



OPINION

The Debate:
Science or Art?
Which should
rule?

p6



CULTURE

Laurie Lewis on
capturing the
insecurities of
the famous

p9



SPORT

The rev up to
the big Town v
Gown boxing
match

p15

VARSITY

EST^D 1947

The Spy Who Recruited Me



LUCY SCOVELL

As MI5 begins to advertise openly for Cambridge students, Varsity investigates the recruitment process of its more secretive sister organisation, MI6

MATTHEW WARD
investigations correspondent

A *Varsity* investigation has found that MI6, or the Secret Intelligence Service (SIS), continues to recruit students from Cambridge in a clandestine manner.

This is in sharp contrast to MI5, which is now openly advertising for Cambridge students in a bid to increase applications to the intelligence community and render the process easier and fairer. In many respects, MI5 now works procedurally and, in terms of recruitment, in a similar manner to the domestic police authority or a branch of the civil service.

The MI6 selection process, on the other hand, remains shrouded in mystery for all but the few who are 'spotted'. The highly secretive and unofficial means by which the intelligence community operates makes exposing their strategies problematic, but sources say that there have been as many as one fellow per College operating as 'talent spotters' for SIS at any one time.

One student recalls being asked to

talk about someone they knew from a "different cultural background". They were also asked to consider and relay this person's personality traits and how the student interacted with them and felt about them.

In another instance, a student nearing the end of their studies at Gonville and Caius received an anonymous letter telling them to attend a private meeting in Whitehall. Once there, the student was informed that the meeting was about the possibility of joining MI6. After expressing his potential interest in the job, he was asked to come back for a further discussion. At this later meeting he was presented with a large package of material labelled "top secret and must be kept in this room". When the applicant asked how dangerous it was to work for MI6, the student was told that, "no-one on active service has ever [been killed] while working with the service". This would appear to be a wry lie, depending on how SIS classes their staff.

The two primary roles that

Cambridge students would be asked to take are that of operational officer or agent. Operational officers are responsible for organising groups of agents; these agents must always be able to supply their officers with useful information.

Agents operate under extreme secrecy and under very dangerous conditions, gathering 'black' intelligence that foreign governments want to keep secret. They are not technically classed as part of the service, for very obvious reasons, and are therefore not counted when recording the dead. These agents are, in the words of one source, just "another commodity".

Due to the sensitive nature of the job, there is a certain 'type' of individual that recruiters are looking for amongst Cambridge students. High emotional intelligence is a key attribute alongside the more obvious academic capability. The ability to make friends easily is also a significant factor in the ability to recruit more agents.

Yet the ability to be open and friendly

must also go hand in hand with the capability of remaining detached; a knack for accepting the tensions and difficulties that come with asking your colleagues to do tough and dangerous things.

The kind of Cambridge student in whom the secret service shows an interest, though, alters depending on the geo-political dimensions of the time. In the past, knowledge of the Russian language was a highly-prized attribute, when being able to blend into the Eastern bloc offered great opportunities.

Now, the intelligence community is demonstrating an increasing interest in recruiting people from middle-eastern backgrounds, as well as those of Chinese descent. This may well require the intelligence services to look further afield, especially MI5 who need British Muslims to infiltrate indigenous groups or home-grown cells, this has not deterred either intelligence agency from continuing to prioritise Oxbridge as their top recruitment ground.

Continued page 3



EDITORIAL

Isn't it great to know that it's not all bad news in the arts world? There have been some very long faces in galleries up and down the country since drastic cuts to arts funding were announced last October but finally, in Cambridge at least, there is a reason for some cheer. The Fitzwilliam Museum has, as of 1st February, opened the newly vamped up Gallery 1 reuniting the public with a display of works including big hitters like Matisse, Rodin, Epstein and Sickert. Just when it seemed that galleries looked set to be a species under threat, the Fitz have reminded us that a cultural education is not something to be sniffed at.

When it comes to the debate of arts versus science, the arts can run the risk of appearing to be the easier option to cut. For a long while, it has been portrayed as the emotional, slightly irrational counterpart to the objective world of science. Art does not solve problems, and it frequently creates new ones. And this sets it up as an easy target for cuts.

But in the dark days of recession, the arts should never be first in the firing line. The admittedly far too oft quoted Oscar Wilde said that it is through art that we can realise our perfection and "shield ourselves from the sordid perils of actual existence." Science may lay claim to curing a host of illnesses, but the therapeutic properties of the arts should never be ignored. The Fitzwilliam's refurbishment is not just a tarding up, it is a welcome act of defiance against a culture of art attack. Only a few years ago the Department of Architecture itself was under threat.

It is when things are sordid that some of the very best of art is produced. Taking away thirty percent of the arts budget is taking away thirty percent of our potential for self-expression. Sweeping cuts only serve to ostracize voices who cannot afford otherwise to be heard. A healthy art world is a sign of a highly developed and cultured society, and slicing into the arts can only be a step backward for development. In a world so in love with the notion of progress, it seems entirely counter intuitive.



EMAILS, LETTERS & TWEETS

NEED FOR REFORM

@freedebate: Front page @varsityuk: University donations enable libel tourism http://bit.ly/hr8cFy" Another reason we need #libelreform Stephen Fry via twitter

WRONG TARGET

Dear Editors, I was disappointed to see the negative reaction to the How to Bed a Bedder article. I did not write it, but the condemnation of its supposedly misogynistic attitude was misguided. The article's attempted humour clearly relies on the speaker's persona being that of an idiot. Whether or not you think it is funny, it is obvious that the article is lampooning the kind of person who would give this absurdly outdated and bizarre advice. Those who have criticised the article have seemingly failed to see that it is putting forward their own case. The object of ridicule is the speaker, not the bedder. Do they not understand that the content of a piece of writing doesn't have to simply explicate the writer's own personal feelings? Have they ever read a novel or seen a play? Do they watch Malcolm Tucker being an aggressive misogynist and homophobe in The Thick of It, and condemn Armando Iannucci for harbouring these attitudes himself? The Feminist Society raise concerns in their letter that are to be respected and appreciated. On this occasion, though, they have chosen the wrong target to aim at.

Alex Owen, St John's College via e-mail

TRUTH WILL OUT

Dear Editors, As the president of the Cambridge Inter-Collegiate Christian Union, I was interested to read Isobel Weinberg's article last week about the claim that some people have a genetic tendency towards religious faith. Whilst I am not qualified to comment on the science behind the article (I am an historian, after all) I wish to point out that 'religious faith' in Christianity is not much different from 'faith' that we all have and place in ourselves or people around us. It seems to be increasingly common to divide society into people of faith and people without faith. But the OED simply defines

faith as confidence, reliance or trust in someone, something or the truth of some statement. We all have faith – whether in our own abilities, in a boyfriend/girlfriend or in whatever world-view we adopt. It is a widely-held assumption that religious views are just general, baseless philosophical worldviews. This is not true of Christianity. A Christian is not someone with an abstract religious tendency: they are someone who trusts Jesus Christ, a person who lived and died in first-century Palestine, was raised from the dead and is alive today. In fact, Jesus himself called people to believe not in some abstract philosophy but in the 'truth'. Genetics or not, in Cambridge we pride ourselves on searching for understanding and the truth.

Phil Hammersley, Downing College via e-mail

MAKE LIKE THE IVY LEAGUE

Dear Sirs, Simon Jarvis sounds a timely warning about the dangers of "auditors and managers" taking over Cambridge; he rightly argues that "the democratic structures of self-governance" should be reasserted in the face of excessive government intervention in the cause of ensuring that higher education "contributes to the economy". He passes over, however, the easiest way to resist the cult of auditing: perhaps Cambridge should regain its independence by going private. If the University were no longer financially dependent on the government, it would have no duty to be accountable to the taxpayer, and its staff and students would be free to explore knowledge for its own sake without having to justify themselves to White-hall accountants. Government interference is only inevitable for as long as Cambridge is willing to be a branch of government; follow the Ivy League model, and this University would control itself again. Yours faithfully,

Hugo Gye, Trinity College via e-mail

META PHWOAR

Well, that's my mind blown for the morning... 3D Printing, "It doesn't get more meta than that!" Bossy Blog via twitter



VETEMENTS Come glide with me...

Amrou Al-Kadhi walks us through his shameless betrayal of fashion's most fervent dictum – pain is beauty – and discusses the fascinating results of discovering a more practical approach



VULTURE Hey Mama...Hip hop and the dysfunctional family

Ever wondered who made Lil Wayne wash his mouth out with soap? And why didn't it work? This week Sam Gould tackles some good old rap genealogy



VERIFIED Explaining Egypt

Louisa Loveluck, a politics student who specialises in Egypt and Yemen, was at hand to offer some context at the start of this extraordinary week for democracy. Read her piece for an insight into the events at Tahrir Square and look out for the second instalment



VARSITECH An interactive adolescence

"Does a part of you die when your first cigarette burns to ash? Or at the point when enjoyment of art, music, literature, becomes self-conscious?" Gaming blogger Robin Jack's reminisces over an interactively spent adolescence

YOU, THE COMMENTATOR

A pick of the week's comments from the website

“Designed by Australian surfers for Australian men to be worn in the secrecy of your own turret - I’m wearing mine right now and they’re so good” Alexander Thompson

“As a man who loves cooking, I regularly get told I should be a chef (despite being incredibly ill-suited to the job on almost every level). Wonder if it would be the same if I were a woman.” Ed Browne

Varsity Team Editors Alex Hancock & Lara Prendergast editor@varsity.co.uk Online Editors Charlotte Wu & David Rosenberg digital@varsity.co.uk News Editor Rhys Trehan & Lydia Onyett news@varsity.co.uk Deputy News Editors Andrew Griffin,	Features Editors Lauren Arthur & Olivia Read features@varsity.co.uk Arts Editor Yates Norton arts@varsity.co.uk Fashion Editors Leah Schabas & Paula Petkova, fashion@varsity.co.uk Theatre Editor Siobhan Forshaw theatre@varsity.co.uk	Reviews Editor Alex Donaldson reviews@varsity.co.uk Food Editor Andrew Tindall food@varsity.co.uk Columnists Lettice Franklin saladays@varsity.co.uk Pete Leggatt theyshare@varsity.co.uk Theatre Critics Kiran Millwood-Hargrave, Helen Cahill,	Ben Kavanagh & Lorenzo Santinelli theatrecritic@varsity.co.uk Music Critics Anna Campbell, Elly Brindle, Johan Thomas, Madeleine Morley & Imogen Goodman music@varsity.co.uk Film Critics Jake Hollis, Alex Gruzenberg & Alice Bolland film@varsity.co.uk Visual Arts Critic Lawrence Dunn	visualarts@varsity.co.uk Literary Critic Naisica Renner books@varsity.co.uk Varsity TV Joanna Beaufoy tv@varsity.co.uk Production Managers Charlotte Sewell & Matthew Ward production@varsity.co.uk	Chief Sub-editor Angela Scarsbrook subeditor@varsity.co.uk Sub-editors subeditor@varsity.co.uk Head of Design George Shapter design@varsity.co.uk Designers Mike Hillman, Chloe Taylor & Jake Evans Online Designer Joe Robertson	Business & Advertising Manager Michael Derringer business@varsity.co.uk Board of Directors Dr Michael Franklin (Chair), Prof Peter Robinson, Dr Tim Harris, Mr Chris Wright, Mr Michael Derringer, Mr Hugo Gye (Varsity Society President), Mr Michael Stothard, Mr Laurie Tuffrey, Mr Paul Smith, Miss Avantika Chilkoti, Miss Helen Mackreath, Mr Josef Pitt-Rashid, Miss Lara Prendergast, Miss Alice Hancock & Miss Charlotte Wu
---	---	---	--	---	--	--



52 Trumpington Street
Cambridge CB2 1RG

FREE CHELSEA BUN

With every purchase over £2.00 in the shop

OR

FREE MORNING COFFEE/TEA

(9am-12pm)

With any cake or pastry in the restaurant

on presentation of this voucher
and proof of student status

The Secret Service: “a very British mess”

Olivia Crellin interrogates **Annie Machon** on her life after MI5, Wikileaks and restoring trust in our government



ANDREW GRIFFIN

Annie Machon, former MI5 agent, is the image of glamour and guts. Her blonde hair – of the bombshell variety – frames a face that, far from being that of the reserved and stealthy spook, exudes energy, enthusiasm, and openness.

Unlike her former partner, the

whistleblower David Shayler, Machon seems to have emerged relatively unscathed from the years immediately following the couple's attempts to reveal serious MI5 blunders in 1996.

Now working as a self-professed “author, media pundit,

journalist, campaigner and prominent public speaker”, she has made a “new way of life” out of selling herself, her past and her story. And she's doing a good job.

Machon, who studied Classics at Cambridge, is the most recent in a long line of famous spies to have emerged from the University – most notably the Cambridge Spies who defected to the Russians during the Cold War.

Best known for her whistleblowing on issues such as MI5's alleged involvement in the attempted assassination of Colonel Gaddafi, Machon is an

“There's always the debate... is it better to be on the inside of the tent pissing out, or the outside of the tent pissing in?”

Annie Machon

oft-consulted expert on current-affairs topics such as Wikileaks, the infiltration of activist groups, and the 9/11 Truth Movement, critiquing what she sees as contemporary society's descent into a “police state”.

Commenting on the “very British mess” that is the current UK Intelligence Services, Machon's answers to my questions blend personal anecdotes with hard-hitting assertions. She sounds convincing. Despite no longer having any inside information, she still has plenty to say.

Recruited during the “marginally golden ethical era” of the 1990s, Machon's experience of MI5 was nevertheless riddled with antiquation, confusion, insularity and suffocation.

Drawing attention to MI5's and MI6's “culture of just-follow-orders”, an ethos that former head of MI5 Dame Stella Rimington also acknowledged, Machon believes that the UK Intelligence Services have, for a long time, been their own worst enemy.

Entrenched in unnecessary laws, a “hangover” from the organisation's counter-espionage origins, Machon states that until the spooks “open up a little bit to constructive criticism from the other side, so that [MI5] can get a bit of fresh air, they're going to spiral down into... torture and things.”

While Machon asserts that there was no use of torture in her time with the agency – it was considered “counter-productive” and “unethical” – she did hear some horror stories from the older boys' experiences in Northern Ireland including one case concerning an agent, codenamed Steak Knife, who was permitted to torture and even kill his fellow intelligence officers in order to keep his cover in the “Nutting Squad” of the IRA – “a sick James Bond gotten out of hand.”

Machon refers to these stories as “a sort of petri dish of the abuses that we are seeing now with the Muslim community”. Just as the trend to target one group of society returns, the use of torture – as experienced in Ireland – comes full circle. “It makes me shiver,” Machon tells me, “that people who were perhaps my friends, idealistic twenty-somethings when I was an officer, whom I might've had drinks with, had dinner with, whatever, might be those people now.”

While there seems to be a “democratic will” to get rid of “some of the more Draconian laws from under the last government”, Machon believes that instances such as Mark Kennedy's undercover infiltration of an activist group demand that we take a closer look at the ways in which we protect national security. “Once you start eroding someone's civil liberties on one front, it'll cascade. That's how

Germany found itself in a Fascist state in the 1930s,” the former spy asserts. “They didn't wake up one morning and Hitler was in power. It's a very slippery slope.” This is why Machon, above all other issues, is calling for

“I'm not saying that every major terrorist atrocity might be a dirty trick, but you have to keep that possibility in the back of your mind”

Annie Machon

an “adult debate” about the workings of Secret Intelligence in a “mature democracy”.

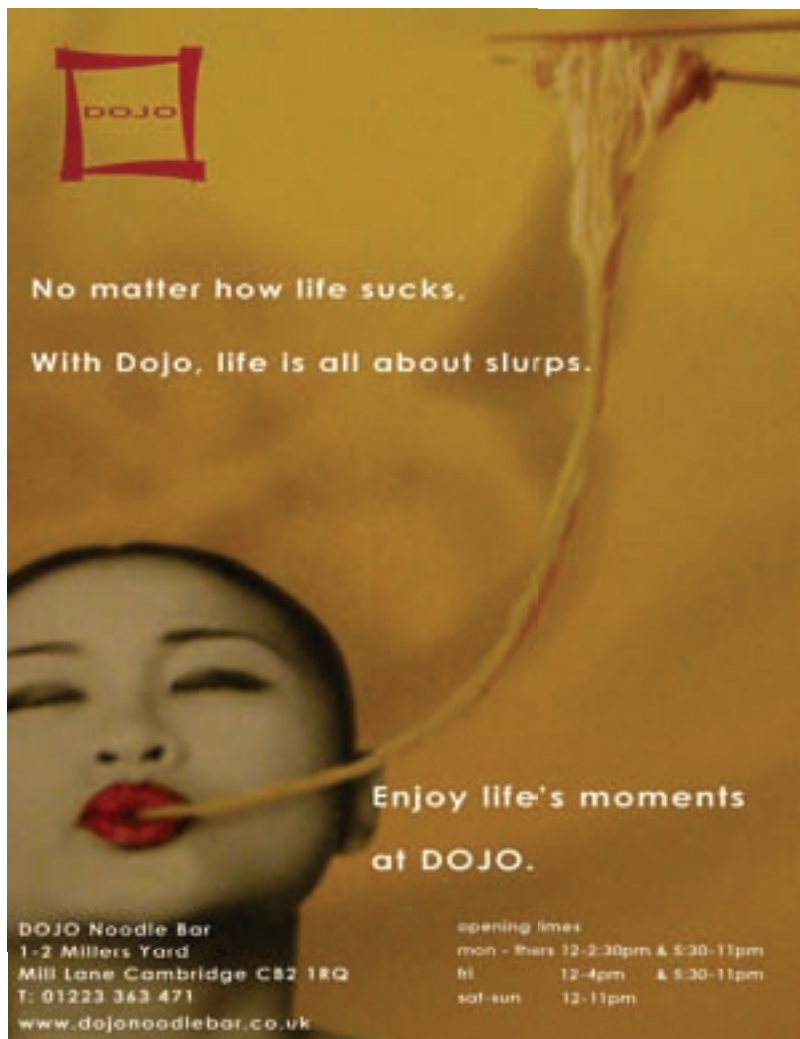
One organization that Machon sees as contributing to this debate is Wikileaks. Machon praised this new form of media, calling it “fantastic” as a “high-tech conduit to enable whistleblowers” in contrast to the “self-censorship and fear” of the mainstream press, which blocks the flow of such information to the public.

Machon advised students at the Cambridge Union to find alternative sources of information for their news, citing countries' deceptive use of false-flag terrorism. “I'm not saying that every major terrorist atrocity might be a dirty trick, but you have to keep that possibility in the back of your mind,” she warned.

“It's all about a sort of breach of trust,” Machon concludes, which is “corrosive for a democracy.” Whether it's an issue like 9/11, the bailing-out of the banks or the war in Iraq, Machon asserts that the erosion of civil liberties is finally forcing society to “become democratically engaged again, which cannot be bad.”

In many ways Annie Machon is serving her country as stealthily and determinedly as if she had never left MI5. Taking the “same sort of fundamental drive to try and make a difference, to try and change things for the better,” into this new arena of her work, she hands me a red-and-black business card with her shades-toting self on it and the phrase “Using Our Intelligence” emblazoned on the front.

“There's always the debate,” she tells me cryptically, “is it better to be inside the tent pissing out or outside the tent pissing in?”



Continued from page 1

Oxbridge has consistently been the place for the intelligence community to expand their workforce due to what a source termed “institutional factors”. There are strong ties between the secret services and Cambridge as many of those working in intelligence are alumni of the University. Moreover, the relationship clearly works both ways: many spies take a break from their day jobs to work as academics at the University.

Nonetheless, even candidates found in Cambridge undergo intense

examination, especially for MI6. One of the security checks for SIS is called ‘developed vetting’. This goes well beyond the criminal record checks and verifications of their preliminary screening. ‘DV’ is seen in “cathartic” terms. It consists of an in-depth, one-to-one interview that can in theory “last indefinitely”, according to one source. It is a deeply personal process, involving the consultation of family and friends. Any aspect of their life that is not disclosed and which may later be found to put the candidate in a compromising position,

leads to immediate dismissal.

MI6 frequently trade on their reputation for mysteriousness. Anonymity is, after all, an alluring quality. Cambridge students may well be enticed by the potential draw of working in exciting places and the attraction of playing James Bond, yet the reality can often be very different.

One intelligence officer tells a not-uncommon story of his active service being no more glamorous than spending ten months at his desk gathering information from newspaper clippings.

PRESS CUTTINGS

The pick of the week's papers

VOLUNTARY REDUNDANCY FOR CAMBRIDGE ACADEMICS

The University of Cambridge has offered all academic and non-academic staff the chance to take voluntary redundancy in order to ease the pressure of budget cuts in a period of challenging external financial pressures. Dr Jason Scott Warren commented that the move was "a very worrying sign of the speed at which the University is moving to implement budget cuts."

NEW SCOTTISH UNIT TO OPEN

A new University of the Highlands and Islands is to be opened in Scotland. The University will cover an area twice the size of Wales and hopes to become "a powerhouse for the economic, social and cultural development of the region".

TOP GUN PROPAGANDA

China's state broadcaster used footage thought to be taken from the 1986 film *Top Gun* in a report about a successful training exercise undertaken by the Chinese air force.



GRAPH CORMACK

Interview: Professor's son in 'war zone' Cairo

KIRSTY GRAY
arts correspondent

Despite communication with the rest of the world proving a tentative situation for most in Egypt, Raph Cormack, son of Cambridge professor Mary Beard, agreed to share with *Varsity* his experiences of what will surely prove an historic moment.

"It's escalated a lot since Tuesday," Cormack admitted. "Friday was insane. Practically the whole of downtown Cairo was tear-gassed and police were attacking people with rubber bullets. There was an enormous battle directly outside our apartment block."

With internet connections cut, 80 million people in Egypt have been

tossed into oblivion at the mercy of the Egyptian rumour mill: "The scariest thing is not knowing what's going to happen. Rumours already spread so quickly in Egypt but now it's even worse. The other day, we heard Mubarak's men were going to come out and beat people."

At that point, Cormack had to stop talking; it sounded like a low-flying helicopter had decided to take the scenic route straight through his apartment. As I squirmed and held the phone further from my ear, it seemed an ironic symbol of the difficulties in communication facing anyone in Egypt during "the Arab World's Berlin Moment".

INTERVIEW CONTINUES ON
www.varsity.co.uk



Obituary: Dr. Rex Walford

'Admired and respected' academic, teacher and theatre enthusiast



KIRSTY GRAY
arts correspondent

Police confirmed earlier this week that a body found in the River Thames is that of Dr Rex Walford, fellow of Wolfson College, who went missing after a tragic boating accident in early January.

Dr Walford, OBE, had contributed immeasurably to the University as well as to the study and teaching of Geography with messages of remembrance flooding in from a wealth of colleagues and ex-students.

Dr Walford enjoyed a fulfilling life, serving terms as head of the University's Department of Education, President of the Geographical Association, Vice President of the Royal Geographical Society as well as lecturing in Geography and Education from 1973 until 1999.

Yet his academic credentials do not do justice to his enthusiasm in all walks of life. Treasured amongst friends and colleagues as a lover of theatre, Dr Walford was chairman of Cambridge Drama Festival until his death.

Tricia Peroni, Acting Secretary of the group wished to share with *Varsity*: "Rex inspired many people in the world of amateur theatre. He was a man who loved life; he was intelligent and encouraging, full of energy and enthusiasm, and all who he came into contact with him were captivated by his warmth and charm."

"He gave himself wholeheartedly to every one of his 'projects' and he was a vibrant part of theatre in Cambridge. It was a privilege to work with Rex and we are richer for having known him."

Famed for squeezing rehearsals into his tight teaching schedule, Dr Walford particularly contributed to the transformation of secondary school geography teaching.

One does not forget such kindness. He will prove irreplaceable

Peter Freeman, a former student

For a quarter of a century he ran the post-graduate teacher-education course for the subject and can be credited with filling schools nationwide with a stream

of enthusiastic educators.

The University's posthumous tribute to Dr Walford also thanked him for inspiring his students to give the institution "a regular supply of wicket-keepers, opening batsmen and Footlights performers."

A spokesman for Wolfson College said how 'admired and respected' Rex was by his colleagues. "Having been a Fellow, then Emeritus Fellow, since 1988, he was well-known in the College – and not only for his academic achievements but also for his love of musical theatre, which he shared in performances in Wolfson from time to time. Our thoughts are with his widow Wendy."

Dr Walford's innovative teaching approach based on active participation went beyond the seminar room as he dedicated 22 years to the Meridian School in Royston whose headteacher, Dr Mike Firth, will remember him as "extremely well-liked and dedicated to the school."

Dr Walford was due to continue to offer day-school and residential courses at the Madingley School for the Institute of Continuing Education.

A former student, Peter Freeman, fondly remembers an occasion when the don gave up his coffee break to help him to surprise his sister. "One does not forget such kindness. He will prove irreplaceable."

A dedicated Christian, Dr Rex Walford also made good use of his retirement to study for a theological doctorate. It is this ability to live life to the full that will allow Dr Rex Walford to live on and inspire those who knew him.

Ely Cathedral will host a service of thanksgiving for the life of Dr Walford at 3pm on Wednesday 16th February.

LETTICE FRANKLIN'S



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

I am a coward. I really do not enjoy horror films. Or even films that aren't horror films but have possibly slightly frightening moments. Or, worst of all, 'the psychological thriller' that leaves one questioning the normality of the terrain of your own mind. I have, therefore, been traumatised by *Black Swan*. I did not realise the extremity of my trauma initially, thinking that after a couple of episodes of *Friends* and some deep breaths my nerves had been soothed, but looking over my notes for this week's column, I realise the case is much deeper rooted. They read simply: "WHY ARE THERE SO MANY BIRDS?! Is Cambridge turning into heaven or perhaps hell?!" I am Natalie Portman in *Black Swan* seeing feathered friends left, right, and centre as an awful projection of my awful psychosis. I am Tippi Hendren in *The Birds*, watching as a nightmare vision unfolds in my own favoured peaceful town.

I do, thank God, have some justification for this mad scrawling, some grip on reality: the news is this week of a distinctly avian sort. I am going to escape this horrific mindset and look on the bright side, taking as my mentor, Emily Dickinson, who wrote in a letter to a friend: "I hope you love birds too. It is economical. It saves going to heaven." MUCH nicer. Cambridge is – as if we didn't know before – especially heavenly. A report published this week revealed that although numbers of farmland and woodland birds across the country has hit an all time low, "The Cambridgeshire Fens is one of the UK's top farmland bird hotspots, where some of our fastest declining farmland birds are still hanging on," according to Nicola Williamson, the RSPB's fenland farmland bird adviser in Cambridge. "Still hanging on", that's a reassuring phrase isn't it, conjuring images not of Hitchcock's bird war...bird attack... plague but of plucky robins and resilient sparrows.

This week it is not just the rural Fenlands playing host to birds. Overnight colourful birds appeared, perched among the grey stretches of the Sidgewick, New Museums and Downing site, all reading – excitingly rather than eerily, really not eerily, it isn't – HAVE YOU SEEN THE BIRDS? with a link to a website, where one found a count-down to midday on Wednesday. It was then revealed that the birds were the mascots of Linkline, a listening support and information service run by anonymous student volunteers (They do

not advertise help for those who hallucinate birds on their websites. Sigh).

Dickinson suggests birds are parading as angels, yet Cambridge seems to be overflowing with angels parading as birds. The website www.anonymouspigeon.co.uk shows more anonymous angels flying around Cambridge; students can go on the website, write a message for a particular person, which will then be printed in black ink on card and then delivered by volunteers within 24 hours to the recipient's pigeon hole. The service will stop on February 15th, after the Valentine's coos of love birds have been delivered.

Cambridge students were themselves sent out like anonymous pigeons into the world, literally spreading their wings as they took part in RAG Jailbreak. Contestants took roost as far-a-field as Buenos Aires, LA, New York and Casablanca. Team 97, according to RAG's map, decided to stay put on Parkers Piece, and really, who can blame them... They were probably worried planes wouldn't be movin' too fast, they'd get trapped and missing the arrival on the Cambridge scene of *The Artful Dodger*, set to play at Churchill Spring Ball on 11th February. I mean you can't just re-wind time.

Birds of a feather flocked together on Thursday night, at a dinner open only to people called Tom, held to raise money for the charity Tommy's which works with mothers and babies who experience difficulties during pregnancy and childbirth. I'm sure the TOMcats, got up to much TOMfoolery, and filled their TOMmys with TOMato soup followed by TOM Yum Kung.. Kill me now; what TOMmyrot.

Finally, a stretch of the A14 near Cambridge was closed after a lorry caught fire and shed, flying across the road and surrounding fields, decking bushes and trees like snow or confetti its load of millions and millions of white bird feathers.



Graduate Careers

in the Fund Management Industry.

10 February 2011 at 6.00pm

**Newton Room, Pitt Building, Trumpington Street,
Cambridge CB2 1RP.**

M&G Investments, part of the Prudential Group, is a City-based investment company with assets under management of more than £191 billion.*

Join us for a presentation followed by drinks and a chance to talk to recent graduates about opportunities across our business:

- **Commercial Management**
- **Business Change**
- **Technology (Information Systems)**
- **Compliance**
- **Investment**

Please register for the event by email to graduates@mandg.co.uk stating 'Cambridge' in the subject header.

To learn more about M&G, and to apply for our Graduate Programmes, please visit www.mandg.co.uk and click on **Join Us**.



**It's what we add that
makes the difference**

M&G
INVESTMENTS

*M&G statistics as at 30 September 2010.

M&G is an equal opportunities employer and welcomes applications from all candidates regardless of sex, race, age, disability, religion or belief. FEB 11 / 32233



This House Believes...

Science is more important than the Arts

PROP.

Niall Coghlan – Second Year Historian

From the Busted songs for which I get up every morning, through the daytime argument with my brother over the 'shame' of this, to the Chaucer I read come nightfall to restore some cultural credibility – the Arts make life worth living.

Without iPod, phone, and printing press, however, none of this would be possible.

Science provides both life's necessities and the *means* to deliver the Arts – so it has been since the first caveman's fire allowed both survival and the genesis of the shadow puppet show.

Some will protest this cheapens the Arts to mere culture. It is precisely when Art abandons culture and claims to provide knowledge, though, that problems occur. Without science, we would still follow the baseless speculation of the pretentious philosophers who decided only four elements existed.

Artists love Wilde's cliché: "all of us are living in the gutters, but some of us are staring at the stars".

Yes, indeed – that is precisely the problem. Stop staring and join our scientists in finding our way to them.

OPP.

Tim Waters – President, Orpheists Writing Society

"More important." The question is not now, 2010, but in general, abstracted. And what is 'science'? It's not simply empirical, inductive thinking; any human action conducted on evidence would count. Meaning everything, it would mean nothing.

It's not 'technology', because science is systematic, uncovering the operation of general laws, not making specific applications from past experience. 'Science' is a tradition of inductive, systematic, positivist thought, not much older than Ancient Greece. It's not fire, the wheel, humanity's beginnings etc.

But 'the Arts'? It's easy to connect Art to the earliest cave paintings and stories. It's the power of cultural constructions; the capacity to portray. It's historically fundamental: society developed through this capacity, the unifying empathy that Art, imagining things as other than they are, provided. Science originates from Art: without Art, science would never have existed.

And today our experience is grounded in Art: it is the cultural construction of experience.

We practice science because Art enables us to. Though science is important, Art is fundamental.



HUGO SCHMIDT

Even as we commemorate the crimes of the past, we are complicit in the atrocities of the present

Lest we remember

Is there any moral precept in our society that is more often intoned than 'Never Again'? And is there any moral precept that is so commonly violated?

To mark Holocaust Memorial Day I visited the official GenocideWatch web site and downloaded their list of genocides and politicides since 1945.

Discarding any with fewer than a hundred thousand victims as chump change, I also dropped any that could be considered continuations of an earlier conflict, or those that could be described as deaths in war. This left thirty-two cases, slightly more than one instance every two years.

This says a great deal about our society and none of it is good. As bad as simply turning a blind eye to race-murder would be, the truth is even worse.

Let's take a random example. It is commonly believed that the West and the international community sat on its hands and did nothing at all when eight hundred thousand Tutsis were murdered with machetes and fragmentation grenades. This is not so. It is true that telegrams landed on Kofi Annan's desk, where they were ignored, warning of the impending genocide and asking for more troops to protect the Tutsi. And it is also true that the Clinton administration tied itself in knots to avoid using the 'G word' and the obligations it entailed. But it is not true that the international community did nothing. No, indeed, lead by the French, troops and aid were sent to the *genocideurs*, and when the killing was incomplete and the Tutsi threw the Interahamwe into the Congo, the United Nations mobilised to provide food and shelter for the killers, providing food, shelter and a base for raids that continue to this day. Given that the UK pays dues to the United Nations, this means that any readers who have paid taxes will have been, without their consent or knowledge, financing an ongoing genocide.

I write this to make a point about neutralism. When the stakes are this high, no neutralist position is possible, and those who pretend to one will

merely end up taking the worst side.

We live in a society where the Third Reich and the Endlösung are invoked at all times for all matters. Al Gore claims that anyone who disagrees with him is the equivalent of David Irving. The former Dutch Prime minister Jan Pieter Balkenende, warned that a failure to vote for the EU constitution was the equivalent of endorsing a second Holocaust. Yet the one thing that you cannot invoke that history for is to argue that the West should live up to its loudly proclaimed principles and actually do something.

I know that it sounds pathetic, but those principles, those statements, they are actually believed. People who were facing extermination thought those promises would be honoured, and they died for it. I will never forget the Al Jazeera clip that showed anti-Janjaweed rebels in the Sudan who had discarded their Arabic names to adopt more western ones such as "Colin Powell" and "George Bush". The worst thing that the former US president did was to listen to the peaceniks and submit the matter of Darfur to the UN, leaving the genocide to grind on to conclusion.

Given the forgoing, it seems that we have only two choices. We should either demand that our governments start living up to their promises, and act militarily to prevent or to punish genocide, or we should openly say that we do will not do so, and not give false and dangerous hope to the wretched of the earth. That would be a defensible position, and would at least allow us to insist that our elected Government has nothing to do with those who enable or practise this most hideous crime, and we might even be able to see some civic and private solidarity with the victims.

But to fetishise loudly and politicise

the horrors of the past, while deceiving and then betraying the victims of the present, and even celebrating those who disguise the betrayal as a moral stance, is to invite utter damnation.

I use the word "damnation" advisedly. For it is not the case that the dehumanisation and persecution with the eye to the eventual destruction of a human group is confined to distant lands of which we know little – or rather it is no longer the case.

For the last decade at least, Europe and North America has been host to a metastasis of anti-Semitism. In France teachers have been quietly removing the Holocaust from their curriculum out of fear of certain students. In the streets of Amsterdam mobs have chanted "HAMAS, HAMAS / The Jews to the gas!". In 2008, in London's old Jewish East End, Jews and others honoring this day were pelted with stones and threats for honoring it. In

Berlin Jewish dance groups are similarly attacked. And in Quebec, two Jewish students were chased with a machete and cries of "****ing Jew!" As everyone is aware, the malignant virus underlying this is the Islamic far-right, a movement that is responsible for not only promoting the ugliest kind of bigotry, but at whining that it is the victim of it too.

It is this second ability that makes many loathe to oppose it, but fortunately that is not an option (I say fortunately, because backing down in the face of fascism is also extremely undesirable). Anti-semitism, as we have good cause to remember, isn't simply the sign that something awful will happen to the Jews, it is the sign that something completely catastrophic will happen to the entire society.

The people of the 1930s could claim ignorance in their defence; we cannot. If we are willing to turn a blind eye to a repetition, then we deserve the Nemesis that we will most assuredly receive.



Any readers who have paid taxes will have been, without their consent or knowledge, financing an ongoing genocide

'News corp is a reflection of my thinking'

Why allowing Murdoch to monopolise the media is nothing but dangerous

FELIX DANCZAK



We cannot allow Rupert Murdoch to buy Sky. But he will almost certainly will, adding The British Sky Broadcasting Group to News Corporation, his vast media empire encompassing Film, TV, Newspapers and Internet ventures spanning the globe.

Our concern for the potential acquisition of BSkyB should not be borne out of an unease with the level of economic power that News Corp might wield as a result. Much of the criticism leveled at the deal has been haunted by the spectre of Monopoly – that the annexation of BSkyB to Murdoch's kingdom will give News Corp an 'unfair' advantage in promoting its presence in cross-media platforms, allowing it to respond faster and better to further developments in the market.

But the deal is not 'unfair' – it is just the result of a market-based system. If we are going to accept the primacy of the market in ordering our economic structures – as the global economy has done – then we cannot penalise those firms that are successful, for it defeats the whole point of the system. Unfairness would lie in protecting the businesses of those who have not already diversified and who deserve their fate in liquidation. Unfairness is punishing a successful business – Sky – that has seen profits rise by 26 per

cent, and feels that its interests are best served by a union with another, larger business that will support its global ambitions.

In any case, we must remember we are speaking of a market that already has monopolistic traits: the BBC, love them or hate them, is responsible for 44 per cent of news provision in the UK. Allowing News Corp to consolidate their position at no.2, in a deal that will raise their market share from 14 percent to 24 per cent, seems paltry in comparison. Those who cry 'Monopoly!' and let slip the dogs of war might do well to ponder over the distorting effect that the BBC already has on the economics of the media market.

But the market is not our only concern. Our concern is with the media, especially with regard to the provision of news. Allowing News Corp to buy Sky would give Murdoch control of its news provision – which means the news supplied to every private radio station in the UK, as well as to Channel 5 and to Sky itself would emanate from a single editorial source. And we should not kid ourselves that Murdoch will not exercise that control.

This is a man who publicly stated: "News Corp is a reflection of my thinking, my character, my values." It is therefore no surprise that the *News of the World* phone-hacking scandal has gone mostly unreported in its sister paper, and ostensible rival, *The Sun*, both of

which are owned by Murdoch. Despite initial assurances of autonomy, and the appointment of an 'independent' editorial board to *The Times*, ex-editor Andrew Neil wrote, "I do not think I ever got an instruction to do something, but I was never left in any doubt [as to] what he wanted".

Murdoch is already a bully. He uses his media clout to force political concessions from governments desperate for his goodwill – and this when controlling only 14 per cent of news provision.

The current Government has bent over backwards to accommodate his demand to purchase Sky. Jeremy Hunt, despite a strong recommendation from Ofcom that "the proposed acquisition may be expected to operate against the public interest", has now entered into several rounds of talks with Murdoch himself, in the hope of crafting a deal that will keep the baron happy and back the Coalition.

Giving a bully your lunch money staves him off today, but he'll be back tomorrow – stronger, meaner and more certain that you'll give him what he wants.

Giving Murdoch Sky bolsters his power, and will make him harder to resist in the future. Governments will have to pander more to his values and business interests than ever before. What happens when, in two years, he wants *The Independent*, and has one quarter of the UK's news outlets touting his case, whilst privately threatening any

politician who stands in his way with public denunciation?

Jeremy Hunt is a young, ambitious politician with a chance to make good with one of the most influential men in British politics. Who wouldn't want to please the man who has arguably 'made' the last two elected Prime Ministers? And the Coalition needs all the supporters it can get.

So Murdoch will probably get his prize. A possible referral to the Competition Commission seems increasingly unlikely as Murdoch offers a fig-leaf independence guarantee. The real issue of the plurality and impartiality of news reporting will be quietly swept under the carpet in Hunt's "careful consideration of Ofcom's report". He detailed it in a short 500-word statement last week, a government's fig-leaf to the idea they were ever going to say 'no' to a bully.

Game over? Not quite: one ray of hope remains.

Ofcom have suggested a regulatory review, creating a watchdog to monitor continuously media plurality over time with the power to break up any company deemed to have reduced it. More credence should be given to this proposal – it might give David (Cameron) a weapon against Goliath for future encounters, whilst still maintaining a fair attitude towards the market system. Murdoch may have won this battle. But he need not win the war.

Cut Deep: Julian Huppert MP discusses the Ifs and Buts, and why he voted against the raise on tuition fees



A liberal instinctively recognises education as the chief mechanism by which individuals and societies may achieve and experience true freedom. That sort of freedom is set out comprehensively in the Liberal Democrat constitution, the preamble of which contains these words:

The Liberal Democrats exist to build and safeguard a fair, free and open society, in which we seek to balance the fundamental values of liberty, equality and community, and in which no one shall be enslaved by poverty, ignorance or conformity.

As a long-standing Liberal Democrat, I begin from the position that education through to the end of a first degree should be funded from general taxation at no cost to the individual. This has long been my party's policy. The first and best reason for that policy is still that education is a social good, benefiting not only the person receiving it but also their employers and their community.

But there are other reasons. The worst aspect of tuition fees has always been the millstone of debt that hangs around the necks of new graduates. Older people cannot know what it is like to leave university with £20,000 of debt, let alone double that figure, as may be the case under the new system. Of course, this isn't 'true debt' – there won't be bailiffs knocking on your door if it doesn't get repaid – but speaking as a former academic and DoS, I know that it worries prospective students greatly.

It was for this reason that I voted against the Government's proposals on higher education in the votes before Christmas. I've been fighting against tuition fees for my entire political life. As an undergraduate at Cambridge I led marches against Labour's decision to introduce fees despite a manifesto promise not to do so, and despite an enormous parliamentary majority. Then, in 2003-4, I again campaigned against top-up fees. Our then Labour MP abstained in the

Commons vote.

There are things I like about the proposed system. It's good for the worst paid: a quarter of graduates will pay less than they would under the current system. For the best paid, it's fine; they can afford it anyway. And for the rest, the system is the same as it always has been: an effective nine per cent graduate tax, albeit for a maximum 30 years rather than 25. It's also a better deal for many part-time students: anyone studying for a third of their time or more will now be entitled to a loan, avoiding up-front costs.

But I simply could not support doubling or even tripling the cap on fees, given my long history of campaigning against them.

No one should be in any doubt that the progressive measures in the Government's proposals would not have been included had the Tories won a majority in May. Neither would there be any kind of cap on fees. As for Labour, we should recall that they introduced the whole fees system,

and they set the terms of the Browne Review. Their deathbed conversion to a 'fair' system was as unconvincing as the 'agreement' between their leader and their ex-Shadow Chancellor on their official policy. Labour was clear in our discussion with them immediately after the general election that they would insist on a very large increase in fee levels if we were to come to some arrangement with them.

Those in my party who fought to secure the best possible deal for students can be rightly proud of the concessions we achieved. That is not to say that they, or the party as a whole, will see this as a complete solution to the vexed question of funding for higher education. I would be very surprised if my party did not go into the 2015 election with a policy that was designed to reduce student debt, and I am working hard, along with many other Lib Dems, to ensure that it does.

So what is the future for our party?

I am confident that far from being a source of distrust or tension within the party, the problems we faced over tuition fees have reminded us all of our democratic roots and our liberal values.

The media has sought to portray the disagreements as a simple 'split' between two competing wings. In reality our party has always had a robust and forthright approach to debate, as anyone who has been to our conferences and witnessed our policy-making will know.

There will be no rancour over what has happened; only the recognition that we made mistakes that should not be made again, and a determination to renew our efforts to build the fairer society that I set out at the beginning of this article.

JULIAN HUPPERT MP IS A LIBERAL DEMOCRAT MEMBER OF PARLIAMENT FOR CAMBRIDGE. HE WAS A FELLOW AND DIRECTOR OF STUDIES AT CLARE COLLEGE UNTIL STANDING FOR PARLIAMENT IN 2010.

Labour was clear immediately after the General Election that they would insist on a very large increase in fee levels



Back To Basics: Peanut Butter

Peanut butter cravings are manipulative and cruel. You're having a normal day, ho-hum, work, friends, family, same-old same-old, then – kabbam! Peanut butter lust beckons you with a greasy finger from your room to the Gyp room! To the toaster! To the jam cupboard! See ya later, friends and family, I got me some peanut butter to spread!

Now the very worst thing that can happen at this point is finding out that you have none to hand. So, my sincere advice is: save yourself a heart attack, buy some peanut butter now. And - get Sainsburys Basics! It's creamy, it's salty, it's sweet, it's dead-leaf crunchy, it's a

superstar!

And it's cheap. Admittedly, I go for the old peanut-butter-jam-and-toast threesome, so you may have to invest in some of the confiture if you really want to get that snack up to scratch. **LEAF ARBUTHNOT**



JULIA LICHNOVA

The Macbeth Mixtape

EMILY CARLTON AND TALIA RICHARD

The perfect mixtape for anyone feeling their iPod is lacking a little drama, or for English students who've just completely lost the (essay) plot. Inspired by the long theatrical tradition of re-interpreting the bard's work.



featuring...

Season of the Witch - Donovan
The Man who would be King - The Libertines
Your Missus is a Nutter - Goldie Lookin Chain
Lose It (In the End) - Mark Ronson

Listen to this and other Varsity mixtapes online at varsity.co.uk

From the Archives: This Week in 1964



An actor prepares.

WAR PAINT

WHO was that familiar face you passed in the street just now? That was no friend of yours, that was an actor. You saw him on stage at the A.D.C. a few weeks ago, and he wanted your interest and money. But he didn't respond when you waved.

Their names, their photographs, their disciples, are everywhere; but what are the actors really like? Page Three's investigations led directly to the A.D.C. It wasn't exactly a luxurious lunch, but there was a lively gathering. "Big names" leaned back casually in their chairs, while "up-and-coming" freshmen sat straight and alert. And there was a complete newcomer who tried hard, but nobody spoke to him.

It took someone five minutes of pretence at pleading and flattery before a girl tossed a cigarette down the table to him. The others applauded the ritual. "Once you become an actor you remain one," the director of a main production told Page Three; "small actors drop into the role and big ones are obsessed." It seemed so. A girl rushed in and put her arms around as many men as she could encompass at once. She began dropping names desperately and bouncing them on the floor; this backed up our wise director's verdict: "the theatre provides a ceaseless topic of conversation." But not, of course, between enemies: two stage personalities, for some reason hostile, didn't even glance at each other.

Upstairs in the auditorium rehearsals often take place during the afternoons. Page Three called to see if there would be

the atmosphere of a smooth, well-oiled, machine. There wasn't. A worried director was clapping his hands to give the time to several puzzled actors who were prancing around more or less without enthusiasm or discipline. Watching in the back stalls, someone asked, "Why does the director look so directorish?" A fellow-quipster replied, "Well, he's wearing jeans." One of the cast waiting to rehearse was less sanguine: "The amazing thing is that Cambridge theatre is organised by societies—but the actors insist on working as individuals."

"You're on your own, dad," murmured a dark gentleman, who gave up the theatre after two successful years of acting. It's a bad idea to have close friends, because you never know when you'll be competing against them for parts." This all leads to fierce competition and intrigue: "You never know who's fighting who," commented a baffled outsider. One director snarled a long tirade against another who, apparently, thought the best way to get on was by resigning from committees; he went on, "now, when I resigned..." and that was different.

There is nothing dead about the theatre of this ancient university. Still, what about a scheme to lend five hundred actors to East Anglia, permanently...



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

I don't know whether you heard about it, but before Christmas there was an occupation going on in Cambridge. At times it was tough, but I stood up for something I believed in; I occupied my rooms in Trinity for the whole of the Michaelmas term, sleeping here almost every night and dedicating my days to occupying as hard as I possibly could. [Disclaimer: All occupations referenced in this article are purely fictitious. Any resemblance to real occupations, living or dead, is purely coincidental.] At times, however, things got hard, as my energy and willpower were gradually drained and I became delirious, due, no doubt, to my diet of digestive biscuits and lapsang souchong alone. Soon it became necessary to invent something to occupy me. As Byron has it in *Don Juan*, "Adversity is the first path to truth," and faced by the former I went in search of the latter. A revolutionary new society was born, a cabal of like-minded individuals with a common passion, a group the like of which the world had never before seen. Initially limited to an esoteric few, the doors of this extraordinary group have recently opened a chink, and written applications for membership are now encouraged. Here is a letter I received last week:

Peter Leggett, President CUCIAS / Trinity College

Dear Peter,

Whilst there exists a great variety of quality foodstuffs in the world, such as mortadella and mangel-wurtzel, there is I believe no single foodstuff that can rightfully claim to be as noble, regal and intellectual as cheese. I therefore write to be considered for membership of the Cambridge University Cheese Ingestion and Appreciation Society. I look forward to receiving a reply in the near future.

With best regards,

J— W—

Naturally J— W— wrote this letter without any prior suggestion from me, and quite



GEORGE SHAPTER

The Varsity Photography Competition

Theme: Encounters
Deadline: Friday 11th February 2011
Professional Judge to be announced

To enter just send a high-resolution image of your photograph to arts@varsity.co.uk with "Photography Competition" in the subject line. You can include an optional description of the image. Each person may submit up to five images. The winning image will be printed in *Varsity* the following week.



A PORTRAIT OF THE ARTIST AS A PHOTOGRAPHER

In conjunction with the Varsity Photography Competition, Arts Editor **Yates Norton** speaks to **Laurie Lewis**, a photographer whose stunning depictions of performances and personalities have significantly influenced the world of the performing arts today

Places made of butter, natural disasters, cultures from East to West and, above all, people. Laurie Lewis has photographed them all. Needless to say, I had a rich picking of subjects to talk about, but I wanted to focus on his photographs of the ballet, opera and theatre which form the staple of the *Independent* culture section and the Royal Opera House's advertisements. With an impeccable sense of form, human interaction and theatrical character, newspapers, posters and magazines such as *Time* and *Life* have all vied to have his pictures. "But," he says, "I don't want to talk about that. That type of photography is just my bread and butter. I want to talk about my portraits." Considering that his portrait of the ballet dancer Rudolf Nureyev is one of my favourite works, the change of plan presents no problem.

Expressive and voluble as Lewis is, he begins with a simple assertion on the matter of taking portraits: "Most people don't like having their photo taken." This agrees with the general consensus, and few photographers can

establish a relationship between the sitter and photographer so that the former has no insecure compulsion to affect a studied expression or hide their personality behind a defensively stony countenance. When asked how he deals with this problem, Lewis remarks, "my technique is to confront their insecurities; I act like a doctor."

In the stories of the various famous people he has photographed, insecurities about being captured on film become a dominant theme. Lewis spoke of the various ways in which, under very tight time constraints, he had to calm, take control of and then photograph the sitter at the very moment when their insecurities abated and their real personality flickered through. "Anyone who is powerful," he sagely notes, "and is used to taking control, feels usurped [when photographed], and they bully you. You have to be confident." Later he adds, "you must find a point of contact". It is this second assertion which is the crux of portrait-making and has been crucial in his work from Bob Marley, to Status Quo, to Diana Ross. The last, who was "hostile" to Lewis,

immediately assumed that he wanted something racy, which she conveyed to him by hoisting up her breasts and saying, "I suppose you want this?" The point of contact was not, however, at that moment but when he suggested that she wear her overcoat – "it was \$10,000 and beautiful" – and when he applied a dab of makeup, though she did not need it: "the point was to communicate that I was on her side, that I cared about how she looked."

It is vanity and perhaps an atavistic fear of the photo taking away our soul that makes people so inimical to being photographed. "People", Lewis says, "have ideas about what they think they look like and how they want to look. Then there is how they actually look." This complex triad contained within the real and the imagined self is a psychological nuance that has to be carefully managed by the portrait photographer and is something Lewis understands well. He recognises that it is his job "to concentrate to make [the sitter] look good". He certainly does. But their beauty is not derived from obliterating any epidermal accidents or physical oddities by the airbrush or ►

Laurie Lewis: *In Brief*

Training:

Fine Art at Walthamstow Art School
Film at the RCA
Film at UCLA

Most interesting person photographed:

Isaiah Berlin

Favourite people to photograph:

Harold Pinter; Ana Silvera, Isaiah Berlin, Vivienne Westwood, Stephen Sondheim, Jerry Lee Lewis, Valery Gergiev, Joni Mitchell, Carlos Acosta, Diana Ross, Angela Gheorghiu, Juliette Binoche

Most challenging subject:

The Kashmir earthquake (2005)

Most exhilarating subject:

1) Volcanic eruption in Iceland
2) Darcey Bussell atop the Albert Memorial

Favourite photographer:

No one (but painters, yes)



A portrait of Sylvie Guillem by Laurie Lewis



Laurie Lewis

“Photographers should learn the art of drawing, printmaking, sculpture and so on”

continued from page 9

re-shaping tool, but by composing a portrait in which the formal elements of the photograph itself are so tightly composed and sensitively arranged that, on the basic level of form, ‘ugliness’ has no place. The famous set designer Maria Bjornson’s large nose is not an unfortunate inheritance. It is strong and powerful, which Lewis celebrates by using other elements in the picture – a bust of a head – to tie all the shapes (including the nose) into a comprehensive whole.

It is this powerfully formal aspect, so perfectly poised with an illuminating look at the character of the sitter, that makes his portraits so powerful. The influence in this respect comes from the fact that not only is he a brilliant technician in the other arts – he insists that “photographers should learn the art of drawing, printmaking, painting, sculpture and so on” – but also that he has a visual sensitivity to them. Thus the old masters and his ‘hero’ Vermeer are vital in the composition and lighting of his pictures. When taking Harold Pinter’s portrait, he saw that the room he stood in had a light which

Rudolf Nureyev, ballet dancer: the greatest male ballet dancer of his generation, Northern Italy 1991, two years before he died

“suggested Vermeer – the *Girl Reading a Letter by an Open Window*”. Lewis had Pinter hold a letter that the writer had drafted opposing the Iraq War, and changing the Dutch master’s tradition of never revealing the content of the letter, he proudly remarks, “I angled the photograph in such a way that you could actually *just* read the letter”.

If Vermeer was the inspiration in that portrait, then surely the careful articulation of hands in his portrait of Rudolf Nureyev suggests a Leonardo da Vinci sketch. “I try to make up in my

mind an idea of a shape – like a triangle,” he says. In the case of Nureyev, he noticed that a triangle could be formed by the dancer’s hands and the ghostly glow of a hand in a painting behind. “He’s a performer, and when I asked him to raise his hands he naturally did that pose.” It is in this portrait that the consummation of Lewis’s own creative understanding of composition and the sitter’s natural character perfectly coincide at the click of a button. What masterpiece could ever have been so quickly and yet so perfectly created?

Laurie Lewis



Romeo & Juliet – Bolshoi Ballet Juliet: Maria Alexandrova. Romeo: Denis Savin

Laurie Lewis



Ornette Coleman: A landscape portrait of the composer-musician

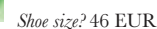
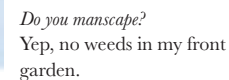
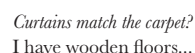
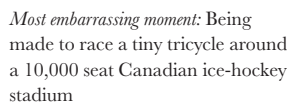
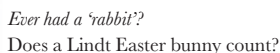
Made in Cambridge



From left to right: **AMBER** wears raw silk dress, designed and made by Leah Schabas. Photographed by Joe Robertson. **RIAN** wears origami paper dress, designed and made by Leah Schabas. Photographed by Paula Petkova. **GIULIA** Galastro wears her own hand knitted cardigan, wrap and gloves. Photographed by Ned Quekett. With special thanks to ARK for the generous loan of their mannequin.

Varsity Fashion tracks down students with a hands-on approach to clothes

Like the look of any of these saucy RAG Blind Date hopefuls? Now is your last chance to bribe your college rep for a date with one of them



Got your eye on one of them? Simply quote "Varsity" followed by the number of your chosen advert on the top of your RAG Blind Date form, and hand it to your college RAG rep by SATURDAY 5TH FEBRUARY. If you're chosen, Varsity can guarantee you a night to remember...



(Pretty
cute too)
Watch
and learn,
kids,
watch
and learn.



Toms - about to gather in style for the record breaking Tom extravaganza of Tom's formal hall. "Oh hi Tom, nice to meet you, I'm, um, Tom..." Not just any old Dick or Harry then.



The Smith family look ready to start a business in 80s film remakes. First it was Jaden in *The Karate Kid*, and now **Daddy and Willow Smith** are set to be thinking of taking on the roles of Daddy and Annie

Warbuck in *Annie*. That'll be another hair job for Willow then.

Commemorative coin? Check.
Commemorative cups and saucers?
check. **Commemorative Sylvanian**
family? Didn't see that one coming
did you...



No, I am not going on a cosy date, nor will I be receiving flowers and no, probably no Valentine's cards either.... Anyone else sick of **smug Valentines?** Is it sad that we're looking forward to a quiet evening in a bottle of gin and a tub of Ben and Jerry's, or is it time to expose ourselves and our singledom on VarsiTV blind date?

Nothing like celebrating your 1st wedding anniversary than a nice divorce, is there? **Katie Price** – or perhaps we should say Jordan in this case – was, 365 days ago, “looking forward to their future together”.

Some long future that was. Maybe next time OED the meaning of 'forever' before putting it in your press release.



Every week, **Tanne Spielman** talks to a different Cambridge poet, writer or playwright. This time it's **Kat Griffiths**

I'm more self-indulgent with the latter two, which can be nice. With theatre I feel a much greater sense of responsibility to my audience, or at least I gained one whilst watching my first play and now I'm aware of it while writing. It's easy to close a book, but most people feel trapped in bad or even offensive productions, forced to sit there until they saunter out exclaiming "Well I'll never get that hour of my life back!" I like to give people their attention's worth – nobody sauntered or stormed out of *The Cure*, but I really enjoyed watching jaws drop and people blushing in the front row.

What writing project have you most enjoyed taking part in?

I had a whale of a night writing for the 24-hour Plays. I got deliriously happy. I was at the height of insomnia at the time, and I'd been miserable, so I very much enjoyed impressing the cast and crew by looking so 'together'. The next morning when I had had my usual amount of zero hours sleep, I had spent the night writing comedy about the

clinically insane, which was alarmingly easy and natural.

Do you have any advice for budding new writers?

As a budding new writer myself, I'd say... just stop now. Just get out. Leave it all to me. Actually, some genuinely good advice I was given ages ago is to never stop writing. A woman on my work experience stood next to the office water-cooler and dispensed that advice

Write or die. Do it uncompromisingly

as though eliciting a promise from me. She was very serious. Never stop writing.

How has studying English influenced your writing?

I've read a lot of magnificently inspiring literature I would otherwise not have. I've read various strains of published drivel that I know I can do better than, and as a result of my degree

choice I'm fantastically unemployable – no distractions.

Which writer most inspires you?

This is going to sound grotesquely corny, but it's definitely my friends. When we see each other doing stuff it gets the juices flowing, makes us itchy and sort of healthily jealous – you might even say inspired. We're taking it in turns to put out (creatively).

How do you see the literary scene in Cambridge as a means to get your work showcased?

I see new writing and I go “I want that. Now.” I never intended to be a playwright before I came here, then I saw *Struts and Frets* at the ADC and had to write a play. This summer at the Edinburgh Fringe was incredibly rewarding for my writing, and, dare I say it, my career. I took *The Cure* up with Simon Haines, the writer of *Struts and Frets*; he is now one of my closest friends. So I suppose the real means and ends involved are people – audience, critics, co-workers, friends – people are the best thing to be gained from this university and its various scenes.



What are your aspirations for writing in the future?

Write or die. Do it uncompromisingly just as long as I'm getting and giving kicks. **ARE YOU A CAMBRIDGE WRITER?**
CONTACT TANNE ON TS485@CAM.AC.UK
FOR AN INTERVIEW

**READ THE FULL
INTERVIEW AT**
www.varsity.co.uk



THEATRE

One Woman Plays

Corpus Mainshow
(Tues 1st - Sat 5th February)

★★★★★

As I flicked through the programme in the minutes before The One Woman Plays began, looking for mention of moments to look forward to in the performance ahead, I was instead reliably informed by director Katherine Alcock's introduction that "The extracts provided do not do full justice to Wesker's work". To all future Wesker directors: this is not what an audience wants to see when it sits down to see full justice done to Wesker's work, and pays for the privilege. Perhaps *Varsity* should have approached Alcock herself about writing this review.

This performance takes four of Wesker's *One Woman Plays* from the original six. Each is a short monologue, written to voice the circumstances of various women. The decision to separate the four monologues of Four Portraits – of Mothers, originally written for a single actress, proved a rewarding one. Rosalie Hayes' take on Miriam outshone not only her fellow mothers but the rest of the cast as well. Her presentation of an anxious mother's guilt for the way she raised her children was all the more engaging for its spontaneity, as if she were piecing together her past as much for the audience's benefit as her own. With each repetition, the fragments she recycles from the rest of her lines become increasingly poignant, rather than

Disappointingly lacking in subtlety... This entirely female cast waste their determination on a conservative script of stereotypes

redundant, and each is delivered with a focused chaos.

Most of the other monologues were disappointingly lacking in this subtlety. Stephanie Aspin jumped a little too readily between the understated melancholy and more candid bitterness of a wife abandoned by her husband, though she thrived at the threshold of control over her character's reflections, barely holding back the tears; and Hannah Miller's proud housewife overlooked the obvious cracks in her own character, despite a witty performance. Juliette Burton is brave to take on the frank 'Annie Wobbler', suspenders and all, but the intellectual prowess she is so anxious to prove - honed in her success as a student of French - is left wanting by poor pronunciation.

Frustratingly, however, the undisputed star of *One Woman Plays* was the elusive 'He'. With the puzzling exception of Charlie Fleming's novelist, these performances showcased a string of women utterly dependant on men - their sons, lovers and husbands past or present. This entirely female cast and production team waste their admirable determination to represent 'Cambridge's best female actors' on a conservative script of stereotypes.

PATRICK SYKES

THEATRE

Spring Awakening

ADC Mainshow
(Tues 1st - Sat 5th February)

★★★★★

Spring Awakening is a bizarre *compote* of different ingredients that should never work, and seldom actually does. Its moments of synthesis are rather marvellous, however, the panache with which this production approaches it, even when they are very conspicuously absent, compensates for much of the incoherence that dogs script, score and concept.

The main substance of the show is Wedekind's original play, from which this musical is adapted. This is a potent if at times hilariously overwrought exploration of adolescent growth, social repression and the wild, Dionysiac current of sex and violence that toss about its characters as they drift into puberty. On first inspection it seems ripe for conversion into something glitzier and more fun: our mores are neither so strict or so cruel as those Wedekind indicts in the play, and our view of adolescence is corresponding saner and less angst-ridden (though by no means angst-free). The play's hysteria thus no longer makes complete sense. There is also a rich comic seam, both deliberate and inadvertent, that ought to nourish the witty smut many musicals need to flourish. It is well mined here, not least when the austere cerebral Melchior is explaining, by means of 'shall we say life-like diagrams' (in his teacher's later words) to the baffled and tormented friend

Moritz.

W. H. Auden wrote that opera could never be sensible, because when people are sensible they do not burst into song. The grandeur of operatic music gives it the option of mad seriousness, instead. Faced with the same constraint, musicals almost always have to be silly (*Les Mis* makes an honourable exception; *Phantom* does not). That silliness is certainly present here, and at times it is delightful, sending up the desperate seriousness both of the young characters and their original creator. The scene just before the interval, when a poignant act of sexual discovery is serenaded by a chorus line of tuxedos and scullery maids – like Frank Sinatra guest-starring on *Upstairs Downstairs* – is the best example, thought that when Moritz and Gabor earnestly talk over their troubles surrounded by girls reclining like Titian nymphs is also to savour.

A bizarre compote that should never work, and seldom actually does

This fruitful tension between serious substance and camp form peaks half way through the second act. Things deteriorate because it becomes horribly clear that the relationship can't be sustained: there is too much darkness left in the script – suicide, contemplated suicide, accidental

THEATRE

Much Ado About Nothing

Cambridge Arts Theatre
(Tues 1st - Sat 5th February)

★★★★★

A tale of love, loss and deceit tied together with a thread of comedy was displayed last night at The Cambridge Arts Theatre. Shakespeare's *Much Ado About Nothing* tells the story of two brothers, Don Pedro (Joe Bannister) and Don John (Oskar McCarthy) who each have an uncanny ability to manipulate those around them. The two brothers return from war to the town of Messina, and are both welcome by Leonato (Simon Haines) a leading citizen of the town. Claudio (Tadhg Barwell O'Connor) returns with them and falls in love with Leonato's daughter Hero (Mairin O'Hagan), however soon enough Don John sets

about trying to destroy their marriage plans. All the while Don Pedro works to bring together Benedick (Nick Ricketts) and Beatrice (Giulia Galastro), both of whom swear against marriage and moreover against one another.

Under the keen direction of Carl Heap, renowned director of the theatre company The Medieval Players, much was expected from the Marlowe Society last night. However in spite of some very high hopes which could have been dashed easily the cast did nought but raise the bar.

The noteworthy performances of the night were without doubt the portrayal of Benedick and Beatrice by Nick Ricketts and Giulia Galastro. They displayed a range of acting skills from the serious to the most farcical, all the while allowing their 'love' to blossom before the audience's very eyes. Bannister and McCarthy also brought the necessary sobriety to Don Pedro and Don John to fulfil their roles well within the play. However, in such an exceptional

THEATRE

The Pin

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

★★★★★

The ability of Mark Fiddaman, Alex Owen and Ben Ashenden to make a Cambridge audience laugh is undisputed. Whether you've seen them on *VarsiTV*, in a College smoker, or in the Footlights smoker, no doubt they have been a success with the audience.

The way each vignette was approached seemed to follow a certain pattern. For each, one member would be central, with one or two of the others being involved, but by no means the comedic centre of what was being produced. The way that each had been connected was simple, but effective, involving the use of sound and light to travel the audience through time, and

tying it all together at the end of the hour with the scene that was presented at the beginning. It was noticeable however, that when this scene occurred again, the way it was approached was different, the acting almost more serious, fitting with the fact that by this stage of the performance (the audience having seen it before and knowing how it was connected into the show as a whole) it held a different significance.

Mark Fiddaman proved to be the most versatile, as every part he inhabited was completely different and executed with such clarity that



JESS LAMBERT



BELLA LAMPLOUGH-SHIELDS

death at the behest of one's own mother – for the musical send up to work. The riotous main number as Melchior is expelled for encouraging Moritz's 'corruption' is hilarious – and brilliantly choreographed – but in the bleak circumstances, somewhat disturbing. When the show does grope at emotional seriousness, the music flounders embarrassingly. The last professedly thoughtful 'The Song of Purple Summer' is a sentimental dirge, while the lyrics, most of all at the funeral, descend into banality (a father is reproached about the 'unspent Saturdays' with his dead child).

All this is sadder than it should be because the production itself is so spirited. Theo Hughes-Morgan is wonderful as Melchior, singing

powerfully and acting with a perfectly-pitched stolid tenderness, even if his female opposite number can be vocally thin. As indicated, the choreography is vigorous and often inspired. The adult characters are even flatter than their roles demand, but this cartoonish quality adds something in its way. The supporting cast can be splendid too – one thinks of the comic gay seduction scene. The sometimes monotonous score is played, at least, very proficiently.

It is an odd mixture of dark moral charge, light-hearted camp and intermittently dreary rock music: the dish is very well cooked, but it is still an arsenic soufflé drenched in watery cream.

BEN SLINGO

performance it seems unfair to pick out one or two people in a cast that was altogether totally faultless.

The crew and musical ensemble should also be complimented, helping to bring a homely feel to the performance in using the auditorium's house-lighting in an unconventional manner and providing live-music during the show itself. The

combination made the audience feel like citizens of Messina, rather than spectators of a completely artificial performance.

Whether a fan of Shakespeare's works or not, *Much Ado about Nothing* is a must-see this week and will provide you with an evening full of laughter: thoroughly recommended.

LORENZO SANTINELLI

NATASHA BRICE



he could switch between each without a moment's hesitation. It was a joy to see that he relied on no audience member's appreciation of a specific style of

The Pin reflects the fact that this trio's aim is beyond the ADC

humour in order to generate laughter, a skill that is no doubt transferable to an audience beyond that in Cambridge. Ben Ashenden was a constantly controlled presence on the stage, his actions synchronous with all that went around him. Such attention to detail allowed for him either to be the central source of humour in a scene in which the humour was supposedly derived for him not being featured, or for him to be alone on the stage and command

two personages as once (the transition between which was largely signified through a change in soundtrack). Alex Owen was often very stylistic in how he performed, and gained a familiarity with the audience as a result of this, but may've lost out through not always fully developing each character he played. His style, however, was obviously highly appreciated as he received some of the most unanimous laughs of the evening.

The Pin reflects the fact that this trio's aim is beyond the ADC, as, despite the occasional moment that may have been recognisable from a previous smoker, this tight, minimalist and coordinated piece was clearly intended (and is suitable for) a wider audience. *The Pin* is surely one of the best things in comedy you will have a chance to see here this year, but just as surely not the best this trio will produce.

HELEN CAHILL

MUSIC

Churchill Jazz Band

Wolfson Hall

★★★★★

The Wolfson Hall auditorium was host to a seated concert on Saturday, playing a varied set of classic standards to funky numbers by Joe Zawinul, Herbie Hancock and James Brown. The group is a fairly standard 19-piece big band, and is dominated by the 13-strong brass/woodwind section (12 if you exclude band leader James Brady, who both directed the performance and played the occasional trumpet solo with assured ease). One gets the feeling that Brady is the driving force behind the group, and his self-deprecating ridicule of the use of such Jazz phrases as “cats” and “hip arranger” was both amusing and proof of his immersion in Jazz culture.

As Brady pointed out, the format is extremely versatile, and Benny Golson’s ‘I Remember Clifford’ demonstrated its potential subtlety, with the interplay of swelling saxophone and trombone harmonies, while Brendan Musk’s excellent lead trumpet capturing the emotional quality of the song beautifully. Classics such as Georgia On My Mind were played in the traditional style – offering few surprises but a nicely polished delivery – whilst in the second half the band displayed a more modern repertoire to good effect.

There were, however, some slight technical issues: singer Lucy Cronin was unfortunately inaudible for much of the first swing set, especially when the mighty horn/woodwind section was in full voice (and one has to wonder why those on the sound desk allowed this situation to continue for a full three songs). This was perhaps a blessing, though, during a somewhat awkward duet with male singer James Duboff,

in which the vocalists’ winces further added to the impression of difficulty. However, on the whole both singers performed well, with Duboff’s likeably boisterous stage manner and strong voice complementing Cronin’s Jazz-queen poise. Cronin has recently returned from a stretch in Germany, and the band appeared to be thoroughly pleased at her reappearance – none more so than Duboff, who described Lucy as “delectable”, whilst a shaky dance routine by the pair looked suspiciously like on-stage courtship (although the very unprofessional nature of the movement prevented any serious nausea, instead merely provoking mild amusement).

A confident, tight and enjoyable performance, despite...a lack of harmonic bite

The second, funky set was preferable to my ears, and here the rhythm section really came into its own. Drummer Ed Blake provided solid, lively syncopation



and some complex and well-considered solo bars, which were complemented by Will Lewis-Smith’s percussion and Pete Aisher on bass. The latter could perhaps have engaged in a little more funk attitude, and the tone of his 5-string occasionally lacked low-end punch. These are trifles however, and Aisher seemed comfortable playing both walking and funk basses.

Charismatic director James Brady’s arrangement of Herbie Hancock’s ‘Chameleon’ was a highlight, whilst the keys solo in Gospel John was reminiscent of Medeski, Martin and Wood in its stripped-down feel. The lack of a guitarist was disappointing, although there were some sterling solo performances, particularly from Ajay Ratan on tenor sax and Brendan Musk on trumpet. However, even in the second set the big-band arrangements – although undeniably giving a rich,

feel-good energy to the performance – tended towards the conventional; I found myself continually hoping for something more harmonically dissonant (perhaps some John Schofield-esque twang from his big-band work with arranger Vince Mendoza).

Overall this was a confident, tight and enjoyable performance, despite some technical difficulties and a lack of the harmonic bite to which I am so partial. These faults, however, are highly subjective, and it would be great to see the band’s upbeat swing-funk repertoire in a standing concert – there would surely be some nostalgic Lindy-Hopping and Jitterbugging from those hip cats amongst us.

JOBANTHOMAS

MORE REVIEWS AT

www.varsity.co.uk/reviews



CLASSICAL

Aika Collective

Kettle's Yard

★★★★★

The Aika Collective: two cellists, one composer, one dancer. Having recently grappled with ballet-based psychological thriller *Black Swan*, I have become slightly wary of anything involving dance, particularly when it is entitled ‘Contortions’. This was the final piece in the programme, a commission from young composer Hannah Varty which explored different ways of producing sound on a cello – who would have thought of playing it lying down? Or moving around the room whilst balancing the cello spike on the back of a dancer? Poor Ilona Jäntti bore the brunt of this experimentation. She spent the rest of the performance creating sculptural contortions of her body, whilst constantly responding to the cello music as though possessed by it. In adapting her routine for the setting of Kettle’s Yard she was forced to dispense with her usual prop – a suspended hoop – and resort to floor-based movement instead. Cello and dance: a match made in heaven?

Admittedly I found myself cringing at times. Some of the translations from music to dance were painfully literal, and the relatively sparse music meant that Jäntti was often simply milling around, albeit very gracefully. In the first piece in particular, *Cel*, the dialogue between cello and dancer seemed stilted, almost too restrained; musician (Jo Keithley) and dancer were given little opportunity to show off. Maybe it was simply that aerial acrobatics did not translate to the floor,



or maybe it was that Varty’s musical spectacle would have functioned better as a gallery exhibit rather than as a traditional recital. Whilst the cello worked well visually alongside the medium of dance, the whole performance would have benefitted from a more visceral sound.

Ligeti’s *Sonata for Cello* – for a time censored by the Soviet Composers’ Union – was also on the menu. Very exposed, this piece commands a tricky balance between poetic folk-like melodies and grating virtuosity which Keithley, a true performer, achieved with style.

Kettle’s Yard has a thriving contemporary music scene, which should not be missed by anyone with a vague interest in the musically bizarre. Next week: harps and spiders. I’m still in debate.

ANNA CAMPBELL

FILM

Biutiful

Arts Picturehouse

★★★★★

The close-up is one of cinema’s simplest and greatest achievements. It separates theatre, with its emphasis on bold gesture and voice projection, from film, where an actor’s subtlety carries more weight. A masterful performance on the big screen, like the one that Javier Bardem delivers in *Biutiful*, is a ballet of micro-expressions.

Bardem plays Uxbal, a man who services Barcelona’s illegal immigrant community. He has contacts in the police department and takes cuts from corrupt deals. His estranged wife is a bipolar alcoholic with a toxic temper. She has mothered two children, but has not learnt to be their mother. Early on, Uxbal discovers he has cancer – the kind that has spread too quickly for chemotherapy to catch up with it. This film is about his attempts to set things right, whatever that may mean.

For the most part, the plot lacks tension, even interest. Director Alejandro González Iñárritu and his

cinematographer Rodrigo Prieto skilfully capture the details of domesticity, but overuse shaky, hand-held camerawork. The editing is, at times, reminiscent of the *Bourne* Trilogy. For a drama about the last days in the life of a sinner, that’s not a compliment.

The music is by Gustavo Santaolalla who, for my money, is the best in the biz when it comes to this kind of material. He can evoke a rainbow of deep-seeded melancholy using two or three notes on a muffled electric guitar. The only component missing from Iñárritu’s usual team of collaborators is screenwriter Guillermo Arriaga, and the dialogue suffers as a result when compared to their previous work (*Amores Perros*, *21 Grams*, *Babel*).

But let me get back to Bardem, who’s the best thing about *Biutiful*. His Uxbal embodies masculinity and gentleness, strength and decay. He supplies moments of such profound intimacy, we forget that we don’t care about what happens, or that the film’s set-up has left us indifferent to its outcome: we simply stare at his face, mesmerised, the way we couldn’t in real life without getting self-conscious. A great close-up has that power, but it doesn’t necessarily make a great film. ALEX GRUZENBERG



Keeping It Reel

ALICE BOLLAND



Awards season again and, with the Oscars looming, tension is rising in the film industry; this year *Black Swan*, *True Grit* and *The King’s Speech* – all worthy candidates – are looking to scoop the most prestigious of the awards, Best Picture. It seemed apt, therefore, to browse the archives for past nominees that have unjustly missed out on the top spot.

5 Citizen Kane (1941)

Not everybody’s cup of tea, admittedly, but even the harshest critic can appreciate that this cinematic landmark, Orson Wells’s *magnum opus*, should be worthy of such an award. Instead, John Ford’s relatively unheard of *How Green was My Valley* picked up the trophy; a fine film, yes, but hardly cinematic gold.

4 Dr Strangelove or How I Learned to Stop Worrying and Love the Bomb (1964)

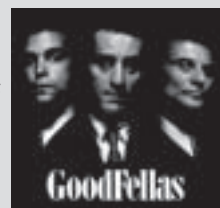
This ingenious black comedy from Stanley Kubrick deserved infinitely more recognition than it received; Peter Sellers, in numerous roles, is sublime, and just the fact that Kubrick managed to create a laugh-out-loud comedy centred around Russian infiltration in the USA is impressive. Disappointingly, Best Picture went to *My Fair Lady*.

3 Dog Day Afternoon (1975)

A difficult choice, clearly, because *One Flew Over the Cuckoo’s Nest* is an admirable contender. But it just seems unfair to neglect such a masterpiece. Al Pacino and John Cazale both deliver astounding performances as losers-cum-bank robbers in this gripping heist-gone-wrong movie.

2 Goodfellas (1990)

A completely indefensible travesty; just how three hours of Kevin Costner prancing about with native Americans managed to beat Martin Scorsese’s timeless classic is anybody’s guess! Yes, *Dances with Wolves* is quite sweet, and Kevin Costner’s direction is commendable; but surely it cannot compare to one of the greatest gangster movies ever made? Unbelievable.



The Pianist (2002)

Shockingly, Broadway adaptation *Chicago* managed to pick up the award over the incredible *The Pianist*. Roman Polanski’s war classic follows a talented Jewish pianist, the magnificent Adrien Brody, trying to escape the brutalities of the Nazi occupation in Poland.

This week's...



Theatre

Noises Off

Wed 9th - Sat 19th February (except 13th), 7:45pm
ADC THEATRE (£6 - £10)
Comedy following the loveable cast and crew of *Nothing On* as they attempt to take their show from final rehearsal to final performance.

Res Gestae

Tues 8th - Sat 12th February, 7pm
CORPUS PLAYROOM (£5)

A new play by Niall Wilson, in which celebrity righteousness and classical morals shape one royal tearaway.

Verge

Tues 8th February - Sat 12th February, 9:30pm
CORPUS PLAYROOM (£5)

When a cross-country coach is forced to make an emergency stop at a service station in the middle of nowhere, three travelers find their lives put abruptly on hold.

Tilted Productions: Masquerade

Tues 15th February, 8pm
THE JUNCTION (£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.

Jet Set Go!

Wed 9th - Sat 12th February, 11pm
ADC THEATRE (£5 - £7)
The Cabin Crew Musical. The love lives of a transatlantic cabin crew soar to the stage in this high-flying new British musical comedy.



Film

Harry Potter and the Deathly Hallows

Sun 6th February, 7pm & 10pm
ST JOHN'S COLLEGE, FISHER BUILDING (£3)

The penultimate film about Harry, Ron and Hermione features the trio venturing out of Hogwarts and into the real world. A must-see for finalists.

Biutiful

Fri 4th February - Thurs 10th February
CAMBRIDGE ARTS PICTUREHOUSE, VARIOUS SHOWINGS (£6.50)

Alejandro Gonzales Inarritu's (21 Grams, Babel) latest film features Javier Bardem as a poor, hard-pressed single father desperate to do the right thing in the face of his own coming mortality.

The Illusionist

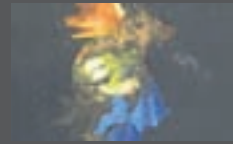
Sun 6th February, 7.30pm & 10pm
CHRIST'S COLLEGE, NEW COURT THEATRE (£3)

From the creators of *Belleville Rendezvous*, *The Illusionist* is a gorgeously animated ode to Edinburgh. The journey of a disillusioned magician is by turns both wonderfully funny and heart-wrenchingly beautiful.

Blade Runner

Thurs 7th February, 8pm
ST CATHERINE'S COLLEGE, RAMSDEN ROOM (FREE)

In this sci-fi classic, based on Philip K. Dick's *Do Androids Dream of Electric Sheep?*, Harrison Ford shoots his way through a dystopia that, thirty years on, remains scintillating.



Exhibitions

Excavations: Hughie O'Donoghue

Sun and Mon afternoons until Monday 14 March, 2-5pm
TRINITY HALL COLLEGE

Remembered history and reconstructed pasts in the Royal Academician's ghostly paintings at Trinity Hall.

Afterlife

14th December - 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 changing nature of the printing process today.

MISCHIEF: sculptures and drawings by Lucia Nogueira

15 January - 13 March
KETTLE'S YARD

Witty, subversive and subtle, the Brazilian artist at Kettle's Yard.

Modern British Sculpture

22 January-7 April 2011
THE ROYAL ACADEMY, LONDON (FREE-£12)

The must see survey of British sculpture with major contributions from Cantabrigian, Sir Anthony Caro.

Shadow Catchers

13th October - 20 February
VICTORIA AND ALBERT MUSEUM, LONDON

A thought-provoking exhibition exploring the meaning of 'camera-less' photography. These artists work with photographic paper to generate delicate one-off imprints of a reality that never existed.



Talks

James Naughtie

Sunday 6th February, 7.45pm
CAMBRIDGE ARTS THEATRE (£12.50-£22.50)

Despite finding recent fame as the result of an unfortunate slip of the tongue, James Naughtie has been known for many years as a successful journalist. Go along to the Arts Theatre to hear him discussing his travels around the world and the events which he has witnessed.

Henri Gaudier-Brzeska Sculptures

Thursday 10th February, 1.10pm
KETTLE'S YARD (FREE)

Pop along to this talk in your lunch break: Sebastiano Barassi, Curator of Kettle's Yard, will be speaking on the works of Henri Gaudier-Brzeska.

Alan Johnston: Reflections on Life, Politics and Captivity in Gaza

Mon 7th February, 6.30pm
THE CAMBRIDGE UNION (FREETO MEMBERS)

Talk from the BBC journalist famous for his work as a correspondent in Uzbekistan, Afghanistan and the Gaza strip, and for his 2007 kidnapping.

Peter Hamilton

Wednesday 9th February, 7.30pm
THE CAMBRIDGE UNION (FREETO MEMBERS)

A talk from the UK's best-selling sci-fi author. Now is your time to find out what the word 'space opera' really means.



Music

Nauset

Fri 4th - Sat 5th February, 10pm
EMMANUEL COLLEGE CHAPEL (FREE)

Brand new chamber opera composed by Joel Rust, showcasing some of Cambridge's top singers and instrumentalists. Only 45 minutes long! The opera is preceded by a poetry reading from the librettist at 9.45pm.

Ragged Army & Others

Fri 4th February, 8pm
THE PORTLAND ARMS (£5)

An evening of razor-sharp folk music from one of Cambridge's most original student bands. With support from Faith Taylor.

Jimmy Webb

Sun 6th February, 8pm
THE JUNCTION (£22.50)

The only artist to have ever received Grammy Awards for music, lyrics and orchestration comes to Cambridge.

Cambridge University Jazz Orchestra

Sat 4th February, 7.30pm
WEST ROAD CONCERT HALL (£10/£5)

Cambridge University's premier jazz ensemble team up with London-based flautist Gareth Lockrane to play a unique variety of original compositions.

The Rake's Progress

Fri 11th-Sat 12th February, 8pm-10.45pm
WEST ROAD CONCERT HALL (£15/£)

A modern production of Stravinsky, Auden & Kallman's colourful and accessible masterpiece, on its 60th birthday.



Events

Alan Johnston

Mon 7th February, 6.30pm
THE CAMBRIDGE UNION (FREETO MEMBERS)

Johnston has been working for the BBC for 20 years, during which time he has worked in Uzbekistan, Afghanistan and the Gaza Strip. In 2007 he was kidnapped by Palestinian militants and was held captive for four months – make sure you don't miss this opportunity to hear him speak at the Union.

Punt & Dennis

Mon 10th February, 8pm
CORN EXCHANGE (£20/£19)

This classic comedy duo is returning to the stage after Dennis's new-found fame on our small screens. Make sure you're there to see how they fare after four years apart.

Guilty Pleasures: Club Tropicana

Sat 5th February, 10pm-2am
THE JUNCTION (£10)

Advertised as "a sweet bag of pick and mix", this Club Tropicana-themed clubnight at The Junction is guaranteed to be a haven for any party lover. Grab your Hawaiian shirt and lei and you're set to go.

The Peoples' Cinema presents: Fritz Lang's Metropolis

Fri 4th February, 7.30pm
CAFE PROJECT, 22 JESUS LANE (FREE)

You ought to watch Lang's stunning 1927 masterpiece – if not to appease your passion for early cinematography, then to increase your understanding of Janelle Monae album covers. Tea and discussions will follow the film.



Sport

Town v. Gown

Friday 4th February, 7pm
THE GUILDHALL

The wait is nearly over. Tonight the students will want to avenge their narrow defeat last year. The event has been moved to a new venue and the atmosphere promises to be excellent.

Selwyn 1st XI v. Downing 1st XI Football

Sat 5th February, 2pm
SELWYN COLLEGE PITCHES

Now that the league season is nearing its end, Cuppers will be the priority for many teams. Downing will be looking to go one further than they did last year and win the cup, but must avoid defeat against Selwyn first.

Newnham Short Course Rowing

Sat 5th February, 11am - 4pm
MOTORWAY BRIDGE - RAILWAY BRIDGE

This inter-collegiate event will be an important element of the preparation for Lent Bumps.

Rugby Blues v. RAF

Wed 9th February, 7.15pm
GRANGE ROAD

The rugby boys will be looking to get back to winning ways after having lost to the Army 34-8 in their last fixture. However, they will need to fight hard if they are not to slip to yet another defeat.

Women's Hockey Blues vs Ipswich

Sat 12th February, 12pm
WILBY

The hockey Blues will want to make sure they are in good form with the Varsity match now not far away on the 21st February.



UNIVERSITY OF
CAMBRIDGE

Looking for work this summer?

University of Cambridge International Summer Schools can offer 4 - 7 weeks work for Cambridge undergraduate and graduate students. £250 per week plus college accommodation.

For details call network: 60850

or 01223 760850

or email: intrestut@ice.cam.ac.uk

T-SHIRTS · HOODIES · POLO SHIRTS · FITTED T'S · RUGBY SHIRTS · BASEBALL CAPS · TIES
SPORTSWEAR · LONG SLEEVED T'S · SWEATSHIRTS · DRILL TOPS · FLEECES · FITTED T'S · RUGBY SHIRTS · BASEBALL CAPS · TIES

TALKING T'S
www.talkingts.co.uk

PRINTING & EMBROIDERY
All work is carried out in our Cambridge workshop ensuring excellent quality and service
Come and talk to us, try on samples and see colour swatches or phone or email for a quotation

37 BRIDGE ST. CAMBRIDGE (opposite Quayside)
01223 302411 shop@t-shirts.co.uk

celebrating **22 YEARS** est. 1989

MAKE A DIFFERENCE!

Join a stimulating, home-based plan for our 16-year old, mildly autistic daughter, based on the 'son-rise' programme.

We would like to ask you to work for 2-4 hours a week (for six months). No experience needed; full training given. £6.50 an hour. Make the call: Tel: 01223 248622 Make a difference!

READING THIS AD?
Obviously. But wouldn't it be great if it involved something you actually cared about?
Advertise your play, party or event here in Varsity.
advertising@varsity.co.uk

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.

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

The Varsity Scribblepad

sponsored by
Jacques and his Master/Week 5 Lateshow, ADC.

Boxers bold ahead of fight

Welterweight Elliot Chambers talks to Varsity about tonight's Town v. Gown

JOSHUA GAMES
Boxing Correspondent

It's not only boaties that get up at six in the morning. That is an everyday reality too for Robinson second year Elliot Chambers, the University's representative at welterweight for Friday's Town v Gown fixture at the Guildhall.

Chambers' routine has a religiosity about it. "I've had to lose six kilograms for this bout, meaning morning runs and a very restrictive [sic] diet" he laments. Indeed, as I speak to him he is picking from a black bean tofu salad, no bigger than a child's ration. But why on top of all the other stresses of the Cambridge term does he put himself through it all? "It's about the recognition and respect" he tells me, "boxing takes a stoicism and determination which some people don't understand. You really have to be brave to step in that ring".

This will be Chambers' second Town vs Gown bout. He fondly remembers his points victory against a Metropolitan police officer last year. However with the Varsity fight only just around the corner, his training this year bears no comparison. "I've stepped it up this year. Last year I'd go for a run maybe twice a week. This year I'm running every day and I'm upping my performance each time I go to training".

In fairness to the part one Geographer, he has not done what many would have done and rested on his laurels. Indeed he comes across as refreshingly self deprecating. "I was probably lucky to win last year," he admits, "it could



ELLIOT CHAMBERS

"You need to think big in the ring"

have gone either way. But my aim this year is to make sure that by the end of those three rounds the judges can only score it in my favour".

Taking the summer out to box in Cuba and the famous

Boxing takes a stoicism and determination which some people don't understand

Gleason's gym in New York was a real turning point. Chambers believes he has returned a slicker and more experienced fighter. His time spent in the ring with former coach of the Cuban Olympic team Profesor Miranda gave him the chance to rework entirely, amongst many things, his approach to defence. Imprinted on him now, he feels, is his coach's mentality. "Miranda would constantly repeat the same thing to me, 'siempre amplio'. What he meant was that there's not just one way to box, you need to think big in the ring and be ready to surprise your opponent."

The change of venue, from the Royston Hotel to the Guildhall has been warmly welcomed by all, with tickets selling out almost two weeks in advance. The new venue promises to provide

an thrilling atmosphere for the event. Chambers too is excited by the new City Centre location. "It's a great thing for the boxing club," he says, "Royston was a great venue in itself but now we've got the guildhall we can really pack it out with a students, many of whom will have never watched boxing live".

Last year Cambridge University Amateur Boxing Club slipped to a narrow 4-5 loss. The fixture is sure to be as close this year though Chambers is confident that the team is capable of coming away with the spoils. He tells me of the boxers to look out for. Former captain Chris Webb is an obvious choice along with ex-national boxer Rich Simpson.

However it is the appearance of Kevin Morgan that is particularly noteworthy. The 37-year-old ex-City lawyer will be stepping back into the ring wearing Light Blue for the first time since returning to academia. For those lucky enough to have got their hands on a ticket, the action starts tomorrow night at 7pm.



ELLIOT CHAMBERS

"You need to be ready to surprise your opponent"

From the Commentary Box: Murray Meltdown



MATT BLYTHE
Tennis correspondent

Outgunned and out thought. Andy Murray was given a master class in match play under the lights in Melbourne as Novak Djokovic cruised towards his second Australian Open title.

Pursuing his first Grand Slam triumph, Murray looked unsure of himself as Djokovic took charge of a tense encounter. With very little between the players in the opening few games, the pivotal moment came in the final game of the set as an enthralling 38-stroke rally saw Djokovic pinned behind the baseline, only to inch his way back into the rally and draw the error from Murray. This was really the story of the match as Djokovic's remarkable ability to recover a lost cause forced errors on both of Murray's wings, who was not helped by his poor first-serve percentage.

The second set began disastrously as Djokovic raced to a 5-0 lead. Murray was only able to claim a single break in the set as Djokovic closed it out in ruthless fashion. By now things looked decidedly ominous and it was clear that Murray would have to start the third set strongly if he was to have a realistic chance of winning.

With the support of the crowd behind him he did exactly that, seizing the break in the opening game. Soon there was a sense that just maybe, there was a way back. However, he crumbled again on serve and Djokovic duly replied with another break to move into a 3-1 lead. Murray bravely fought back to level terms at 3-3 before Djokovic showed his fire-power on the forehand side to convert yet another break point from which he never looked back. A gracious victor, Djokovic offered Murray words of

encouragement and praise. However it was clear that Murray had no answers for Djokovic's power and movement on the night.

What exactly does this result mean for Murray's future hopes of Grand Slam glory? As Tim Henman keenly pointed out in the BBC commentary box, Djokovic was in an inspired form off the back of a Davis Cup triumph with Serbia and saw off Federer in the semi-finals in straight sets too. The players at the very top of the game, past and present, speak of Murray's talent with such high regard that only a fool would write off Murray's chances for a Grand Slam. Perhaps his greatest obstacle to greatness is his unwillingness to dictate play and take the game

Given his talent, only a fool would write off Murray's chances for a Grand Slam

to his opposition, particularly against the 'big three': Nadal, Federer and Djokovic. Overcoming this mentality would move him closer than ever to winning a Grand Slam final.

Finally, the surprise package of the tournament was unquestionably Milos Raonic, the rangy 20-year-old from Canada and conqueror of world no.10, Mikhael Youzhny. Described as the 'real deal' by McEnroe, he impressed with his monstrous serving which was clocked at 144mph and is certainly one to watch for the future amongst the new generation of players.

Downing crush Queens

DOWNING
QUEENS

43
0

STEVE TOWNEND
Rugby correspondent

Due to Queens' victory over them earlier in the season, this turned out to be a very important match for Downing – win, and stay up; lose, and go down. Their final league match will now see them face fallen giants St John's in a match which will decide who comes for runner-up in the league.

This inspired them to start with a bang against the Division 1 new boys. The Downing pack immediately asserted their dominance, scoring two early tries from driving mauls. The first half was keenly contested at the breakdown, with frequent turnovers. Queens' will regret that they did not take full advantage of the wind, which was in their favour for the first half.

As the game headed towards half-time, Queens' managed to get some sustained possession, spending phase after phase in Downing territory. But, good work from the Downing defence and a lack of clinical finishing by Queens' prevented them from scoring.

With the wind helping Downing in the second half, they went into the break with the lead and a psychological boost.

The second half started, and it was clear to see Downing's tactics – use the wind. Most of play was spent deep inside Queens' half. As the players started to tire gaps appeared in the defence, allowing a much more open half of rugby to ensue. The Downing backs were able to run more freely, and then link up with the forwards to pick holes in the Queens' back line. As the game progressed, Downing made good use of their substitutes and the injection of fresh legs proved invaluable. They were able to earn turnovers, recycle quickly, and turn possession into points. They scored a further 5 tries in the second half in a period of utter dominance. Although there were periods where Downing conceded several penalties in a short space of time, which resulted in them being marched back up the field, the superiority of their pack enforced turnovers. A slightly scrappy end to the game was cut short due to a Queens' injury, which would have had them finishing with 13 men, having had only 16 to start with.

Overall, a strong performance by Downing earned them a much needed win. They will be confident of carrying this form into Cuppers.

Trinity win tense Supercuppers 2-1

MATT SMITH
Football correspondent

Trinity college can lay a strong claim to being the best college football team in Oxbridge. After a sterling 2-1 victory over Lincoln College Oxford in the Supercuppers final on Saturday, Trinity lifted the trophy to secure their first silverware of the season.

In a battle of attrition the quality and fitness of Trinity College Association Football Club (TCAFC) proved too much for a resilient Lincoln side. After just one minute of play, centre back Mike Smith, headed home a delectable in-swinging corner. The home side were stunned.

For the next 15 minutes Trinity kept possession well, with Alex Lunn finding the incessant runs of striker Danny Gammal, latching onto a number of half chances with blistering pace. The striker was denied by a string of fine Lincoln saves. However, with their apparent ascendancy Trinity grew complacent, allowing a robust Lincoln midfield to find their feet. With a surging run and dangerous strike from right winger Josh Thomas, Trinity were reminded of their opposition's calibre as the ball fizzed past the alert Lars Boyde's left post. Deservedly on the 20 minute mark a

Lincoln set piece was defended scrappily and met with a solid header which hit the back of the net. The score was now level at 1-1.

With Lincoln's belief inflated and the home crowd rewarded, Trinity were put under intense pressure. Under the leadership of captain Mathew Smith the defence held a strong line, ensuring the score at half time remained 1-1.

In the second half TCAFC came out rejuvenated and pressed forward using the width of the Iffley Road pitch well. Danger men Mat Cole and Shafi Anwar created space on the right hand side and delivered good service, but some desperate defending by Lincoln prevented another goal.

As the half wore on, both sides were crippled with cramp as the difficult conditions took their toll. The game grew scrappy. As the midfielders battled for possession the game became a stalemate; until the arrival of Mitch Bibby on Trinity's right hand side, breaking out from defence looking to find the skilful feet of Akushie. With moments left, Peacock showed the flair he has shown for the Blues all season when he controlled a high ball, beat three Lincoln players and found Gammal with an acute ball. But the angle was made just too small by Lincoln's keeper and still the decisive second goal would not come.

The game was forced into extra time. With the looming threat of penalties, the relatively quiet Boyde started to imagine that it could be his moment to shine. The engine and industry of Blue's player Totten in Trinity's midfield allowed them to push forward in attack. The Cambridge side were rewarded with a corner on the 97th minute. Alex Lunn delivered and Jamie Rutt, the four-time Blue, rose above a floundering Lincoln defence to finish with deadly precision. The crowd were stunned as TCAFC held out for victory in a nerve-wracking final 20 minutes. It was a dramatic conclusion to a hard-fought win.

Skipper Matt Smith said of the game, "It was played in a good spirit and was a great occasion for all the lads. Thanks to everyone involved and to Lincoln College for their hospitality."



MATT SMITH



“It was clear that Murray had no answers for Djokovic’s power and movement on the night”

Matt Blythe on Andy Murray’s failure to win his first Grand Slam, page 15



Gritty Blues win the hard way

HELEN HILLIARD



Rick Totten chases down the ball as Cambridge are forced to fight for victory against a determined Northampton XI

The Blues grind out a win in tough conditions to continue their good run

CAMBRIDGE 2
NORTHAMPTON 1

RUPERT MERCER
Football correspondent

Two goals either side of half-time were enough to give the Blues an extremely hard-fought victory over Northampton this Thursday. A biting wind and a difficult surface meant that neither side was able to get the ball down for long periods of play and the aerial battle, dominated by the excellent Jamie Day, was key to the match.

Within minutes of the whistle blowing,



Cambridge had the ball in the back of the net after Jamie Rutt chipped in a clever free-kick and Rick Totten dived to head into the bottom corner, however the linesman’s flag was quickly up with what appeared to be marginally the right decision.

As the first half progressed Cambridge looked increasingly assured, with the left wing proving particularly fertile. The tireless Mark Baxter overlapped repeatedly from full-back and linked up beautifully with winger Rory Griffiths, who was perhaps the player of the half, constantly getting the better of his marker and whipping in some excellent low crosses.

With Rutt controlling the centre of the park, Cambridge were looking the better side but were struggling to convert their dominance into concrete chances.

However, just when it looked as though the teams would be going in all square Griffiths found space down the left and his cross was only half-cleared to Totten. His shot squirmed under the keeper to give the Blues a half-time lead.

The second half had barely got going when Cambridge doubled their lead. A long clearance by Lars Boyde was brought down by striker Haitham Sherif with more than a hint of handball and

“Their win owed more to chance and the bravery of Boyde”

after exchanging passes with Ryan McCrickerd to send himself through he calmly slid the ball past the advancing keeper into the bottom-right corner.

But just as the Blues began to look comfortable Chris Peacock lost the ball outside his own box and the defence was caught flat-footed as the ball was slid across to the back post and converted before Boyde could get across.

This somewhat unexpected comeback

seemed to stir Northampton into life and the pace of the game became frantic. Central midfielders were essentially bypassed as the ball was switched to the wings as quickly as possible. On the right Peacock and Totten combined excellently not only in attack but doubling up on Northampton’s pacy substitute winger.

Sherif, whose confidence had rocketed since his goal and to whom the openness of the game was well suited had a goal ruled out for what seemed a marginal foul, essentially equaling out the questions over the legitimacy of his first goal.

However, as the game neared its conclusion it was Northampton who poured forward. Excellent challenges by Peacock and James Revell were needed to stop two attacks, but the Blues still had to survive two goalmouth scrambles. In the end their win owed more to chance and the bravery of Boyde than to good defending.

The win was, in all, deserved but Cambridge will look to shut out games with more control in the future.

SPORT IN BRIEF

A round up of the week’s sport

ST JOHN’S LOSE AGAIN

Have stranger things ever happened? St John’s lost 15-12 to Magdalene, which means that they have now lost three games this season. They will go into their final game of the league season against second-placed Downing knowing that they might not even finish runners up.

This fixture was won by John’s in Michaelmas and they would have felt confident that they could bounce back from their defeat to Jesus with victory here. But it was not to be. They started the game well, taking a 7-0 lead. The game was a tight, physical affair but Magdalene managed to turn the score around with some good play in the backs to work their way back into the game and, with the score at 12-8 to John’s, found the winning try to complete a huge win.

DOWNING BEAT GIRTON TO KEEP PRESSURE ON TRINITY

Downing had to work hard to win their league match against Girton, who remain at the bottom of the division without a point.

A goal with almost the last kick of the game by Tom Clare snuffed out Girton’s hopes of a much needed point. The game itself was thoroughly dominated by a fluid Downing side who will be disappointed not to have beaten their opponents in a more convincing fashion.

The win ensures that Downing keep the pressure on title favourites Trinity and they will go into their cuppers fixtures with confidence.

Sport Tube

Search: Mick McCarthy frightened



Football is a game that reduces even the best of us nervous wrecks at times. But just what Mick McCarthy is scared of here is a mystery.