entertainers and musicians of all genres welcome. Please contact:

ALAN and CHERYL
ents@trinityball.co.uk

announces

AUDITIONS

for

Off Broadway

- a musical Cabaret evening on Tuesday 26th February

Auditions for singers to perform a song of your choice

Tuesday 19th February 12-3pm

ADC Theatre Bar

Contact Alex Clay (alc43)

CAST

AMERICAN STAGE TOUR

AUDITIONS FOR MEN AND WOMEN

THE COMEDY OF ERRORS

SUNDAY 17TH 12-8PM

THE RAMSDEN ROOM, ST CATHARINES

MONDAY 18TH 2-9PM

THE JUNIOR PARLOUR, TRINITY

CONTACT ALEX ON ALC43 WITH ANY QUESTIONS

This House believes that

the EU should expand eastward

Final of the Cambridge Union Schools Debating competition

THURSDAY, 21st February at 8pm in the Chamber

Irish Sandwich Bar

The best sandwiches in Cambridge and if you love coffee, then you'll love O'Brien's

43 Regent St. 6 St. Edward's Passage

Cambridge Arts Theatre

VOUCHER

FREE

8oz HOT DRINK WITH ANY SANDWICH

VOUCHER

FREE

8oz HOT DRINK WITH ANY SANDWICH

WIN £350

**Cover Competition for the
New Hall Women's Art Collection Catalogue**
Submissions to Patricia Acres, New Hall, Cambridge, CB3 0DF
Closing date for entries: 30 April 2002

Entries must be suitable for one-colour or full-colour printing.
Finished cover size: 20x20cm (front and back cover); 20 x 0.8cm (spine).
Design must include the phrases 'New Hall' and 'Women's Art'.
Entries must not include any one work of the collection in its entirety.

See the collection at www.newhall.cam.ac.uk/womensart/default.htm
For further information contact: prpa2@cam.ac.uk

Trinity Hall Ents Present

"BEHIND THE BIKESHEDS"

A VALENTINE' SKOOL
DISCO NIGHT

SAT 16th FEB
9pm – 1 am

£4 CUSU ID (£3.50 if
you come in school
uniform!)

Trinity Hall, Garret
Hostel Lane

Christ's Films

Sunday 17th Feb
8pm & 10:30pm
THE MAN WHO WASN'T THERE

Thursday 21st Feb Earlier Start **9pm**
KUCH KUCH HOTA HOI
In association with CU Hindu Cultural
Society
New Court Theatre, Christ's
£2 inc. raffle for wine
www.christs.cam.ac.uk/cfilms

canoe cycle kite
relax sail walk
windsurf
on the beautiful
north Norfolk coast

Hostel and Camping
Tel: 01485 210256
www.deepdalefarm.co.uk

Corpus Christi College The Cambridge Arts Theatre & The Fletcher Players

invite applications from students and
drama societies wishing to stage
productions at the newly refurbished
Corpus Christi College Playroom
10 St Edward's Passage,
during the Easter Term.

Application forms can be collected from the
Porters' Lodge, Corpus Christi
Forms should then go to:
The Theatre Administrator, c/o Corpus Christi
Enquiries to Anna Jones, (arj25)
The deadline for receipt of applications is 9am,
Thursday 21st February

Pembroke Players

Invite applications to direct Wk 2 in the
NEW CELLARS
and in **MAY WEEK** in Pembroke Gardens

Applications to Alex
secretary@pembrokeplayers.org or to
his p/hole (A D Whittaker) at Pembroke
DEADLINE 22ND FEB
www.pembrokeplayers.org

REDS

invite applications for
FUNDING

For productions in Easter Term, including a **May Week**
production in Emmanuel College Fellows' Garden and/or use
of the Queen's Building Theatre

Applications in writing to Laura Pollard's pigeonhole in Emmanuel
College by **6pm, Friday 1st March**
Enquiries to lrp23, or see www.srcf.ucam.org/reds

EDINBURGH FESTIVAL

Solve your accommodation problems by calling
Carole Smith/Anne Goring on 01620 810620

email address: festflats@aol.com

or write to
Festival Flats, 3 Linkylea Cottages, Gifford, East Lothian, EH41 4PE

Listings

Thursday

Emma Ents:

*Library Sessions: Acoustic and jazz sets
with a relaxed vibe.*

Emmanuel College, Old Library.
8pm.

Kettle's Yard:

SUBSCRIPTION CONCERTS.
Adrian Brendel - Cello.

Kettle's Yard, .
8pm. £8.50 for six concerts.

Friday

Kettles Yard:

*LUNCHTIME CONCERT. Free con-
certs programmed by students.*

Kettle's Yard, .
1:10pm.

The Junction CDC:

Boogie Wonderland: 70s and 80s Disco

The Junction
10pm. £3.50/5.50adv and after 11.

Talk

Friday

Cambridge Inter-Collegiate Christian Union:

*"No Sex!?! - is following Christ the end
of my freedom?" by Pete Woodcock.*

Queens' College, Fitzpatrick Hall.
1pm.

One World Week:

*An informed and informal discussion
about homelessness in Cambridge.*

King's College, Keyne's Hall.
6:20pm.

Saturday

One World Week:

*An informed and informal discussion
about homelessness in Cambridge.*

King's College, Keyne's Hall.
6:20pm.

Sunday

One World Week:

*An informed and informal discussion
about homelessness in Cambridge.*

King's College, Keyne's Hall.
6:20pm.

Monday

CU Bio-Soc:

*REDISCOVERING FORGOTTEN
THINGS - Sir Andrew Huxley.*

**Pharmacology Lecture Theatre,
Tennis Court Road.**

7:30pm. non-members £1.

Jewish Society:

*Studies with Buddies- wide range of
classes from hebrew poetry to israeli
films shorts.*

**The CULanu Centre, 33 Bridge Street
(between the Galleria and Oxfam).**
7pm.

One World Week:

*An informed and informal discussion
about homelessness in Cambridge.*

King's College, Keyne's Hall.

6:20pm.

Tuesday

The Cambridge Union:

*Talk by Barry Norman, the nation's
favourite film critic.*

In the Chamber.
8pm.

Wednesday

The Cambridge Union:

*John Simpson, veteran BBC journalist
and World Affairs Editor.*

In the Chamber.
8pm.

Thursday

Kettle's Yard:

LUNCHTIME HOUSE TALK.
'Views of Venice by William Congdon'

by Mary Conochie.

Kettle's Yard
1:10pm.

**PUBLISHER TURNED LITERARY AGENT
LOOKING TO EXPAND CLIENT BASE.**

Would be interested to hear from
undergraduates, graduates, post-graduates
etc. with proposals/ideas for
non-fiction or fiction.

Academic work per se not appropriate, but
e.g. doctoral theses etc. with potential for
adaptation to general market considered.

**Robert Dudley Agency,
8 Abbotstone Rd London SW15 1QR
Tel: (0)20 8788 0938.
e-mail: rdudleybtinternet.com**

Friday

Cambridgeshire Bird Club:

*"Birdwatching in Cuba" talk by Andy
Mitchell.*

St. Johns Community Hall, Hills Rd
8pm. £1 non-members.

Theatre

Friday

City of Angels:

*a light-hearted film noir jazz musical,
guaranteed to get your pulses racing this
Valentine's week.*

ADC Theatre, .
7:45pm. £5 - £8.

Classical Drama Society:

*George Ruggle's "Ignoramus": A Neo-
Latin Comedy with English Narrator.*

The Peterhouse Theatre.
7:30pm. £3.50.

Saturday

City of Angels:

*a light-hearted film noir jazz musical,
guaranteed to get your pulses racing this
Valentine's week.*

ADC Theatre, .
7:45pm. £5 - £8.

Classical Drama Society:

*George Ruggle's "Ignoramus": A Neo-
Latin Comedy with English Narrator.*

The Peterhouse Theatre.
7:30pm. £3.50.

Tuesday

BATS, in association with ecko:

Eugene Ionesco's The Chairs.

Queens' College, Fitzpatrick Hall.
7:45pm.

FOOTLIGHTS SMOKER:

Fantastic late night comedy!

ADC Theatre, .

11pm. £3.50. Members £1 off.

Lady Margaret Players:

*'Endgame' by Samuel Beckett. Advance
bookings: 01223 503 333.*

St. John's, School of Pythagoras.
7:30pm. £5 (concs £4).

Outlook Productions/Brickhouse:

*HAMLET: A shimmering fairground,
full of performers and pretenders.*

Robinson College, Auditorium.
7:45pm. £6/£5.

Spoonface Steinberg:

*Another chance to see this beautiful
monologue by Lee Hall.*

Corpus Christi College Playroom
9:45pm. £5.50/£4.

Wednesday

BATS, in association with ecko:

Eugene Ionesco's The Chairs.

Queens' College, Fitzpatrick Hall.
7:45pm.

Lady Margaret Players:

*'Endgame' by Samuel Beckett. Advance
bookings: 01223 503 333.*

St. John's, School of Pythagoras.
7:30pm. £5 (concs £4).

Outlook Productions/Brickhouse:

*HAMLET: A shimmering fairground,
full of performers and pretenders.*

Robinson College, Auditorium.
7:45pm. £6/£5.

Spoonface Steinberg:

*Another chance to see this beautiful
monologue by Lee Hall.*

Corpus Christi College Playroom, .
9:45pm. £5.50/£4.

Thursday

BATS, in association with ecko:

Eugene Ionesco's The Chairs.

Queens' College, Fitzpatrick Hall.
7:45pm.

Lady Margaret Players:

*'Endgame' by Samuel Beckett. Advance
bookings: 01223 503 333.*

St. John's, School of Pythagoras.
7:30pm. £5 (concs £4).

Outlook Productions/Brickhouse:

*HAMLET: A shimmering fairground,
full of performers and pretenders.
National tour.*

Robinson College, Auditorium.
7:45pm. £6/£5.

Spoonface Steinberg:

*Another chance to see this beautiful
monologue by Lee Hall.*

Corpus Christi College Playroom, .
9:45pm. £5.50/£4.

Friday

BATS, in association with ecko:

Eugene Ionesco's The Chairs.

Queens' College, Fitzpatrick Hall.
7:45pm.

Lady Margaret Players:

*'Endgame' by Samuel Beckett. Advance
bookings: 01223 503 333.*

St. John's, School of Pythagoras.
7:30pm. £5 (concs £4).

Outlook Productions/Brickhouse:

*HAMLET: A shimmering fairground,
full of performers and pretenders.*

Robinson College, Auditorium.
7:45pm. £6/£5.

Spoonface Steinberg:

*Another chance to see this beautiful
monologue by Lee Hall.*

Corpus Christi College Playroom, .
9:45pm. £5.50/£4.



FILM

20/1



MUSIC

22/3



CLASSICAL

24



VISUAL ARTS

24/5



LITERATURE

26/7



THEATRE

28/9



Text: Emma Woolridge; Illustration: Shelley Keight

GREATEST SHOWMAN ON EARTH

There's a scene in *Spartacus*, about halfway through, in which one of the minor characters asks Spartacus about his family. At Rome, they're claiming that Spartacus is the son of a wronged noble. Spartacus laughs: no-one in his family has ever been a wronged noble. The other guy laughs, too. Typical of the Romans. Can't accept that a hero couldn't be one of them. Now think about the last big ancient world smash, *Gladiator*. In which the hero is... a wronged Roman noble. A 21st Century audience, it seems, can't accept what the Romans couldn't, either. Which makes you think about film's tendency to build myths.

Of course, we all do it; selectively reinventing the most interesting bits of our lives until we're praying no-one who was actually there ever hears the revised version. And figures in the public eye, too, build words, images, actions, into their own mythographies. So what happens when a film selectively reinvents a real person, who

himself was obsessed with creating his own legend? Especially when he's still knocking around, and drops onto the set every couple of weeks?

Muhammed Ali is a genuinely iconic figure. In sporting terms, he would have been simply for the *Rumble in the Jungle*: the strength of mind, as well as body, he shows in that particular boxing display is worth a million Beckham freekicks. But he was more than a sportsman. He used his position to make a stand for civil rights. He lost his licence and his title. He'd already thrown away an Olympic medal after a racist incident. Thirty years later they hung it back round his by then frail neck. It's a remarkable story, and it's no surprise that people want to tell it.

But can a film ever escape mythologising long enough to tell it as it was? A documentary charting the same time span as Michael Mann's forthcoming hagiography might help keep it real. But Willaim Klein's

Muhammed Ali: the Greatest has no scenes to compete with Will Smith looking pensive and philosophical in Ali's various motel bedrooms; no internal monologues backgrounding his fight footage. It can show where the lines are being re-drawn to turn Ali into Hollywood's idea of 'one of us' (the famously quiet Sonny Liston, for example, calls Ali a motherfucker during the Mann version of their weigh-in). But it's unlikely to make much of an impact on the gradual build-up of the feature-film Ali myth. Which makes it doubtful that, in fifty years time (when thanks to *U-571* most people will reckon Jon Bon Jovi captured the Enigma code machines) anyone will truly understand the complex of reasons that made Ali the greatest.

ARTS



It's hard to know what to make of this film, and equally difficult to imagine why Steven Soderbergh chose to (re)make it. It's colourful and fun and has an impressive, good-looking cast – but like the Vegas it portrays, it doesn't really do anything other than take money. This is not a witticism: the film's single-minded attention to the superficial glamour of money is its point.

When Sinatra and the rest made the original it was, at least in part, an advertisement for Las Vegas – they liked it, they owned parts of it, they wanted more success. The film is fascinating because as an artefact it reveals how connected everything was back then. These guys dominated entertainment but wanted business and political power (JFK was on set and his brother Ted has a part). Should we wonder if things have changed?

Sex, Lies and Vegas

Howard Gooding drowns in Ocean's Eleven



Photo: Warner Bros

Soderbergh has taken a long and strange route here from *Sex, Lies and Videotape*, via *Brockovich* and *Traffic*. These last movies were explicit examinations of legal and illegal corporate power. Vegas provides an ideal arena to muddy the water between them. But the film doesn't go down this route: by presenting itself as a

remake it seems to want to tackle Hollywood's corporate industry.

But I'm not sure what it can say about such malarkey beyond being a cynical film about cynical people robbing other cynical folk in the world's most cynical city. There's an Elvis number on the soundtrack – *A Little Less Conversation*, another

music/film star singing about not thinking – which serves as a mantra for the movie. Soderbergh is currently remaking *Solaris* by the way (see below).

011 is now showing at Warner Bros., Grafton Centre

College Films

Don't miss: Memento

Different and clever revenge tragedy.

20th / 8pm & 11pm / Churchill

Other Films

(this week reviewed by screen-it.com entertainment reviews for parents)

Storytelling

Touches upon all sorts of unsavoury and controversial subjects and makes no apologies for its attempts to irritate, annoy or offend its viewers. At least twenty-six "f" words (one written and 14 used sexually).

21st/9pm/John's

Swingers

Vince Vaughn plays the guy who takes his buddy Mike to Vegas to "get laid" (without success). He also drinks and smokes and calls women "babies", a derivation of "babe".

19th/8pm/Corpus

Thirteen Days

Various characters have varying degrees of bad attitudes, whilst some drinking and smoking also occurs. Beyond that, most of the film has little or nothing in the way of major objectionable content.

21st/9.30pm/Robinson

IN SPACE, NO-ONE CAN HEAR YOU DREAM

Following its recent re-release, Tom Armitage examines the importance of the sci-fi masterpiece *Solaris*

Andrei Tarkovsky's 1972 science fiction film *Solaris* is often referred to as "the Russian 2001". The films may be similar in their slow, ponderous nature and their 'hard' sci-fi backgrounds, but that is all. Kubrick's film, so loved for its supposedly profound themes and ideas, does not go beneath the surface, being fascinated with the mechanical and technological. It is in Tarkovsky's film that the truly deep and fundamental, the human, is explored.

The plot of *Solaris* is not that complex. Strange experiences are reported from a space station orbiting the planet Solaris. Chris Kelvin, a psychologist, is sent to the station to investigate whether or not it is safe to be left operational. What he finds is startling. The ocean covering the planet's surface seems to be capable of both thought and communication. It is this that is causing the problem: the ocean presents the crew of Solaris with realistic, physical manifestations of repressed memories and desires. Only two crew-members are left when Kelvin arrives. He attempts to approach the problem with a scientific approach, but is soon thrown into con-

fusion when he is presented with the living image of his dead wife, Hari.

Making the central character a psychologist is one of the film's most effective devices. Trapped in space, there is nowhere for the eye to turn but inward. Kelvin is forced to examine himself at least as much as he is the other characters. He remarks that "when ever we show pity, we empty our souls". By loving the replacement Hari, he is baring himself before critics and nightmares. Dr Gubarien, the psychologist on the station before Kelvin's arrival who took his own life, explains his suicide as not having to do with madness: "It is to do with my conscience." Dr Snouth reinforces the point, explaining the 'visitors' as being "your conscience". The irony of the psychologist trapped with only his mind for company is obvious, and the empty space station and Kelvin's padded white room (cell?) like a cranium could easily be compared to *Hamlet's* Elsinore.

As the film progresses, it becomes more cerebral, more confusing. It presents one of the greatest dream sequences put to film, loaded with Freudian overtones: the mother and wife interchanging, disconnected realities and surreal imagery. It all heads to an inevitable resolution, the de-



Photo: Artificial Eye

struction of memory as the only way to survive. The ending is one of the most baffling yet powerful put to film.

Tarkovsky's sister remarked that his films are all about morality. Morality is one of the key themes of sci-fi, and *Solaris* presents it superbly. Early on, whilst on Earth, Kelvin comments that "knowledge is only valid when it rests on morality; man is the only agent which makes science immoral". And this is true of the film: science, the

study of *Solaris*, and Kelvin's study of the mind are all morally perfect. Human emotion and desire corrupt this perfection. Kelvin has to wrestle with himself to think straight, always knowing that he can never put an end to his love.

The film is not slow like Kubrick's tripped-out *2001*, but simply careful. Every image is relevant, every scene important. The camera lazes on the characters, giving the audience time

to understand. Sonically, the film is equally interesting. The music comes from Eduard Artemiev's strange, ambient electronics, suggesting the workings of the mind, whether that of the humans or of Solaris. This is counterpointed by a haunting recording of Bach's *Chorale Prelude in F Minor* for organ: slow, remorseful, with a wailing reed stop picking out the choral melody.

Tarkovsky does not need special effects or flashy design to convey his point. Despite the scientific setting, *Solaris* has resonance to any human being. In the field of cinema, it is a masterpiece – possibly the most thought-provoking, intelligent film you may ever see. Until recently, the near-impossibility of tracking it down has prevented it from achieving a wider audience. Its timely re-release on DVD should open it up to that audience. Any psychoanalyst, any sci-fi fan, any cinema fan should see it. It opens the mind not with looming monoliths and psychedelic stargates, but simply by asking the right questions. As Snouth says, "Like all strokes of genius, it's so simple."

Solaris is available on DVD from Artificial Eye

Todd's House

Jess Eccles profiles Todd Solondz

Todd Solondz – a self-confessed ‘nerd’ in oversize thick glasses – has graced the silver screen with three of the most perceptive films of the last ten years. Drawing on the themes of isolation, sexual frustration, and the elusive quest for joy in this fucked-up world we all wander round in, he paints bleak but highly amusing pictures.

He despised his first feature, *Fear, Anxiety and Depression*, so much that he took up teaching English to Russian immigrants, only to bounce back with Sundance Grand Jury Prizewinner *Welcome To The Dollhouse*. This is the story of myopic, loner-geek Dawn (played by Heather Matrazzo before she morphed from ugly duckling to semi-swan in Disney's saccharine *Princess Diaries*) fighting to stay sane in New Jersey Junior High. The garish colours are reminiscent of Micheal Lehmann's *Heathers* but Dawn doesn't have Winona's pretty face to fall back on, or Christian Slater to blow everything away for her.

Solondz's quest to lay bare the human condition and expose the rotten core at the heart of the American Dream continues in the fantastic *Happiness*, starring Phillip Seymour Hoffmann. Thoreau said the mass of men lead lives of quiet desperation, and Solondz has his telephoto lens in full focus here. Originally disowned by the studio that made it and vilified in the States, *Happiness* is a stunning portrayal of interlinked characters searching for the titular state of being, in spite of the inherent cruelty of daily life and the sterility of social interaction. This is edgier than Larry Clark's *Kids* and more desolate and wittier than Anderson's similarly themed *Magnolia*, which also stars the brilliant Hoffmann.

Returning to Solondz's New Jersey – which one character describes as a “state of irony” – we are told the painful, almost Dostoyevskian comedy of the lives of three sisters. Hoffmann's telephone stalker is interposed with the beauty who dares to call him back and another woman, who slices up the doorman and puts him in her freezer. Disillusioned Joy gives up her job to teach immigrants, whilst the suburban wife's ideal husband (fantastically underplayed by Dylan Baker) drugs the tuna sandwiches of his son's 11-year-old friends in order to rape them. Despite this array of ‘eccentrics’, the tale is told with surprising pathos and without judgement. The film manages to be very funny, just going to prove that losers and loners make cinema's best heroes.

Storytelling, Solondz's most recent film, could be criticised for its self-consciousness. Starring the mighty John Goodman, it again focuses on alienation, dissatisfaction and persecution, delving deep into the relationship between fiction and fact. It weaves together the usual group of dysfunctional loners with characteristic honesty and humour.

Solondz's films offer little redemption, and it is ironic that *Happiness* closes, each character's life in tatters, with the line, “Where there's life, there's hope.” Well, like the blues men sing, “We gotta laugh to keep ourselves from cryin’,” and Solondz can sure make you laugh.

Storytelling is being shown at Caius on the 21st



ImageNet

Girly night

Fiona Mackie goes dirty dancing

After the horrors of Valentine's Day I'll need reassurance that there will be a happily ever after and that I won't be left in a corner, but driven into the sunset by an all-singing, all-dancing stud in a Cadillac. I think I'll need a girly night out. Caius is offering precisely the kind of mush required with a double bill of *Grease* and *Dirty Dancing*.

Both pander to the sappy fantasy outlined above: the previously overlooked yet gorgeous and interesting girl is suddenly validated by the attentions of a rebel/cool bloke in a dodgy leather jacket and shades. But it's not as much fun if you look at it like that. Some brilliant films are hidden in the derisory genre of ‘chick flick’, and demeaned by the image of lots of girlyies in face packs sitting round giggling or weeping over them. But what lifts some films above the mawkish ‘boy meets girl, they encounter obstacles, they find true love, the end’ formula?

Grease has to be one of the ultimate feel-good films and certainly one of the best musicals ever. Okay, so it fulfils every chick flick stereotype of gorgeous hero, simple plot and love triumphant but there is karaoke classics and dancing along the way – and not forgetting the giant cuddly panda, whose brief appearance makes the film. Similarly, teenage angst and forbidden love are made more interesting by a decent soundtrack (bar Patrick Swayze's contribution) and a few dance routines in *Dirty Dancing*.

But if the whole *Come Dancing* thing isn't your cup of tea then surely John Travolta, Patrick Swayze or any other fit or non-threatening bloke they get to

be the love interest might hold your attention and improve a film. I have a rule: two heroes are better than one. If you get bored with the film then at least you can discuss which one you would hypothetically have. This is why, in my opinion, *Bridget Jones's Diary* is such a superior girly film. Hugh Grant or Colin Firth? Cleaver or Darcy? Identification with the heroine is important. Every girl (unless she's very, very lucky) can empathise with Bridget's quest for happiness and the perfect Bloody Mary.

Bridget Jones's Diary is a superior ‘girly film’.
Hugh Grant or Colin Firth?

What does seem to link above-average girly films like *Bridget Jones* and *Clueless* is the fact that many are based on the work of the Queen of Chick Lit, Jane Austen. Maybe the old boy meets girl thing isn't as hackneyed as I thought. Decent chick flicks will always be good because of this familiar formula. From *Gone with the Wind* to *Legally Blonde*, they vicariously satisfy every girl's desire for the happily ever after.

At the end of the day, some girly films will become classics while most are relegated to Channel 5. But who cares? What's wrong with a film with a negligible plot, lots of eye candy and happily ever after? Girly films really aren't made to be analysed, but enjoyed with lots of chocolate, wine and your best mates.

Grease and *Dirty Dancing* are being shown at Caius on the 15th

IT'S A LIBERATI HIGH THROUGH THE DOORS OF PERCEPTION

Mike Drew controversially applauds the rise of drugs culture in today's society

There are several forms of cinematic drug-taking: in American stoner movies such as *Half Baked* or *Idle Hands* (“Once again marijuana has saved what could otherwise have been a really shitty day”). It is merely a fact of life to be enjoyed.

Alternatively it is seen as a terrible part of people's existence. In *King of New York*, Abel Ferrara's brutal gangster flick, drunk cops fight cokehead mobsters while Christopher Walken's kingpin uses heroin money to save a hospital.

In these films, a morally ambiguous position is taken as to whether or not drugs are bad. They seem to destroy lives and cause open warfare, but those who take them are often no worse than those who do not. The ex-

istence of drugs in certain lifestyles has to be acknowledged, but no one seems quite sure how.

The Beach was another offering in the ‘new cultural phenomenon™’ of Unfilmable Books About Drugs. So far, we have seen Gilliam's acid-soaked nightmare *Fear and Loathing...* and most of Irvine Welsh's output. Welsh's books supply for the counter-culture what Grisham's, King's and Crichton's do for their respective genres – they are omnipresent, they generate a huge following amongst people who want access to worlds they could never normally see, and readers can ignore tricky viewpoints that risk challenging their moral constructs. These films are made for the purpose of doing drugs, most often by people on drugs, and as a result they are often bright,

colourful, and hopelessly confused. If they are not, it is because they are dark, squalid, and hopelessly confused. So, kind of like taking drugs then.

The existence of drugs in certain lifestyles has to be acknowledged, but no one seems quite sure how

Whilst it is nice to see the caner population represented in the mainstream at last (*Human Traffic*, *Acid House*), filmmakers appear to be missing the point. Just as there has been a rash of post-Welsh books whose only real selling point is the drug content, filmmakers are portraying more and more the world of endless parties, of getting trolled, mashed,

fucked. Maybe it does show the modern drug culture; but it never examines the reasons. *Easy Rider* was a contemplative exercise on the nature of the counter-culture and the effects of drugs on the mind and soul. Our snapshot of the culture is no longer communes or demonstrations, but gurning ravers. We're possibly having more fun but drugs, and not the culture itself, have become the focus. No exploration of reasons; just results.

It has all been seen before. The classic unfilmable book was *Naked Lunch*. A nightmare examination of a junkie's existence on paper, it became a hallucinogenic spy thriller on screen. It lost the degradation; it stopped being a warning and became enjoyable. It is a great film, but a poor representation of the culture that

spawned it. Ultimately there is no good way to represent drugs on screen simply because the only effects are in your mind. Gilliam came close with his worryingly realistic acid-trip visuals, but in the process lost the message behind colourful acts of carnage. In fact a film of a real acid trip would probably make uninspiring viewing, as watching three people staring at a wall rapidly loses its charm.

The fact that more films are being made in support of drug taking (particularly smoking pot) is a good thing. The debate has been too one-sided for too long. However, many of these films are merely being made for the cash-in potential and are endemic of the ad men's desire to package youth culture and put a pound sign on fun.



DEADLY!

Jonny Anstead follows the trail

“Hello, this is London,” says the voice at the end of the telephone, in a vain and amusing effort to disguise the speaker’s native Texan drawl.

The owner of the voice is Conrad Keely – guitar-playing, drumming multi-tasker from one of the coolest US rock bands of the moment, ...And You Will Know Us By The Trail Of Dead. He sounds chirpy this morning, maybe because the band were thrown out of the XFM studios last night for being “too loud”, or maybe because he’s not normally allowed to do interviews. “They think I’m not articulate enough,” he tells me. I lie – I claim to have read on the net that he was the band’s most eloquent member. “Ha ha! That’s just a rumour I’ve been trying to spread around!” he laughs. “My dad owns the internet.”

So, with formalities and flattery aside, we progress to the serious items on the agenda. Conrad, let’s talk grammar. Being a fan of Henry Miller and a writer in your spare time, you ought maybe to know better than to begin a sentence, let alone a band name, with ‘and’? “I’ve never agreed with that rule! I love sentences beginning with ‘and’!” He pauses, to catch his breath amidst the excitement of the topic, before con-

tinuing: “There’s a lot of rules I don’t agree with.” Drink and drug laws? Gun-ownership rules? “Like, the run-on sentence! I want to write a book beginning with ‘and’, and full of run-on sentences.” After dwelling for a while on some of the finer points of grammar, we approach politics. It seems that the irony of the recent nomination of George W Bush and Tony Blair for the peace prize has not been lost on Keely: “Hopefully I’ll get one!” he says. “They may as well give one to Sadaam Hussein.”

TOD are in Britain for a few shows before their new album, *Source Tags & Codes*, is released at the end of the

month. “It feels like an old record now,” Keely says. “We made it nine months ago. I am just desperate to get it out, to let the people tear and thrash to it.” How does he see the process of creativity in recording an album? “It’s like giving birth. It’s painful, but afterwards, it’s worth it. It’s like a child, except that with an album, you don’t have to look after it for the next 18 years.” *Source Tags & Codes* is the band’s first album on their new label, Interscope. For the first time, the record’s promotional budget will come close to matching the band’s own investment of sheer ambition: “We want

to be listened to in 100 years’ time. We’re making legacies – music for our grandchildren to enjoy.”

More worryingly, TOD’s signing to Interscope makes them label-mates of, amongst hundreds of soulless others, Limp Bizkit and Bryan Adams. I can’t help but wonder if Interscope have tried to polish up their trademark rough-and-ready sound. “Hell no!” answers Keely, in a reassuringly offended tone. “They had very little input. We were worried because they never seemed to be around.”

Judging by the sound of the new record, TOD sound best when left to their own devices. Fittingly, then, a lot of the new album was written on tour: “It’s about movement. We were trying to capture the feeling of the endless road. It’s very Zen-like. Wherever you are, you discover an affinity with the people there. It’s like, you realise, we’re all on the same planet.” I suggest that this is just the sort of tolerance and understanding their nation’s leader may benefit from. Have they considered taking George Bush on their next road trip? “I have invited him. He never returns my calls, though. Ever since he became President, he’s become very hoity-toity.”



Cambridge Reporter

Live Reviews



Name: Interlaken

Class: Express

1. Explain yourselves please.

Noise made up of two parts MBV fuzz, two parts Dinosaur Jr, three parts Idlewild and two parts Fugazi. Add a twist of lemon, shake. Pour over ice.

2. Your biggest achievement.

Our new recordings. We’ve always wanted these big pop hooks and this aggressive noise and angularity. I think we’re definitely getting close now, and it’s a satisfying feeling.

3. Who have you been compared to, and are you pleased with the comparison?

We’ve had some really odd comparisons, such as Mega City Four, which I nearly cried at – not a nice

thing... ones that pleased us include Sebadoh, Fugazi and Dinosaur Jr.

4. What’s the best thing to come out of Cambridge?

I could make the obvious joke about the A14/M11, but I think it would have to be someone like Gwei-lo, who were inspirational.

5. What gigs have you been to recently?

Lapsus Linguae, who rocked.

6. Where can we see you next?

The Portland Arms on Saturday 2nd March, with Mountain Men Anonymous and the Shards.

The Hives @ The Junction, Wednesday 6th February 2002

By the time Sahara Hotnights finish their set – half an hour of Kenickie-style lady-punk, Cerys Matthews vocals and superbly thrown rock shapes – The Junction is packed to the brim, and sweating its anticipation. The arrival of the Hives is little short of spectacular. They are loud, arrogant and beautiful. They have a sign spelling “The Hives” in light bulbs that flash in time to the music. And the crowd love them.

The singer, Howlin’ Pelle Almqvist is electric. Think Robbie Williams – only cheekier, punkier and infinitely more

Swedish. Unafraid to throw his microphone into the air and catch it three times per song, he is the definitive crowd-pleaser, happiest when perched atop a 15-foot stack of speakers, wowing the audience with his pristine, white winkle-pickers. “Give me a t – h – e – h – a – a – v – s!” Their spelling may be atrocious, but their mission is clear: “We are from Sweden. We have come to give you English people a reality-check when it comes to rock ‘n’ roll.” On tonight’s showing, it is a job well done.

Jonny Anstead



Françoiz Breut @ The Portland Arms, Saturday 9th February 2002

An Edge-worthy rack of guitar effects, a sampler and a harmonium: the raw materials don’t give much away. The sound takes most of us by surprise, a rich mixture of looped guitar and Françoiz’s dreamy but immediate voice – like a French Black Box Recorder’s – with keyboard and weird-arse samples adding strains of American post-rock to their strong folk element. Françoiz’s performance is charged and contained at the same

time: “I’m not a musician, I’m not a composer, I’m an interpreter,” she said earlier, on her collaboration with composer and partner Dominique A. I might quibble. Eyes half-closed, a stray curl of hair escaping her oh-so-French black headband, she is as absorbing as she is absorbed. The smile that curls around the corners of her mouth is a clue to her enjoyment, mirrored in the audience’s enthusiasm and general hush.

It’s the quietest gig I’ve been to in ages, but the melodies ring loud in my ears. “Songwriting’s not my speciality,” she claims, but the mood is intensely personal. “I don’t want to impose an image on people... Everyone imagines different sorts of things.” Asked to explain the title track of her previous album, *Vingt et trente mille jours*, she would only say: “It’s a time of life for men and women.” Now’s a good time to listen.

Andy Schofield

Echo and the Bunnymen @ The Junction, Monday 11th February 2002

Phil – strange, ringleted, bespectacled Phil – has been standing in position for some time. I try to explain that I just want to get up to the front and I need to review the gig, but she’s adamant. She stamps her foot (literally).

Strange, thirty-something Phil, who won’t tell me when she first saw

Echo and the Bunnymen for fear of giving away her age. (We make friends eventually. Whether she likes me is hard to say; her strange, bespectacled boyfriend doesn’t). If you inspire this kind of devotion, you must be doing something right. Phil doesn’t want to mosh, mind, and she scorns my suggestion that we might

get the lighters out for the slow numbers. She’s dedicated to Echo, and his Bunnymen, and his songs, and she’s got a point. The music’s spot on, and he looks remarkably cool for someone who’s been making albums since 1981. Good work Echo, nice one Phil.

Pete Lockley

REVIEWS



Departure Lounge

Too Late to Die Young

4th March 2002

"This is nice music," you'll think to yourself. But listen again: for Departure Lounge's take on 'eclectic' - read 'derivative from as many bands as possible'. What's more, the approach is proudly announced in their press release: "They take on the mantle of artists like The Flaming Lips, Mercury Rev and the Beta Band in terms of musical invention... the stately majesty of New Order, the tender beauty of Blue Nile, the filmic atmospherics of DJ Shadow...and Kid Loco's perfect production." It's not true, alas, about the New Order, although they do occasionally attain the mediocrity of the back-end of a Mercury Rev album. The other thing that they might have kept quiet about is the wallpaper feel of their product, but no, they've called themselves Departure Lounge. Cut to the chase and call yourselves Nashville Elevator Muzak. This is nice music - to listen to with one third of your brain. **Pete Lockley**



Sahara Hotnights

Jennie Bomb

4th March 2002

How to build a bomb: start with four sneering teenage girls. Add three guitars and a drum-kit. Let simmer in a stiflingly small Swedish town for nine long years. The end is well worth the wait, for rock music has a new ally. Although some of their contemporaries may claim that they are already "your new favourite band", the Sahara Hotnights skip such false assumptions. Instead they spend their time crafting perfectly sexy rock sounds. Maria Andersson's is a voice with a built-in promise and sense of urgency, on an album where every chorus, even though it takes a long time to arrive, incites a proper singalong. This is nothing new. This is just rock'n'roll. This is riot music, music to make-out to and music to dance to. So stand up, shake your fist and raise your lips: the Jennie Bomb is set to explode. **Kacey Underwood**



Maximilian Hecker

Polyester

18th February 2002

It starts off quite nicely, with a dainty guitar arpeggio. Some nice tooting organ joins the fray. Promising, promising. Some whispered *falsetto* vocals are added for good measure. Then some bass. Then some drums. Some chord changes. Nice. Ooh, a soaring chorus. Verse, bridge, chorus, end. Job done. Maximilian Hecker is German, but he's a 'proper' songwriter, you know. He used to busk and everything. This does not, however, compensate for a distinct lack of originality in his pursuit of creating his own particular brand of miserablist "Schweinepop". Okay, 'Polyester' is quite nice, vaguely hummable even, but it reeks of an artist relying on overproduction and distorted indiscernible vocals - "I'm using gloves," appears to be the refrain - to mask his shortcomings as a songwriter. The B-side's called 'The Days Are Long And Filled With Pain'. They will be in Mr. Hecker's company. Happy, happy, joy, joy. **Martin Hemming**



Gerling

The Deer in You

25th March 2002

Gerling is the krautrock disco 'now sound' of young Australia. 'The Deer In You' is, according to the publicity, a song for the "disenfranchised" and for initiating revolution. Well, what an intensely irritating and totally unenergetic revolution it would be. An Aussie reply to Sum 41, this single only manages to conjure images of 14-year-olds partying in the garage. In fairness, the initial guitar riff sounds promising, but the ensuing naf "one...two...three" shatters any prospect of a decent track. Things go from bad to worse when the same two lines are incessantly repeated, one being "Are you going away?" Let's hope so. This single is not passively offensive; it's enough to inspire a search for those 14-year-olds and to throw their stereo out the window. Hopefully, this isn't representative of the forthcoming album, though I'm tempted not to give them the benefit of the doubt. **Nicky Blewett**

Competition

The Peterhouse May Ball is masked. "By what?" you ask. Well, you've got it all wrong. And you'd best sort yourself out soon, because the committee are giving away a double non-dining ticket for the most outrageous photo involving use of a mask. Runners-up will be published next week, with the winning photo, in these pages.

To win tickets to the most prestigious ball of May Week, all you need to do is take out your camera, dust off the lens, and do something with a mask. Anything. Inventive use of quasi-masks will be noted: can you not get hold of a bra?

The May Ball will be worth any temporary embarrassment. White-tie preferred, a carousel, maze, ferris wheel, fantastic bands and DJs, Latin and classical dancing, jazz and champagne all night. Small, intimate, exclusive, and with absolute attention to service and detail, exactly the kind of affair which requires the brave foolhardiness of the outrageous to merit free entry.

So don a mask now, send the (clearly labelled) evidence to The Peterhouse May Ball Committee, Peterhouse, and remember Victor Hugo: "Virtue has a veil, vice a mask."

Joe Harris



Ok, I'm going to make a bold and totally rash statement. I don't think there has been anything new in songwriting for the last thirty years.

No doubt you completely disagree, but let me explain myself. Say we take three important bands which emerged in the early 90s: Massive Attack, Nirvana and Primal Scream. All very different? Well, yes and no. They sound completely different, but that's just the icing on the cake - the production. Imagine stripping those songs down to the bare bones, till there's nothing left but your voice and a gui-

tar. Then the differences start to disappear. That's what I mean by songwriting.

I'm not sure how or when it began, but slowly, over time, songs have moved towards this Platonic recipe. A forgettable verse introduces the song. Then comes the bridge which builds tension and energy, leading into the chorus. The hook. The bit of the song you hum on the bus on the way home. Then back for a second verse, bridge and chorus. Now, just when the song starts to get a little boring, comes the middle 8. A quick sandwich filler to create a little more interest before you plunge back into the double chorus, which serves to fix that annoying little tune in your head for the rest of the day. So there it is. Your pop recipe. All you need then is a top producer to make it sound modern, and you can kick back and rake in the awards.

Simple? No way. Being a good songwriter or producer is as hard as it ever was, and few bands manage to bring both together. Lamb is one band which manages to do it. They've carved a

niche new sound which lies somewhere between Massive Attack and Roni Size, and two awesome albums down the line, I can't rate them enough. So, given their electro-drum and bass leanings, I was quite surprised to hear one of their songs in the latest offering from Baz Luhrmann.

Moulin Rouge featured a Lamb track stripped bare of all its production. Left as a simple ballad, it still sounded great, as good songwriting should do, but it wasn't Lamb anymore. It was like Elton John performing a cover of 'Smells Like Teen Spirit'. It was sanitised. Clean. But, most importantly, it was nothing new. Everything that is fresh and new about Lamb had been taken away, and what was left was just another song.

So, if there's nothing new in songwriting, maybe that's just because the old formula has developed over such a long time that it has become near-impossible to improve upon. Either way, I don't think I'm quite ready to take on Darwin just yet...

It's In The Mix

Justin Read in search of the pop Holy Grail

Previews



Once more again from amidst aroma of nice food cooking iss me, Georgiou will tell you wasson dees wick.

Although Val and Tyne's day iss officially over, tonight is time for last chance lotto with Valentine's Cheesy disco in Clare Cellars.

Saturday night only one place to be, right. Big Boo-Ya, you know is wot I can be saying 'cos is my favourite - WARNING a'junction. Jungle music as hard hitting as frozen doner falling on head.

I don't know about Guinness - I think is dirty black shit, but I do love the Traditional Irish music of coss. So I can recommend Boat Race on Monday for these style.

Oh 'Evil Hearted You' iss what I think of my ex-girlfrined, but iss also a song from Yardbirds. With Spencer Davis Group and Troggs they play Corn Exchange on Tuesday.

Maybe after this wot you feels is munchies, so come along to Gardies. And remember! Ladies - if you lucky we give you free lolly pop.



Does the claim that Mozart makes you smarter just make you sneer? If your chin tends to rise in distaste at the mention of the Mozart Effect, the latest research has yielded extraordinary musical results which might just make you reconsider.

The phenomenon of the Mozart Effect had seemingly innocuous roots – in 1993, a group of Californian scientists discovered that students who'd listened to a burst of Mozart scored higher in spatial-reasoning tests than their contemporaries who'd sat in silence. The results sent shockwaves through the scientific community. A whirlwind of follow-up experiments refuted the claims; countless more proved them to be true.

Why Mozart? At least some credit must go to *Amadeus*, whose block-busting portrayal of the composer as a foul-mouthed madman won eight Oscars and caught the American public's imagination like no other film: one woman from New Hampshire claimed to watch it 30 times a week. The bicentenary of Wolfgang's untimely death in 1991 only fanned the

flames of Mozartmania – concerts sold out, merchandise boomed. Philips issued the Complete Mozart Edition; fans snapped up the entire 180 CD set in its huge washing-powder-like box with plastic handles. The American Statistical Federation reported that in that year alone, 137 marriages failed through the "Mozart-related obsessions" of spouses.

So the news that Mozart actually boosted your brain power was bound to cause a sensation. But no-one could have imagined how Mozart would become the messiah of the self-help industry, be it by boosting unborn babies' brain power through ultrasonic 'silent Mozart' recordings, or accompanying an array of specially formulated 'Amadeus oils' for stress-relief.

The latest breakthrough in the field, however, is perhaps the most intriguing. A team of (once again Californian) scientists and musicians, led by composer Gary Grossman, claims not only to have isolated specific traits in Mozart's music which trigger what they term the 'Wolfgang shift' in cognitive processing, but furthermore have developed their own tracks which are specifically designed to generate maximum 'Wolfgang shift'. Although computer-generated, the music is utterly engrossing. The whole sound-spectrum is flooded with Mozart-like intonations, both disorientating and uplifting. Still officially unavailable, it's bound to start a craze when released later this year.

Mozartballs?

James Olsen opens a can of worms

We should be wary of condemning the Mozart Effect as a spurious and cynical marketing tool from the lofty heights of Cambridge. We may think that we know 'the real Mozart', but who's to say this is less of a construct than the bubble-bath Wolfgang? After all, every epoch has its own Mozart: students in Soviet Russia only knew the somber works which demonstrated heroic struggle; behind the German analyst Schenker's empiricist analyses of Mozart lay the unpleasant bourgeois urge to protect 'great art' from the 'masses'.

So it's fitting that the Mozart our own rampantly hedonistic, late capitalist society provides both fun and tangible economic benefit (he makes us work better), and is available to everyone (at a small cost, of course). Rather than jeering at this, perhaps we should ask: what does our Mozart reveal about us? Then maybe we'll accept that he can be put to uses other than providing an excuse for another one of our snooty, shambolic student concerts.

This isn't just dry, egalitarian dogma, either – aside from all the cynical marketing, the fact is that more people are listening to Mozart than ever before. If we really do love this music, rather than just the dressing-up and the Mozartkugeln, then surely we must admit (even if we don't wear 'I Love Wolfgang!' T-shirts ourselves) that this can only be a great thing?

LISTINGS

Saturday 16 February

Bateman Auditorium, Gonville and Caius College, 1.15pm. Sonatas for cello and piano by Debussy and Prokofiev. Alexander Holladay (cello), Annabelle Lawson (piano). Admission free.

St. John's College Chapel, 1.15pm. Organ recital: Daniel Hyde.

Gt. St. Mary's Church, 8pm. Ravel: Mother Goose; Beethoven: Symphony no. 6; Jeremy Thurlow: 'Search Engines' (premiere). Cambridge University Chamber Orchestra, Will Carslake. Tickets: £12/£8/£3/£6/£1.

Sunday 17 February

Fitzwilliam College, 8.00pm. The Mills Quartet. String Quartets by Haydn, Beethoven and Dvorak. Admission free, retiring collection.

Girton College Chapel, 2.30pm. Organ recital. Works by Bach and Messiaen. Gavin Roberts (organ). Admission free.

Jesus College Chapel, 8.30pm. JCMS Lent Term Concert, to include Brahms: Symphony no.4. Tickets: £6/£3.

Wednesday 20 February

Emmanuel Church, 7.30pm. Endellion String Quartet. String quartets by Beethoven, Barber and Schubert. Tickets: £11/£9/£6.

Kettle's Yard, Castle Street. An concert of music for bamboo flute and Piano. Elizabeth Reian Bennett (bamboo flute) and Tau Wey (piano)

Thursday 21 February

St. John's College Chapel, 8pm. Clare College Music Society. Elgar: Cello Concerto; Beethoven: Symphony no.4. Charles Watt (cello), Matilda Hofman, Nicholas Rimmer (conductors). Tickets: £6/£3.

CUSO on Show

On Friday 22 February, some of Cambridge's most promising musicians will be on show at a prestigious concert at St. John's, Smith Square.

Under the direction of Andrew Griffiths, Clement Power and Dominic Grier, Cambridge University Symphony

Orchestra will perform Wagner's *Die Meistersinger* prelude, Dvorak's *Symphony no. 7* and Elgar's *Cello Concerto*, played by Charles Watt. The Concert starts at 7.30pm. Tickets (from £6) available from the box office, tel: 020 7222 1061. For more information contact Helen Allman (hfa21@cam.ac.uk).



The Citigroup Private Bank Photography Prize features the work of five photographers offering contrasting glimpses into subject matters ranging from the underclass of South Africa to the simpler lonely skyscape.

Although some of the photos are individually interesting, the lack of a general theme means the overall feel of the exhibition is slightly incoherent, while the juxtaposition of obviously staged photographs alongside those of a more spontaneous character may leave the viewer unsure of the role and input of each photographer.

However, this does not detract from the visual impact of some of the images. Elina Brotherus's photograph of a crying female head comforted by leather gloves is a disconcerting contrast between overt

vulnerability and veiled threat. In her picture *The Fundamental Loneliness* a weeping figure in a pink dressing gown, who has apparently collapsed over breakfast, is left a blur, a half-eaten melon deemed more worthy of the camera's sharp focus; thus the viewer's gaze is drawn to an indifferent object rather than a figure with which he should empathize.

Other contributions include Roger Balen's stark black and white portraits, which aim to capture the dark side of society's collective unconscious by staring urban poverty in the face. In contrast, Philip-Lorca takes passers-by and floods them with theatrical artificial lighting, thus applying a glossy magazine-style to mundane, ordinary life. Shariana Shahbazi opts for a series of snaps chronicling the swiftly modernizing culture of Iran while Crystel Lebas presents a succession of silhouetted horizons against a background of startling blues. Thomas Ruff's contributions include blurred pornography and a random photo of a bun-

galow which are united neither by theme nor style; they are likely to be 'saying something' about modern

life, but unlike the other exhibits, the message may not be worth decoding.



Roger Balen, courtesy The Photographers' Gallery

Philip-Lorca di Corda, courtesy Photographers' Gallery





“United We Stand” and “Down, but not Out” are the slogans printed across t-shirts and posters sold by street traders in Lower Manhattan. The street is smothered in red, white and blue souvenirs, along with sun-struck photographs of the once-tallest symbol of American capitalism that collapsed in the terror-strikes on New York last September.

The number of homeless, on the sidewalks of Manhattan and in the shelters in the city, has reached a record number in the last 20 years. The spectacularly high rents have not fallen (a small apartment in Manhattan under \$1,000 is a rarity), but the numerous new buildings, planned for a boom-town of the late 1990s, are in trouble: the glittering case of New York as an economic wonder has been cracked.

Hannah Barry



AFTER THE ELEVENTH DAY

Helen Slater examines plans for an architectural memorial

Although the ruins of the steel scaffolding of the WTC have been taken away and Ground Zero is looking more and more like a building site, the enthusiasm of the visitors to see Ground Zero is so keen and uninterrupted that the city council fi-

nally accepted the construction of a viewing platform. “Citizens and visitors should have a right to see the disaster site,” said the Mayor’s office. Three further scaffolds are to follow, simple wooden platforms designed by New York architect David Rockwell. The first was opened by Mayor Rudolph Guiliani shortly before his handover to Michael Bloomberg, and has since had to deal with an enormous number of visitors. After initial chaos and much queuing (waiting times have been as much as five hours), free tickets are now given out, allowing each visitor thirty minutes to gaze at the structural wounding at the financial centre of Manhattan.

Max Protetch, a Manhattan dealer in architectural drawings, has made it clear that the discussion about Ground Zero should fuse political, economic and architectural design. A few weeks after the disaster, he invited architects to present designs for a new World Trade Centre. Protetch’s invitation referred to a “Forum for Optimism”. What Manhattan needs now is not only a financial boost, but above all a debate about a new beginning, about

city-building criteria, about the suitability of memorials, and the architectural process of function and emotion. The exhibition at Max Protetch shows designs from William Alsop, Peter Cook, Foreign Office Architects, Zaha Hadid, Greg Lynn, Hani Rashid, Wolf D Prix, and

The number of homeless, on the sidewalks of Manhattan and in the shelters in the city, has reached a record number in the last 20 years.

Daniel Libeskind. Hollein’s vision is to suspend one of his open-function design bodies above rebuilt towers – a futuristic (and optimistic) stamp on the skyline. Libeskind, the architect of the Jewish Museum in Berlin, unites in a sculptural, steeply rising four-part mass, a hanging memorial, office space, apartments and a vertical garden. The extravagant plan for a bridge across the Hudson River in swathes of generous steps, offices, shops and rooms for quiet reflection, decked out with photographs of the victims, captures something of just

what the debate is in which these designers are taking part, a forum at once essential and Utopian. Whether or not one of these designs is chosen for realisation; how much longer the rubble of the World Trade Centre will languish – the point here is discussion.

The new mayor made it clear that the city, in the middle of an economic crisis, could not afford to refuse a commercial use of the site, but what to build when beneath the wreckage many of the dead still lie buried? In the urgency felt by the politicians and economists for the rebuilding the necessity of asking questions about urban planning is at risk. Diane Lewis, professor and architect at Cooper Union, has suggested that the rebuilding process could promote “a new sobriety” that would lead to a more egalitarian urbanism and an architectural sensibility devoid of brash image-making.

A New World Trade Centre: Design Proposals is at the Max Protetch Gallery, 511 West 22nd Street, NYC.

17th January – February 16th 2002

www.newyorkled.com/

wtc_MaxProtetch_exhibition.htm

A Year Abroad

Anyone who was expecting Robinson’s exhibition *A Year Abroad: Points of View* to be a series of dodgy holiday snaps should think again. Fourth year linguists were asked to submit the photographs that they felt best represented their year abroad, and the result was a small gem of an exhibition where traditional “...and this is the Eiffel Tower” moments were valiantly avoided. Subjects spanned the globe from Qingdao to Santiago via Paris and Rome.

Praise must go to Sophie Crawford for her innovative idea and efficient organisation of the exhibition, as well as for her own contributions: striking architectural images of Rome, Venice and Bologna which though covering

well-trodden ground still managed to seem fresh. Eleanor Burke and Laura Denton both showed abstract selections of Paris, shedding new light on one of the world’s most over-exposed cities. If I had one complaint, it would be that a high proportion of these works seemed very impersonal, capturing the time and place but not the spirit of a year out. This is where Rachel Crowley’s trio of black and white images of people simply having fun really stood out, providing a bit of soul behind all the beauty. My favourites were Emily Jones and Dominic Young’s breathtaking pictures of Qingdao in China, whose vivid, watery colours almost looked as though they had been painted onto silk. The verdict? Definitely worth the trip out to Robinson.

A. Etchells



Eleanor Burke

The All Seeing I

Sex offends and sex sells. We are inexhaustibly fascinated by sex, and inexhaustibly discomforted by it, avid and disapproving in equal measure. In a week when Cambridge has been festooned with used heart-encrusted condoms and dishevelled RAG Blind Date forms, it becomes difficult to swallow the idea that, despite the primacy of sex in our modern lives, it is still a visual taboo.

In one of Robert Mapplethorpe’s images, he stands, looking back over his shoulder, with a bullwhip inserted in his anus. Mapplethorpe shows us anal sex, masturbation and sado-masochism, but also unfolding flowers, works of beauty. But in 1989 a retrospective exhibition of the photographer’s work caused such a scandal that the Corcoran Gallery in Washington DC abruptly cancelled it. The subsequent frenzied discussion over sexuality in art culminated in the Helms Amendment, which forbade the National Endowment for the Arts to “promote, disseminate or produce” such explicit sexual images. For many people, Mapplethorpe’s stunning, shocking photographs are not simply X-rated, they are unacceptable. Similarly, modern critics have said

that Donatello’s masterpiece David is both sublime art and child pornography: there he stands, for all to see, dressed only in boots and a hat, with his glossy buttocks and young genitals. Marina Warner points out that in Renaissance art women’s breasts were not as sexualised as they are today, that women nursing their babies could be both gloriously sensual and serenely maternal. Today, the divisions are more ruthless.

For many people, Mapplethorpe’s stunning photographs are not simply X-rated, they are unacceptable

How has it happened, this brutal separation between art and sex? We live in a world where everything seems to be sexualised, yet where sex or desire is inadmissible and repressed. Sex is everywhere, in everything. It is like an underground river. Today it is suffused in advertising posters or brutalised in weird, contorted pornography. We have chosen to make sex dirty by concealing it, like the Victorians who wrapped piano legs in lace to protect against impropriety.

Artists, when introducing sexual imagery into their work, do so in a complicated and politicised way.



Joe Harris

Sandy Nairn at Tate says it is hard to think of any contemporary imagery that is absolutely shocking today. Everything has an ironic perspective. He thinks the nearest we have come to an unconstrained visuality was in pre-AIDS gay society, in works such as the consensual, exaggerated couplings in the San Francisco bath houses, captured by Alan Hollinghurst in *The Swimming Pool Library*.

That hedonism is now gone, a brief era of ecstatic excess closed off by fear. Our contemporary view of desire is laden with guilt, an intimidating self-consciousness with its roots deep in Christian morality and all its neuroses and pessimism. Adam and Eve “saw that they were naked, and were ashamed”. A cautious morality accompanies sexuality today, so that it has become impossible for us to unshackle sexual representation from politics. Our gaze has become impure.



It is perhaps surprising that Prince Grigory Potemkin has not come under the magnifying glass of biographical scholarship more often. His name has been assimilated into contemporary parlance so that he has come to be associated with the Russian nation itself. He has become the embodiment of the brilliant and imposing facade, masking the squalor and dilapidation within the rotten apple that has become of his old Empire.

This has particularly been the case with the often referred to and little understood 'Potemkin villages'. The name of Potemkin has become the stuff of legends, even having a titular role in the Revolution that was to scar Russia for 74 years. Like most legends he is rarely understood and has become couched in a mythology that only serves further to blur this most unique figure.

The hugely impressive scholarship of Simon Sebag Montefiore is at its best in cutting through the significant body of mythology that surrounds the most

serene of princes. He is quick in despatching the considerable sexual innuendo and cliché that has become received wisdom in portraits of Potemkin, and will be familiar to anyone who has studied any Russian history. For much of the book he manages to keep dis-

in the modern context of democratic control and the cult of checks and balances. It is likely that this is the reason his power has seemed to dilute with each re-telling and criticism. The stories are often founded on envious portrayals released after the Prince's death.

This scholarly achievement is despite the fact that, in deconstructing the Prince's early life, Montefiore has to rely largely on the spurious accounts of figures such as Saint Jean and Georg von Helbig - to whom the author attaches the sobriquet 'myth-writers'.

cussion of the influence Potemkin wielded at court outside the bedroom door, an achievement in its own right.

This scholarly achievement is despite the fact that, in deconstructing the Prince's early life, Montefiore has to rely largely on the spurious accounts of figures such as Saint Jean and Georg von Helbig - figures to whom the author freely attaches the sobriquet 'myth-writers'. While the ambiguity of his subject's early life is deftly handled by Montefiore and his account littered with caveats, it merely serves as a background to his later and more impressive rise to the very top of the Imperial hierarchy. The position of power held by Potemkin is almost unfathomable

It is the analysis of the Prince's position as favourite to Catherine II that many readers will find most enlightening. This fiery diumvirate ruled Russia like no one had before, nor has since. Indeed, their destinies are so deeply intertwined that this tome serves almost as well as a treatment of Europe's most formidable Empress since Elizabeth I. Catherine the Great comes across as passionate as she was calculating, as regal as she was disarmingly humble. The Empress was an enigma to rival the man whom, the author convincingly argues, she secretly married in 1774.

The chapters dealing with the Prince's southern ambitions and his



Potemkin's influence it is unfortunate that his Caucasian exploits are left somewhat untouched.

While some specialists may quarrel with Montefiore's interpretation of the consequences of the 1783 Treaty of Georievsk, his forensic eye and readable style place Montefiore among biography's top names. In focusing on an under-exploited and

Like most legends he is rarely understood and has become couched in a mythology that only serves further to blur this most unique figure

highly intriguing figure, Montefiore has done what biography should do - produce an engaging and learned volume that highlights gaps which could be filled by future scholarship. In doing so, Simon Sebag Montefiore has produced a big, big work, perhaps only eclipsed by the man himself, and without a doubt the best treatment of Prince Potemkin in any language since Adamczyk's 1936 work.

The Life of Potemkin
by Simon Sebag Montefiore
Phoenix Press £20.00

Killing coppers is fun

Michael Ledger-Lomas is arrested by Jake Arnott's new novel

Jake Arnott has produced not only a punchy thriller but a powerfully unconventional 'history' novel, fit to stand with James Ellroy or Don de Lillo's recreations of the Kennedy era. *He Kills Coppers* is not so much LA as Carnaby Street Confidential.

In 1966, Billy Porter kills three policemen and then goes on the run, becoming a popular hero. Frank is a CID man whose long and corrupt climb to success is disturbed at its outset by the loss of a friend in the shooting. Tony is a gutter journalist who scoops the massacre yet is fighting to contain his own homicidal impulses. Arnott follows his characters from the swinging Sixties to Thatcher's Britain against a rich canvas; the Rolling Stones, the Krays and a thinly disguised Tom Driberg among others make vivid cameos in the protagonists' life stories.

Arnott has a subversive approach to the times he chronicles, rescuing them from sentimental nostalgia. His characters are united by their



status as outsiders (though not self-aware enough to claim that role) to the values that now retrospectively seem to dominate their society like "swinging cities" or the "beautiful people". They are genuine lost souls who have nothing but contempt for the people around them, be they "middle class lefty cunts" posing as

hippies and freaks or Queen and Country mobs of 1966 "going crazy over a poxy game of football". Arnott's mission is to rescue their brutal and mistaken lives from the ignorance of posterity, which sees only the lurid images dreamed up by the press. Examples include the self-serving fictions of important

people like Lord Thursby, who tries to whitewash the past by converting his incendiary diaries into blandly official memoirs.

Both the author (judging from his photo) and his staccato sentences pose as hardboiled. Yet it is precisely his prose's tender regard for detail that enables him to recapture the fugitive texture of life as it was lived and to revivify these men and their flawed attempts "to be good people". Typical of that is a respect for the peculiar speech of subcultures, whether of the Freemasons, the Met or Gypsies. What the reader will retain from this novel, so English in its scepticism about grand historical narratives, are not authentic 'period' details than perfectly rendered moments of experience. Juggling balls hovering in the air like "a little solar system" or a woman's dilated pupils "wide and empty like pitted olives." Arnott's anti-hero may kill coppers, but his story makes the past live.

He Kills Coppers by Jake Arnott
Sceptre £6.99

Competition

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If the judges of *The National Poetry Anthology* think that your poems qualify you as the best poet in the Cambridgeshire area then you will receive a free copy of the Anthology with your poem in it. You will have an opportunity to see your poems in print alongside the poetry of the other regional winners. So if you fancy yourself as a budding poet, then get writing!

Stained blue dress

Catherine Boyle thinks Bruno Maddox is overeducated but untalented

The memoir industry has expanded steadily over the past few years, with pitiable true life stories such as Frank McCourt's *Angela's Ashes* and Dave Pelzer's *A Child Called It* becoming publishing sensations. Dave Eggers introduced post-modernism to the genre with his brilliant and precocious *A Heart-breaking Work of Staggering Genius*, which had critics on both sides of the Atlantic reaching for the superlatives.

When something becomes so successful, it is only a matter of time before someone attempts to satirise it. In this case, Bruno Maddox has taken on the task with *My Little Blue Dress*, which begins purporting to be the autobiography of a centenarian born on the first day of the Twentieth Century. This slightly suspicious premise is peeled away gradually to reveal that the 'memoir' is actually being falsified by a young man in modern-day

Manhattan, called – funnily enough – Bruno Maddox. Little snippets of anachronism, such as the ability of pre-First World War teenagers to talk in 'Dawson's Creek-esque' psychobabble, are thrown in to ensure that the reader is in on the terribly clever joke.

The fictional Bruno Maddox is a struggling young news pundit/writer/general waste-of-space involved in a tortured relationship with an attractive, though musty-looking journalist. As Maddox's protagonist is given his name, you would think that he would in turn make him into at least a semi-attractive persona. He goes through a phase of starting to write works in which the lead male characters' names sound like Bruno Maddox, which are quoted, presumably to show that Maddox can poke fun at other genres too, and add yet another layer of irony. Young Scottish writers, trendy historians, feminist critics; they're all targets for the literary equivalent of a sardonically raised eyebrow from Maddox.



This would be fine if he had any claim to an original, entertaining voice himself. However, his is a nov-

el too clever for its own good, lacking any real humanity, any Weldon characters. Perhaps the old woman is so feebly and cynically characterised, with a little boy's sense of how yucky it would be to grow old, because Maddox is showing what a poor writer his fictional counterpart is. One can only hope that the hopelessly implausible accounts of fourteen-year old orgasms and lesbian romps, lifted straight from erotic fiction, are there merely for comic effect. Laughs are thin on the ground, though, for a book which quotes three reviews deeming it 'Very Funny' on the cover. The old woman narrative occasionally raised a wry smile, but it is essentially one fairly feeble joke extended over a hundred tiresome pages. At one stage she dismisses a book as clever-sounding nonsense drawn out to inordinate length, which would have been unintentionally hilarious had my sense of humour not been all ironied out by that stage.

I'm not going to reveal the final plot twist because, on the slim chance that this review inspires anyone to rush out and buy themselves a copy of *My Little Blue Dress*, if they possess more than a quarter of their brain cells they'll be able to guess it from at least midway through the book.

Bruno Maddox was reportedly paid a huge advance for this work, proving, as with Amy Jenkins' *Honey Moon* a few years ago, that some publishers have far more money than awareness of what makes good writing. It is only right that the reading public help them along the way by neglecting to buy the dross that sometimes results from these sort of deals. Overeducated, but undertalented authors should be discouraged from writing, not given large sums of money to churn out more books with which to torment poor benighted reviewers.

My Little Blue Dress
by Bruno Maddox
Abacus £6.99

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Asahi



This show is a RAG blind date. It was about as late as one – the curtain rose twenty minutes after the agreed time – and, like the date, it started uncertainly. Technically speaking, it left substantial room for improvement. But when my eyes alighted on the Angel City dancers' eyes all was instantly redeemed.

From the opening number, it was clear that *City of Angels* is a show with panache. From the wit of the script to the energy of its performance and the style of the music, this is a show that scores highly in all areas. Set in the Hollywood of 1940s, *City of Angels* is a tribute to the film noirs of the period. It revolves around the interplay between a play-within-a-play – the movie – and the play itself. In one, Stone, the private detective, is facing the consequences of a seductive femme fatale, while in the other, Stone's creator Stine faces the consequences of a Hollywood producer altering his screenplay.



Without a decent score, there's no point in seeing a musical, and I was wary of the promise of a "fantastically energetic contemporary jazz musical score". In fact, Cy Coleman's score is far more imaginative than the advertising dross. It is jazz, but, as Coleman puts it, "not showbusiness jazz."

If the music isn't showbusiness, the production certainly is. Anybody thinking of directing, choreographing or even designing the set for another show should watch this play to see how it should be done properly. The director handled the transition between the two plays masterfully and the imaginative set. Movement was slick

throughout the whole cast exploiting script, score and direction energetically.

I couldn't excise Leslie Nielsen's *Naked Gun* cop from my mind when Jesse Clarke's Stone was onstage. His voiceover accent was eerily similar and his performance as monochromatic, but it didn't temper my enjoyment of

it. While Anthony Harrison's thighs did not shine in this particular musical, his portrayal of the screenwriter, Stine, did. He combined a fine singing voice with a passable American accent – and even gave the impression of enjoying doing so. His duets with his literary creation were simply a pleasure to behold.

On the whole, the rest of the cast matched these performances. Camilla Cope and Sophie Scott's movie molls provided both fine singing voice and competent support for their other halves. As a model of the Hollywood mogul, Matt Wilkinson's Buddy Fidler was convincing, if at times slippery on the accent.

The first night was marred by a number of technical gremlins; from missed sound and lighting cues to failed props. Technical gripes aside, this is an ambitious show that largely succeeds: if the tunes were being hummed by the audience as they returned home, the *City of Angels* team were doing something right. You might even risk taking your blind date.

City of Angels is on at the ADC today at 7.45 and tomorrow at 2.30 and 7.45

Ignoramus

Graham Wheeler

Latin plays have never really been all that big outside of Rome, so the news that there's going to be an all-Latin extravaganza at Peterhouse tonight (Friday), probably won't excite most of you. And it's not even a classical play. It's (apparently) a "Neo-Latin farce, full of Plautine and Terentine borrowings". Are you tempted yet?

Don't think of declensions and hexameters though. Think instead of on-stage castration (complete with eye-watering gelding sword). Tempted yet? Think flying cuddly chickens. Think mad alcoholic monks. Think vacuum cleaners. And all this set to a backdrop of sixties cheese, acid-jazz kazoo and blues plainsong...

All nonsense? All Latin? Oh, come on – a little nonsense and a little Latin never hurt anybody...

Ignoramus is on at Peterhouse Theatre today at 8 and tomorrow at 2.30 and 8.

WRITE

Do you have anything worth saying? Write for Varsity theatre and get your name in print. E-mail us at theatre@varsity.cam.ac.uk

Drugs Work

Fiona Kelcher reviews *Screaming Heads*



Imagine a monkey which has been trained to make pancakes, and can beat you at chess, all because it has been given artificial intelligence drugs. Then imagine the consequences when the monkey dies from a suspected brain haemorrhage but the drug experiment is about to be repeated on a girl with learning difficulties.

Screaming Heads, a one-woman show, is a thought-provoking monologue in three parts. Mark Watson's script and Emily Howes' performances brilliantly mark out the distinguishing subtleties of the mother and her two daughters. Maria, the mother, despairs of her rebellious 'vegetarian' daughter. Emily Howes has the perfect mannerisms for a woman who takes being middle-class as a compliment. Maria's sniffy primness renders

the confused moments of short-term memory loss more sharply affecting. Appearing in the second monologue as the daughter Peggy, Howes manages to switch suddenly to a high-voiced, nervous teenager. Peggy gradually settles into her speech and begins to explain her fears about the treatment.

When treating the theme of death, Watson's writing falters slightly. Mostly he restrains himself from clichés as he tackles difficult themes. The perpetual backdrop of family videos avoids the pitfalls of senseless nostalgia.

Charlotte is the most ambitious character of the three, moving swiftly from severe learning difficulties to phenomenal intelligence. This final monologue is cast in a Big Brother style of docu-drama using an onstage screen; although Charlotte's intelligent vocabulary doesn't take long to surpass any Big Brother debate. What is immediately striking is Charlotte's increasing ability to create humour and to make sense of other people. At one level *Screaming Heads* is implicitly a moral debate but more impressively, a wonderfully assured, engrossing piece of new writing. A really good night at the theatre. Go immediately.

Screaming Heads is on at the ADC today and tomorrow at 11

Second Stage

Claire Wingfield, a 3rd year English student at Downing, is responsible for last term's launch of *The New Theatre Journal*. It includes articles by P.D. James, English Faculty members and students, as well as recent graduates. The second issue is currently under production.

What gave you the idea for the *New Theatre Journal*?

Seeing some excellent productions in Cambridge and thinking it was a shame that a more detailed record of them didn't exist. And that it would be good to really analyse why some productions seemed to work particularly well. In a way, it was about combating the time pressure of production here – adding something to the theatre scene that doesn't involve manic rushing around...

What articles are you looking for to make up the next issue?

We aren't looking for a single type of article, any particular 'voice' or articles from 'known people.' Instead, we're looking for a mix of articles concerned with different aspects of performance. We will consider any piece – be it creative (issue one includes a short play), theoret-

ical, or more practical. We are also looking for visual material. So far, Issue 2 will include an article on the links between football and theatre, and a piece by Dr John Lennard (author of *The Drama Handbook*) on the state of theatre journalism today.

For the next issue, we are lucky enough to have received financial support from the Judith E. Wilson Fund and from Arcadia

If theatre reviewing is so bad, is *NTJ* equally guilty?

We hope not, because people have less time pressure on their writing, and are not trying to cover a whole production in a limited number of words. Contributors can play to their strengths, writing about issues that really interest them.

How can people get involved in the next issue?

If you want to join the production team or submit an article on any aspect of theatre, please email Claire Wingfield (cw258). Deadline for articles for issue 2 is Tuesday 5th March. Email now to subscribe for a copy of Issue 2. See Issue 1 on Downing's student server.

For more info see: www-jcr.dow.cam.ac.uk/Theatre

Trumpington



What a putrescent institution the amateur dramatists of this university have in the bar of the ADC. This room, filled with pointy furniture, and too small to accommodate as many people as the auditorium, is a beacon to all who are described by their friends as 'thesps'.

Why putrescent?

Well, my friends, it is that sinister condition known as 'ADC Bar-Neck'. We all know the feeling well. We are talking to someone pleasantly about the quality of the show we have seen, or maybe bemoaning the fact that we have tried all week to see the show at the Playroom, and each time failed to be one of the two fortunates who made it through the doors. Suddenly, our companion's head whips round with a speed that must cause painful whiplash, usually in the direction of the door. They have utterly lost the ability to look us in the eye, and they hurriedly finish their conversation in order to proceed to their next 'victim'. By then we are infected. After standing for a moment, foolishly worrying about social leprosy, we find ourselves haphazardly infecting our friends. People we hold dear are subjected to what appears to them to be the most unforgivable rudeness, as we unconsciously survey the room in a manner reminiscent of someone who is looking for someone more interesting to talk to. Sadly, the condition is incurable.

Bland Ahoy

Andrew Haydon reviews *Coming in to Land*, a new play about life as an immigrant



Rahul Roychoudhuri

It is beginning to bother me that no one in Cambridge seems to have the slightest sense of history.

On the publicity we are asked "Who would want to live here? To fight for a life in this country?" and given the answer "millions of people seeking asylum." *Coming in to Land* was written many years before it was asylum seekers over whom the nation fitfully worried. In the play, the Polish immigrant, Halina Rodziewiczówna, declines the option of seeking political asylum – preferring to fight her case on its own merits.

Coming in to Land is firmly set in the '80s. The Polish refugee at the centre of the story is attempting to leave the sort of repressive, eastern-bloc police state

which fell apart in 1989. The map of Europe on the programme, however, shows post-Cold War Europe with a reunited Germany and all the new Baltic states. Why? This is not the world in which the play is set, and Jonathan Stewart's aim at timelessness simply doesn't work with the otherwise detailed naturalism of the production. Immigration, of course, is still a major issue, but the very fact that this play feels historical and yet is still so relevant makes this point better than trying to ignore the fact that it is old.

The script itself is fairly flat, only occasionally coming to life in the second half, and it looks like a thankless task for the actors performing it. The performances are, for the most part, quite good

in themselves, but the actors seem often to be acting in separate worlds. There also seems to be something missing from this interpretation which loses any sense of a subtext. There is little pace or sense of urgency about the production, and whenever any pace is achieved it is quickly chased away by a blackout and a clunky scene change.

It is heartening to see a play which has some sort of social concern at its centre, and that asks us something about the nature of who we are as a nation. It is a pity that social concern, on this occasion, was so theatrically unimaginative.

Coming in to Land is on at the Playroom today and tomorrow at 7pm

Preview

The House of Bananarama
ADC; Tues – Sat, 7.45pm
Eighties pop stars retire to a Spanish retreat with tragic consequences.

Oedipus
ADC; Weds – Sat, 11.00pm
Perennial eye-popping favourite returns in interesting-looking new adaptation set during the Russian revolution.

Hamlet
Robinson; Tues – Sat, 7.45pm
Crazy new production with a woman as Hamlet. Imagine. A woman... as Hamlet! A woman!

The Chairs
Queens'
Jolly, French nonsense from the people who brought you *Who's Afraid of Virginia Woolf* and *Cuckoos*.

Top Gnu – the musical
Queens'
Nothing to do with the Tom Cruise movie, honest.

Shopping and Fucking
Playroom; Tues – Sat, 7.15pm
Mark Ravenhill's trendy-but-empty mid-nineties hit transfers to a tiny hole in St Edward's Passage.

Spoonface Steinberg
Playroom; Tues – Sat, 9.45pm
All proceeds donated to Cambridge University Support for the Homeless (CUSH)

New Theatre Journal

A review by Jim Moran

One of the great follies of the Cambridge English Faculty is its reluctance to incorporate a department of theatre studies under its aegis.

Its refusal to countenance this move has relegated the theatrical art to a deeply subordinate position within the University; as a distracting hobby which supervisors are about as likely to encourage in their students as they are to foster in them an interest in being a member of the Tiddlywinks Club or the Pigeon-fanciers' Society.

Consequently, most English students remain, whilst highly capable of analysing text, utterly incapable of writing sensibly about the performative aspect of the theatre, a problem compounded by the fact that many students in Cambridge attended schools that persist in the criminal absurdity of not offering Theatre Studies as part of their curriculum. The damaging effect of this is revealed in the trite inanities of most theatre reviews published in student and press – usually characterised by a

lengthy plot summary and stock phrases (such as "well acted by the cast" or "a firm directorial touch was shown") which display about as much critical acumen as a plate of potatoes.

The New Theatre Journal is a bold attempt to reacquaint the performing arts in Cambridge with intelligent, enthusiastic analysis. Editor Claire Wingfield has impressively managed to launch this new publication and ensure it contains a balance of informative and entertaining articles written by senior academics and writers, as well as students. The pick of the first issue is an article by P D James about the televising of her novels. Tim Cribb's contextual examination of the cultural/political problems of producing Yeats's drama is also excellent.

The current leading theatre journals tend to be based in North America, and here there are few opportunities for people with important things to say about the theatre to be heard. Whilst the articles in its first issue vary in quality, this journal provides a vital new discursive space for critical theatre analysis in Cambridge.

Pinter's Silent Service

Zoe Strimpel reviews *The Dumb Waiter*

Short and sweet. Or, rather, short and tense. This production really hammers home Pinter's obsession with power games, and the strange effects of misfired communication.

Ben (Nathan Pyne-Carter) and Gus (Kevin Joyner), dubious partners, are confined to a room, where they await orders. All we know is that this is their job. Unanswered questions and abandoned pursuit of clarification pervade from the first moment. The more the clarification sought by Gus (and us), the more Ben buries himself in a tabloid paper. What kind of "job" is this? What is their profession? How long do they have to be here for, without food or drink? Who is "the girl" whose memory upsets Gus so much, and why are they sent matches for "lighting the kettle" (this colloquialism is a huge, violent point of contention) when there is no gas?

All this in the first ten minutes. And don't expect answers. We also notice the extreme aggression of Ben, who, although he appears to know more (Gus asks repeatedly, "I want to ask you something...I mean...have you got any



idea who it's going to be tonight?") and behaves a bit mysteriously, is actually a coward who forces the inquisitive Gus to touch first all objects from the outside world delivered through the dumbwaiter. Danger creeps through in sinister, if simple, ways, setting us subtly, but genuinely, on edge. The strange episode of Gus keeping his squashed and empty cigarette case is somehow emphasised when the matches appear under the door, and ties in with the repeated order from Ben for tea which cannot be produced (no gas).

Guns soon appear, and Ben's violence towards Gus reminds us often of both of their death implements. After

all, who knows how much tension is building, and how much they can take, when orders for bamboo shoots and scampi appear from the unseen and unheard operator of the dumbwaiter.

The actors were perfect; Pyne-Carter captured exactly the classic Pinter abusive, insecure bastard, down to the cruel smacking of lips and the narrowing of eyes, while Joyner caught the hapless, jabbering, but ultimately more impressive Gus, who finally... I can't give away the end; check it out yourselves.

The Dumb Waiter is on at the Playroom today and tomorrow at 10pm

HOKEY-COKEY

The ins and outs of college hockey from Nick King

Division 1

Pembroke's recent victory over Jesus ensures that the pressure remains firmly on leaders Emmanuel at the top of the table. With just a single point between the two teams, and Caius potentially able to join them at the top if they win their game in hand, there seems to be everything to play for. Though Caius seemingly have the toughest set of final matches, latest results have boded well, and their match against Emmanuel in March may well prove crucial. At the other end, the clash between Fitzwilliam and Queens' next Monday will probably determine who joins APU in being relegated. Robinson look to be safe above them along with Cuppers' winners, St Catharine's, who have been unable to match cup form in the league but nevertheless appear to have gained enough points to avoid being regarded as relegation fodder this season.

Division 2

Trinity Hall are in second position but results suggest that they are favourites to win the division, despite Trinity's formidable average of over four goals per game. Sidney are also deceptively low due to their games in hand, although they could be top were they to win all their games. To ensure success, however, they must concentrate on conceding fewer goals, since their goal difference is poor. Down, though not necessarily out, are Churchill who have just two points so far. John's II are only above them on goal difference, however, so there is all to play for with four games remaining.

Division 3

Jesus II seem to be storming home with the title but suffered a recent setback at the hands of Catz II who scored the first goal against the

Women's hockey: St Catharine's on top again

Jesusans this week. The 1-1 draw, possibly due to the absence of top-scorer Eddie 'The Eagle' Wright, looks too little too late as the gap to Queens' is seemingly unbridgeable. At the other end, Girton have had a miserable time (rumour has it hockey isn't played that far north) and

have yet to score despite having conceded 21. The wooden spoon looks safely in their hands.

Women's Hockey

With some recent fixtures having fallen through, there has been little substantial change in the positions of the women's divisions. St Catharine's seem to be closing in on the league title and also look likely to reach a successive Cuppers final. Vanquishers of Jesus, last year's winners and second place in Division One, Emmanuel too are going strong and have only second division leaders, Pembroke, in the way of the final. Homerton are battling to wrestle this top spot from them and look likely to gain promotion. Most likely to be relegated from Division One are Churchill, and from Division Two are St John's, who might well find themselves being replaced by Robinson.

League Tables, Results & Fixtures

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| <div>Men's Rugby</div> <div>Cuppers results</div> <div>P'HOUSE-SEL bt M'LENE (w/o) TRINITY HALL 0 13 FITZWILLIAM QUEENS' 0 48 SIDNEY PEMBROKE 7 24 APU CHURCHILL 27 29 TRINITY</div> <div>Cuppers fixtures</div> <div>ST CATZ V KING'S / CLARE TRINITY V EMMANUEL FITZWILLIAM V JESUS ROBINSON V C'PUS / GIRTON DOWNING V PH-SELWYN SIDNEY V ST JOHN'S ST EDMUNDS V CHRIST'S / CAIUS APU V HUGHES HALL</div> <div>All fixtures to be played by Tuesday, 19th February</div> <div>Blues Rugby Result</div> <div>BLUES 45 8 RAF</div> <div>Blues Rugby Fixture</div> <div>BLUES V NAVY Wed 20th Feb (7.15pm) Grange Road</div> <div>Blues Women's Rugby Result</div> <div>BLUES 0 20 L'BOROUGH</div> | <div>Men's Rugby</div> <div>League tables</div> <div>Division 1</div> <div><table><tr><td></td><td>P</td><td>W</td><td>D</td><td>L</td><td>F</td><td>A</td><td>Pts</td></tr><tr><td>St 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Hall</td><td>12</td><td>10</td><td>0</td><td>2</td><td>198</td><td>136</td><td>42</td></tr><tr><td>P'house/Selwyn</td><td>12</td><td>6</td><td>2</td><td>4</td><td>207</td><td>109</td><td>32</td></tr><tr><td>Trinity</td><td>12</td><td>6</td><td>1</td><td>5</td><td>223</td><td>152</td><td>31</td></tr><tr><td>Queens</td><td>12</td><td>6</td><td>0</td><td>6</td><td>145</td><td>129</td><td>30</td></tr><tr><td>Christ's</td><td>10</td><td>5</td><td>0</td><td>5</td><td>167</td><td>151</td><td>25</td></tr><tr><td>Girton</td><td>10</td><td>5</td><td>0</td><td>5</td><td>140</td><td>104</td><td>25</td></tr><tr><td>Churchill</td><td>9</td><td>3</td><td>1</td><td>5</td><td>91</td><td>132</td><td>19</td></tr><tr><td>Pembroke</td><td>9</td><td>1</td><td>0</td><td>8</td><td>26</td><td>284</td><td>11</td></tr></table></div> <div>Division 3</div> <div><table><tr><td></td><td>P</td><td>W</td><td>D</td><td>L</td><td>F</td><td>A</td><td>Pts</td></tr><tr><td>Sidney Sussex</td><td>9</td><td>9</td><td>0</td><td>0</td><td>390</td><td>42</td><td>36</td></tr><tr><td>Caius</td><td>6</td><td>4</td><td>0</td><td>2</td><td>141</td><td>88</td><td>18</td></tr><tr><td>Clare</td><td>6</td><td>4</td><td>0</td><td>2</td><td>169</td><td>109</td><td>18</td></tr><tr><td>King's</td><td>5</td><td>2</td><td>0</td><td>3</td><td>72</td><td>180</td><td>11</td></tr><tr><td>Corpus Christi</td><td>6</td><td>0</td><td>0</td><td>6</td><td>56</td><td>303</td><td>5</td></tr><tr><td>APU</td><td>4</td><td>0</td><td>0</td><td>4</td><td>22</td><td>150</td><td>2</td></tr></table></div> <div>Courtesy of Ben Poynter</div> <div>Varsity Games</div> <div>OXFORD, START THIS WEEKEND</div> | | P | W | D | L | F | A | Pts | St John's | 13 | 11 | 0 | 2 | 370 | 64 | 46 | Downing | 12 | 9 | 0 | 3 | 287 | 83 | 39 | Robinson | 12 | 7 | 0 | 5 | 210 | 195 | 33 | Emmanuel | 12 | 7 | 0 | 5 | 291 | 203 | 31 | Jesus | 11 | 6 | 0 | 5 | 142 | 167 | 29 | St Catharine's | 13 | 5 | 0 | 8 | 216 | 287 | 27 | Fitzwilliam | 11 | 4 | 0 | 6 | 146 | 189 | 21 | Magdalene | 14 | 0 | 0 | 14 | 75 | 546 | 12 | | P | W | D | L | F | A | Pts | Trinity Hall | 12 | 10 | 0 | 2 | 198 | 136 | 42 | P'house/Selwyn | 12 | 6 | 2 | 4 | 207 | 109 | 32 | Trinity | 12 | 6 | 1 | 5 | 223 | 152 | 31 | Queens | 12 | 6 | 0 | 6 | 145 | 129 | 30 | Christ's | 10 | 5 | 0 | 5 | 167 | 151 | 25 | Girton | 10 | 5 | 0 | 5 | 140 | 104 | 25 | Churchill | 9 | 3 | 1 | 5 | 91 | 132 | 19 | Pembroke | 9 | 1 | 0 | 8 | 26 | 284 | 11 | | P | W | D | L | F | A | Pts | Sidney Sussex | 9 | 9 | 0 | 0 | 390 | 42 | 36 | Caius | 6 | 4 | 0 | 2 | 141 | 88 | 18 | Clare | 6 | 4 | 0 | 2 | 169 | 109 | 18 | King's | 5 | 2 | 0 | 3 | 72 | 180 | 11 | Corpus Christi | 6 | 0 | 0 | 6 | 56 | 303 | 5 | APU | 4 | 0 | 0 | 4 | 22 | 150 | 2 | <div>Men's Hockey</div> <div>Division 1</div> <div><table><tr><td></td><td>P</td><td>W</td><td>D</td><td>L</td><td>F</td><td>A</td><td>Pts</td></tr><tr><td>Emmanuel</td><td>8</td><td>6</td><td>1</td><td>1</td><td>26</td><td>4</td><td>13</td></tr><tr><td>Pembroke*</td><td>8</td><td>6</td><td>1</td><td>1</td><td>30</td><td>8</td><td>12</td></tr><tr><td>Caius</td><td>7</td><td>4</td><td>2</td><td>1</td><td>20</td><td>13</td><td>10</td></tr><tr><td>Christ's</td><td>8</td><td>5</td><td>0</td><td>3</td><td>13</td><td>8</td><td>10</td></tr><tr><td>St John's</td><td>7</td><td>4</td><td>0</td><td>3</td><td>18</td><td>11</td><td>8</td></tr><tr><td>Jesus</td><td>7</td><td>3</td><td>1</td><td>3</td><td>15</td><td>11</td><td>7</td></tr><tr><td>Cambridge City</td><td>6</td><td>3</td><td>1</td><td>2</td><td>14</td><td>15</td><td>7</td></tr><tr><td>St Catharine's</td><td>8</td><td>3</td><td>1</td><td>4</td><td>7</td><td>16</td><td>7</td></tr><tr><td>Robinson</td><td>6</td><td>2</td><td>2</td><td>2</td><td>25</td><td>18</td><td>5</td></tr><tr><td>Queens'</td><td>7</td><td>1</td><td>1</td><td>5</td><td>7</td><td>20</td><td>2</td></tr><tr><td>Fitzwilliam*</td><td>7</td><td>1</td><td>0</td><td>6</td><td>4</td><td>23</td><td>1</td></tr><tr><td>APU*</td><td>7</td><td>0</td><td>0</td><td>7</td><td>1</td><td>33</td><td>-3</td></tr></table></div> <div>Division 2</div> <div><table><tr><td></td><td>P</td><td>W</td><td>D</td><td>L</td><td>F</td><td>A</td><td>Pts</td></tr><tr><td>Trinity</td><td>8</td><td>6</td><td>1</td><td>1</td><td>34</td><td>16</td><td>13</td></tr><tr><td>Trinity Hall</td><td>6</td><td>5</td><td>1</td><td>0</td><td>12</td><td>1</td><td>10</td></tr><tr><td>Downing</td><td>7</td><td>4</td><td>1</td><td>2</td><td>15</td><td>9</td><td>9</td></tr><tr><td>Clare</td><td>7</td><td>3</td><td>2</td><td>2</td><td>16</td><td>10</td><td>8</td></tr><tr><td>Sidney Sussex</td><td>5</td><td>4</td><td>0</td><td>1</td><td>13</td><td>15</td><td>8</td></tr><tr><td>Magdalene</td><td>6</td><td>3</td><td>1</td><td>2</td><td>23</td><td>6</td><td>7</td></tr><tr><td>Corpus Christi</td><td>6</td><td>2</td><td>2</td><td>2</td><td>12</td><td>12</td><td>6</td></tr><tr><td>Peterhouse</td><td>8</td><td>2</td><td>2</td><td>4</td><td>11</td><td>13</td><td>6</td></tr><tr><td>Girton</td><td>9</td><td>2</td><td>2</td><td>5</td><td>12</td><td>23</td><td>5</td></tr><tr><td>Selwyn</td><td>6</td><td>2</td><td>0</td><td>4</td><td>6</td><td>22</td><td>4</td></tr><tr><td>St John's II</td><td>7</td><td>0</td><td>2</td><td>5</td><td>7</td><td>17</td><td>2</td></tr><tr><td>Churchill</td><td>7</td><td>1</td><td>0</td><td>6</td><td>10</td><td>27</td><td>2</td></tr></table></div> <div>Division 3</div> <div><table><tr><td></td><td>P</td><td>W</td><td>D</td><td>L</td><td>F</td><td>A</td><td>Pts</td></tr><tr><td>Jesus II</td><td>6</td><td>5</td><td>1</td><td>0</td><td>17</td><td>1</td><td>11</td></tr><tr><td>Queens' II</td><td>6</td><td>3</td><td>1</td><td>2</td><td>10</td><td>10</td><td>7</td></tr><tr><td>Caius II</td><td>5</td><td>3</td><td>0</td><td>2</td><td>13</td><td>10</td><td>6</td></tr><tr><td>King's</td><td>4</td><td>2</td><td>0</td><td>2</td><td>11</td><td>9</td><td>4</td></tr><tr><td>Pembroke II</td><td>3</td><td>2</td><td>0</td><td>1</td><td>5</td><td>3</td><td>4</td></tr><tr><td>St. Catharines II</td><td>5</td><td>1</td><td>2</td><td>2</td><td>4</td><td>7</td><td>4</td></tr><tr><td>Emmanuel II</td><td>2</td><td>1</td><td>0</td><td>1</td><td>3</td><td>2</td><td>2</td></tr><tr><td>Girton II</td><td>7</td><td>0</td><td>0</td><td>7</td><td>0</td><td>21</td><td>0</td></tr></table></div> | | P | W | D | L | F | A | Pts | Emmanuel | 8 | 6 | 1 | 1 | 26 | 4 | 13 | Pembroke* | 8 | 6 | 1 | 1 | 30 | 8 | 12 | Caius | 7 | 4 | 2 | 1 | 20 | 13 | 10 | Christ's | 8 | 5 | 0 | 3 | 13 | 8 | 10 | St John's | 7 | 4 | 0 | 3 | 18 | 11 | 8 | Jesus | 7 | 3 | 1 | 3 | 15 | 11 | 7 | Cambridge City | 6 | 3 | 1 | 2 | 14 | 15 | 7 | St Catharine's | 8 | 3 | 1 | 4 | 7 | 16 | 7 | Robinson | 6 | 2 | 2 | 2 | 25 | 18 | 5 | Queens' | 7 | 1 | 1 | 5 | 7 | 20 | 2 | Fitzwilliam* | 7 | 1 | 0 | 6 | 4 | 23 | 1 | APU* | 7 | 0 | 0 | 7 | 1 | 33 | -3 | | P | W | D | L | F | A | Pts | Trinity | 8 | 6 | 1 | 1 | 34 | 16 | 13 | Trinity Hall | 6 | 5 | 1 | 0 | 12 | 1 | 10 | Downing | 7 | 4 | 1 | 2 | 15 | 9 | 9 | Clare | 7 | 3 | 2 | 2 | 16 | 10 | 8 | Sidney Sussex | 5 | 4 | 0 | 1 | 13 | 15 | 8 | Magdalene | 6 | 3 | 1 | 2 | 23 | 6 | 7 | Corpus Christi | 6 | 2 | 2 | 2 | 12 | 12 | 6 | Peterhouse | 8 | 2 | 2 | 4 | 11 | 13 | 6 | Girton | 9 | 2 | 2 | 5 | 12 | 23 | 5 | Selwyn | 6 | 2 | 0 | 4 | 6 | 22 | 4 | St John's II | 7 | 0 | 2 | 5 | 7 | 17 | 2 | Churchill | 7 | 1 | 0 | 6 | 10 | 27 | 2 | | P | W | D | L | F | A | Pts | Jesus II | 6 | 5 | 1 | 0 | 17 | 1 | 11 | Queens' II | 6 | 3 | 1 | 2 | 10 | 10 | 7 | Caius II | 5 | 3 | 0 | 2 | 13 | 10 | 6 | King's | 4 | 2 | 0 | 2 | 11 | 9 | 4 | Pembroke II | 3 | 2 | 0 | 1 | 5 | 3 | 4 | St. Catharines II | 5 | 1 | 2 | 2 | 4 | 7 | 4 | Emmanuel II | 2 | 1 | 0 | 1 | 3 | 2 | 2 | Girton II | 7 | 0 | 0 | 7 | 0 | 21 | 0 | <div>Men's Football</div> <div>Division 1</div> <div><table><tr><td>TRINITY</td><td>2</td><td>5</td><td>ST JOHN's</td></tr><tr><td>ST CATZ</td><td>11</td><td>0</td><td>APU</td></tr></table><div><table><tr><td></td><td>P</td><td>W</td><td>D</td><td>L</td><td>F</td><td>A</td><td>Pts</td></tr><tr><td>St John's</td><td>5</td><td>4</td><td>1</td><td>0</td><td>13</td><td>2</td><td>13</td></tr><tr><td>Jesus</td><td>5</td><td>4</td><td>0</td><td>1</td><td>16</td><td>3</td><td>12</td></tr><tr><td>Fitzwilliam</td><td>3</td><td>2</td><td>1</td><td>0</td><td>6</td><td>1</td><td>7</td></tr><tr><td>Queens'</td><td>5</td><td>2</td><td>1</td><td>2</td><td>10</td><td>6</td><td>7</td></tr><tr><td>Pembroke</td><td>5</td><td>1</td><td>2</td><td>2</td><td>1</td><td>10</td><td>5</td></tr><tr><td>Girton</td><td>3</td><td>1</td><td>1</td><td>1</td><td>2</td><td>5</td><td>4</td></tr><tr><td>St Catharine's</td><td>2</td><td>1</td><td>0</td><td>1</td><td>11</td><td>2</td><td>3</td></tr><tr><td>Trinity</td><td>3</td><td>1</td><td>0</td><td>2</td><td>8</td><td>4</td><td>3</td></tr><tr><td>Long Road</td><td>2</td><td>1</td><td>0</td><td>1</td><td>2</td><td>2</td><td>2</td></tr><tr><td>APU</td><td>4</td><td>0</td><td>0</td><td>4</td><td>1</td><td>29</td><td>0</td></tr><tr><td>Long Road*</td><td>1</td><td>0</td><td>0</td><td>1</td><td>0</td><td>2</td><td>-1</td></tr></table></div><div>Division 2</div><div><table><tr><td>MAGDALENE</td><td>2</td><td>1</td><td>CAIUS</td></tr><tr><td>DARWIN</td><td>5</td><td>1</td><td>CHURCHILL</td></tr><tr><td>DOWNING</td><td>1</td><td>1</td><td>EMMANUEL</td></tr><tr><td>ROBINSON</td><td>2</td><td>5</td><td>DOWNING</td></tr><tr><td>HOMERTON</td><td>4</td><td>2</td><td>CAIUS</td></tr></table><div><table><tr><td></td><td>P</td><td>W</td><td>D</td><td>L</td><td>F</td><td>A</td><td>Pts</td></tr><tr><td>Darwin</td><td>5</td><td>5</td><td>0</td><td>0</td><td>27</td><td>5</td><td>15</td></tr><tr><td>Homerton</td><td>5</td><td>5</td><td>0</td><td>0</td><td>21</td><td>6</td><td>15</td></tr><tr><td>Downing</td><td>6</td><td>3</td><td>2</td><td>1</td><td>15</td><td>8</td><td>11</td></tr><tr><td>Emmanuel</td><td>7</td><td>3</td><td>2</td><td>2</td><td>10</td><td>13</td><td>11</td></tr><tr><td>Magdalene</td><td>4</td><td>3</td><td>1</td><td>0</td><td>6</td><td>1</td><td>10</td></tr><tr><td>Churchill</td><td>5</td><td>1</td><td>2</td><td>2</td><td>9</td><td>8</td><td>5</td></tr><tr><td>Clare</td><td>4</td><td>1</td><td>1</td><td>2</td><td>3</td><td>8</td><td>4</td></tr><tr><td>Robinson</td><td>5</td><td>1</td><td>0</td><td>4</td><td>11</td><td>21</td><td>3</td></tr><tr><td>Caius</td><td>6</td><td>1</td><td>0</td><td>5</td><td>9</td><td>19</td><td>3</td></tr><tr><td>Fitzwilliam II</td><td>5</td><td>0</td><td>0</td><td>5</td><td>2</td><td>17</td><td>0</td></tr></table></div><div>Division 1 courtesy of Pete Edwards Division 2 courtesy of Stuart Seldon</div></div></div> | TRINITY | 2 | 5 | ST JOHN's | ST CATZ | 11 | 0 | APU | | P | W | D | L | F | A | Pts | St John's | 5 | 4 | 1 | 0 | 13 | 2 | 13 | Jesus | 5 | 4 | 0 | 1 | 16 | 3 | 12 | Fitzwilliam | 3 | 2 | 1 | 0 | 6 | 1 | 7 | Queens' | 5 | 2 | 1 | 2 | 10 | 6 | 7 | Pembroke | 5 | 1 | 2 | 2 | 1 | 10 | 5 | Girton | 3 | 1 | 1 | 1 | 2 | 5 | 4 | St Catharine's | 2 | 1 | 0 | 1 | 11 | 2 | 3 | Trinity | 3 | 1 | 0 | 2 | 8 | 4 | 3 | Long Road | 2 | 1 | 0 | 1 | 2 | 2 | 2 | APU | 4 | 0 | 0 | 4 | 1 | 29 | 0 | Long Road* | 1 | 0 | 0 | 1 | 0 | 2 | -1 | MAGDALENE | 2 | 1 | CAIUS | DARWIN | 5 | 1 | CHURCHILL | DOWNING | 1 | 1 | EMMANUEL | ROBINSON | 2 | 5 | DOWNING | HOMERTON | 4 | 2 | CAIUS | | P | W | D | L | F | A | Pts | Darwin | 5 | 5 | 0 | 0 | 27 | 5 | 15 | Homerton | 5 | 5 | 0 | 0 | 21 | 6 | 15 | Downing | 6 | 3 | 2 | 1 | 15 | 8 | 11 | Emmanuel | 7 | 3 | 2 | 2 | 10 | 13 | 11 | Magdalene | 4 | 3 | 1 | 0 | 6 | 1 | 10 | Churchill | 5 | 1 | 2 | 2 | 9 | 8 | 5 | Clare | 4 | 1 | 1 | 2 | 3 | 8 | 4 | Robinson | 5 | 1 | 0 | 4 | 11 | 21 | 3 | Caius | 6 | 1 | 0 | 5 | 9 | 19 | 3 | Fitzwilliam II | 5 | 0 | 0 | 5 | 2 | 17 | 0 | <div>Men's Football</div> <div>Division 3</div> <div><table><tr><td>CORPUS</td><td>3</td><td>0</td><td>KINGS</td></tr><tr><td>TRINITY HALL</td><td>4</td><td>3</td><td>SIDNEY</td></tr><tr><td>APU II</td><td>0</td><td>2</td><td>CHRIST'S</td></tr></table><div><table><tr><td></td><td>P</td><td>W</td><td>D</td><td>L</td><td>F</td><td>A</td><td>Pts</td></tr><tr><td>Selwyn</td><td>6</td><td>5</td><td>1</td><td>0</td><td>26</td><td>5</td><td>16</td></tr><tr><td>Corpus Christi</td><td>8</td><td>5</td><td>1</td><td>2</td><td>19</td><td>12</td><td>16</td></tr><tr><td>King's</td><td>6</td><td>4</td><td>1</td><td>1</td><td>22</td><td>11</td><td>13</td></tr><tr><td>Trinity Hall</td><td>6</td><td>2</td><td>1</td><td>3</td><td>13</td><td>23</td><td>7</td></tr><tr><td>Sidney Sussex</td><td>5</td><td>2</td><td>0</td><td>3</td><td>13</td><td>15</td><td>6</td></tr><tr><td>APU II</td><td>6</td><td>2</td><td>0</td><td>4</td><td>12</td><td>14</td><td>6</td></tr><tr><td>Christ's</td><td>7</td><td>2</td><td>0</td><td>5</td><td>7</td><td>23</td><td>6</td></tr><tr><td>Long Road II</td><td>5</td><td>2</td><td>0</td><td>3</td><td>10</td><td>13</td><td>5</td></tr><tr><td>Queens' II</td><td>4</td><td>1</td><td>1</td><td>2</td><td>6</td><td>8</td><td>4</td></tr><tr><td>St John's II</td><td>5</td><td>1</td><td>1</td><td>3</td><td>10</td><td>14</td><td>4</td></tr></table></div><div>Courtesy of Alex Barrert</div><div>Women's Hockey</div><div>Cuppers results</div><div><table><tr><td>EMMANUEL</td><td>6</td><td>0</td><td>PEMBROKE</td></tr><tr><td>APU / C'CHILL</td><td>0</td><td>4</td><td>ST CATZ</td></tr></table><div>Any league secretary wishing to have league tables published in Varsity Sport should contact: sport@varsity.cam.ac.uk by Wednesday 20th February</div></div></div> | CORPUS | 3 | 0 | KINGS | TRINITY HALL | 4 | 3 | SIDNEY | APU II | 0 | 2 | CHRIST'S | | P | W | D | L | F | A | Pts | Selwyn | 6 | 5 | 1 | 0 | 26 | 5 | 16 | Corpus Christi | 8 | 5 | 1 | 2 | 19 | 12 | 16 | King's | 6 | 4 | 1 | 1 | 22 | 11 | 13 | Trinity Hall | 6 | 2 | 1 | 3 | 13 | 23 | 7 | Sidney Sussex | 5 | 2 | 0 | 3 | 13 | 15 | 6 | APU II | 6 | 2 | 0 | 4 | 12 | 14 | 6 | Christ's | 7 | 2 | 0 | 5 | 7 | 23 | 6 | Long Road II | 5 | 2 | 0 | 3 | 10 | 13 | 5 | Queens' II | 4 | 1 | 1 | 2 | 6 | 8 | 4 | St John's II | 5 | 1 | 1 | 3 | 10 | 14 | 4 | EMMANUEL | 6 | 0 | PEMBROKE | APU / C'CHILL | 0 | 4 | ST CATZ |
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| Downing | 12 | 9 | 0 | 3 | 287 | 83 | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Fitzwilliam | 11 | 4 | 0 | 6 | 146 | 189 | 21 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Trinity Hall | 12 | 10 | 0 | 2 | 198 | 136 | 42 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Christ's | 10 | 5 | 0 | 5 | 167 | 151 | 25 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Girton | 10 | 5 | 0 | 5 | 140 | 104 | 25 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| | P | W | D | L | F | A | Pts | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Corpus Christi | 6 | 0 | 0 | 6 | 56 | 303 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Cambridge City | 6 | 3 | 1 | 2 | 14 | 15 | 7 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| St Catharine's | 8 | 3 | 1 | 4 | 7 | 16 | 7 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Robinson | 6 | 2 | 2 | 2 | 25 | 18 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Queens' | 7 | 1 | 1 | 5 | 7 | 20 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fitzwilliam* | 7 | 1 | 0 | 6 | 4 | 23 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| APU* | 7 | 0 | 0 | 7 | 1 | 33 | -3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | P | W | D | L | F | A | Pts | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Trinity | 8 | 6 | 1 | 1 | 34 | 16 | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Trinity Hall | 6 | 5 | 1 | 0 | 12 | 1 | 10 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Downing | 7 | 4 | 1 | 2 | 15 | 9 | 9 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Clare | 7 | 3 | 2 | 2 | 16 | 10 | 8 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Sidney Sussex | 5 | 4 | 0 | 1 | 13 | 15 | 8 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Magdalene | 6 | 3 | 1 | 2 | 23 | 6 | 7 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Corpus Christi | 6 | 2 | 2 | 2 | 12 | 12 | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Peterhouse | 8 | 2 | 2 | 4 | 11 | 13 | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Girton | 9 | 2 | 2 | 5 | 12 | 23 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Selwyn | 6 | 2 | 0 | 4 | 6 | 22 | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| St John's II | 7 | 0 | 2 | 5 | 7 | 17 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Churchill | 7 | 1 | 0 | 6 | 10 | 27 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | P | W | D | L | F | A | Pts | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Queens' II | 6 | 3 | 1 | 2 | 10 | 10 | 7 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Caius II | 5 | 3 | 0 | 2 | 13 | 10 | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| King's | 4 | 2 | 0 | 2 | 11 | 9 | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Pembroke II | 3 | 2 | 0 | 1 | 5 | 3 | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Emmanuel II | 2 | 1 | 0 | 1 | 3 | 2 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Girton II | 7 | 0 | 0 | 7 | 0 | 21 | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TRINITY | 2 | 5 | ST JOHN's | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ST CATZ | 11 | 0 | APU | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| St John's | 5 | 4 | 1 | 0 | 13 | 2 | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Jesus | 5 | 4 | 0 | 1 | 16 | 3 | 12 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Queens' | 5 | 2 | 1 | 2 | 10 | 6 | 7 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| St Catharine's | 2 | 1 | 0 | 1 | 11 | 2 | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Long Road | 2 | 1 | 0 | 1 | 2 | 2 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| APU | 4 | 0 | 0 | 4 | 1 | 29 | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| DARWIN | 5 | 1 | CHURCHILL | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| ROBINSON | 2 | 5 | DOWNING | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Downing | 6 | 3 | 2 | 1 | 15 | 8 | 11 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Emmanuel | 7 | 3 | 2 | 2 | 10 | 13 | 11 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Magdalene | 4 | 3 | 1 | 0 | 6 | 1 | 10 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Churchill | 5 | 1 | 2 | 2 | 9 | 8 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Clare | 4 | 1 | 1 | 2 | 3 | 8 | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Robinson | 5 | 1 | 0 | 4 | 11 | 21 | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Caius | 6 | 1 | 0 | 5 | 9 | 19 | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Fitzwilliam II | 5 | 0 | 0 | 5 | 2 | 17 | 0 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CORPUS | 3 | 0 | KINGS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TRINITY HALL | 4 | 3 | SIDNEY | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| Selwyn | 6 | 5 | 1 | 0 | 26 | 5 | 16 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Corpus Christi | 8 | 5 | 1 | 2 | 19 | 12 | 16 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| King's | 6 | 4 | 1 | 1 | 22 | 11 | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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CAMBRIDGE BOYS MAKE A SPLASH

WATER POLO

Buzz Hendricks

The mens' water polo squad recently completed a wind-ravaged trek down to the nation's capital for their BUSA quarter-finals at Imperial College London's diminutive swimming pool in South Kensington.

Expecting stiff competition from a strong group, the Cambridge men somewhat surprised themselves by sweeping all before them in a magnificent display of total water polo, rising

head and shoulders above all the other teams to claim top spot and go through to the semi-finals in some style.

First up were Birmingham, who had been dispatched by Cambridge quite comfortably in the first round of BUSA in Warwick. The result of this match was therefore never in much doubt. The pick of the goals was a lovely, fluid back-flip from Trinity's Hensman, whose overall bulk was just too much for his tiny opposite number from Birmingham to take. With a final score of 9-3 in Cambridge's favour, the only ques-

tion was how the Light Blues managed to concede at all.

The next pretenders were Plymouth, who, after first round success against Oxford and Bristol, were being touted by many as the *cheval noir* of the tournament. After a good start, going 3-1 up, Cambridge inexplicably relaxed and allowed Plymouth to regain the lead, ending the half down by one goal. The defining moment of the tournament then followed: Cambridge's starting 7, incensed at having allowed the young guns from the South Coast to get back into the game, turned on some red-hot play, stealing, breaking and scoring totally at will, and at such a pace that Plymouth didn't really know what had hit them. Most of the starting 7 weighed in with goals, leaving Plymouth floundering at the final whistle 10-7 down – thanks for coming.

Whipping boys Bath were the next lambs to the slaughter, reluctantly facing up to a potential demolition job. Surprisingly, though, Bath showed a lot of pride in the face of adversity and started strongly, equalising after an early Cambridge goal. They were only denied the lead by an excellent save

from Cambridge 'keeper, Miller. Even pride can't save a bunch of villagers, however, and one-way traffic was re-instated as Cambridge netted ten goals to no further reply. Angus Murray secured a beautifully crafted hat-trick with a delicate lob over the Bath 'keeper – perhaps his parents should come and watch him play more often.

With Cambridge and the University of London (ULU) now already through to the semi-finals, the last match of the evening was merely a tussle for top-dog status between these two teams. The Londoners trooped off for a pre-match focus session, attempting to psyche themselves up for the match. This was in vain as they were completely and utterly bulldozed by a Cambridge machine at its most destructive, with players popping up all over the place to perpetuate the goal-fest. Highlights of the game were seeing Magdalene's Ben Tausig finally converting a penalty, and Full Blue Matthew Wiseman burying a couple of trademark far-post missiles.

Captain Russ Fuller, having netted a total of 14 goals – a hat-trick in every game – was understandably satisfied with the evening's work and

quick to credit his supply line: "When each member of the squad takes responsibility and plays like everyone did today, the chances will just keep on coming." After a final training match against national league side Bedford, Cambridge take on their arch-rivals in the Varsity Match in Reading on 16 February. May the goal-fest continue.



Jimmy Lightyear

BOAT RACE BUILD-UP

Tim Jarratt

This week we turn our attention to the men's lightweight squad, otherwise known as CULRC. For those of you not in the know, Cambridge fields two lightweight crews (a 'blue' boat and a reserve boat – 'Granta') that will race their Oxford counterparts on the same day as all of the women's crews.

For members of CULRC there is the added joy of dieting because the average weight of each crew cannot exceed 70 kg and the heaviest man must be less than 72.5 kg. Yes, they are the tall, thin, rather emaciated characters you will spot hanging around Sainsbury's reading every single food label...

There has been a strong build up to this year's with four rowers returning from the previous campaign and an welcome influx of talent ranging from experienced postgrads to good college oarsmen. Adrian Cassidy once again leads the coaching team and this year has been able to devote much more time, from which the squad has really benefited – great strides forward have been made in both physiology and technique.

Since Christmas the whole squad has progressed well despite the blustery weather, and final seat racing is currently underway. There is tough competition for the last seats on each side, but once the VIIIs are selected, the squad will race in Worcester and Nottingham before meeting Leander club for a fixture over the Henley course. Two members of the squad, Charlie Bourne and Jamie Bottomley, performed well in a pair at the recent national trials. Jamie will be hoping for better luck this year than last, when illness struck him down just before the U23 World Championships.

This year will also see a change in how CULRC operates after the boat race. An Easter training camp will take place in Portugal to prepare the squad for the summer season. Strong performances at BUSA, Henley and the National Championships are expected and there are high hopes of seeing several rowers in action at the Commonwealth Regatta and the World University Rowing Championships.

Oxford's hopes blown away

WINDSURFING

Tom Collins

Last Saturday was the date set for the 14th Varsity Windsurfing Match and, with Cambridge claiming victories in the previous thirteen, the pressure was on to continue the winning streak. Instead of the traditional long board racing, the format was changed to high-speed technical slalom racing. The Cambridge team therefore left early on Saturday morning for the 169 mile drive to the south coast, anxious yet confident.

In the warm-up, the Oxford team were looking good, with admirable board speed and consistent carving turns; it was going to be closer than expected. Cambridge faced further concerns when Tom Collins broke his boom minutes before racing was due to start, and as Tom Archer went missing downwind. This was not the professionalism expected from the Cambridge team.

In the first round of racing James Bowen-Jones of Cambridge took the race with blistering board speed from team mate Alex Collins, who came in a clear second. In the second division Light Blues' James Keough showed his mettle, gaining promotion to the top flight. He was second, however, to an incredibly dominating race by Bernard, the

Oxford trump card. However, fortune smiled upon the Light Blues as Bernard broke his board on the final gybe.

With four racers in the top division, Cambridge were looking good as they entered the second round. Strong performances from Bowen-Jones and Collins Jr. provided Cambridge once again with first and second place positions. But Oxford fought well to dominate the middle ranks and put a question mark over Cambridge's overall score (five racers counted towards the final result).

Continuing his superb form, Bowen-Jones wrapped up his third consecutive 1st place in the easing winds and claimed the individual victory. Conditions did not favour the sailors with smaller boards and sails, but Tom Collins managed to find enough board speed to come in second and thus claim second place overall. Also notable from Cambridge was Alex Collins who, despite the unfavourable light winds, secured a fourth place overall.

It was then back to the beach to calculate the Varsity winners from a very tight score board. Cambridge had won, 75 points to 91, in what was one of the tightest matches for several years. Congratulations to the whole team for great performances which surely must boost confidence and should bode well for the BUSA Nationals coming up in four weeks time.



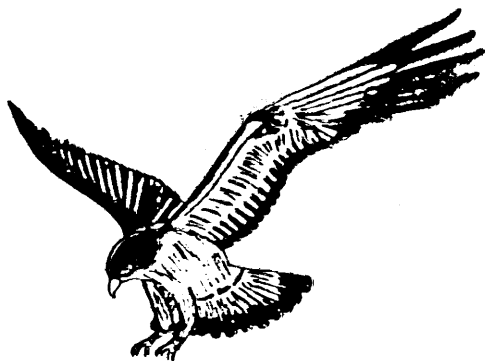
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In the first half the Blues had looked uninventive, yet they arrived on the pitch after the break with a greater sense of urgency. No doubt the captain had reminded them of last year's 4-0 victory and expected a similar result. In the second half, the Blues dominated possession and, though the London forwards still appeared threatening, they could only offer a couple of tame long range efforts which headed straight into Heath's arms.

The Blues continued to gain ground down the right, winning plenty of corners, and Tim Hall managed several dangerous crosses behind the visitors' back line. Urged forward by their captain, the Blues sensed a goal but the decisive ball failed to arrive in their opponents' fi-

nal third. After 28 minutes of second-half action, however, Dave Harding was pulled down just inside the Londoners' box and captain Dimmock, with a three out of three record so far this season, stepped up to take the kick. He went low and to the right but the kick was within comfortable reach for the keeper who tipped it away for a corner. It was not the Blues' lucky day.

Late in the half Tim Hall made a gymnastic leap to loop a shot just over the bar, but the Blues were left to contemplate a disappointing draw. Dimmock, however, was satisfied with his team's performance: "I was really happy with the football we played today. When we get Goran back that will be the missing link, and we'll start to click."



Varsity Sport



DE MONTFORT DE MOLISHED

RUGBY LEAGUE

Kyle McConnel

BLUES 42
Gent 3, Blathwayt 2, Jenkins, Robinson, Mangan

DE MONTFORT 6

With just over three weeks until the Rugby League Varsity match, the selectors were keen to see a strong home-side performance as the Light Blues took the field at John's pitches on Sunday afternoon.

Having beaten the older Bedford Swifts the preceding week, this fixture was a chance for Cambridge to test their defence against a younger, fitter student outfit. The Light Blues' squad, a mix of experienced rugby league players (including Ireland student international Stuart Farmer), and some playing their first competitive game of rugby league, proved more than equal to the task.

Before much of the game had passed and the De Montfort opposition had been allowed to find their feet, Light Blue debutant centre Simon Gent angled through to open the scoring in the right hand corner. After his try had been converted by the hugely influential Paul Marchand, the Cambridge forwards continued to exploit the visitors' paltry defence and soon pushed play deep



New boy Forrest standing tall as the trees

into De Montfort territory. For the second score, Pete Jenkins fed loose forward Phil Robinson who went over from short range.

De Montfort certainly had more rugby league experience than the home side, but found it difficult to penetrate a resolute Cambridge defence. Despite their ability to offload well out of the tackle, and as Cambridge threw away possession through careless handling

errors, De Montfort mustered only a handful of realistic scoring opportunities. Centre and Captain Tom Blathwayt was Cambridge's outstanding tackler and finished the game with an impressive tackle count of 25. The inexperienced Cambridge pack was, however, penalised several times for technical offences and the visitors eventually took advantage with loose forward Kieran Keane finishing off a period of sustained

De Montford pressure. If anything this only served to make the Cambridge thirteen more resolute and soon after, they were back in control as Marchand and Jon Rivers combined to send Blathwayt over in the corner. Jenkins followed this score up with a well-taken try to increase the lead to 20-6 at half time.

Australian Mark Mangan replaced Jenkins as hooker at the start of the sec-

ond half and immediately made his presence felt with some tough tackling and an opportunistic score. Fellow replacements Bobby Forrest and Andrei Bettinson put in staunch efforts in defence. Jesus debutant Forrest impressed on his first outing and Bettinson in particular carried the ball well, making good yards as the half wore on and the De Montfort tackles dropped off.

As the game opened up, and with both defences tiring, it was the two Cambridge centres who took best advantage, given plenty of space by the well organised half-back partnership of Marchand and Rivers. Gent picked up brilliantly to score the best try of the game after a break from Marchand gave Ali D'Vaz the space and time needed to deliver the scoring pass. Blathwayt scored his second soon after, using his impressive physique to shake off some lacklustre De Montfort resistance. Gent was not to be outdone, however, and capped a memorable debut performance with a hat trick. Marchand completed the demolition, converting to leave De Montfort feeling somewhat Dejected. Captain Blathwayt commented: "There were lots of simple errors to iron out but at the same time there were a lot of positive things to get out of the game." He also took time to muse on the tougher threat that Oxford will pose in three weeks time and is relishing further warm-up games before the Varsity clash in Richmond on 5th March.

Rowan Hoppert

BLUES PAY PENALTY

FOOTBALL

Luke Layfield

BLUES 0

UNIVERSITY OF LONDON 0

The University of London proved tough opposition for Paul Dimmock's men but, had it not been for a missed penalty, injuries and adverse weather conditions, then the Blues would have won this fixture.

With Andy Angus now out due to a suspected hernia problem and top-

scorer Goran Glamacok unable to play, Dimmock was forced once again to employ a 4-5-1 formation with Chris Fairburn alone upfront. The poor condition of the Grange Road surface was worsened by torrential rain, a problem that was clearly going to affect the home team's usual passing style.

The Blues started slowly and were caught unawares within the first five minutes as Dimmock was forced to make a scrambling goal line clearance. During the next ten minutes, the visitors looked likely to open the scoring, but the centre back pairing of Brett and Treharne proved equal

to a number of testing crosses. Hearts were in mouths as another chance fell to the Londoners but the glanced header off a free kick went just wide of Duncan Heath's left hand post.

The hosts then started to regain composure, working the ball into wide areas where the pitch was slightly better. The pressure mounted as a shot from Harding deflected wide. Just before the half time whistle, a flurry of Blues' corners culminated in their best chance yet: a cross that slipped under the near post marker and forced a clearance off the line.

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