



## OPINION

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# VARSITY

EST<sup>D</sup> 1947

## University donations enable 'libel tourism'

Controversial university donor Dmitry Firtash cites Cambridge connections in libel case brought against a Ukrainian newspaper in the British courts

ANDREW GRIFFIN, JESSIE WALDMAN & TRISTAN DUNN  
deputy news editors & political correspondent

A billionaire donor to the University of Cambridge has filed a libel lawsuit against a Ukrainian paper, the *Kyiv Post*, citing his donations to the University as one of the reasons he has chosen to pursue the case through the British Courts.

Dmitry Firtash, a gas-trading oligarch with strong connections to the President of Ukraine, has donated on a number of occasions to the University to help fund Cambridge Ukrainian Studies, based within the University's Department for Slavonic Studies.

On its website the graduate course is described as "Western Europe's premier programme in the study of the culture and language of Ukraine."

His most recent donation was in October 2010, when he donated £4.3m to fund the creation of two permanent academic posts central to the Ukrainian Studies programme.

These donations have now been brought up during a lawsuit which is taking place in London.

On 2nd July 2010, the *Kyiv Post*, Ukraine's leading English-language publication, published an article online about Ukraine's natural gas sector. Following the publication of this article Mr Firtash issued libel proceedings in London against the *Kyiv Post*.

Talking to *Varsity*, the *Kyiv Post* described the decision to file the lawsuit in London "as without merit and frivolous."

In court documents seen by *Varsity*, Mr Firtash is detailed as "a prominent businessman who lives in Ukraine but also enjoys a reputation in the UK."

In the documents, Mr Firtash's solicitor cites his donations to the University of Cambridge, as well as the fact that he attended a dinner with the Queen in 2005, as explicit reasons for him having a reputation to protect in the UK. When questioned upon the issue of Mr Firtash's donations to Cambridge being used in such a way, a spokesman for the University simply confirmed the receipt of the donations.

The *Kyiv Post* has argued that fewer than 30 readers within the UK viewed the article in question and hence there was little reputation damage.



Dmitry Firtash, Ukrainian billionaire, is no stranger to scandal

Another reason Firtash's solicitor cites for holding the case here is that, "given the terms of the article suggesting friends in high places in the Ukraine" his reputation could only be fully vindicated in a court outside the country.

However the *Kyiv Post* claims the true reason that Firtash wants the lawsuit to take place in London is that "draconian libel laws" in the UK "hinder legitimate free speech and threaten the work of independent journalists."

They add, "In a phenomenon known as 'libel tourism,' rich and powerful

plaintiffs file lawsuits in London – 'the libel capital of the world' – to exploit laws stacked in their favour."

The paper then claims that the University's "acceptance of funding from Firtash is enabling him to try and curb media freedom in the Ukraine."

The *Kyiv Post* has now blocked all web-traffic from the UK in protest against the libel laws that exist here.

Firtash is no newcomer to scandal. In the past, he has been accused of having connections to one of the world's most wanted criminals. *Continued page 4*

## Commentary: Libel law puts a high price on justice and devalues freedom of speech

RHYSTREHARNE  
news editor

Libel law in the UK is a joke – an expensive, unjust, and unfunny joke. Ostensibly designed to balance the freedom of speech with the need to protect reputations from unjustified attack, the law has increasingly become a threat to basic liberties.

For the average author or journalist, who's job-in-trade it is to write and

expose, fighting a libel case can be so stratospherically expensive that even if they are successful most will end up paying court expenses of at least £100,000.

More worryingly, and contrary to the judicial norm, defendants accused of libel are guilty until proven innocent; whilst claimants are under no compulsion to prove that their reputation or emotional state has been damaged at

all. But this law is not merely an affront to our freedom of speech: it is a direct threat to our concept of equality before the law.

For example, if I were to make the case that the health benefits of homeopathic medicine were about as transparent as water (which, incidentally, is exactly what homeopathic medicine is), and I were then taken to court for defamation by the *Society*

of Homeopaths, which of us would be more likely to win? The Society, with its immense corporate wealth, or me?

That British libel law favours the wealthy at the expenses of those who possess little but their liberty to free expression is beyond doubt. Reform is overdue; the time has come to send a crease of alarm through the pinched and puny faces of the powerful and pompous.





EDITORIAL

News of a libel case initiated by a donor to the University of Cambridge in response to a controversial article on his background might cause an eyebrow to rise for a number of reasons. Given that Dmitry Firtash is Ukrainian and the libel case concerns a Ukrainian paper, the *Kyiv Post*, it is not unreasonable to expect that the case would be taken through the Ukrainian courts. Not in this instance. Mr. Firtash has decided to sue the paper on the stage kindly provided by the British courts, and in this he is not alone. Britain has become the key destination for ‘libel tourism’, as its stringent laws allow foreign fat cats to intimidate those threatening to tarnish their reputations. Costs of British libel cases have been shown to be on average a shocking 140 times more than the rest of Europe, a crippling bill for anyone not bankrolled by Rupert Murdoch or the like.

At the beginning of the year Nick Clegg stood up for the “academics and journalists [who] are effectively bullied into silence by the prospect of costly legal battles with wealthy individuals and big businesses.” Whilst it is most detrimental to small media groups, the greater issue at stake is the freedom of speech itself. With the internet boom, it will become increasingly more difficult to define the parameters of where libel cases can be brought to bear.

Beyond larger legal wrangling, the University should not allow itself to be used as a further excuse for Mr. Firtash to bolster his reasons for bringing the case to our shores. Cases like this only seek to encourage others with tenuous links to the UK to use what Clegg described as Britain’s “chilling” libel laws.

It is also questionable at best that our University has received funding from a man described by Yulia Tymoshenko, previous prime minister of Ukraine, as “criminal.” A front-page article run by *Varsity* in 2008 relating to Mr. Firtash’s benefaction, suggested that the University should be more discerning in its choice of sponsors. It is unrealistic to expect Cambridge to turn down hefty donations given the current economic mood. But if funding to universities continues to slide, then can we expect more money from dubious sources? And does this then beg the question: are the University’s ethical guidelines for benefactions exacting enough?



EMAILS, LETTERS & TWEETS

GRATITUDE

Nice to see actual talent and vision rather than Zoo-esque tosh-a-la-Tab. Esp. the ALT section. Gratz all. #varsity  
Caroline Tecks  
via twitter

SIZE MATTERS

Dear Editors,  
While I enjoyed Patrick Kingsley’s article in last week’s edition of *Varsity* and thought he made some interesting points, I am, on the whole, disappointed with *Varsity*’s decision to cut the paper edition to half its previous size, and I do not think I am alone. Kingsley points out that, increasingly, Britons are using online content as their “primary source of in-depth news analysis”, favouring internet coverage that brings us “stories as they happen” over a paper edition that “recaps mainly stale news”. While this may well be true for *The Guardian* or *The Daily Telegraph*, I don’t think the same idea can be applied to *Varsity*: it misunderstands the paper’s role. The news printed in a Cambridge student newspaper is rarely ‘breaking’. For example, last week’s main stories, the possibility of some one-to-one supervisions being cut and the state of the Union’s finances, did not require instant updates, but were best read about in the rather more analytical articles allowed in the weekly paper edition, published after the event. I value *Varsity* for its condensing and analysing of the week’s local news, as well as for its interesting and varied interviews and its enjoyable Magazine and Sports sections. It was something to be looked forward to every Friday, and enjoyed over a cup of coffee in the college bar. The website, by contrast, is not digested or ordered for its reader, and cannot be enjoyed in the same manner, as it has to be read sitting at a computer, either at a desk or in a library.

I appreciate that there are of course many great things about the online content. Kingsley was right to point to *Varsity*’s live coverage of the occupation last term, which was indeed a very good use of the kind of reporting he advocates, deployed on one of those rare occasions when Cambridge news actually requires in-the-moment updating. However, I believe this online content should compliment the paper edition, not replace it. If the decision to slim down has been made for purely financial reasons, due to a lack of revenue

from advertising, I fully understand, but I do not think the lighter paper edition is something to be celebrated. Instead, I am saddened that *Varsity* can no longer provide me with a diverting and interesting break at the end of my week.  
Sam Clear, Pembroke College  
via e-mail

HOW NOT TO...

Dear Editor,  
The article “How to Bed a Bedder” is unacceptable. We understand that the article was meant to be funny and its misogyny and snobbishness “ironic”, but it was underpinned by a sneering contempt for the people who work in college that was and is not funny; and never could be. The premise lying behind it - that privileged men have the right to sexually harass less privileged, less powerful women - is a throwback to class-based, sexist attitudes which have no place in Cambridge or anywhere else. The depiction of the cleaner in the article as stupid, passive and subservient was not funny. It was at worst hateful and at best in appallingly bad taste. College staff play a vital part in college life. They deserve to be respected and supported, not insulted and mocked.  
Yours Sincerely,  
Clare Rivers Mohan, President of Cambridge Feminist Society

- Clare Walker Gore  
Hermione Mackay  
Jelena Aleksic  
Siobhan Hynes  
The Hon. Dr Jocelynn A. Scutt  
Roxy Morison  
Charlotte Lawes  
Michelle Tucker  
Miriam Franklin  
Mirella Wilson  
Ellie Brown  
Clemmy Fleming  
Richard Johnson  
Nicola O’Connell  
Filip Drnovsek Zorno  
Geordan Shannon  
Emre Kazim (President of the Cambridge University Turkish Society)  
Katharine Jenkins  
Iris Jong  
Owen Holland (CU Socialist Worker Student Society)  
Amy Gilligan (CU Unite against Fascism)  
Jacob Wills (Love Music, Hate Racism)  
Miranda Johnson  
Emma Blythe  
Madeleine Geddes Barton  
Amy Aukland, Jess Burrows

via e-mail

DIGITAL DIGEST



VERIFIED  
**Perspectives: The Palestine Papers**

Verified blogger Jake Witzendorf takes a look at the complex questions caused by the Wikileaks effect on the Israel-Palestine peace protest



VETEMENTS  
**Coloured Souls: outtakes**

Behind the scenes on our online fashion teams latest editorial exposing the beauty of ink on skin and fashions new love affair with tattoos



VARSITY BLUES  
**Celebrate good times? Come on**

Michael Symons celebrates celebrations. Ever thought footballers looked stupid kissing each other everytime they got a goal? These youtube stunners make that pale by comparison



VULTURE  
**This year’s Oscar nominations, predicted**

Jack Parlett takes a reflective look at the cinematic highs and lows and looks into his crystal ball to see who might be nominated - check out how accurate he got.

YOU THE COMMENTATOR

A pick of the week’s comments from the website

“Clever kids come from all walks of life. Cambridge, a university which works so hard on its access scheme, is still fundamentally snobbish in its approach.”  
Emily Alldritt

“George Osbourne doesn’t subscribe to the Notorious B.I.G model of economic growth where “Mo Money” inevitably leads to “Mo Problems”  
Andrew Tindall

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# Government cracks down on student and graduate visas

As the Government scrambles to meet draconian immigration targets, newly tightened regulations threaten the international student community

HANNAH COPLEY



Cambridge: **1,000** international undergraduates from over **120** countries

Cambridge international student fees: **£11,829 – £28,632** (2010–2011)

Estimated cap on Tier 2 visa: **20,000** per year

**£350:** Tier 2 'Skilled Worker' visa

Post-Study Work visa **SCRAPPED**

EMILY CARLTON & KURIEN PAREL  
national correspondent & university correspondent

The Government has proposed reforms to the student visa system which include scrapping the Post-Study Work Visa programme for international students.

The Post-Study Work Visa (PSW) scheme currently allows graduates of British universities to stay and work in the UK for two years after the end of their degree. If the Government gets rid of the scheme, overseas students will be forced to rely on employee sponsorship and Tier 2 visas in order to pursue a career in the UK. These visas are notoriously difficult to obtain: and their number is likely to be capped at around 20,000 a year.

Sponsors will usually have to certify that no suitable candidate for the job can be found in the EU, although this formality will be waived for international students who receive a job offer before they graduate.

Other proposals include: introducing a tougher English language requirement, ensuring students wishing to extend their studies show evidence of academic progression, limiting students' entitlements to work and their ability to bring in dependents, implementing more vigorous inspections, and requiring international students who wish to apply for a new visa return to their home country to file the application.

The reforms, suggested by Immigration Minister Damian Green, would

toughen entrance criteria and make it almost impossible for international students to stay on and look for a job in Britain after their course has ended.

The UK border agency claim the policy's aim is to ensure "that only

**"The Government is removing opportunities that benefit thousands of current international students, as well as benefiting society as a whole"**

Morgan Wild, CUSU-GU Student Support Officer

genuine students who are committed to their academic study come to the UK, with a presumption that upon completion they will leave promptly."

Whilst they acknowledge that "immigration has enriched our culture and strengthened our economy", they assert that "there is concern that the UK is attracting students who aren't always

the brightest and the best".

They added that "the Government wants to ensure that those who enter on a student visa come here to study, not to work or with a view to settling here... Students now represent the largest proportion of net migration from outside Europe. We need to ensure that the number of international students coming to the UK is broadly in balance with the number leaving."

However, many believe the impact of tougher immigration controls on the British higher education will be extremely damaging to the education sector, as was seen in Australia earlier this year.

Since February 2010, the Australian government began restricting immigration of students by placing restrictions on graduate post-study work visas, making the student visa application process more arduous and cracking down on visas for non-degree programmes such as language courses.

These changes, along with a series of racist attacks on Indian students and the high strength of the Australian dollar, lead to an unprecedented decrease in international applicants to Australian Universities in 2010. By August, a report published for the Australian Technology Network of Universities entitled 'The Economic Implications of Fewer International Higher Education Students in Australia' predicted a worst

case scenario of 35 per cent reduction in overseas students, a loss of 3.3 billion Australian dollars (£2 billion) for 3 years, and 36,000 job losses.

These estimates weren't far off; by December, Monash University saw a 30 per cent drop in demand for its preparation college. Other technical universities are expecting a reduction of 25 per cent in overseas admissions over the next two years.

As a result of these alarming figures, the Australian government retracted some of the immigration changes in December 2010.

The Post-Study Work scheme was partly set up to allow the UK to compete with other nations known to attract international students, such as Canada and the US, which tend to have more open immigration policies. If the proposed changes are implemented, many worry that foreign students will have one less reason to apply to the UK.

The UK has especially struggled to compete with the US for overseas students, due to the large amount of funding for bursaries and scholarships available in US institutions, and the greater dominance of the US in international league tables.

In the US overseas graduates can stay for one year after graduation to look for a job; and once they find a job they become eligible for a work permit (H-1B visa), for which the employer

need not certify a lack of suitable candidates from the home nation, unlike UK work permits. In addition, graduates with an advanced degree (a Masters or above) are eligible for a green card (EB2), i.e. permanent residency. These visas are subject to annual cap based on nationality.

The UK Border Agency has launched a 'Public Consultation Paper' outlining fully the proposed reforms and their aims, asking for public feedback online. Damian Green added, "This Government wants high calibre students with the genuine desire to study to come to our country for temporary periods, and then return home. We want to hear views of our proposals from a wide range of people so that our reforms meet this objective."

Morgan Wild, CUSU-GU Student Support Officer, told *Varsity*, "With their determination to make all international students leave as soon as they have finished their degree, the Government is removing opportunities that benefit thousands of current international students, as well as benefiting society as a whole. When our universities have invested considerable resources in teaching these students, I cannot understand what possible good reason there could be for forcing them to leave the country, refusing to let them continue to contribute to the social and economic life of [Britain]."



## PRESS CUTTINGS

*The pick of the week's papers*

### EGYPTIAN PROTESTS ERUPT

Thousands of people demonstrated in Egypt against the Government of President Mubarak in a 'day of revolt'. The web-organised protest, calling for the dissolution of the Government, was inspired by the action in Tunisia, and has resulted in the death of four protestors and one policeman so far.

### GRAD UNEMPLOYMENT SOARS

Official figures show that 20 per cent of graduates were unemployed in the third quarter of 2010. This is the highest level of graduate unemployment in 15 years and double what it was at the start of the recession. The unemployment rate amongst graduates is rising at a faster rate than in the UK as a whole. It is expected that in 2011 there will be 45 applicants for every graduate job.

### ECONOMIC OUTLOOK COOLS

The Office for National Statistics revealed that the economy shrank by 0.5 percent in the last three months of 2010. The Government attributed this to the freezing weather that halted much travel around the country in December.

# Belief in God 'genetic'

ISOBEL WEINBERG  
science correspondent

As religious people tend to have more children, they are set to spread their 'believers' gene' through society, a paper published in *Proceedings of The Royal Society B* suggests. Dr Robert Rowthorn, Emeritus Professor of Economics and a fellow of King's College, claims that the genetic predisposition to believe in God is increasing due to the higher rate of childbirth amongst traditional religious groups.

Dr Rowthorn's paper is based on the idea that some people have a genetic tendency towards religious faith. This is not a new claim: studies suggest that genes contribute about 40 per cent of a person's inclination to believe in God. Research in 2005 found that genes are particularly influential in determining religious behaviour in adulthood, whereas parental religion becomes less important with age. It is generally presumed that these tendencies are based on a complicated pattern of inheritance involving many genes, but Dr Rowthorn discusses the transmission of a single 'religiosity gene', explaining that he used this simplification to make his research possible.

Rowthorn investigated the implications of the 'fertility gap': the large discrepancy between the average number of children produced by religious compared to non-religious families. "The more devout people are, the more children they are likely to have", he says, citing studies showing that adults attending a religious service more than once a week have an average of 2.5 children, whilst those who attend

once a month have 2.01 and those who never attend have 1.67. "Sects such as the Amish, the Hutterites and Haredi ('ultra-orthodox') Jews have total fertility rates three to four times greater than the secular average".

If this discrepancy in birth rates continues, highly orthodox religious groups will one day become a majority, suggests Rowthorn. The numbers of Amish in the US have doubled in less than twenty years, and it is proposed that sustained growth would put the population at 7 million by the end of the century and 44 million by 2150.

In addition, Rowthorn claims, some members of highly religious groups will 'defect' to secular society, thus increasing the proportion of their genes in the general population. "Provided a core of high-fertility sects continues to exist, they will transform the genetic composition of society through either internal growth or defection... There will be an increasing number of people with a genetic predisposition towards religion but who lead secular lives".

The paper goes on to hint about the way society could be changed by having an increased number of people carrying the faith genes. "The findings of [earlier researchers] suggest that a genetic predisposition towards religion is associated with obedience to authority and conservatism... the diffusion of religiosity genes into the rest of society should see an increase in the number of secular people who are genetically inclined towards such values." Rowthorn avoids expanding on this potentially controversial suggestion, however, claiming that it is beyond the scope of the research.

*Story continued from front page*

He is alleged to have connections to Semyon Mogilevych, a suspected Ukrainian mobster, who is currently listed on the FBI's top-ten most wanted website.

In cables released by WikiLeaks, the US ambassador to Ukraine said Firtash "acknowledged ties to Semyon Mogilevych stating he needed Mogilevych's approval to get into business in the first place."

A statement released on 2nd December in response to these allegations stated, "Mr Firtash has stated many times, publicly, privately and on the record that he knew Mr Mogilevich but has never had any partnership or other commercial association with him."

In response to questions from *Varsity* regarding the allegations against Firtash, a university spokesperson said that the "executive committee has been briefed regarding the contents of



Dmitry Firtash has donated over £4 million to the MML Faculty

the confidential cable." However, they claimed that the leaked cable "added little to information which was already in the public domain and which had been considered previously by the committee in connection with its advice to the Vice-Chancellor."

The University stressed that all decisions regarding potential investments are made in view of their ethical guidelines, which include the stipulation that the investment will not "damage the University's reputation."

Emma Widdis, head of the Department of Slavonic Studies, praised Mr Firtash's support, and made clear that "[she], and the Department of Slavonic Studies, would not have got involved unless we were satisfied that the University had gone through its proper procedures."

Simon Franklin, of the same department, said that he was "delighted with the success of the [Cambridge Ukrainian Studies] programme", and stressed the rigorosity of the University's procedures.

The *Kyiv Post* told *Varsity* that it will be decided in February whether Mr Firtash can pursue the case through British courts.

**[Firtash] acknowledged ties to Semyon Mogilevych stating he needed Mogilevich's approval to get into business in the first place.**

*Leaked comment by US Ambassador to Ukraine via Wikileaks*



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## Grub's up: The Cambridge College Supper Club is back

The Cambridge College Supper Club has been enjoying such success since its trial evenings last year that more dates have been set for 2011.

The Club offers members of the public the chance to experience a Cambridge formal hall. They are invited to drinks and a three-course dinner on the long candle-lit tables of Corpus Christi College's dining hall.

Four more evenings have been organised for this year as a result of the popularity of last year's events, with discussions currently underway to add even more dates. It is perhaps fitting that these evenings for the public are held at Corpus Christi, as it is the only college in Cambridge to have been founded by the townspeople.

The opportunity to "dine like Harry Potter" has proved hugely popular and rave reviews have been pouring in.

# Oxbridge theatre stuck on repeat

From *The Seagull* to *Spring Awakening*, university drama societies at Oxford and Cambridge are duplicating each other – yet again

KIRSTY GRAY  
arts correspondent

In the last few years, a controversial coincidence has developed whereby Oxford and Cambridge theatre societies show the same plays at the same time. This term alone, the two universities will both be hosting performances of *Spring*

*Awakening* and *The Seagull*.

*The Seagull* is this week's mainshow at the Oxford Playhouse. This provides added pressure to the Cambridge production team already suffering excessive media hype surrounding the casting of Lily Cole in their version.

And with *Spring Awakening* opening at the ADC Theatre next week, the

reviews will undoubtedly be scrutinised closely by Oxford performers, who are set to perform the same new musical three weeks later.

The trend has been brewing steadily over past terms. Cambridge hosted a performance of *Journey's End* last November. Theatre-goers felt a sense of déjà-vu in Oxford later that term.

But it seems that Oxbridge thespians are not put off by the challenge of inevitable comparison.

"It's definitely testament to the quality of Oxbridge that our academic environments also support challenging, professional-standard productions and the best musical talent," James Carroll, director of Oxford's *Spring Awakening*, told *Varsity*. "But there's no burning rivalry going on."

However, it is questionable whether the same can be said of *The Seagull*. Aside from the intimidating cast list, Simon Haines's Cambridge team have raised the bar by attempting a controversial modern adaptation of the Chekhov classic, whilst the Oxford creators have elected for a traditional translation.

"*The Seagull* is a bold new adaptation," Richard Bates, ADC Marketing Manager told *Varsity*. "However to say that theatre in Cambridge is stale or even predictable is simply not true."

The coincidences have been explained by a rotation of classic texts by students keen to fit the best of the repertory in the space of their short time at university. Budding directors are also enthusiastic to bid for the rights of exciting new plays.

Cambridge has laid down the gauntlet: "The drama scene in Cambridge is unrivalled at any other university, and we are proud to be at the forefront of this thriving world," Bates added.

Though don't be surprised if next term's Oxbridge theatre guides continue to look similar. Rumour says the Oxonians are considering performing *Noises Off*. Isn't that on at the ADC soon?

LETTICE FRANKLIN'S



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

I am totally head-over-heels seduced by Cambridge drama. I know that I shouldn't be, I know it's all smoke and mirrors, dysfunctional human beings, and that no one looks you directly in the eye in the ADC bar because, yeahhh, the new show's going well... oh, one second, just let me – HIII! YOUU! – yup so – Mwah mwah, stay riight there, I'll be with you in literally two secs, just go to, [obvious eye roll in your direction] but really, A.S.A.P – what were you saying? Regardless, I love it; I love the moment when the door is closed on a sold-out auditorium and the rowdy audience talks slightly less rowdily, all ready and waiting to criticise, nap, clap and enjoy it all. I am firmly located there, in the audience. My only foray backstage with a bit of set design 'really annoyed' The Tab reviewer who described it as 'incongruous', crescendoing cuttngly with 'why they situated [the Matron of a care home] in Sauron's tower is beyond me.' I did have to refer back to this article – it's not word-for-word engraved in my memory – it did however make it pretty clear that I would perhaps have to stump up the £7 ticket price in order to get involved. I can deal with this.

Some perhaps can't. Posters advertising upcoming lateshow *Pornography*, which will apparently make us ask 'whether or not this kind of isolated, disconnected existence is really worth fighting for' in the 21st century, have been ripped down across the City Centre, some apparently by staff of Great St Mary's Church – but others perhaps torn to shreds by the 'isolated, disconnected' masses of excluded wannabe actors.

There is however hope. Boundaries are being broken down in next week's *Spring Awakening* and, with special onstage seats, us lowly plebs can tread those hallowed boards ourselves, and, furthermore, actors will be giving really stripped down performances, and when I say stripped down, I mean literally... naked.

Given this really embarrassing obsession of mine, I totally support Lily Cole's decision to grace these boards, taking the role of Nina in Chekhov's *The Seagull*, opening on Tuesday 1st March – I wouldn't be surprised if all her previous professional endeavours haven't simply been attempts to get noticed by Cambridge's thespian elite, surely the most important breed of celebrity?

Past members of this breed, Rachel Weisz and David Hare, have been unable to resist the pull of their old stamping

ground, filming spy thriller, *Page Eight*, along with Bill Nighy in Cambridge this week. With our stages and streets overflowing with stars, the line between fantasy and reality in Cambridge is blurring.

A film-like, rare stroke of luck saved the Baron of Beef from burning down on Monday. Paper left in a disused oven, which was accidentally switched on, caught fire but the blaze was soon put out by two firemen who were, by chance, enjoying lunch in the pub. Very, very well done. (Sorry, I know, that was only a mediumly good joke.)

One's dizziness increases elsewhere. The club, Soul Tree, is taking on a dramatic new character. Attempt to just casually check out [www.soultree.co.uk](http://www.soultree.co.uk) and you are transported immediately to [www.lolalocambridge.co.uk](http://www.lolalocambridge.co.uk), with no warning or proof that you hadn't actually always wanted to, um, 'fly free into a bounty paradise', 'a tropical oasis where the party goes on and on' (on and on until um 2am I presume...). Who knows what will go down in a heated environment, let alone one with the 'private booths', 'effervescent bar tenders' [effervescent? Really?], and – wait for it – 'hand-carved woods' that Eclectic Clubs promises its 'fun, flirtatious, adventurous' audience? Especially in light of the fun, flirtatious adventures Cambridge students embarked on among the icy conditions of the Varsity ski trip.

Scott Dunn, provider of the luxury holiday awarded to winners of the 'Valley Rally' contest held on the ski trip's final day, have cut all links with the trip this week, telling *The Sunday Telegraph*, "The organisers did not inform Scott Dunn of the nature of the challenges throughout the negotiations for sponsorship." The winning team stripped down and then smeared pasta sauce and chocolate over themselves and then one team mate placed an egg between his buttocks, and then another smashed the egg with a wine bottle and then...and then... and then... they ate the egg. Yup, eat your egg, sorry I mean heart, out, cast of *Spring Awakening*.



GEORGE SHAPTER

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presents a

{ Micro-poem & Story Competition }

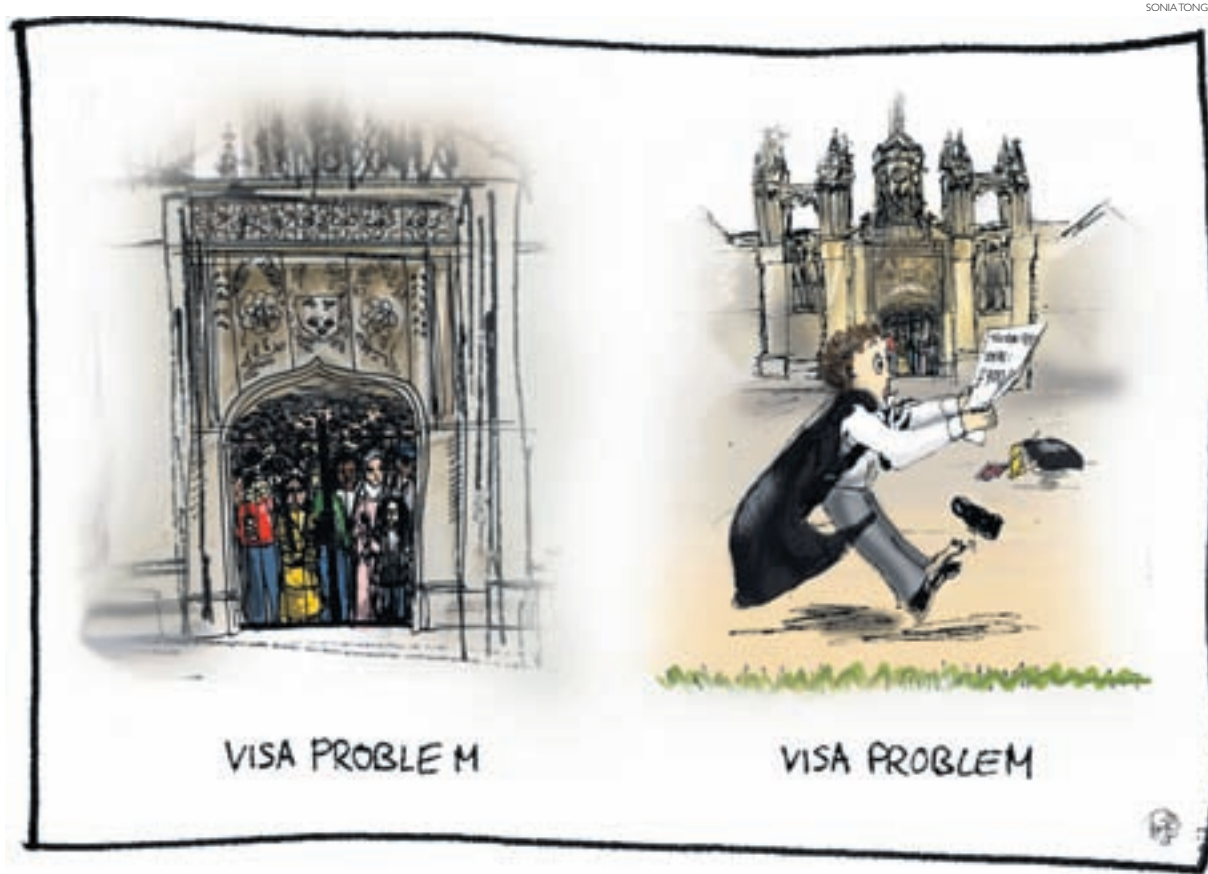
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## This House Believes...

**Bankers should not receive big bonuses**

### PROP.

Adam Booth, Chair – Cambridge Marxists Discussion Group

*“But we must pay such high bonuses in order to attract the best talent!” If £7 billion in bankers’ bonuses is the reward for financial collapse, please enlighten me as to the amount that would be needed to avoid such dire economic circumstances.*

*“These are the laws of the market! It is a simple case of supply and demand!” Bankers’ pay and bonuses are based on the profits generated for the banks. These profits – which are based on speculation and not productive investment – are the result of risk taking; risk taking that has disastrous consequences for ordinary people, but not those in control of wealth.*

*“You can’t tax banker’s bonuses or the banks will move and you won’t get the revenue from the financial industry.” As long as the banks and financial houses are privately owned, they are free to do what they please. The solution is simple: nationalise.*

Sixty per cent of the UK national debt is owned by British-based insurance companies, financial houses, and banks. Nationalisation would wipe out the majority of the country’s debt and allow us to democratically decide how to invest in education, energy, housing, healthcare, and infrastructure.

### OPP.

Sunil Sutaria, Treasurer – Cambridge University Economics Society

Both the press and the public have unfairly vilified bankers’ bonuses. The media take no account of the scale of the banking sector and have branded a diverse group a homogeneous one. This is a highly reductive criticism, to blame an entire group for a small group’s work.

Those most culpable for the banking crisis were one part of one division, in mortgage-backed securities trading and structuring – less than 0.1% of all investment bank employees.

If we cap bonuses, we would be punishing many for the faults of the few. Claims that large payouts are “not in the national interest” are sheer demagoguery. Bonuses actually benefit the general public in the form of tax revenue. Seven billion pounds were paid out last year in the UK; four billion went straight to the Treasury (a figure roughly equal to the current higher education cuts).

Imposing what is essentially a maximum wage cap on a private firm is at best logically poor, and at worst, morally reprehensible. Imposing constraints on pay must be applied across society as a whole, or should not be done at all. Let them get on with doing ‘God’s work.’



FELIX DANCZAK

***With a fundamentalist Christian offering evidence on drugs policy, this is just another case of belief skewing judgment.***

# Opium of the masses

Last week, the empty chairmanship on the Government’s Advisory Committee on the Misuse of Drugs (ACMD) was filled by Dr Hans-Christian Raabe. His appointment, following in the wake of Dr David Nutt’s expulsion from the job in 2009, has garnered support from the right (*Daily Mail*), and condemnation from the left (*Observer*), but it has gone mostly unreported by the rest of the media – just another expert appointed to just another committee.

But Dr Raabe is not just another expert. A member of the extreme Maranatha sect, Raabe is a fundamentalist Christian who actively campaigns against homosexuality and gay rights.

He has co-authored a paper claiming that: “A high proportion of homosexual men engage in a destructive lifestyle, for example contracting HIV/Aids or other STIs, and develop addictions to drugs or alcohol” and that there is “a disproportionately greater number of homosexuals among paedophiles”.

Although shocking, and absurd, the personal beliefs of Dr Raabe are precisely that: personal beliefs. Though we may fundamentally disagree with what he has to say about homosexuality, we should also respect his right to say it. Peter Tatchell has spoken in support of this view, remarking that “freedom of speech includes the right to say offensive things”.

This is not what should concern us about the appointment of Dr

Raabe, for all his blinkered and aggressive views on homosexuality. What should worry us, however, is the twofold trend that is marked by his selection – the politicisation of discourse on drug policy, and the wider hobbling of evidence-based approaches to government policy.

Under Dr Nutt, the ACMD provided apolitical, empirical advice to the Government on the dangers of drug use – publishing a paper entitled ‘The Development of a Rational Scale to Assess the Harms of Drugs of Potential Misuse’ (2007) in an attempt to challenge the factual misconceptions surrounding drugs.

Amongst other findings, the paper found that cannabis is, on evidence, relatively harmless compared to other drugs, there existing only “at best a weak causal link between psychotic illness and cannabis use”. Nutt went on the record to say that statistically and empirically speaking, horse-riding is more dangerous than ecstasy.

But this was not what the Government wanted to hear, or have in the public domain – Dr Nutt was eventually fired for suggesting that the entire Misuse of Drugs Act (1979) needed an overhaul.

It is one thing for a government to disregard the scientific findings of its advisers – evidence should not necessarily be the sole influence on government policy in a democratic society where public and moral opinion has weight.

But for a government to admonish publicly its scientists for coming up with conclusions that do not agree with its judgments smacks of a polity with Orwellian pretensions.



***Statistically and empirically speaking, horse-riding is more dangerous than ecstasy***



## Mugged of their learning

*The job-culture ideology beneath the scrapping of EMA*

MATTHEW WARD



Up and down the land, students are protesting again, and with good reason. Amidst the understandable clamor in Cambridge surrounding tuition fees last term, there were murmurs of an equally pressing and increasingly depressing situation for younger students.

This has turned into the thunderous realisation of this Government's utter neglect of young people. And for a considerable number of them there is the all too real and pressing problem of staying in higher education.

In last autumn's spending review, the Coalition Government announced that it was going to ditch the Educational Maintenance Allowance (EMA). Last week, Parliament voted in favor scrapping the scheme.

Why target, then smash, something that so clearly works? EMA, for now at least, offers valuable aid to around 647,000 of England's 16 to 18 year-olds. It presents the most disadvantaged students £10-30 a week to help pay for books, course equipment and travel to and from college.

Yet the Government believes EMA

does not offer value for its £560m a year and makes little difference to most of those on the scheme.

A policy based on pragmatism? It seems unlikely. And we need only take a cursory glance at similar policy directed towards the business world to prove it.

Back in June, the Government announced the temporary relief of Employer National Insurance Contributions for new businesses located outside the South East and Eastern England. They did this in order to stimulate private sector growth. The Treasury's own costing of this policy implies that 96 per cent of the revenue from this tax cut will go to employers who would have set up anyway, compared to just 4 per cent to employers who have started up in response to the incentives offered by the policy. If the sole aim of the policy was to stimulate new business, then this could be regarded as 96 per cent deadweight.

It is curious that this Government finds it perfectly acceptable to offer aid to business, but less willing to incentivise education.

The Institute for Fiscal Studies recently came out in support of

EMA, declaring the scheme to be economically solid, paying its way in the economy through increased productivity.

All the stats stack up in support for EMA. According to an IFS report in 2007, the exam results of recipients rose by five to seven percentage points since the scheme's introduction in 2004. This rise is even greater in the most deprived areas of England.

Clearly, there is peer-reviewed evidence that EMA works. Yet this Government continues to suggest that the scheme is wasteful and must be cut.

It wouldn't be the first time government policy disregarded the recommendations of the IFS. As so often since the May election, this is based more on ideology than facts.

A glimpse of the beliefs underpinning this cut can be discerned in Katharine Birbalsingh's *Daily Telegraph* blog on 15th December. This ex-teacher became the darling of last year's Tory party conference. The day after the IFS came out in favor of EMA, Birbalsingh wrote in acidic terms of students on EMA.

Her piece ignores all economic and educational data and instead

spins a classic Tory yarn. In this tale, students from lower economic backgrounds have no place in an academic setting. They are prowling school corridors, terrorising other students as though they were mugging them of their learning.

The Coalition Government's answer to EMA amounts to roughly a 50million scheme. Do we really believe that a tenth of the investment is going to improve quality?

The Tory's are fond of telling us that we are all in this together. But abandoning EMA suggests that while we may all be in this together, some are in this more than others. And students from lower income households will now be in it up to their necks.

Value in education is increasingly becoming a synonym for money. The writing is on the wall for education, with this government recklessly scribbling cuts all over it. But the choice is easy enough to discern.

Do we want a society that makes things harder on young people? Or do we want one that believes in educational opportunity for all – and does everything it can to back up this belief by offering a carrot as well as the cutting effects of the cane?

## Inside Job: Professor Simon Jarvis explains how would-be auditors are killing our universities

PRADDEPA SIVANTHIRAN



Margaret Thatcher once remarked that there was no such thing as society. It would have been truer if she had said that there was no such thing as the economy.

It is almost impossible, in this nation, to pass a day without hearing the phrase 'the economy' spill from someone's lips. There is no need to ask what it means. Its significance is taken to be self-evident. Our ferociously sceptical political interviewers – who in so many respects keep our politicians honest – rarely extend their scepticism to this term. Rather, this phrase, 'the economy', more often serves as an obvious lowest common denominator, a given from which debate and argument can proceed, but which need not itself be called into question. 'What good is x [opera, poetry, social science] to the economy'?

To know the answers to that question, though, we should need to know what the economy might be. This, however, is no easy matter.

A recent book, *The Human Economy*, edited by the eminent anthropologist Keith Hart and others, indicates why. Hart and his colleagues understand how human exchange works by actually looking at the facts – what we can call the anthropology of exchange. They are the inheritors of Marcel Mauss's classic study *The Gift*: the form and reason for exchange, and Hart's own scarcely less classic lecture, 'Two sides of the coin'.

One way of expressing one central insight of that tradition is this. It is easy to think that 'politics' and 'economics' just are separate matters. When I buy a loaf of bread in a supermarket, I don't expect my voting preferences, status as a citizen, or anything of that kind, to have any effect on the price. Nor do I expect to have to get to know the person who's working the till in order to come away with my loaf.

But that's only part of the story. The checkout situation in fact relies on a whole unspoken political background. I trust that regulations are

in place which make sure that the loaf of bread I am buying is not full of chalk, or arsenic. The stamp on the coin I pay for the bread with is a political sign. It shows that the coin is legal tender. There is a name for the place where this trust is abused: Switzerland.

*The Human Economy* assumes that understanding the economy also means understanding the politics without which there could be no exchanges of this kind. But that isn't the sense that's usually assumed when the phrase 'the economy' is casually dropped into our earlobes at around 8.10am. The sense which is usually working at that point is a fantasy of sheer wealth, disembedded from all the human labour, institutions and experiences which alone make anything valuable. 'The economy' in this sense is a vast and fantastic superstition – yet one which we are daily encouraged to live by. It is a global cult, and every 'serious politician' has drunk the Kool-Aid. It is not more credible than parthenogenesis, just more miserable.

It is not the job of a university to 'contribute to the economy'. It is the job of a university to educate the nation. The nation urgently needs to know how living individual men and women actually do make exchanges, give gifts, make loans, and so on, rather than being fed meccano models of 'the economy'.

The political elites do not want to hear it. And one of the ways in which they can put their fingers in their ears is to attempt to extend their reach through every aspect of public culture. 'Audit' is one name for this reach, and over the last thirty years, every aspect of what scholars do has become more and more subject to audit – and that is to say, too often, to the presumption that the yardstick of cultural value is to be 'the economy' in the fantasised sense mentioned above.

Nor is that all. As audit sucks all prestige into itself, more and more scholars have liked to think of themselves as auditors and managers. So they will carry out 'strategic reviews' on each other, as though a university were an army; they will

inquire about 'the delivery of the curriculum', as though the latter were a quantity of top-grade baked beans waiting to be forked into the mouths of supine undergraduates; they will suggest that lectures might just as well be podcasts.

This fatally weakens the solidarity which universities could show in the face of what is a calculated ideological assault on one of the public institutions able to pipe up about the crevasse towards which our society is heading.

One way to repair that solidarity is to insist upon the democratic structures of self-governance which are still, residually, in place in some of our universities. A small beginning was made in that direction last week.

**SIMON JARVIS** IS THE GORLEY PUTT PROFESSOR OF POETRY AND POETICS IN THE FACULTY OF ENGLISH, UNIVERSITY OF CAMBRIDGE. HE WAS A SIGNATORY OF THE ACADEMIC DECLARATION OF SUPPORT FOR THE RECENT STUDENT OCCUPATION.

the essay

It is not the job of a university to 'contribute to the economy'. It is the job of a university to educate the nation





# Just *who's* wearing the apron?

Food & Drink Editor **Andrew Tindall** explores the complex relationship between gender and food



Up and down the kitchens of the country people are chopping, stirring, sautéing and, if television is to be believed, swearing unnecessarily at the slightest opportunity. Day in, day out, there are people preparing meal after meal to sate hungry bellies. Imagine the perspiration on the brow as experienced hands knead dough and toss salads. It is a clear enough image – but who do we imagine beneath the apron?

When I was twelve, I desperately wanted to have cooking lessons. This was cause for amusement in my all-male school. Baking was for girls, metalworking was for boys – women belonged in the kitchen and, should they dare stray, the chain round their ankles should be shortened. A chauvinistic view perhaps, I

guess, or at least an attempt to justify those hours wasted in the machine shop, but even after the successes of feminism, the lot of many women around the world is one of a homemaker and cook. The view of 'women in the kitchen' is one many of us find it hard to shake as its trappings pervade our memories and nostalgias; the idea that food history is imparted from mother to daughter is a comfort comparable to the cuisine. Too often I find myself longing for my mum's Beef Stew, the recipe passed down on scraps of paper since time immemorial (although admittedly, I long equally for stew from my dad's side of the family. I have a beef stew-centric view of the world that is bordering on requiring an intervention).

Not all kitchens are created equal, even if the sexes are. Over 60 per cent of professional chefs are male – a percentage

that significantly increases within fine dining restaurants. Joël Robuchon, French restaurateur and Gault Millau's "Chef of the Century" (a title undeserved, seeing as Auguste Escoffier died as recently as 1935), possesses an impressive 25 Michelin stars. It would take five Carme Ruscalledas to rival this. It is a sorry state of affairs when the top Google search result for "female chefs" is a list of the "7 Sexiest", and when Gordon Ramsey, a man who (when he isn't cussing or philandering) is often considered Britain's greatest chef famously remarked that women "can't cook to save their lives". Is our view of cooking and gender more complicated than we'd like to admit?

Well, no. At the risk of sounding like a hack sociologist, there is an imposed dichotomy between the 'domestic' and the 'professional' kitchen even though 90% of the skills used are identical. As a society, we treat labour differently when viewed in these contexts – and not just in food. In my household, as in many, it was my mum who would repair torn shirt seams, yet professional tailors are more often men. The implication made by many in associating women with 'domestic' labour is that it is an ultimately unimportant task – food for fuel, not finesse. This ugly view forgets the very reason why food speaks deeply to the soul of society – it is a labour of love and as such is of the utmost importance.

The so-called 'professional' kitchens, where passion is poured blindly into food to be solicited to those who will pay, are nothing but factories producing calories to be burned. Food should and must be so much more. It is a force that brings people together – by blood, geography or chance – and it does so in the small, cluttered domestic kitchen. Regardless of who is wearing the apron.



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

For writing such as this the computer will do, but for composition of a more creative kind the typewriter is peerless. Dusty, monolithic, and distinctly un-portable, my Smith-Corona Coronet Super-12 electric typewriter is a beast. It does not, I concede, slither into those delicate slipcases which constitute the lingerie of our modern laptops – it resides instead within the shell of an enormous steel suitcase. Neither is it an object you would want to take out and about at all – it has a battery life of exactly zero seconds and is too loud for use in a location occupied by other human beings. Nor should you expect either usability or co-operation – this is an apparatus which rotates clockwise during long sentences. Yet obedience is not a quality on which to evaluate a dinosaur, and this machine is the T-Rex that never died. At nearly forty years old, twenty of which it spent lying dormant in my grandmother's shed, my Smith-Corona is in perfect working order. And that was before oiling. Now slick with lubrication, this monster adamantly refuses either to have its files backed up or to distract me with Facebook. I am beginning to think it not a coincidence but a nod to ancestral superiority that the longest word you can write on the top row of your computer keyboard is 'typewriter'.

Writing is called the lonely career, but 'word-processing' would be more accurate, for there is no greater spur to solipsism than a virtual interface. The imagined spaces of the computer screen can become a sad and addictive dream-world, and what you write there can be dream-like too; everything is constantly

mutable, whole documents can be deleted in seconds, nothing has really happened until you press 'print'. The typewriter, by contrast, embodies permanency. The perfectionist author left fiddling and stuttering by the computer is propelled onward, ever onward, by the more ancient predecessor, upon which it so unbelievably impractical to make corrections that turning back is no longer an option. Said author must face up to the brutal fact that what he writes is there to stay, on real paper, in the real world. But at least he does not have to face this fact in lonely silence; unlike the frustrating rustle of the modern laptop's ultra-quiet keyboard, the sound and fury of the shaking typewriter assure the out-of-work poetaster that he is, in fact, doing *something*. If you want word-processing designed for less processed wording, or the most pleasurable writing experience since biro on banana, then the typewriter is the device you should choose.

Furthermore, it is a contraption not without character. There is a difference between materialism and hedonism, just as there is a gap between luxury and happiness, to which Scrooge, Scarface, and Citizen Kane will all testify. But material surroundings and mental processes cannot always be easily separated; what we write is affected by what we write it on or with. The typewriter, as medium, is halfway between the computer and the tattoo gun: it has an aspect of the ineradicable, demanding that you choose your words carefully. Yet there is, bound up within its ancient machinery, something of the hedonist too; its motto is movement, and turning back is not what this mechanism was made for. Jack Kerouac had little interest in the luxuries of materialism, but equipped with amphetamines and his typewriter he wrote *On the Road* in just three weeks. Do not imagine that you have to stop at the end of the page, either. You too can write like Jack Kerouac – go now to the post office, buy yourself a 120 ft roll of teletype paper, and begin. Oh, and don't forget the typewriter, either<sup>1</sup>.

PETER LEGGATT



<sup>1</sup>This writer does not condone the recreational use of amphetamines.

## How to... Win a Debate at the Union

TOBY CROCUS

### ① Research

'Substance' in Union debates is constitutionally forbidden. Instead, stock up on points of information. The trick is to do as many of these as you can, as fast as you can. Any old information will do: nutritional info from crisp packets, names of beloved childhood pets, or torn out bits of the *Yellow Pages*. The point is: never let the opposition speak. Statistically, the more they say, the better chance they'll have of being right.

### ② Ready Yourself

Look the part. Remember, nothing says "I've got my finger on the modern political pulse" like a full

posho tuxedo. Complete the effect by daubing your jowls with swan blood and slapping a few commoners around mid-speech.

Intimidate your opponent. Shout ferocious words at him/her in the street, such as: "Oi!" or "Gonna debate you!" Better still, take a page from Gabriel Latner's book and offer to "nail" them to a "fucking wall". There are better ways to seduce the opposition, but if, like Latner, you've got a special wall just for fucking, I say go for it.

Get to the chamber nice and early, and proceed to Stage Three.

### ③ Sniff the President's Chair

Go on. Sniff the chair. No-one will ever know.

### ④ The Speaking

If you hear a bell, that means either it's time for the debate to start, or the Union's on fire. In either case, stop drop and roll: it makes an original Chamber entrance.

Do bellow. The louder you speak, the more convincing you'll sound. That's just science; mice are quiet, and who believes them? Try the old debater's trick of addressing the audience in English.

### ⑤ The Rise to Power

Play your cards right, and that'll be your chair people are covertly sniffing.



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# ALL FIRED UP

From tiny churches to great arenas, **Arcade Fire** have enjoyed a year of unprecedented popularity. With *The Suburbs* up for the 2011 Brit Awards, **Madeleine Morley** notes that they are far from burnt out

I first saw Arcade Fire in a tiny church right before the release of *Funeral*, a brilliant, darkly energetic debut album. Even then, seeing them play in front of a small audience, I knew they should be massive. Over the next few years I followed this travelling Canadian community's journey: moving from small churches to larger clubs, then to theatres, halls and finally, to arenas.

They quickly recorded their second album, 2007's *Neon Bible*. They'd done it again: bigger, better, stronger, stranger. Hailed by many as the album of 2010, *The Suburbs* proved that they were not going to disappear. Once they only seemed to be my secret; now they'd become something I had to share with others. I wasn't sure how I felt about that. Arcade Fire now play in superstar-sized venues like the O2 Arena. Yet their otherness, their intimate musical looseness, their hard working anti-elitist punk-ish idealism, their unashamed, unspoilt celebration of love and life didn't seem to fit the sterile circumstances of the O2. Talking to the youngest band member Will Butler (brother of front man Win Butler), I asked him about Arcade Fire's transformation from fresh, alienated outsiders to biggest indie band in the world.

What happens when a band that fights the system – that rejects boring

rock clichés – starts playing such big, impersonal venues? “We’ve gotten used to playing immense places on this tour. Well, immense places scaled down a bit – I think our O2 shows were scaled to 16,000 capacity. They still feel like immense places.” Yet, despite the larger arenas, they still play as if things were exciting and new. “We’re still mostly just eight people rock-and-rolling on stage. No hydraulics... yet.” Even though the scale of their shows has grown dramatically, the band still manages to fill whatever sterile venue they find themselves with their enterprising enthusiasm. The larger the venue, the more determined the group seems to be to demonstrate how close and uncynical they are. There are many members of Arcade Fire; they believe in the principle of ‘the more the merrier’.

“The size of the band helps keep us sane. There’s a lot of positive peer pressure. It’s hard to go off into the deep end when you’re surrounded by stable people... No drug habits, or fancy car buying habits, or any such nonsense.” Arcade Fire is a fantastic example of collaborative focus. With lead singers Win and Regine married, three girls in the group, and members constantly swapping instruments, the whole ensemble dynamic is very flexible, generous and communal. “We’re practically a civilisation unto ourselves.

I think a three-piece of all dudes has a much bigger chance of getting into trouble.”

The band members don’t let the fame go to their heads. “We genuinely are pretty good at ignoring the outside world, but it certainly helps that the outside world is mostly supportive.” What is so refreshing about Arcade Fire is that it is their music, rather than their personalities, which has become famous. As she once told me, what Regine hates most is the idea of celebrity. She angrily exclaimed that she wouldn’t have cared what her favourite jazz singer Ella Fitzgerald wore – so she doesn’t see why people should care about what she herself is wearing. The band members are not looking to be celebrities, they just want to communicate their positive attitude through intelligent pop music. “We’re not big enough to be actually famous... Well, I think 6’ 5” Richie and Win get more recognised than me, so maybe they’ve got a different take. I think actual, paparazzi-style fame would get real old fast.”

Their latest album, *The Suburbs*, is up for a Brit Award this year. Does the fact that Will and his brother grew up together in suburban Texas have anything to do with the theme? “I think practically everyone in North America shared similar experiences growing up.

And almost everyone in the UK, too, from what little experience I’ve had; just slightly different brand names.” Everyone can relate to the notion of the suburbs threatening to turn everyone into the same thing. Arcade Fire symbolise resisting that kind of uniform mentality. In fact, the idea of the album came about through Win’s childhood dream of making a sci-film about two suburban towns warring against each other.

Both brothers were avid sci-fi readers. Their favourite novel – *Enders*

**“We’re still mostly just eight people rock-and-rolling on stage. No hydraulics...yet”**

*Game* by Orson Scott Card – tells the story of young children enlisted into a battle-training school aboard a spaceship. I tell them that J.G. Ballard is my favourite sci-fi writer and of the conceptual similarities between Ballard and Arcade Fire. Both speak of vastness and emptiness, of concrete and cities and shining lights. Perhaps my favourite

Ballard quotation sums up *The Suburbs*: “Everything has happened... the future is just going to be a vast, conforming suburb of the soul.” Will remains typically up-beat: “To be honest, I’m not that worried about the future. I think that people can’t be boring. There are, yes, some insanely boring individuals, but there’s a lot of crazy people out there. And for better or worse, crazy folks are always gonna stir it up. Heck, 20 years ago, yoga in America was for deep, deep crazy hippies and maybe the occasional health nut. And now it’s part of the vast conforming suburb of the soul. Something else nutty will rise up and ultimately be subsumed. I don’t know – it’s worked so far.”

In spite of their success Arcade Fire have remained incredibly down to earth. While they might sing about cosmic things – and Win likes to play with the idea of being an adored and arrogant rock star – Arcade Fire want to involve everyone in their mission to make things better. As a band they symbolise rebellion, dreams, adventure and desire, working to ensure that new, exciting, interesting things will happen. If such a band can fill the O2 Arena for two nights, then pretty much anything seems possible. Ultimately, when a group is as uncompromising, caring and inventive as Arcade Fire, I don’t mind sharing them.



# Home is where the art is

The stuff of glossy magazines and coffee-table books, interior design has not always been given the proper attention it deserves. **Yates Norton** argues it is as expressive an art form as painting



▲ Above: Nicky Haslam chooses a colour palette and different qualities of surface to accord with the clear light of New Orleans.

◀ Left: Dennis Severs amasses objects to tell the story of a late 18<sup>th</sup> century vanity and femininity

That interiors and their objects have the capacity to tell us about people and society is something many great works of literature have told us. Virginia Woolf lets us know that Orlando has entered the 19<sup>th</sup> century when suddenly “furniture was muffled, walls and tables were covered; nothing was left bare” so that, as Oscar Wilde remarked in his American lectures, life was reduced “to the level of an eternal washing day”. Woolf’s use of interior furnishings to denote the change of history and society is a significant one, because the implication is that interiors are the most compelling clue to a period of time.

But more than this, interior decoration is a form of art in itself. While a reappraisal of the decorative arts has accorded their rightful place in

academic and artistic study, interior design is often still considered frivolous or deemed chauvinistically, ‘women’s work’. It is the stuff of glossy magazines, not thorough study or criticism. When interior design is cited, it is enlisted as an aid to illustrate the way a certain person lived and perhaps the culture of the period in which it was designed. This is no bad thing, but it consistently denies interior design any proper place as an expressive work of art in its own right.

What gets in the way of such an appreciation is a prejudice inherited from antiquity: namely that the more imaginative interiors are not artistic expressions but simply decorations created by the arrogant and moneyed in order to impress. Repeatedly it is the ‘decadent’ emperors whose equally decadent interiors are seen against

the decline of the empire. Since then, Western tradition has thought of interior design as somehow removed from intellect. This notion is summed up in Seneca’s complaint against those with a passion for “objects [and] material burdens to which a pure soul, mindful of its origin, would not become attached”.

17<sup>th</sup> century Dutch painting, which often emphasised interiors at the expense of the figure, was frequently condemned by old academic art criticism. Amongst others, Sir Joshua Reynolds, the first president of the Royal Academy of Arts, denied a position in the canon of intellectual academic art to much Dutch painting precisely because of its focus on the apparently mundane views of everyday interiors. The interest in homely rooms was considered a rather embarrassing Northern European concern,

something very bourgeois and hardly fit for proper critical enquiry. And yet, even men like Peter the Great were prepared to add to their collection of Old Masters ‘doll’s houses’ made by Dutch artists which recorded for posterity the beauty of a series of rooms. The Batavian race and the Russian Tsar recognised that interior design is not just the province of wayward emperors or impure souls. It is as much a creative expression as that of the architect, painter or poet. Just as the painter arranges things to form a pleasing composition, so too does the interior designer.

The prejudice against interior design is primarily against the creative process and the finished product. The painter’s expression, even if imitative of nature, employs his imagination to order his

had conceived; just like the artist.

The great interior designers of history are masters of composition, arrangement and the manipulation of colour and light. Sir John Soane animated space and light by his arrangement of plaster casts, candles and mirrors in his London home. His genius lies not only in his architecture but in the construction of space: in the interior design. The Italian 17<sup>th</sup>-century artist, Giambattista Piranesi, had pre-figured him on the two-dimensional plane, but Soane realised his art in life and in doing so made interior design an art of affective and physical participation. Dennis Severs, whose house I have written about online, took infinite care in the arrangement of objects which tell us about the spirit of the age and delighting or haunting us with the strange beauty of their compositions.

The term ‘interior designer’ has an uncomfortable vocational ring about it. It describes someone who is called in by the wealthy parvenu or businessman to knock up costly interiors to impress visitors. Yet the importance of our care for our environment, which is really what interior design boils down to, is a concern that should preoccupy each one of us. If we all cared visually about the spaces around us, we would extend that attention to the environment at large.

Concern for interior spaces is also an ethical concern for the improvement of our environment and our lives. What art could be so vital to life and so expressive of it? Here is the danger: if the importance of the interior is ignored, its expression will be that of a life of disregard and ugliness. But if we grant our interior space the care that great art deserves and demands, we not only express our high regard for life and environment, but we create great works of art too.

The prejudice against interior design is primarily against the creative process and the finished product

visual material. The work he or she is left with does not change according to the prose of everyday life. Interiors on the other hand are created through the worldly acquisition of objects, and their composition will certainly change according to the prose of life. However, it is important to bear in mind the artistic and creative aspect of interior decorating. Considering light, materials, objects and colour, the interior designer has to make a composition in actuality which will evoke what his or her imagination and creative sensibility

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# Annie Lennox, *n.* – feminist, humanist, Eurythmic

The *Big Issue*'s **Helena Drakakis** talks to the iconic artist about her creative past and present passions

For a brief moment Annie Lennox has been transported back to Aberdeen, circa 1958. “We didn’t have a bath, but we used to stand at the sink with that very hot boiler spurting out water,” she says as her Blackberry purrs in the corner. “My mother would go to the Steamie (public wash house) and she’d scrub clothes

**We need to redefine feminism**

and put them through the mangle and hang everything out.”

“Everything is so different now,” she reflects, adding that although she is a “contemporary woman,” her memories are “almost Edwardian”.

Lennox is 56 this year, yet looks strangely timeless. The carrot-coloured cropped hair of her Eurythmics days has long been replaced by peroxide blonde. Her face is softer and she exudes a worldly wisdom, yet her piercing eyes reveal a childlike wonderment at everything around her.

“These autumn days are so uplifting,” she announces in her velvety Scotch as I enter the private members’ club in Portobello.

Lennox has just released her first album in three years – a collection of Christmas carols and songs – an album she hopes is a fresh revisiting of the melodies of yester-year.

It is also a few weeks since she won the Barclays Woman of the Year Award in recognition for her dedication to the causes of peace, poverty and in particular women’s struggle against HIV/AIDS in Africa.

In her thank-you speech she called herself a feminist and a humanist. She told an audience of 420 women that feminism was desperately needed in developing countries.

“I asked them if they identified with being a feminist, but only half the room put their hands up – what’s wrong? We need to redefine feminism. It’s crazy,” she shakes her head.

No-one could accuse Lennox of being flippant. If anything, her conversation is as absorbed as her musical career has been.

From the moment her rangy figure appeared in a tailored suit and sunglasses on *Top of the Pops* in 1983 she has bent the lines of gender and creatively challenged traditional notions of power.

Despite the 80 million-plus records she has sold to date, she underplays her position in the lexicon of music and women’s art.

“As a creative person, you just put



Annie Lennox: “strangely timeless”

CAMERA PRESS

something out into the consciousness of the society you live in,” she explains. “You don’t know the ramifications. At the time it was just something that happened and passed. It’s only now when I meet people who saw that [performance] for the first time have I

realised it’s actually been a small seed of consciousness.”



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We love the “Great Chieftan o’ the Puddin’-race” – but the US are in no rush to lift their ban on haggis



**Mark Zuckerberg getting fraped.** He had it coming, he had it coming, he only had himself to blame (for creating Facebook).

Current cat sensation Bethany Cosentino’s **Snacks the cat** has his own Twitter and Tumblr, updated almost daily by Bethany and her boyfriend. The perpetually chilled ginger moggy adorns indie band Best Coast’s *Crazy For You* album cover.



**Sorting out May Ball tickets:** which ones to go to, and who with? Quelle conundrum, you don’t have time for this right now. Literally, balls.

Like eating a piece of toast instead of giving a toast or trying to bribe a child with an Excel spreadsheet, **wearing a horse-riding helmet when actually riding a bike** is not cool.



**The Pomodoro technique,** a revolutionary new way to stop you from procrastinating. Pros: comes with a funky ‘tomato-timer’! Cons: £25 for what is not even a real tomato, I think they give you a pencil as well but seriously? Also, it totally doesn’t work.



**Fashism.com.** There are few things we hate more than unsightly puns, and here is one of them. This website is the kind of abomination that might happen if the sort of people who’ve featured more than twice in *Vice*’s Don’ts decided to start a fashion blog.



## Nature Morte

With special thanks to *Bown’s boutique, Westwood Rocks and Beyond Retro.*

Skull motif statement necklace, £297, by **Mawi**, from a selection at **Bown’s**. Diamante spider brooch, Vintage from **Beyond Retro**.



Assorted pearl necklaces and pearl rings, all from **Westwood Rocks**, [www.westwoodrocks.com](http://www.westwoodrocks.com). Shell necklace, Vintage from **Beyond Retro**. Pearl earrings, stylist’s own.

**See the full shoot online: [www.varsity.co.uk/fashion](http://www.varsity.co.uk/fashion)**

Concept: **Leah Schabas**. Photographer: **Helen Simmons**. Styling: **Paula Petkova** and **Leah Schabas**. Model: **Genevieve Gaunt**. Assistants: **Suzanne Burlton**, **Rian Matanky-Becker** and **Charlie Thorne**. Hair and Make up: **Rian Matanky-Becker**. Props sourced from the Cambridge Market. Photographed in the Larkum Studio, ADC Theatre.



THEATRE

Loot

Yusuf Hamied Theatre, Christ's  
(Tues 25th - Sat 29th January)

★★★★★

Considering the dark subject matter of Joe Orton's *Loot*, this production by Christ's Amateur Dramatic Society (CADS) was destined either to succeed in perfecting the comic tone of the play, or to fall flat on its feet. As one of a single-figure audience, I could have had an uncomfortable evening. However, thanks to the very likeable cast and a stand-out performance from Jennie King as the devious nurse, this farce was entertaining rather than simply morbid.

As a play first performed here in Cambridge and with a 1970 film adaptation starring Richard Attenborough, CADS faced a daunting challenge. The first few minutes were not promising, with the tried and tested upper-middle-class accent applied across the board regardless of suitability. By the end of the first half, however, the actors relaxed into their roles and produced

OLIVER MARSH



individual and likeable characters.

Due to the nature of the content, which included a body carried and hidden around the set with stolen 'loot' from a bank robbery concealed in the coffin, *Loot* is certainly a play of bad taste. Yet it cannot be dismissed as such: the cast exchanged witty one-liners with relish and the audience became part of the conspiracy despite the clear immorality. Even the slapstick comedy found us laughing whilst simultaneously knowing that we shouldn't. It was interesting to consider whether the '60s satire could still be both comic and relevant in 2011 and therefore whether the production could offer more than cheap humour. After the recent media frenzy following the police's treatment of the student protests before Christmas, the allusions to police brutality were all the more poignant, and several moments were particularly relevant to contemporary issues.

Entertaining rather than simply morbid

It was the assured yet despicable character of the nurse that brought liveliness to the production: her dry witticisms and supercilious expressions provided numerous comic highlights. The best scenes found the characters desperately forming a team to search for a missing eye on the floor and to hide the embalmed body behind a screen. The cast worked particularly well together within these set-pieces, including the audience as collaborators.

The actors were slightly let down by the production's lack of tightness: the audience was left unsure of when the production had ended, and even whether the intermission was in fact the finale. However, the sense of camaraderie amongst the cast, alongside the delivery of morbid humour, ensured that a potentially distasteful production was actually a dark but entertaining performance. **PATRICK O'GRADY**

THEATRE

Closer

Corpus Playroom  
(Tues 25th - Sat 29th January)

★★★★★

On Tuesday night, as I sat in the compact corner of the Cambridge world that is Corpus Christi Playroom, I felt the effects of an inescapable force. I had neither brought this force with me nor wanted it, but it was quite extraordinary. Bludgeoning away somewhere between the whitewashed walls and my seat was a blood-and-guts depiction of love which was completely compelling – one which hacked the human heart to pieces, reconstructed it as a 'fist wrapped in veins', and made me feel just a bit voyeuristic as I was watching. That force was *Closer*: a play which, when first performed in the West End, contained the most honest depiction of sex ever seen on a British stage. Not to be watched with romantic attachments, still less old ones, and certainly not with the faint of heart. Its uncompromising image of sexual entanglement was understood and portrayed quite brilliantly.

That I was more concerned by what *Closer* had to say on stage than by my own reading of the play, or by the film adaptation, is the biggest compliment I can pay to its performance and production. In its finest form, *Closer* should create an image of love so arbitrary, so selfish, so degrading, and so downright punishing that audiences feel the tangible, temporary sense of imprisonment



CHLOÉ TOUZET

which playwright Patrick Marber builds around his script. The task of making such brutally-intended writing just as powerful in actions as in words requires absolute commitment and control, and the four-man cast, not to mention the director, exhibited both

A blood-and-guts depiction of love

qualities in abundance.

From her part in the play's opening

DANCE

Inspired

ADC mainshow  
(Tues 25th - Sat 29th January)

★★★★★

Contemporary dance performances often take some deciphering, even for the most seasoned spectators. With *Inspired*, this was rarely the case. Unlike past shows, this year's offering from the Cambridge University Contemporary Dance Workshop (CUCDW) featured less of the impressive-yet-inexplicable, as producer Emily Curtis-Harper opted for a performance which would be "more accessible to audiences composed primarily of non-dancers".

Indeed, whilst the few abstract and experimental pieces scattered throughout the company repertoire were met with polite – if somewhat puzzled – applause, it was the gravity-defying acrobatics of the rock'n'roll dancers and the spectacular precision of the Lindy Hoppers which had the almost-full house cheering loudest.

The genres showcased were less varied than I had expected of

CUCDW, who offer a wide range of classes and workshops. With no sign of belly-dancing or 'Afro-fusion', and only a blink-or-you'll-miss-it exhibition of break-dancing, the show at times verged upon monotony. Of the profusion of balletic and contemporary pieces, however, a handful really stood out. The animated expressions and tight unison of 'Girl With One Eye' and 'Laughing With' were exciting to watch, whilst the expertly executed lifts and contact work of 'Divided' were performed so smoothly and sensually that the audience couldn't help but 'ahh'.

Unfortunately, however, the *Donnie Darko*-inspired piece seemed a little confused by the addition of a monologue and flying popcorn. In other words, hip-hop decided to get contemporary.

In many dances, this layering of a narrative into the movement worked well, aiding the audience's understanding of the piece; it caused others, however, to seem lacklustre. The narrative sometimes felt like an afterthought, performed without conviction or energetic belief in the 'inspiration' behind it.

Intricate movement vocabulary gave

way, however, to sheer spectacle in what was definitely the most visually stimulating dance: 'Shades of Swing' was an extravaganza of dazzling white gloves and ultraviolet light. For an effective version of this piece, see the show before their pristine pumps are destroyed by popcorn stains.

The lighting was impeccable, the choreographies not too bewildering. The show oozed a surprising amount of sex appeal, to the delight of the predominantly male audience members sitting around me. However, the demographic was very differently skewed onstage and it would have been preferable to see more men dancing in roles besides partner work.



MAYA BEANO

THEATRE

The Study of Young Men

Corpus Playroom  
(Tues 25th - Sat 29th January)

★★★★★

"Fast-paced, witty and genuinely moving" – the fliers for this play certainly do not lie. Adam McNally has skilfully captured the innocent fun and hidden fragility of male friendships, offering a believable and amusing portrait of good times contrasted tragically with bad.

Still struggling to come to terms with the death of his schoolmate Jonah, Anthony's memories take to the stage. Events as he recalls them conflict with a potentially very different true version, creating a tension between

appearance and reality. Nkoko Sekete carries the piece well, while Tom Powell (Rob) and Robin Morton (Jonah) give convincing performances, aided by smoothly flowing, natural dialogue. The cast cooperate well with excellent direction and a convincing rapport, although Craig Nunes could benefit from restraining the irritating side of Charlie's character: this may come to

JOSHUA HOPE



the fore later in the play, but need not be stressed to such a distracting extent throughout.

The performance is at its best in the climactic funeral scene. Its surreal presentation is inventive and truly first-class, accentuating the uncontrollable grief of Jonah's friends at such a tragic death. Masterfully directed, it is genuinely chilling – I have never had so many shivers run up my spine, and the play is certainly worth seeing for this scene alone.

It would be unreasonable to expect the script to maintain such high drama, and there is very little room for the plot to develop and match the power of the sudden death of the group's most likeable member. Indeed, the story feels somewhat forced and disconnected after Jonah's death as the play fades away a little. However, although the

Blyth did not flinch from his one bit.

Perhaps the most subtle performance in a not-particularly-subtle play was that of Emma Sidi as Anna: even after describing her adultery in the most explicit detail, she retained an enchanting stillness which was only (and quite deliberately) undermined by her quivering lip and tearful eyes. This is all the more important when one considers that plays this forceful simply cannot have all their characters explode in quite the same way. For recognising that intensity has different appearances, credit should be paid to director Natasha Moules as well as the actress herself. Similar to Sidi, but not the same in tone, was reckless romantic Dan, played by James Evans. Although he didn't carry quite the same power as the other characters, his spark lit up the delightfully taboo internet cafe exchange for which the play is famous, and his character exhibited a playfulness which had the audience swinging between hatred and sympathy for him.

Most memorable of all was the innovative set piece which combined two breakups and all four characters on stage. Scenes which might have come across as a little hackneyed were thrown together in one uneasy snapshot of inextricable – nay, messy – human feelings descending into the abyss. Although Marber is no Sophocles, this was the closest that *Closer* comes to Greek tragedy, as four versions of Oedipus appeared to fall powerless to the machinations of a larger force.

**SAM GOULD**

Nonetheless – and in spite of music by Justin Bieber – the opening night was a success. The audience seemed to appreciate the avoidance of overly abstract dance, although more confidence and energy on the part of the dancers could have lifted the atmosphere further, making up for the somewhat-lacking variety, and showing that their movements really are *Inspired*. **VICKY NWOSU-HOPE**

production's final third is notably less dramatic, this is due more to the outstandingly high quality and intensity of the first part than to the shortcomings of the second.

This play struck a chord with me, as there was a Jonah at my school too. However, the general themes of the performance are especially relevant to a student audience: McNally deals with the transition from school to university, adulthood and the real world, and the strains placed on old friendships, while demonstrating that guys have strong emotions too. *The Study of Young Men* maintains a good tempo, offers an entertaining portrait of boyish chums and gives an overwhelmingly tragic account of their maturity into young adults – a 'must-see' indeed.

**RICHARD STOCKWELL**



## MUSIC

## Jeffrey Lewis

Haymakers

★★★★★

Anyone who managed to tear themselves away from the city centre and take the half-hour bike ride to the Haymakers last Wednesday will have come across two of the most energetically unconventional heroes of American anti-folk: the nerdy comic book artist Jeffrey Lewis alongside fellow New Yorker and self-confessed bottle cap fanatic, legendary 72-year-old beatnik folk extraordinaire Peter Stampfel (a founding member of cult 1960s psych-folk band the Holy Modal Rounders). They recently collaborated on the album *Come on Board*. This was originally supposed to be a single, but on recording day the duo frenetically whipped up an additional twelve glorious, demented folk songs. Indeed, the madcap pair seem to have been plucked from the pages of Lewis's comic-strips themselves.

Stampfel – ragged and rowdy on his wild, white violin – is almost a caricature of the archetypal hyper-alert American folk figure Lewis likes to draw. His contagious exuberance and excitement means that I find myself uncharacteristically joining in on a singalong to something called 'Black Leather Swamp Nazi'. Who could resist? As well as songs and singalongs, Stampfel and Lewis play the part of a sort of frenzied comedy duo, bouncing off one another's anecdotes and each continually plugging the other's work.

To make the night even more special, Franic Rozycki of the Wave Pictures accompanies on a spidery mandolin and provides echoey backing vocals to Stampfel and Lewis's nasally twisted American tunes. On my way to the Haymakers I cycled through Cambridge's shimmering



history, and at the show I bizarrely found myself immersed in the beating heart of American folk music. It was like I'd visited another dimension, far, far away from the ancient spires and lapping river, but buried deep in the mysterious, mythical American Midwest. Lewis played an eclectic mixture of songs from across time, singing a Michael Hurley cover from the 1960s before taking us on a whirlwind trip through the decades right up until the present. What is so astounding is that everything fitted together beautifully, and Cambridge was transformed into a great home for the stories which are being told.

As well as educating us in the traditions of folk, Lewis will occasionally, put down his papier-mâché patchwork

guitar to show the audience a variety of educational 'films'. By 'films', he means over-sized flick-books containing his beloved comic strips. First up was

“Very special, unconventional – a wizard double act”

the French Revolution, second the Fall of the Soviet Union, and the audience lapped up his inspired, surreally educational visions. Lewis is fanatical about knowledge, learning, history, time, folk, freak folk, and freaks. Although this

may not be his hometown or some hip bar in Greenwich Village, Cambridge is in fact the perfect place to see Jeffrey Lewis because it too is steeped in all of these things: the atmosphere of curiosity. Lewis and Stampfel make a very special, unconventional and generous pair – a wizard double act. In a time of so much unimaginative, pseudo-folk 'sensations' like Mumford and Sons or Noah and the Whale, they're a wonderfully playful reminder of what the true nature of folk music is: it's about sharing, knowledge, togetherness, continuity; it's about the underdog, about being the underdog, and seeing things differently; it's about history and about the present; but most importantly it is about experience. The stranger, the better. **MADELINE MORLEY**

MADELINE MORLEY

## FILM

## Black Swan

Arts Picturehouse

★★★★★

Perfection is not just about control. It is also about letting go – or so says Vincent Cassel as the cocksure ballet director in *Black Swan*. It is the destruction wrought by this pursuit of the visceral that Darren Aronofsky (*Requiem for a Dream*; *The Wrestler*) is concerned with in his new film.

But the essence of *Black Swan* is not so much the morality of its subject matter as its sheer intensity. The result of this is a relentless 'psychomelodrama'. Natalie Portman plays Nina Sayers, a fragile yet determined ballerina whose desperate desire to perfect the role of Odile the Black Swan in *Swan Lake* culminates in a cocktail of drugs, sex, hallucinations and homicide. But we cannot be sure of any of this, since Aronofsky does not clarify what is actually happening and what is instead the product of Nina's growing schizophrenia, or indeed what is further still the artistic licence of a story based on a fairy tale.

The mantra of being 'in the moment' is reflected in each of the film's draining yet gripping scenes. All of the main characters are dancers, from the fading



star whom Nina replaces, Beth Macintyre, to Lily, the sexually confident rival, and even Nina's own controlling mother is a dancer. The depiction of a New York ballet school evokes a real sense of the relative values imbued in a closed working community, analogous in some ways, perhaps, to Cambridge.

“Its highest points are utterly transfixing”

But *Black Swan* is, upon reflection, a film whose brilliant opening and closing scenes frame a number of hackneyed moments. Nina's various visions are fairly underwhelming for the most part, and a particular instance where her mother's paintings come to life feels disappointingly like a horror pastiche. The dialogue is suitably simple, though it might have proved lacking were it not for the conviction of each of the film's main actors. With his invulnerable self assuredness, Cassel brings believability to a potential caricature of a French choreographer obsessed with telling his dancers to "feel it".

Where *Black Swan* really soars, however, is in Natalie Portman's unceasingly compelling portrayal of Nina. Fraught with insecurity, repressed by her mother, and yearning for perfection, the dancer's transformation from the virginal White Swan into the blood-eyed, lustful Black Swan is what the film is all about. *Black Swan* is visually stunning, and although its less inventive moments detract somewhat from the exquisiteness which it assumes, its highest points are utterly transfixing. **JAKE HOLLIS**

## CLASSICAL

## Elgar's The Dream of Gerontius

King's College Chapel

★★★★★

This annual *tour de force* takes some of the finest musical talent from Cambridge and beyond, hires out King's College Chapel and lets the applause roll in. This year's piece of choice was Elgar's *The Dream of Gerontius*, which traces the journey of an ordinary man's soul from death to purgatory and judgement.

Sitting somewhere between requiem mass and opera, the music of this piece is made epic with flashes of hellfire and brimstone, but also rather dreamy, with plenty of luscious melodies still redolent of a halcyon pre-war English Romanticism. This meandering work features moments of terror and poignancy and a texture of molten chocolate – or perhaps lava.

The English choral tradition was out in full force here – a kind of super-choir featuring Clare, Caius, Jesus, Selwyn and Trinity – which could do both 'demons' and 'angelicals' with equal panache. Under the graceful baton of Sir Richard Armstrong, whose conducting style verged on the balletic, the chorus displayed a hugely expressive range, with diction which managed to cut across the formidable orchestra.

CUMS I augmented by players from CUCO hammed up the score with some indulgent playing: a few particularly electrifying moments were provided by unrestrained percussion. Though the orchestra was occasionally at risk of overpowering the soloists in the massive acoustic of King's ante-



chapel, Louise Poole (scarlet-clad as the Angel), Peter Wedd (Gerontius, with a ghostly pallor to match) and Darren Jeffery (as Priest and Angel of the Agony) were not to be drowned out. All three gave moving vocal performances, working with what is arguably a rather awkward text (one adapted from John Newman).

The challenge of this work seems to lie in sustaining musical interest over ninety minutes of meditation on Catholicism – a feat which the huge ensemble managed with very few lapses in cohesion. Unlike the piece's disastrous premiere, this was a beautiful performance with some outstanding individual moments.

ANNA CAMPBELL

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## Keeping It Reel

ALICE BOLLAND



Ah, "remake" – a word which sends shivers down the spine of any film lover: an inevitable promise that something great will be massacred, for the sake of a few pennies in the Hollywood piggy-bank. This growing phenomenon has even laudable directors (hint: Tim Burton) abandoning all sense of originality in favour of shameless theft. AND YET... trawling through the archives, it has come to my attention that, amongst all the terrible rehashes, sometimes they just about get it right!

## 5 Vanilla Sky

A surprisingly successful effort from director Cameron Crowe, this dark psychological thriller gives a Hollywood twist to Alejandro Amenabar's *Abre Los Ojos*. Tom Cruise is excellent as a thriving publicist whose world falls to pieces as reality and dreams become dangerously intertwined.

## 4 The Birdcage

This hilarious remake of the classic *La Cage aux Folles* (1978) stars Robin Williams as the uber-camp Armand Goldman, a cabaret owner forced to play it straight in order to meet his son's prospective in-laws – an admirable salute to a classic French comedy.

## 3 The Ring Two

Japanese director Hideo Nakata takes over from Gore Verbinski in this sequel to *The Ring*. Nakata, director of the original *Ringu* and the exceptional *Dark Water*, creates a truly terrifying horror-thriller; whilst echoing the original, Nakata replaces mainstream cheap scares with spine-tingling suspense.

## 2 The Departed

Martin Scorsese adopts the storyline of Hong Kong flick *Infernal Affairs* for his own unique brand of mob-thriller, casting his fave Leonardo DiCaprio alongside Matt Damon and Jack Nicholson in this mind-boggling story of deception and conspiracy.

## Bad Lieutenant: Port of Call New Orleans

Despite initial shock that Herzog, acclaimed German director, was attempting a remake of this gritty drama, with Nicolas Cage as the protagonist, it seems that such apprehension was wholly misplaced. Herzog completely reworks the film, retaining only structural details of the original: he creates a superb dark comedy tackling the effects of drugs and corruption.





This week's...

  
**Theatre**

**Noises Off**  
*Wed 9th - Sat 12th February*  
ADC THEATRE 19:45 (£5)  
Comedy following the loveable cast and crew of *Nothing On* as they attempt to take their show from final rehearsal to final performance.

**Dead Air**  
*Tues 1st - Sat 5th February*  
CORPUS PLAYROOM 21:30 (£6)  
Outrageous black comedy about death and money, in which two brothers attempt to smuggle home their mother's body. It's not as easy as you think...

**Jet Set Go!**  
*Wed 9th January - Sat 12th February*  
ADC THEATRE 23:00 (£4-6)  
CUMTS presents The Cabin Crew Musical. The love lives of a transatlantic cabin crew soar to the stage in this high-flying new British musical comedy.

**Tilted Productions: Masquerade**  
*Tues 15th February*  
THE JUNCTION 20:00 (£12)  
Inspired by Freud's *Interpretation of Dreams* and the Surrealists, six outstanding dancers will turn bone structures to liquid and de/re-construct bodies – and their secrets.

**One Woman Plays**  
*Tues 1st February - Sat 5th February*  
CORPUS PLAYROOM 19:00 (£6)  
Arnold Wesker's *One Woman Plays* are brought to life in Cambridge! Funny, moving and thought-provoking.

  
**Film**


**Morning Glory**  
*Release date: Fri 21st January*  
CINEWORLD 14:30-21:30 (£5.10)  
From the director of *Notting Hill* and the writer of *The Devil Wears Prada* comes this smart and sexy comedy where work and play definitely do mix.

**All About My Mother**  
*Mon 31st January*  
HOMERTON COLLEGE - JOHN HAMMOND LECTURE HALL 19:00 (FREE)  
Pedro Almodovar reveals the challenges of tranvesticism in a film about friendship against all the odds.

**Despicable Me**  
*Sunday 30th January*  
CHRIST'S COLLEGE NEW COURT THEATRE 19:30 AND 22:00 (£3)  
This comic animation sees criminal mastermind Gru use a trio of orphan girls as pawns in his wicked scheme to steal the moon. But it is the girls that prove to be his biggest challenge.

**The Green Hornet 3D**  
*Tues 25th Jan - Mon 31st Jan*  
CINEWORLD 12:45-21:40 (£6.10)  
Michael Gondry and Seth Rogen unite for an unmissable action-comedy as masked crime fighters pitted against city bigwig Benjamin Chudnofsky.

**Directorspective**  
*Tues 15th February*  
THE BARBICAN 15:45 (£10:50)  
Michelangelo Antonioni. The first in this three part series of the director's work 'L'avventura' (The Adventure) tells the story of a missing wealthy Italian woman.

  
**Exhibitions**

**Cambridge Conflab**  
*Sat 15th January*  
WYSING ARTS CENTRE 13:00-22:00 (FREE)  
Wysings reveals the new collaborative project The Institute of Beyond with an alternative mix of performances, lectures, conferences, discussions, screenings and a book launch.

**Fall of Rebel Angels: Exhibition by Tom de Freston**  
*Sat 22nd January*  
CHRIST'S COLLEGE CHAPEL - THE MICHAELHOUS CHANCEL (FREE)  
Works inspired by John Milton's *Paradise Lost* are unveiled as part of a two-year partnership project between this well-established contemporary artist and Christ's College.

**Afterlife**  
*Tues 14th December - Sun 8th May*  
THE FITZWILLIAM MUSEUM (FREE)  
An exhibition of recent work by some of the most renowned artists working in the print medium today. *Afterlife* explores themes of mortality, preservation and regeneration as well as the the changing nature of the printing process today.

**Galileo and his Contemporaries**  
*Tues 2nd Nov - Sun 13th February*  
FITZWILLIAM MUSEUM - CHARRINGTON PRINT ROOM (FREE)  
This vast collection of prints reveals Leoni's subtle technique which conveys every nuance of flesh and detail of feature in his closely observed portraits of important contemporary figures.

  
**Talks**

**Pastiche and Puzzles :The Islamic Ceramics Conservation Project**  
*Wed 2nd February*  
FITZWILLIAM MUSEUM - SEMINAR ROOM 13:15-14:00 (FREE)  
With Penny Bendall, *Independent* ceramics conservator, discussing the challenges and significance of ceramic conservation in the 21st century.

**A Knight Out with Sir Ian McKellen: Acting and Activism**  
*Monday 31st January*  
CAMBRIDGE UNION 19:30 (FREE)  
Sir Ian McKellen discusses both his role as one of Britain's most prestigious actors and his activism as a prominent advocate of LGBT rights.

**Miles Jupp: Fibber in the Heat**  
*Tues 1st February*  
THE JUNCTION 20:00 (£12)  
Jupp recounts his month long trip to India with the English press to embark on a sun-soaked disaster. A sorry tale of how he attempted to become a cricket journalist by the unlikely, ill thought-out and dishonest method of pretending to be one.

**'This House has no confidence in Her Majesty's Government' Debate**  
*Thurs 3rd February*  
CAMBRIDGE UNION 19:30 (FREE)  
Labour and Conservative MPs debate what it takes to secure public belief and confidence in the government.

  
**Music**


**Songs in the Dark**  
*Sun 30th January*  
CLOWNS CAFE 20:00 (FREE)  
A night of candlelit acoustic music, stand up comedy, performance poetry, art and more.

**The Cambridge Symphonic Players**  
*Sat 29th January*  
TRINITY CHAPEL 20:00 (£5)  
Cambridge's most talented instrumentalists play Wagner's *Prelude* from *Tristan und Isolde* and accompany Kate Whitley (piano) in Brahms' *First Piano Concerto* under the baton of Carlos del Cueto.

**Fitz Sessions**  
*Friday 28th January*  
FITZWILLIAM COLLEGE BAR 20:00 (FREE)  
An evening of eclectic music from The Staircase Band, Mahabongo, Jon Bailey and Farhan Mannan.

**Corpus Christi Music Society Vivaldi Concert**  
*Fri 29th January*  
CORPUS CHRISTI CHAPEL 20:00-21:00 (FREE)  
Bene't club orchestra and Corpus Christi Choir perform a selection of Vivaldi pieces with a basoon solo by Georgina Eliot.

**Aika Collective: Sunday Coffee Concert**  
*Sun 30th January*  
KETTLE'S YARD 12:00 - 13:00 (£7)  
This series of concerts begins with a lissom dancer entwined with cello, a Ligeti Cello Sonata, and the World Premiere of a new commission by Hannah Varty.

  
**Events**

**Cambridge University Composer's Workshop 2011**  
*Sat 29th January*  
WEST ROAD CONCERT HALL 10:30 (£8 DAY TICKET)  
Colin Matthews brings his insights and advice to young composers hoping to follow in his footsteps. Five student pieces will be rehearsed and performed by an ensemble of Britten Sinfonia and musicians of the University of Cambridge. Perfect for those interested in keeping their finger on the pulse of contemporary music.

**Chinese New Year Party**  
*Mon 31st January*  
CAMBRIDGE UNION 19:30 (FREE)  
As the year of the tiger draws to a close, join in the celebrations to welcome in the year of the rabbit with entertainment from some of Cambridge's finest Chinese music and dance performers.

**Valentine's Ball Launch Party**  
*Thurs 27th Jan*  
CAMBRIDGE UNION 19:00 (FREE)  
Hear the grand announcement of the ball's theme, get your hands on queue jump tickets and sample some of the live music, themed cocktails and romantic surprises that the ball has in store.

**Friday Clubnight**  
*Mon 21st February*  
THE FOUNTAIN INN 22:00 - 03:00 (£5)  
The first of these two events features Steffi and Virginia from the Berghain club, Berlin for a night of avant-garde underground deep house, minimal and techno.

  
**Sport**

**Emma 1st XI v. Fitzwilliam 1st XI football**  
*Sat 29th January*  
EMMANUEL COLLEGE PITCHES 14:00  
Emma will have hopes of overcoming a Fitz side who succumbed to a 2-1 defeat at home to Downing in their last fixture.

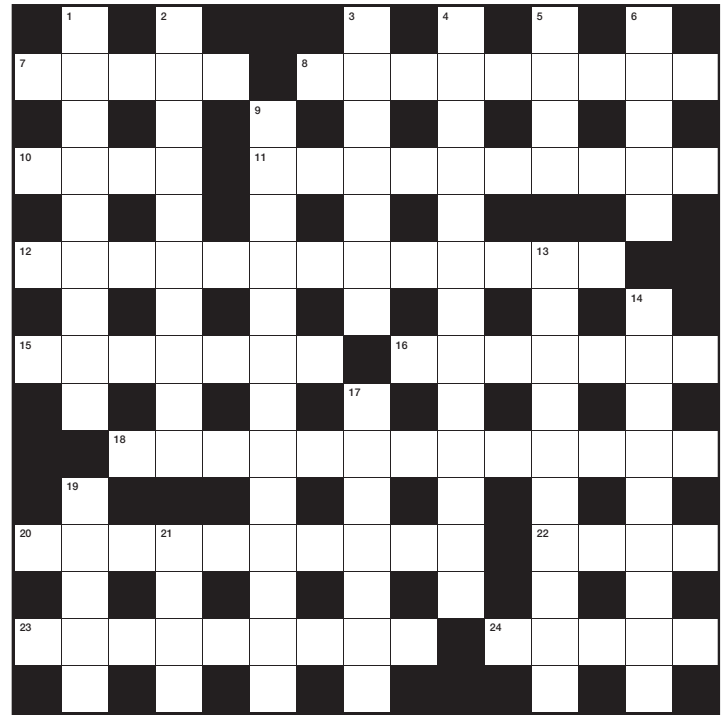
**St. Catz 1st XI v. Trinity 1st XI football**  
*Sat 29th January*  
ST CATHERINES COLLEGE PITCHES 14:00  
Trinity will be looking to inch closer to the title this week. Catz, however, will be fighting hard as they need every point they can get to preserve their lead.

**Downing 1st XV v. St John's**  
*Tues 1st February*  
DOWNING COLLEGE PITCHES 14:30  
Downing will hold nothing back at home against John's to end a three year winning streak for the Red Boys.

**Blues football v. Nottingham**  
*Wed 2nd February*  
VENUETBC 14:00  
These teams met in a friendly in October when the Blues went 2-0 up only to lose the game 4-2 after a Nottingham comeback. This is a league game, however, so there is much more at stake.

**Newham Short Course Rowing**  
*Sat 5th February*  
MOTEROWAY BRIDGE - RAILWAY BRIDGE 11:00 - 16:00  
The event this year will form a key part of the preparation for Lent Bumps.

Crossword



Set by **Anaxander**

Quick Clues

ACROSS

- 7 Stuck together (5)
- 9 Examine written work for typographical errors. (9)
- 10 Norse jötunn (4)
- 11 Novel by E.M. Forster (7,3)
- 12 Transvestism (5-8)
- 15 Of a more gladsome disposition (7)
- 16 Homeless person (7)
- 18 Author of 2001: A Space Odyssey (6,1,6)
- 20 A fully automatic mounted or portable firearm (7,3)
- 22 A long-range weapon (4)
- 23 Quadrisected (9)
- 24 Wharf (5)

DOWN

- 1 Leeway (5,4)
- 2 In the form of an area of land almost completely surrounded by water except for an isthmus connecting it with the mainland. (10)
- 3 Search engine (7)
- 4 A part of English folk tradition (6,7)
- 5 Jewish birth ritual (4)
- 6 Pass out (5)
- 9 Classic American war film directed by Michael Cimino. (3,4,6)
- 13 Accounts of event. (10)
- 14 A mixture of equal parts beer and cider. (9)
- 17 Intoxicated (7)
- 19 Northern Italian city (5)
- 21 Employ (4)

Cryptic Clues

ACROSS

- 7 Enthralled by gory beginning of nasty duel. (5)
- 9 Check over ceiling found in the time before the birth of Jesus? (9)
- 10 God: wonderful, ok, idiotic – take your pick! (4)
- 11 Stern's demise makes a great book. (7,3)
- 12 Mix some sauce before going drag? (5-8)
- 15 Man from Dallas grasps skateboarding trick and becomes happier. (7)
- 16 A hobo's verbally enigmatic diatribe? (7)
- 18 Sci-fi legend about Earth containing dangerous crack made with URL-recombination. (6,1,6)
- 20 Offensive weapon going at the speed of sound north-east. Arm! (7,3)
- 22 Communist leader enters American computer company to make far-fetched weapon? (4)
- 23 Third instalment of torturous trilogy makes awfully queer "art" inside Capital Dungeons? (9)
- 24 Joe's tatty odd pieces on the pier. (5)

DOWN

- 1 Blow Romeo badly to get some breathing space. (5,4)
- 2 Author's narrow-minded like the Balkans, perhaps? (10)
- 3 Mario's nemesis consumes his enemy's heart on Safari, perhaps. (7)
- 4 Odd stick-banging display makes racism grind on horrifically. (6,7)
- 5 Johnson loses love for circumcision. (4)
- 6 Loud is not quiet. (5)
- 9 He returned the rubbish war film. (3,4,6)
- 13 Plots an uprising to gain rights over topless aborigines. (10)
- 14 Manly cocktail made of Cobra (possibly), and something not quite as bad as bark, perhaps? (9)
- 17 Was dopehead's unrefined poison administered? (7)
- 19 Gold turns up under cushion in Italian city. (5)
- 21 More upstanding sounding contract? (4)

Sudoku

The object is to insert the numbers in the boxes to satisfy only one condition: each row, column and 3x3 box must contain the digits 1 through 9 exactly once.

		8	5		9	7		
4				1				2
		3				6		
	7	5		9		2	8	
9								7
	1	6		3		5	9	
		4				3		
6				8				5
		1	6		2	9		

**The Varsity Scribblepad**  
sponsored by  
Jacques and his Master:Week 5 Lateshow,ADC.



# Jesus captain on historic win

Jamie Miller, Jesus' triumphant captain, speaks **exclusively** to Varsity

**JESUS** 19  
**ST. JOHN'S** 11

JAMES CORCUT  
Sports Editor

Jamie Miller's Jesus team is an irrefutable part of collegiate sporting history. They have won the rugby Division One league title after nine seasons of St John's dominance with a thrilling 19-11 victory over the Red Boys.

Miller has been instrumental in Jesus' rise to the top, putting points on the board and leading his team with experience and enthusiasm. But he would be the first, and most vocal, to tell you that this has been a team effort of the very highest order.

"It's a special team. Not every day do you have 25-year-old Aussies playing with 18-year-olds from Hull, getting on well and winning."

This encapsulates Jesus' ethos. The team is filled with players who are prepared to stake everything for their teammates. Miller assures me, "unusually for most sporting teams, everyone in this team genuinely likes each other. It makes it a lot easier to roll under that maul and take studs on your body for guys you actually like."

They certainly had to put their body on the line time and again during Tuesday's game with St John's, which was a physical match with plot twists throughout. No less was expected of such an important match. Yet when Jesus found themselves 3-0 down within minutes of kick off, it seemed it might not be their day after all. But Miller and his side did not panic. "To be honest, I wasn't concerned at all," he says, "we hadn't touched the ball; they had. They

KATIE ELLIOTT



CATRINA HEWITT

kicked three points. But I knew if we stayed calm and used the ball effectively, as we did for the rest of the half, then we'd put points on the board."

So it transpired. Kouj Tambara, who scored all 19 points in a scintillating individual performance, soon put Jesus level with a penalty before placing a further three kicks between the posts to put them 12-3 ahead at the break.

However, the second half was a different matter. The Red Boys were a team transformed and Jesus had to fight tenaciously as their opponents' physicality caused problems. "There were lots of big hits," says Miller, "the difference their number 9 Wilson and 10 Thomas made in the halves, coming back from a few months playing Blues, was huge. They gave Johns a lot more structure and direction, particularly in the second half."

The Red resurgence saw the score move to 12-11 after a try and a penalty, setting up a tense finish. Sadly Miller could not take part in the final moments as he suffered a knee injury. His reaction, at the final whistle was understandable given the nature of the game: "[I felt] relief, mainly. We didn't play very well in the second half. But that was soon replaced by pride in how hard we've worked and what we've achieved this year."

What is so striking about Miller's

attitude to the league triumph is that he never underplays the amount of work put in during the months leading up to this match. Although this certainly is the icing on a very sweet cake for Jesus, they went into the game having won eight in the league with a young squad.

"The team is young. We have a good crop of freshers this year, many of whom have really grown into displaying a lot more maturity on the field."

Individually the team has adapted and improved: "Jack Harding was playing his second ever match at tight-head prop on Tuesday. Ed Taylor had never played prop before this year. The enthusiasm of these guys and their willingness to embrace new things has been crucial to our success this year."

With regards to next season, Miller refuses to get carried away: "I wouldn't want to speculate on the future. Johns' great strength is their depth," he explains, "hopefully winning the league will make a few more budding stars put a '1' next to Jesus college on their application forms."

Now, however, is a time to celebrate a magnificent and historic title. It is a proud moment for Jesus sport and Miller is keenly aware of this: "Jesus is a very tight-knit community, and playing rugby for College exemplifies the great privilege we have to live and study together."

## From the Commentary Box: FIFA fails World Cup



DAN WELLBELOVE  
Football correspondent

FIFA has endured a lot of stick over the last couple of months. Pretty much all of it is merited. Their hypocrisy, corruption and alienation from your typical fan was well reported even before their latest gaffe; it's just this one's quite important.

In 2022, the World Cup will be played in Qatar. This is a country with only 1.7 million people, the majority of whom are ex-patriates and migrant workers. This is a country with only one city. This is a country which does not have the most tolerant social attitudes, to put it mildly. This is a country with no sporting pedigree. They have never been to a World Cup. They've never even got past the quarter-finals of the Asian Cup. They have a history of offering passports to players that have never stepped foot in the country. They also have money, and lots of it. In making this decision, FIFA have finally announced that they are putting their own greed ahead of football, just as many of us have long suspected.

Nevertheless, the most significant argument against Qatar as a host is that their climate is not conducive to a summer World Cup. During July and August, the temperature can rise as high as 50°C. Obviously this is, at best, not an environment which will result in high quality football, and, at worst, is quite unsafe. The Qatar bid attempted to account for this by offering to build air-conditioned stadiums. The estimated cost of this is roughly \$3 billion. Then again this hardly seems an issue for the oil-rich nation which is willing to

invest heavily in the tournament.

Certain FIFA representatives, including Blatter and Platini, have suggested their own solution to the temperature problem: moving the World Cup to winter. This runs contrary to the tournament's entire tradition and history. It will play havoc with the calendar of almost all major footballing nations. The Premier League will have to schedule around a two-month, mid-season break. It thus serves as another example of FIFA's ineptitude. Once again they are covering their behinds as they adapt a previous decision. Indeed, changing the terms of a bid mere weeks

**Qatar is a country with no sporting pedigree and have never been to a world cup**

after approving it indicates weaknesses within that bid and hints that the football was not central to their choice.

However, much to my personal chagrin, I must agree with FIFA's winter world cup idea. Failing the possibility of actually admitting to a mistake, this is their best option. If we must endure the fiasco of a World Cup in Qatar, then we must seek to ensure the players' safety and the quality of the football. As unappetising as it sounds, it has to be moved to winter.

Nevertheless, taking the world cup to Qatar is a farce, and FIFA, the organisation, needs to be restructured so that football becomes its priority once again.

## Rugby boys lose again

**CAMBRIDGE** 24  
**DURHAM** 28

CHRIS WALSH  
Rugby Correspondent

The Cambridge team yet again failed to meet expectations against a well-prepared Durham side in an energetic match.

Despite promising periods, the Light Blues rode their luck too often with misfiring line-outs and ill-thrown passes. Durham kept their heads and pounced on every opportunity.

Cambridge came out of the starting blocks trying to prove that they were better than the team who lost to Oxford before Christmas. The Light Blues dominated at the scrum giving themselves a chance. Slick passing from Fred Burdon led to an overlap on the right wing and hooker Chris Hall took the ball over the line. 5-0. Soon after Burdon scored and Captain James Richards converted to make it 12-0. Cambridge were making it look easy.

But Durham pulled back a try to



HELEN SIMMONS

make the score 12-7 and from here on the game was much more balanced. After a Durham penalty, Cambridge made the next significant break. Chris Hall scored a try which was duly converted. But Durham scored twice before the break, leaving the score at half time 19-22 to the visitors.

Durham came out raring to go and thanks to two penalties they took the score to 19-28 in their favour. The Blues regrouped with a late surge. Winger Rob Stevens used the width of the park to go over and give the crowd hope - just 4 points down.

However, it was not Cambridge's day and it ended 24-28 with Durham using a slow maul to play out the final moments.

## Homerton beat lucklustre Caius 2-0

ALEX TURNER  
Football correspondent

Homerton won 2-0 at home to Gonville & Caius on Sunday 23rd. The match kicked off in grey, overcast conditions, with Caius seeking revenge for a 4-0 defeat in Cuppers earlier in the season. Their hopes were hit early on when Gregson tapped in from a corner in the 3rd minute to put Homerton on the front foot. Caius will be disappointed with a lapse in concentration so early on in the game, which resulted in some lacklustre marking.

However, to their credit Caius did not allow this to demoralise them and contested every ball in a tight midfield. Hard tackling by left back Zhou particularly caught the eye as he committed to every challenge. But their disjointed passing meant that the Homerton backline were rarely troubled in the first half. Homerton, on the other hand, had more joy going forward, as surging runs from Gregson often had Caius on the back foot. Real openings on goal were in short supply until a flamboyant bicycle kick in the penalty area from Homerton's right-

winger Stevens just failed to find the target in the 36th minute.

Caius could still have been harbouring hopes of a positive result at this point, but these were all but dashed in the 42nd minute when Childs scored for Homerton. It came as a result of yet more careless defending from the Caius defence. However, the mid-fielder showed good instinct to reach the ball first and tap home from a corner.

In the second half Homerton started to press in search of a third goal to kill the game off. First, mid-fielder Williams showed intent with a couple of powerful efforts that just cleared the crossbar. They maintained their momentum and their best opportunity came in the 55th minute, when a fluid counter attack saw Wildman clean through. Bearing down on goal he could only manage to curl the ball just wide of the far post. With the goal not forthcoming, Caius became more competitive. A wicked free kick from Marsden had Rose, the Homerton keeper, diving to his left for a smart save in the 59th minute. Jacoponi tried to give impetus to Caius attacks from defence but Homerton were never in

any real danger of losing their lead. Their whole backline performed well, but special mention must be made of centre back Ashfold, who was commanding and composed throughout. Isserman also hobbled on bravely for Caius despite looking injured and out of sorts for some of the game.

Homerton deserved their win, which in the end proved to be a comfortable one. They had greater possession and were more creative going forward. Caius showed no lack of spirit, but a lack of composure and quality in the final third cost them dearly.

HELEN HILLYARD



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# “FIFA, the organisation, needs to be restructured so that football becomes its priority”

**Dan Wellbelove** on FIFA's decision to let Qatar host the 2022 World Cup, page 15



## Trinity triumph over Emma



Trinity snatch a dramatic winner to inch closer to the league title

### TRINITY EMMA

JACK JEFFRIES  
Varsity Match reporter

A single moment of brilliance was enough to steal victory in this top of the table clash, as Trinity moved a step closer to winning the First Division title. The top two teams at the end of Michaelmas were evenly matched throughout and a draw seemed likely, until a last-minute winner sent Emma home disappointed.

Trinity started tentatively, which Emma attempted to exploit by turning the defence on numerous occasions in the opening exchanges. One such break down the right saw the ball squared to an unmarked Emma attacker, which drew an excellent save from the goal-keeper. However, from the resultant corner, Andy Stothart leapt to bury a powerful heaper and give the visitors an early lead.

The first half was largely a scrappy

3 affair, as can be expected in the first game back after the holiday, as Trinity in particular grew frustrated at their inability to retain possession. As the home side were restricted to long shots, thanks to the resilience of their opponent's defence, Emma continued to threaten on the counter. Towards the end of the half Trinity began pass the ball around more comfortably, happy to use the full width of the pitch, and created a series of chances. Danny Gammall in particular will be disappointed to have squandered an excellent opportunity after half an hour. A deflected cross from the left deceived the Emma keeper, but the Trinity striker managed to loop it over the open goal from only a few yards out.

Gammall made amends soon after. After some lovely interplay between the Trinity front two, Ossie Akushie put through his strike partner with an excellently weighted path. Gammall then showed great composure to round the keeper and slot home. Further opportunities followed for both teams until James

Douglas put the ball in the net at the end of the half, only for it to be brought back by a questionable handball decision to ensure the sides were level at the break.

Emma also started the second half well, and were rewarded almost immediately. The ball struck Chris Peacock's arm from a cross on the left, resulting in a penalty, despite Trinity's insistence that

“We played well enough to win and should take a lot of confidence”

the offence occurred outside the area. Douglas stepped up to finish magnificently into the top corner.

The next twenty minutes were fairly open, although both sides struggled to find a final ball, before Gammall took it upon himself to find an equaliser.

Picking the ball up in the Emma half, he drove towards the box and made space to slot an excellent left foot effort into the far bottom corner. Chances followed for both sides, as Akushie could not get enough power on a header, and the Trinity keeper made a superb double save.

The game appeared certain to end in a draw until Akushie intervened with a moment of true class in the closing moments. After receiving the ball on the right touchline, he cut inside and beat two men before curling the ball into the far top corner.

The result was harsh on Emma, who deserved at least a point after an impressive showing. Their captain Tom Hughes focused on the positives after the game. Speaking to *Varsity*, he claimed: “We played well enough to win and should take a lot of confidence from that. It was a really good game and bar some great saves we could have been out of sight.” Trinity now sit three points clear with only three games left, but also enjoy a far superior goal difference to second-placed Downing.

### SPORT IN BRIEF

*The pick of the week's papers*

DRAMATIC WIN FOR  
RUGBY LEAGUE BOYS OVER  
LOUGHBOROUGH

Cambridge Rugby League club won their fourth game in a row over Loughborough in a nail biting encounter, which ended with only two points separating the sides.

Cambridge took the lead through Oli Holmes after only six minutes and Greg Cushing and Josh Games added to the score in the first half. The team kept the momentum up and went in at the break leading 24-8.

But after the restart, Loughborough were allowed back into the game and managed to take the score to 24-24. But Greg Cushing touched down two more times to put the game beyond their Loughborough's reach.

TENNIS BLUES HIT BACK  
AGAINST LOUGHBOROUGH

The tennis blues bounced back from a drubbing against Loughborough I last week with a 10-2 victory against Loughborough II. Johnston and Caterer overcame a 6-3 deficit to take their doubles match on a tiebreak. Zavodov and Taubenslag dominated the net and won 6-3, 6-3. In the singles, Johnston and Zavodov beat their opponents with ease. Monteferri's movement drove his opponent to despair. Only an unlucky defeat for Caterer prevented a whitewash. Having salvaged some honour in their last BUCS match this season, they hope to carry the good form forward into matches against Roehampton, Queens and Wimbledon.

**Sport Tube**

Search: soccer player pulls hair punch



“I was playing the ball ref...”  
There's cheating and then there's downright violence. This is the latter.