

Stingy students dodge donations



OPINION

What £9,000 tuition fees will mean for students and academics alike

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Guilt-free partying: The days before the collective charitable donation

Majority of students opt out of May Balls' charity fundraising initiative

SAMANTHA SHARMAN
news correspondent

Many students have refused to pay an optional donation added to May Ball ticket prices, undermining the new fundraising initiative set up by the cross-college May Ball Committee.

As *Varsity* reported last week, a May Ball Presidents' Committee has been set up to improve collaboration between different Colleges. This year a number of May Balls will be donating money collectively towards East Anglia's Children's Hospices (EACH).

However, the newly-launched scheme has already encountered problems. Now that tickets are on sale for the majority of balls, it has become apparent that students are often opting out of the charitable addition.

Both Trinity and Emmanuel Colleges have reported that, in their ticket sales so far, around 65 per cent of students have chosen to give a donation to charity. Both Colleges used an opt-out rather than an opt-in system, so these ticket-buyers actively chose to remove the donation from their bill.

The May Ball charity donation scheme was set up half way through ticket sales for Churchill Spring Ball, which took place last Friday, but of around 250 tickets sold after the College introduced an opt-in system, only

22 buyers actually chose to donate to the charity – a contribution rate of less than 9 per cent.

"I think it's ridiculous that people are opting-out of a charitable donation when they're already prepared to pay so much money," said Freddie Tapner of Pembroke College. "This is student stinginess gone too far."

Most of the Colleges suggest a charitable donation of £2, which is less than many alcoholic drink prices at *Cindies*.

Speaking to *Varsity*, the Treasurer for St John's May Ball, Andrew Dowsett, said that he was unsurprised at the extent to which students have chosen to opt out. St John's have been raising money for charity through the sale of May Ball tickets for around 20 years and therefore are "aware of the problem," having been through this before.

St John's May Ball Committee offer ticket-buyers an optional £5 donation. This year 507 of 824 registered users opted out of giving money to charity. This means that out of a possible £4,120 that could have been raised, the actual total was only £1,910.

Mr Dowsett suggests an alternative system: "I would be in favour of making it compulsory – just charging, say, £300 and not allowing people to opt-out."

He added: "I like to think that next year we will push for this compulsory

charity donation."

In such a system, Colleges would be able to decide on a set percentage of their income from ticket sales which would go automatically to charity.

However, Nick Chapman, founder and Chair of the May Ball Presidents' Committee and President of Trinity May Ball, believes that it is important that the charitable donation is optional, and that people have the choice to opt-out if they so wish.

He argues: "While a 100 per cent success rate is of course the Presidents' desired result, it is important to remember that May Balls are not primarily charity fundraisers; it's easy to get carried away with the idea that all applicants should feel obliged to donate."

First year undergraduate Richard Stockwell agreed: "Students should not be vilified for opting out of a charitable donation. Whether people are not able to spare the extra money, would rather donate to a different charity or simply do not want to give is a matter of personal choice. Charity ceases to be charity when it is not done voluntarily."

Part of the problem this year is that the charity to which a group of May Balls are donating, EACH, was chosen after many Colleges had started selling tickets.

A representative from Churchill Spring Ball Committee said: "We think that the fact that no charity was chosen yet when we implemented the system meant that very few people would be likely to donate – 'donate to charity' isn't as convincing as 'donate to East Anglia's Children's Hospices'."

One student who chose to opt out explained their choice: "At the time I had no idea what charity it was going to, and though I figured it was bound to be a worthy cause, I'd still rather be able to make an informed choice."

Mr Chapman is optimistic that next year will prove more successful, seeing as the collective charity for 2012, IntoUniversity, has already been chosen.

"At this stage it matters little whether the donation rate is 70% or 10%," he said. "What RAG President Emma Cooper and I have tried to set up this year is a mechanism through which more money, however large or small the amount, can be raised for charity."

Some comfort can be found in a few success stories: Jesus College have raised an estimated £2910 for EACH, and from the 40 per cent of tickets sold so far for Wolfson May Ball, 85 per cent have opted in and already raised approximately £600.



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EDITORIAL

Over the years, there have been many reports in *Varsity* and other publications in Cambridge on the status of women within the University. Looking back at the archives you can find anything from “Now King’s agrees to take women” to “Women’s Campaign blasts Union sexism”.

We have clearly come a long way since the first headline, from 1969, and huge leaps since the first female Colleges, Girton and Newnham, were established in 1869 and 1872 respectively. This term, after all, we find ourselves in the unusual situation of having women at the helm of all three major newspapers and having a female president of the Union.

Cambridge still fosters, however, a pervasive ‘lads’ atmosphere probably best exemplified by Kat Griffith’s RAG Blind Date (see www.varsity.co.uk/opinion/3225). Yes, it began as a joke, but it was the kind of joke that could only have arisen out of one kind of mentality. More worryingly, that it was done at all and that the writer went on said date suggests that he was not perturbed by what he had written and assumed that it would be accepted as ‘banter’.

We can only admire Kat for making a point of this kind of behaviour. Too often it goes unsaid and unnoticed, accepted as the usual run of student life here in Cambridge. It is not to suggest that we should only ever see gender relations in a dour light or not see the potential of a funny side. But this was a joke too far. When there is a recurrence of sexual attacks, as there has been around the Newnham area this week, we are once again reminded that to be a woman is still to be somewhat vulnerable and the ‘lads’ amongst us should be mindful of their female friends. Walking someone back shouldn’t just be seen as a ticket into their bed.

This extends to some college authorities who have failed to warn female students about the attacks. Solidarity amongst women has prevailed, with many posting the article on Facebook pages or spreading the word amongst friends. However, that a male student feels free to comment on one post, “they were pretty fit tho [sic],” makes it difficult for any woman to feel comfortable putting forward her views in a supposedly respectful learning environment.



EMAILS, LETTERS & TWEETS

WITH SYMPATHY

Dear Editors,

I felt I should let you know that I wasn't happy reading the article entitled "Rag Blind Hate". I thought it was of bad taste, self-righteous and disturbing.

I personally don't think the purpose of opinion space is to provide some individuals the opportunity to put on airs of heroism and publicly disgrace others, especially those who have no recourse to similar platforms to justify their actions, and those as in this case who were with no genuine malintent. In addition the article had very little, if any, argumentative content.

My sympathy squarely lies with the boy who wrote the joke, given that it was obviously a joke, though perhaps of bad taste. I don't think the self-righteous sermonising from the author of the opinion article, however appealing to certain groups of people, helps the feminist cause in any way, but undermines it by the injustice done to the boy. Attacking genuine jokes instead of genuine sexism isn't the approach I would advocate.

Anonymous
via email

BRIGHTER LIGHTS

Dear Editors,

Just so you know: the Leeds Tealights won National Student "Best Student Sketch Group" at Edinburgh in 2010. Beating the Footlights. Although their show was excellent. Please don't be surprised that we aren't a "complete joke". It's rather patronising.

Max Dickins
via website

WESTERN ARROGANCE

Dear Editors,

I am gladdened to see the effect of popular uprising spread across the Middle East, after the tumultuous and brilliant scenes in Egypt. However, that the West should appropriate these happenings as indications of the spread of Western "Liberal Values" is inaccurate and wrong. These popular movements have not invoked any degree of Western value-

systems, beyond a call for democracy and freedom of press. To claim a monopoly over these basic rights is arrogant and beckons on yet more anti-West regimes, if we are not careful.

William Findlay
via e-mail

NO JOKE

Dear Editors,

*Joking about rape in itself may not be an ethical failing, but that doesn't mean that particular jokes about rape aren't morally reprehensible. Jokes that reinforce sexist ideology, jokes that are presented in a way likely to trigger trauma for those who have been through sexual abuse of some, or "jokes" that actually constitute threats of sexual violence and intimidation *are* ethical failings.*

As for the intimidation question, quite frankly I can't see why anyone would criticise a woman for taking a (yes, male; yes, physically imposing) friend with them to meet a blind date who apparently found it acceptable to threaten (oh, sorry, "joke about") rape in order to confront them about their behaviour. If he felt intimidated, boo hoo - he was treated to a lot less intimidation than Kat was.

Luke Hawksbee
via website

A PROVOCATIVE QUESTION

Dear Editors,

With the internet boom, porn has become much more of a presence in day to day life whether we like it or not. As I peruse my usual internet haunts I cannot fail to notice the number of sexually explicit adverts that pop up, mostly for various pornographic websites. Clearly porn has a place in today's society and many people feel comfortable using it but I simply don't think it should be so prevalent. The images it promotes can be extremely provocative and I was glad to see Varsity highlighting the fact that this something that we need to talk about. Porn should definitely be a subject up for debate whether it is considered morally reprehensible or no.

Brian Woolcroft
via e-mail

DIGITAL DIGEST



VERIFIED

Not-sci: Power Balance

Another worldwide phenomenon, another million-pound market and another invention backed by no scientific evidence whatsoever. Our friends at BlueSci debunk another of science's myths, this week tackling the infamous “Power Band.”



VARSITECH

The Human(e) Machine

We have long waited in a hushed silence to see what our robot overlords would do next. As it turns out all they really wanted was a chance to be on TV; naturally, they went for a quiz show. James Vincent discusses IBM's Watson.



VULTURE

RIP Weezer

The best thing about selling out, if you feel you have to do it, is that time moves on and people forget. Songs, however, remain timeless. Dan Brookes laments the passing of Weezer.



VETEMENTS

Faster Pussycat: Curves and Creativity

Each time that London Fashion Week rolls around, it seems to be sadly inevitable that the mass media – broadsheets and tabloids alike – limps lamely after it. Louise Benson talks plus-size, misconceptions and Fashion Week.

YOU, THE COMMENTATOR

A pick of the week's comments from the website

“I hate you darnit – I’ve just thoroughly enjoyed this instead of writing my essay (due A WEEK AGO tomorrow)...and I hath nay any Columbian Blend. Fiddleshticks”

Kat Griffiths

“The sooner people realise that being offensive for the sake of being offensive isn't funny at all, the better. For further reference, see Top Gear.” Zing Tsjeng

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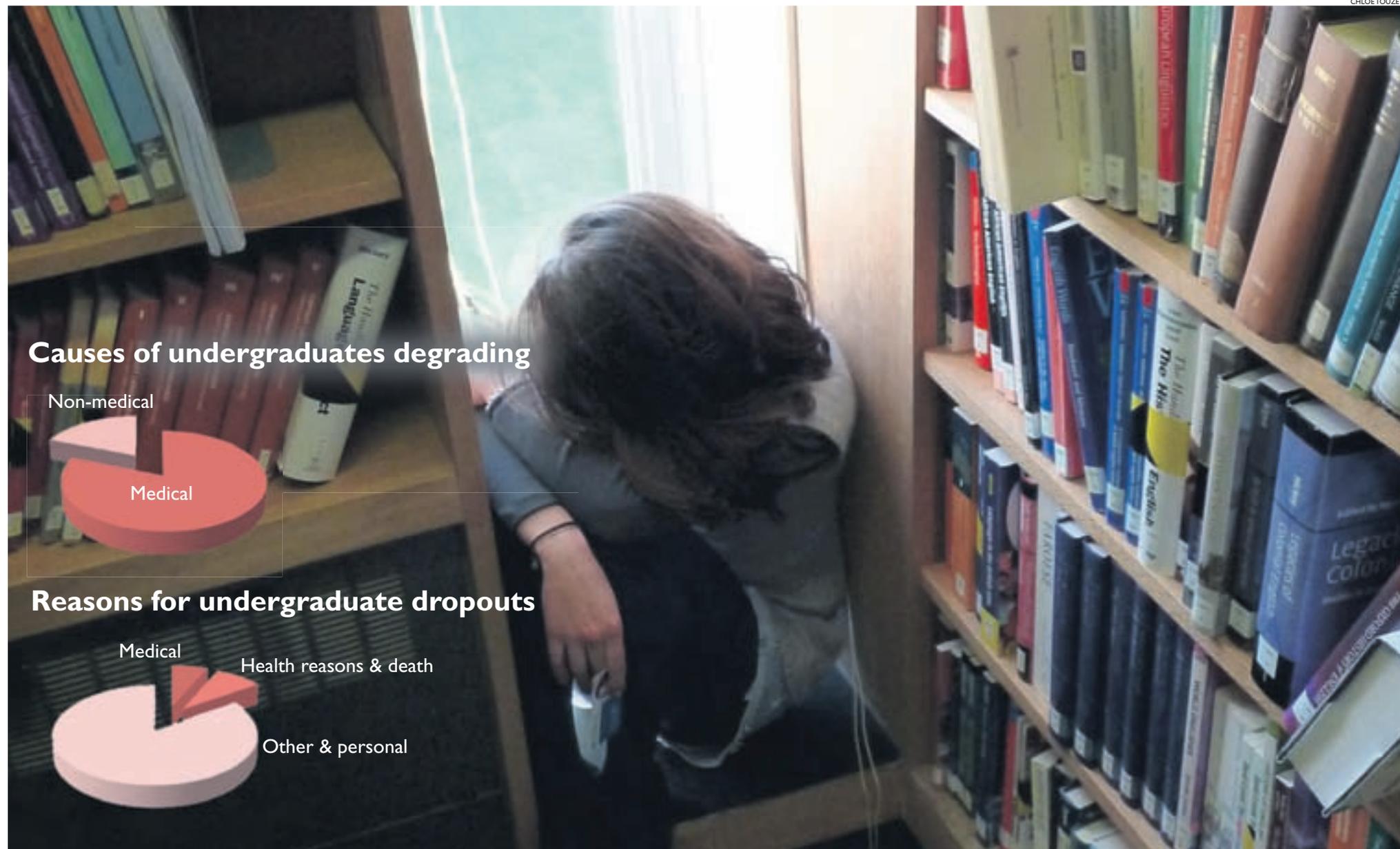
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UK's lowest drop out rate?

Degrading or dropping out? Subject switching or figure fiddling? *Varsity* investigates the truth behind the University's drop out rate of below one per cent, which purports to be the lowest in the country

CHLOETOUZET



Causes of undergraduates degrading

Non-medical

Medical

Reasons for undergraduate dropouts

Medical

Health reasons & death

Other & personal

ANNA GOLDENBERG, SAMANTHA SHARMAN & KIRSTY GRAY
investigations, college & culture correspondents

A *Varsity* investigation into the University's dropout statistics has found a worrying lack of transparency behind the impressively low figures. There is particular ambiguity surrounding the concept of 'degrading'.

With fewer than 1 per cent of all undergraduates leaving their course every year, the University of Cambridge has the lowest dropout rate in the country. In 2009/10, of 12,084 undergraduates, only 46 dropped out, or 0.38 per cent of the cohort.

A University of Cambridge spokesman accounts for the low rate with "the high level of pastoral support offered by the colleges and those who teach our students".

These official figures, however, do not include the number of people taking a year off, or 'degrading'. In 2009/10, 185 students – or 1.5 per cent of the undergraduate population – degraded, three times as many as those who left altogether.

Degrading usually involves taking a complete calendar year off before continuing studies. Although it is expected that students will resume contact with their college, some inevitably do not.

For this reason, unlike the University's own statistics, nationwide figures from the Higher Education Statistics Agency (HESA) only compare universities on the basis of the number of undergraduate students who continue from their first year to second year at the same institution.

According to HESA's latest public figures (2007-08), 20 Cambridge first-years elected to transfer to another higher education institution, and 0.8 per cent of all first year students did not continue their course at the University in the subsequent year.

My Director of Studies was sympathetic, but lacking in advice. It was a struggle even to get confirmation that I'd been withdrawn!

The quality of support and information provided for students who consider leaving the University depends heavily on the college. *Varsity* talked to one

student who degraded after Michaelmas term in their first year: "The College didn't try to push me in either direction, going or staying, which is good in theory but was actually unhelpful when I felt so bewildered and unsupported. My doctor said I needed time out, and that was all the College needed to hear to sign the papers allowing me to degrade; beyond that it felt like nobody at the University really cared whether I stayed or left."

Another student, who was "never happy at Cambridge", explains that moving university was the best option for them: "I transferred into year two doing the same course elsewhere. Now I'm on track to get a good grade, I have time to do lots of extra-curricular stuff and I am doing a placement year in London next year. I'd like to think this will put me in a much better position employment-wise."

The student welcomes the *Varsity* investigation, acknowledging that the University was supportive but unable to advise them on the next step: "My tutor was very helpful. My Director of Studies was sympathetic, but lacking advice. I was surprised I wasn't asked to give reasons for leaving back at the time. It was a struggle even to get confirmation that I'd been withdrawn!"

The University is clearly uncomfortable with the uncertainty and stigma surrounding degrading. The recent

Annual Report of the Applications Committee to the Council show that the committee received a request to change the name of the process due to the "somewhat negative connotations" of the term. The report praises "certain Colleges which require students to clear a college-set academic hurdle before resuming study".

Grae Worster, Senior Tutor at Trinity College, revealed parallel concerns to *Varsity*: "I do not like the term 'drop-out' but I think there is an important distinction to be made between those students who find the courses here unsuited to their interests (...) and those students who for various personal or medical reasons are granted leave to degrade."

Another cause for concern is that it seems easier to degrade – and therefore avoid failing – for students at some colleges than at others.

There is no fixed system for degrading, which can result in confusion among welfare staff. Several students report that they have been misinformed by their tutors, especially on the entitlement for student finance.

"For all those miserable Freshers out there: You're guaranteed four years of student finance, so if you want to do a different three-year course, there's still time!", says a student who dropped out of their English course after their first year because "my course was teaching

me absolutely nothing".

According to HESA the national average drop-out rate is 7.2% - much higher than both at Oxford and Cambridge. The University of Oxford has a similar system to Cambridge's degrading, referred to as 'self-rustication', or simply 'going down' for a year.

My doctor said I needed time out, and that was all the College needed to hear to sign the papers allowing me to degrade

As with Cambridge, the practice differs from college to college, but the option to self-rusticate is available across the University. At other universities, although in extreme cases (usually health reasons) a student may be able to drop out temporarily and return the following year, there is no specific name or system for this. It therefore remains ambiguous as to whether or not the numbers of students degrading is included in their drop-out statistics.

PRESS CUTTINGS

The pick of the week's papers

MID-EAST UNREST INFECTIOUS

Following the fall of the presidents of Tunisia and Egypt, violence has broken out in Yemen, Libya, Syria, Saudi Arabia, Algeria, Jordan, Morocco, Bahrain and Iran, where large and violent groups of civilians are similarly trying to force their leaders from power.

GILMOUR FACES 'TIME'

Charlie Gilmour has been charged with 'violent disorder' at Westminster Magistrates' Court. He is alleged to have been involved with the attack on Prince Charles' convoy during the student protests in London.

SILVIO IN SEX SCANDAL

Italian PM Silvio Berlusconi will be standing trial charged with paying for sex with an under-age prostitute. However Berlusconi claims he is "not worried in the least" despite having previously been indicted on an 'abuse of power' charge relating to the same girl.

£9k voted through

University Council embraces £9,000 proposal

KURIEN PAREL
university correspondent

The University Council officially accepted proposals to charge fees of £9000 per annum to new undergraduates starting in 2012 for all courses. The council also recommended a support package of £4,625 for students from low-income backgrounds.

The final proposals will have to be approved by the Office for Fair Access (OFFA). The announcement was not a surprise as a working paper on the proposals was published last week.

However Rahul Mansigani, President of CUSU and member of the University Council, told *Varsity* 'the Council did not adopt the proposals in the paper to do with the way the spending is balanced – they are however proposing the same total amount.'

He hailed the decision as a victory for CUSU: "We are delighted that the University has backed away from its proposal to slash the money given to students. Cambridge's maintenance bursaries are hugely important to thousands of Cambridge students who depend on them."

He added, "we have secured an increase in the total spend on bursaries and fee waivers to at least £4,600 per eligible student. CUSU will continue fighting not only to increase the amount spent on supporting our poorest students, but that this be spent in the way that most benefits those who rely on it."

The Reporter will publish the details of the actual decision made next week.

According to the original working paper, students from household incomes of less than £25,000 will receive a fee waiver combined with a bursary totaling £4,625. The total fee waiver and bursary would reduce linearly to zero once household incomes are above £42,000.

The University of Oxford announced that it would have to charge at least £8,000 a year to make up for the cuts to the teaching budget.

The working paper also addressed concerns regarding state-school student admissions. Currently the proportion of state-educated UK students admitted to Cambridge is 58%. After a description of A-level grade statistics for state-school pupils the report stated: "Noting that the proposed fee increase would also have a negative impact on our ability to attract students from the state sector, the Working Group were unanimous in their view that a target of more than 64% was not achievable without lowering admissions standards."

The decision to officially recommend the highest possible fee coincided with reports that the Government will require universities to publish detailed descriptions of what exactly students will receive in return for the fees, including reports on amount of contact hours in form of lectures, seminars and tutorials students can expect.



Mr. Asbo's swan song

EMILY CARLTON
national correspondent

The Cam Conservancy, the group responsible for the maintenance of the River Cam, has lodged a request to have Cambridge's most notorious swan moved.

The swan, known as both 'Mr. Asbo' and 'Stalin' is famed for attacking rowers, canoeists and even motorboats on the river. The Cam Conservancy deputy manager, Jonathon Wakefield, has said that the swan poses as a very real threat. "There is a concern that one day a rower could capsize and it might even cause a fatality".

This aggression has been attributed to anxiety on the bird's part and, following its treatment by the RSPCA after a dog attacked it last year, it is thought that the bird itself would greatly benefit from a more secluded area. Swans are the technical property of the Queen, however, when she declines ownership, the right to decide an individual bird's future becomes the duty of 'Natural England'.

A spokeswoman for Natural England said: "If there is no reasonable alternative, we are prepared to sanction the relocation of the swan to another suitable site."

Mr Asbo hit headlines over two years ago when he began harrasing rowers.

Sustainability Innovation Student Challenge

Prize for Postgraduate Researchers: 3 x £6,000

The Dow Chemical Company Foundation has created an award programme to recognise your work. The annual Sustainability Innovation Student Challenge was established to encourage and promote sustainable solutions to the world's most pressing social, economic and environmental challenges.

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Please include your name, contact details, and department with your application.

Entries will be judged by a panel of leading academics from within the University. Shortlisted applicants will be invited to present their work in early May.



See <http://www.dow.com/studentchallenge> for more details.



On the insect trail...

There is an 'urgent need' to understand how insects will fare in changing climates, say scientists.

ISOBEL WEINBERG
science correspondent

Zoologists from the University of Cambridge have developed a new technique for finding out about insect habitats, which has important implications for understanding how insects will fare if the global climate changes.

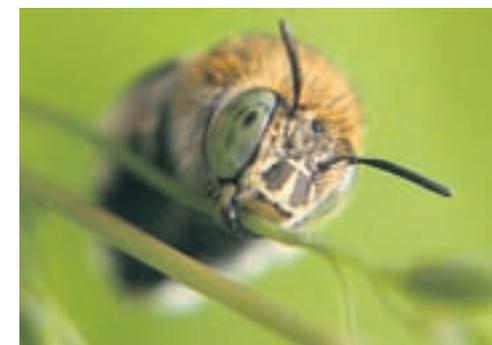
Their paper, 'On the vapour trail of an atmospheric imprint in insects', was published on Wednesday.

The new technique allows scientists to find out the exact humidity of the environments in which insects live. They do this by analysing water molecules in the insects' haemolymph – their equivalent of blood. Knowledge of the insects' preferred environment can be used to predict which species are most likely to survive in changing habitats.

The research was led by Dr Farnon Ellwood, of Cambridge's Zoology Department. "There is an urgent need for a better understanding of how global environmental change will affect threatened plants and animals," he said. "If we can determine the habitat preferences of individual insects, we can use this information to predict how climate change will impact on a group representing three-quarters of the Earth's animal species."

The new technique involves looking at the atomic composition of water inside the insects. As in carbon dating, researchers gained important information from measuring the 'heaviness' of atoms. They examined the oxygen contained within the insects' water molecules. There are two types of oxygen atom, one light, 16O, and one heavy, 18O. In dry conditions, the water inside the insects will evaporate, and, as the lighter water molecules will disperse first, the heavy ones will be left behind.

Insects living in dry climates where lots of evaporation takes place will therefore have more heavy oxygen than normal in their haemolymph.



The opposite is true for insects living in humid conditions, where water will diffuse into the haemolymph. Since this water contains more light oxygen, these insects will have a comparatively lighter haemolymph.

Whilst it might seem easier to find out about the insect habitats from studying the areas in which insects are found, this is challenging in practice. Insects in the rainforests live high in the canopy, whilst others live in undergrowth or soil, making it difficult to study them. The new technique makes research easier because precise information about the insect habitats can be determined in a laboratory by studying the insects themselves.

The researchers who developed the technique believe that it will allow scientists to pinpoint exactly what conditions different species of insects prefer. They say, "At present, we lack a comprehensive understanding of the organization of ecosystems such as tropical forests..., which limits attempts to predict the responses of these ecosystems to climate change."

By improving understanding of how complex biological communities arise, the researchers hope that we will be more able to predict what will happen to those communities in a changing climate.

Police warn women about sex attacks

A string of sexual assaults around Cambridge prompts police concern

EMILY CARLTON
political correspondent

Police have warned women in Cambridge to be vigilant when out at night, suggesting that six sexual assaults in the last four months may be linked to one 'sex attacker'.

The incidents have taken place sporadically in and around the city centre since 11 November; the most recent occurred on 7 February. The attacks, which took place in Silver Street, Adams Road, Sidgwick Avenue and Granchester Meadows respectively, are said to bear "striking similarities".

A spokesperson for Cambridgeshire police said that in each of these incidents women had been "grabbed" as they walked past and sexually assaulted.

The attacks, some of which were on students, all ended as the attacker ran off "when victims begin struggling or screaming".

Detective Inspector Billy Bremner has said: "We are following up several leads given to us by calls from members

of the public. We would again urge anyone with information no matter how small they may think it is to contact us immediately."

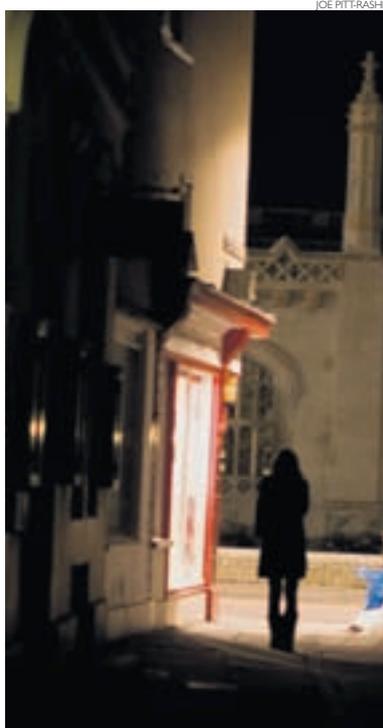
This comes in the wake of a few significant instances of late-night violence in town, prompting many colleges to issue warnings to students to be on their guard when out at night.

Experts are trying to build a profile of the attacker; he is thought to be white, around 6 feet tall, with short dark hair and stubble.

His age is estimated between 20 and 30. On one occasion, he was thought to be wearing a black jacket over a grey hooded jumper.

The police have said they will be "increasing patrols" and have spoken to officials at Cambridge and Anglia Ruskin Universities urging them to warn female students to be particularly cautious.

Detective Inspector Bremner added: "This is a person who is going out and targeting lone females. The sooner we get him in custody the better."



JOE PITTRASHID

MPs against automatic MAs

Does Oxbridge tradition threaten "academic integrity"?

SAMANTHA SHARMAN
college correspondent

'Complimentary' Masters degrees should no longer be awarded to graduates from the Universities of Cambridge and Oxford just because they are Britain's oldest educational establishments, MPs argue.

The cross-party group of ministers will present their ten-minute bill in

Parliament today (Tuesday), claiming there is "no logical or justifiable defence of this historical anachronism" and that the long-standing tradition should be terminated "in order to preserve the academic integrity of the MA".

Currently, students with a bachelor's degree from the University of Cambridge can upgrade to a Master of Arts (MA) title six years after their first term of study. At other universities, at least

one extra year of study is required, paying tuition fees that average £4,250.

Chris Leslie, Labour MP for Nottingham East, who is leading the campaign, described the 'Oxbridge MA' as "an out-dated and unfair practice."

However, there is some confusion underlying their campaign: traditionally the 'MA' awarded to Oxford and Cambridge students was a title that signified that the student had become a full member of the university.

It was only in the mid-19th Century that the title MA had any connotations of a higher qualification, when the University of London moved away from the traditional system and set up an MA that was a more advanced award, distinct from the initial degree.

"This debate stems merely from ignorance about the education system at Oxbridge, and I suspect jealousy on some people's parts," commented an Oxford graduate on the Daily Telegraph's website. "I do not believe that our traditions should be under threat merely due to a group of MPs who clearly have a chip on their shoulder for not being accepted into Oxbridge in the first place."

Despite this, even some academic staff have been questioning the tradition. Speaking at Cambridge University's Senate last year, Dr Neil Dodgson, a Computing Professor, said: "Many find it offensive that we should award a degree for doing nothing more than being able to breathe for three years. It is only a matter of time before our MA spawns a PR disaster."

He added: "Perhaps it is time for us to acknowledge that the rest of the world has moved on, and to align ourselves, reluctantly, with a world that believes that a degree should only be awarded for academic achievement."

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LETTICE FRANKLIN'S



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

Desperately browsing Wiki Answers for the answer to the question that everyone – or at least everyone in my English class four hours before our deadline – wants to know: How does William Wordsworth use repetition to show strong feeling or emotion? The answer section was completely blank except for a link to an answer to other unrelated but apparently more interesting question – How to find love?

This is really the last question on Cambridge's mind – love is all around us. That's what it is: yes, love, actually. I really, really hope that Bill Nighy skims through a copy of Varsity, in Jesus "caff", and appreciates these little tokens of love from me to him, and to Richard Curtis, on a break from filming. Nighy chose to spend his break much less sensibly - attempting to take a perch on Barry Flanagan's Bronze Horse. I'd actually reluctantly like to express a little love for The Tab writer who wrote up this story: you brought out a couple of pretty awesome puns; I don't want to stirrup any trouble, I'm not foaling around, I could cry till I was horse, you've really raised the bar(n) and its a bit of a nightmare for me. Maybe the trough is I'm stallion, I should give up altogether and rein in this sad attempt to be Cambridge's mane punner before I lose any friends that might bale me out of trouble when I make myself totally mentally unstable. Maybe you whinny some, you lose some: I'll give up this activity that gives me such unbridled delight, but find, in you, a soulmate...

It's quite probable because, to get back to the subject, Cambridge students, this week, embraced the Valentine's Day spirit with open arms, and that wasn't the only thing they were embracing, if you know what I mean. Saturday night's Dystopia hosted by the Architecture Department was everything promised and more: life models glimmered and sashayed through the rooms of mauled dead babies, beautifully decked out birds and chicks shed feathers left, right and centre, space men stripped down to the waist, queues snaked down the streets, as snake bite snaked down the throats of those already inside... Even with all these artful touches and my pretentious phrases, the truth is unavoidable: the party was essentially a glorified Capital VIP. Even if they were no longer fourteen, no longer holding hands with your best friend set atremble by the testosterone, tongue-filled environment, and possibly no longer keeping competitive tallies, everyone snogged everyone, and then everyone else, and then everyone else's little brothers. And we were expecting a repressive, disillusioned world – one can only imagine what went down at the provocatively named One Night Stand...

Some of Saturday's one night stands lasted the distance (of three days) and Valentine's Day prompted another outburst of love. Roses sprang up all over the Market, peeped out from triumphant hands, decorated pigeon holes across town and restaurants were choc-a-bloc with dates, extra tables squished in, heart shaped dough balls served triumphantly, love birds awkwardly blushing, their elbows awkwardly brushing those of the college nurse's squeeze...

University authorities are not viewing the world through such amorous, rose-tinted glasses. A notice posted on the university website, this week, announced that 'lectures and examinations will be held as usual and the University Library will remain open' on the 29th April, the day of Prince William and Kate Middleton's wedding. Cambridgeshire County Council has however caught the love-bug and waived road closure charges on the day to facilitate the throwing of street parties.

I spent most of my childhood's Sunday nights watching Born and Bred, a television programme about an absolutely lovely family of doctors living in an absolutely lovely village in 1950s Lancashire, where nothing worse than Wilf the postman's dog going missing for a day ever, ever, ever happens. Not only did this successfully appease back-to-school worries, it has also set me up for life with an awareness of what exactly a street party entails. I now know for certain that homemade bunting will be strung across Trinity street, trestle tables of punch and sausage rolls set up on the hallowed grass of Kings Parade, Horace who works in the local corner shop will play his violin in Market Square, there may well be an actual maypole in the Maypole with blonde ringletted little scamps frolicking gaily in the smoking area, Phyllis, the barmaid, will dance scandalously close to Eddie, the station agent and then will perch on a stile with him gazing out at Grantchester meadows as the sun sets, the credits kicking in just before things get a little-bit-Capital-VIP...

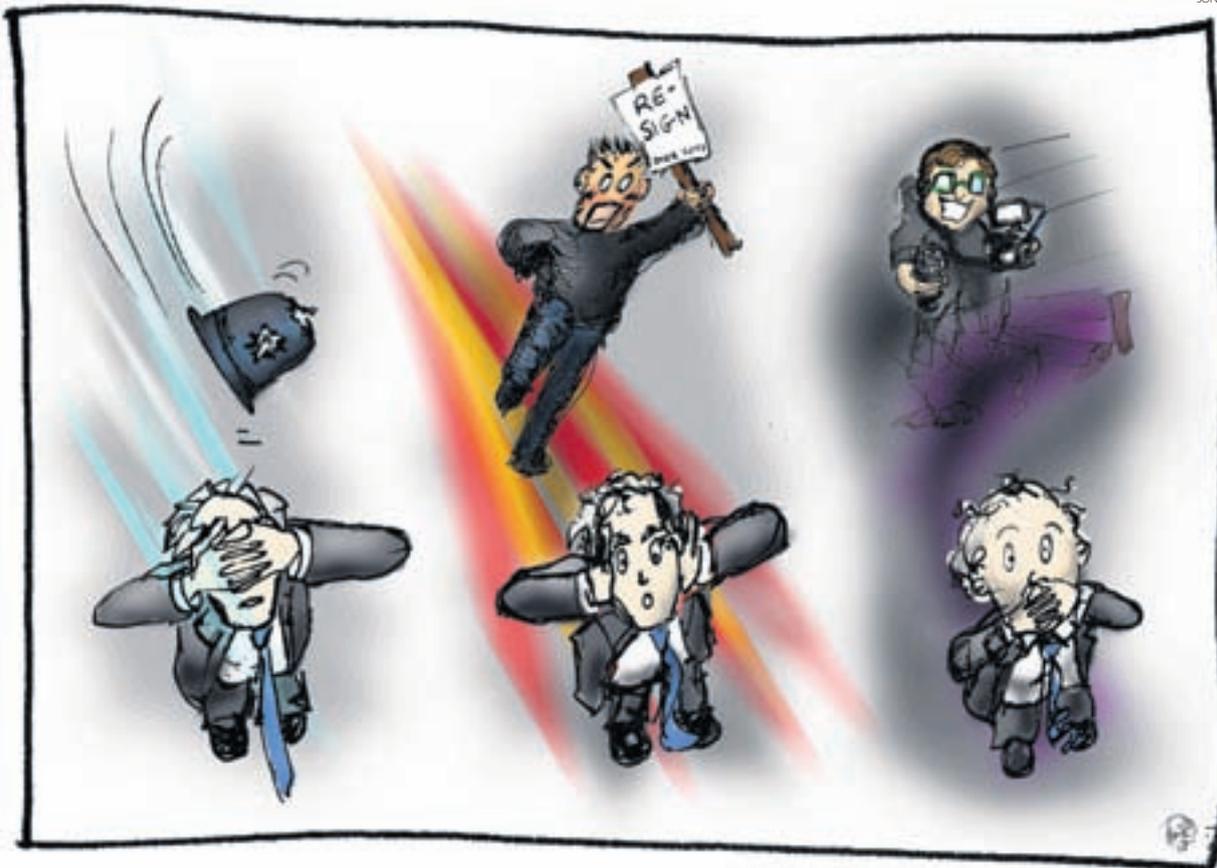
And, yes, of course, silly me, there are always, at street parties, many characters sitting exams or peering longingly out of windows on the sixth floors of prison-like libraries, perhaps scattering confetti desultorily, thinking wistfully of the jollity just out of view.



GEORGE SHAPTER



SONIATONG



This House Believes...

Sex education should start younger

PROP.

James Evans, first year, Jesus College

Any fear of sex education corrupting children is completely misplaced. What do some people think teachers do in sex education lessons? Hand around a copy of Nuts magazine for the children to read? Or maybe they give them some practical experience, like lining them along the wall and letting them practice fellatio one by one? Whether we like it or not, children are maturing faster and schools must accommodate this with effective sex education for younger students. It's not exactly a graphic study of the Kama Sutra. It is education. Otherwise, we risk a generation of children with an unhealthy view of sex.

If sex remains taboo, then teen pregnancy won't decrease. The ultra-conservative American Bible Belt has the highest teen pregnancy rate in the world, for goodness' sake. Conversely, the liberal Netherlands have some of the lowest teenage pregnancy figures.

An effective sex education programme at a reasonably young age would combat problems in this country that can fundamentally be traced back to a misinformation about sex. For this reason, sex education should start at a younger age.

OPP.

Clare Cassidy, second year, St John's College

'Earlier' doesn't necessarily mean 'better'.

Tell a five year old boy that he'll start sprouting hair, his voice will get deeper and his body will change shape, and he'll think he's turning into some kind of werewolf.

Tell a five year old girl that she'll start to bleed from inside and she'll burst into tears and ask why she can't be a werewolf as well.

Obviously it's essential that primary school children are taught sex education in schools, but it's important for it to be as age-appropriate and relevant as possible. Too much information too soon is likely to upset, confuse and frighten children, and this can be just as bad as too little too late.

Our school, for example, showed us a birthing video worthy of the most graphic horror film, seemingly in an effort to cut teenage pregnancy rates before our teenage years were even on the horizon, and I've had nightmares about this Alien-esque 'miracle' ever since.

Quite frankly, growing up is a scary prospect. Let children be children for a while before crippling them with the facts of life. Don't worry them just for the sake of being 'progressive.'

Citizens of the world



JOHN WALLIS

National boundaries shouldn't be an obstacle to solving global issues

To quote the pure wisdom of Sesame Street, "when we all do it, it soon gets done". Working together as a species is much more effective than dividing our efforts. Yet ever since an obscure treaty was signed in Westphalia in 1648, the world has been split into territorial nations that expend far greater time and resources in conflict than in cooperation. This ridiculous system needs to change, fast.

It is true that with telecommunications and high-speed travel have come increasing levels of cultural, political and economic integration across national borders. The demands of globalisation have spurred the development of the UN (and its subsidiaries), the EU, the IMF, countless scores of other transnational bodies and of course general multiculturalism.

But despite the best intentions of these institutions, the vast majority of important policy formulation worldwide is still aimed at the domestic concerns of specific countries. Most countries tackle foreign affairs only as far as they intrude on their own delimited diplomatic position.

Increasing globalisation will soon make this position untenable. As has been desperately pointed out by op-ed columnists around the world, the most significant problems facing us today are global in scope, and require worldwide cooperation if they are to be overcome. Clearly, it would be idealistic and naive to call for the abolition of interstate conflict or for pure altruism on the part of governments. The arrival of democracy in many parts of the world has only increased introversion, as politicians are incentivised to pander to the electorate for votes.

At the same time it would be obstinate to claim that the bizarre localisation of the world's administrative tactics against climate change or terrorism cannot be altered. It would not take a radical

change in focus for both society and its politicians to recognise that such global selfishness produces far less prosperity for the world, including each specific country, than could be achieved by a combination of efforts.

Many industrialised countries already have significant (if comparatively tiny) programs for international development. Britain's overseas spending is slightly less than £10bn – only about 0.6% GDP but still a large quantity of money by any standards. In fact, it was one of the few spending areas that was not drastically slashed by the Chancellor in the most recent budget.

Politicians are, therefore, not entirely ignorant of the need to contribute to development beyond the arbitrary borders of the state.

Aid to developing countries is fairly popular with electorates in both Europe and America. There is no reason why the likes of Cameron, Obama, Merkel or Sarkozy could not push for more dramatic international policies in the near future.

Every day it becomes clearer that such policies are absolutely vital for long-term global stability. Issues like climate change, world poverty and conflict threaten the standards of living for humans everywhere. Not only do these problems transcend national borders, but they are also interconnected. This means that savvy, large-scale international investment in the right places could bring about very positive development in many different spheres.

Take the climate crisis. It is obvious that no matter how much we may reduce emissions in our own country, the problem will not go away until developing countries similarly cut back. Since the climate is even lower on their list of

priorities than it is on ours, they have no incentive to do this. Yet if we were to invest seriously in cheap and sustainable green energy, the impact could be enormous: both for them and the world.

Research shows that money invested in energy creates overwhelmingly more jobs and wealth than in any other sector of the economy. Such a boost to financial prosperity would in turn significantly diminish the conditions under which terrorism breeds and thrives.

Thus a single, concerted line of action can work radically to reverse the most pressing crises of modern times. Another example is the oft-cited link between gender equality and subsequent political and economic development.



As Kofi Annan put it: "When women thrive, all of society benefits, and succeeding generations are given a better start in life."

It is this kind of lateral thinking that national leaders must learn swiftly to exhibit if we are to make any progress in these key areas.

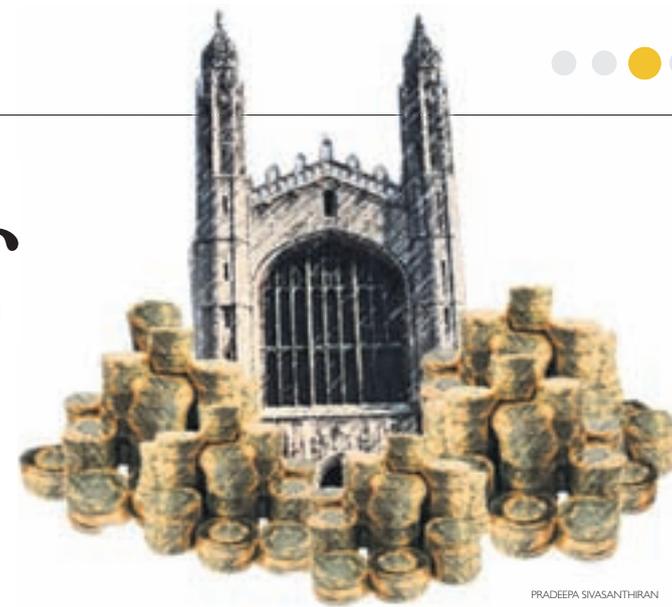
While local knowledge can always play an important part, solutions to global issues can only be effectively deployed at the international level. With the seemingly limitless catalogue of domestic policy reversals in the UK since Cameron's government came to power, it is easy to lose sight of the fact that the biggest problems we face do not come from cuts to education or healthcare, but from the potential destabilisation of social relations as we know them.

We must learn to see beyond narrow territorial concerns, and stop allowing so-called "national interests" to blind us to the seriousness of the threats facing the world as a whole.

Research shows that money invested in energy creates overwhelmingly more jobs and wealth than in any other sector of the economy.

Opinion Focus

Leaked documents last week revealed the University's proposals to charge the maximum rate for tuition fees. *Varsity* investigates what this could mean for students and academics



PRADEEPA SIVASANTHIRAN

We should have our cake and eat it

LAURIE MARTIN
Opinion Editor

Explanations are a dying breed. The University owes us a lot more

Fitzbillies shut up shop without so much as a gesture towards their loyal public. A notice stuck on their shop front in after-thought sellotape explained that Pembroke College had repossessed their land after a string of outstanding rent payments. And so students were left uninformed, on the lurch and lamenting the actions of institutions they have no say or claim over.

Though the situation with the University and tuition fees is very different, the parallels are telling. We are still waiting for a public announcement from the University on their plans to charge £9,000 tuition fees. *Varsity*, along with the rest of the media, is relying mostly on leaked documents and meeting minutes to inform their coverage.

The insidious tactics employed by the University smack of a casual disregard for its students' and prospective students' interests. Browsers are helpfully informed by the fees section of the 'Prospective Students' web page that "figures for 2011-12 will be published as soon as they are available." There is a distinct lack of regard for those students whom many predict will be put off by an increase to fees.

The plans inevitably induced anger from the Left, though perhaps they offered a more

expedient opportunity to address the system's provision for social mobility than many would accept. The University, as Nick Clegg piously declared, would need to prove their eligibility under scrupulous standards set by the Office For Fair Access (OFFA).

But the University have quashed hopes for reform, claiming that a change in the state school quota – from 58% to 64% – is unfeasible. The Working Group were unanimous: the target of more than 64% was not deemed achievable without "lowering admissions standards".

This was an excellent opportunity to make the most of a poor situation; a real chance to think strategically about increasing availability from those from disadvantaged backgrounds, at the expense of the more advantaged. What's more, it was a real opportunity to express – decisively – the positive side of the proposals.

We wanted a rationale; instead we've been treated with smoke and mirrors.

And so the University remained silent. No care for the damage they will inflict, no hastily penned statement fastened to the window. The buns are fast running out and not even Stephen Fry's tweets will save them.

quota, pointing out that many of our applicants got A*A*A or higher last time round. Our A*AA standard offer is already the highest in the country; it must follow from the statistics that we should be taking at least 66% of our students from state schools (our current average is 58%).

The University believes such a figure to be unachievable, and it might be right.

It should really be sending this flawed legislation back to the government as unworkable.

DR JULIAN SCOTTWARREN,
CAMBRIDGE AGAINST THE CUTS TO HIGHER
EDUCATION (CACHE)

£9,000

Proposed rate for tuition fees, beginning in September 2012

61-63%

Target for state school intake due to be set by the Working Group (currently at 58%)

>£25,000

Total household income to become eligible for reduced fees of £6000 and a tapered bursary starting at £1,625

£500,000

The fine Cambridge could face for missing the requirements of the Office For Fair Access (OFFA)

No Ifs, No Buts

ADAM BOOTH
Cambridge Defend Education

Few people were surprised by Cambridge's (and Oxford's) decision to charge the maximum possible fee of £9,000, as was announced last week. Nick Clegg's display of crocodile tears over the University's announcement is pure hypocrisy. Not only did Clegg and many other Lib Dems vote for the increase in fees, but everyone is well aware that the fee increase is merely a response to the cuts in higher education funding that the coalition government deploying.

There is still a huge elephant in the room in terms of the fees debate that has not been addressed – will this latest fee increase be the last? Since the introduction of fees and loans in 1998, students have been repeatedly told that fees would not increase any further. Yet in 13 years we have seen tuition fees in Cambridge rise from zero to £9,000. Let us not forget that the Browne review actually recommended allowing "unlimited" fees, and many in the University have suggested a "U.S. model" for fees.

One speaker at a Regent House discussion on fees recently said that "at £9,000 a year, a Cambridge degree is a bargain", and proposed that the University "go private" in order to charge £27,000 per year.

With a decade of austerity measures ahead of us, the debate over fees will not go away. So what is the alternative?

The only real option is to fight for an end to fees altogether; for higher education to be funded on a sustainable basis through progressive taxation on income, corporations, and banks. The idea that there is no money available is fantasy: Barclays reported a rise in profits to over £6bn and British banks combined are expected to announce profits of £24bn for last year.

The rich are getting richer and the rest of us are made to pay for it.

The fight against fees and cuts must begin with our own organisations: CUSU should be linking up with other local anti-cuts groups, schools, and trade unions to form a mass campaign against the cuts.

There is no alternative.

View from the Academics

As one would expect, the proposal makes for a depressing reading. The recent funding cuts have only made the University more determined to charge the highest fee possible.

Instead of the free market envisaged by the Browne review we have something akin to price-fixing, with elite universities agreeing among themselves that no price lower than £9,000 will work. Meanwhile Cambridge is hoping to offset the access implications of fee rises through a package of 'waivers' which reduce the cost to £6,000 for students

from poorer backgrounds.

Whether this will do enough to tempt such students we do not and cannot know. The whole exercise is a dangerous experiment with a system of higher education that is one of the country's greatest assets.

The University doesn't seem too optimistic about the possibility of widening access, because it is pleading with the regulator for the lightest of fair access agreements.

Having acknowledged that 66.5% of A*AA results are achieved by students in the state sector, the working party then argues for a 61%-63% state-school

Have your say... £9,000: is it worth it? We asked some students for their opinions

MOLLY GAVRIEL, KING'S COLLEGE



This isn't about 'value for money'. Education is priceless – tuition fees fundamentally undermine the value of academia and free inquiry, a social good which must be defended and should be accessible to all. We are students, not consumers.

SARAH BENNETT, GIRTON COLLEGE



What can you do with a BA in English? The government's answer: get up to £40,000 debt which you'll struggle ever to pay back. With the cut to the PGCE bursary, English students can't even become teachers without a struggle. A real shame.

CHARLIE REITH, PEMBROKE COLLEGE



It's an unfortunate but necessary measure. It's often not acknowledged that repayments don't start until you earn above the national average and most graduates won't even repay the whole cost thanks to the 30 year cut off.

ELIZABETH TAYLOR, HOMERTON COLLEGE



The investment bankers will be paying far more than £9000, crippled as they are with a high rate of interest, while a librarian's average salary will pay back hardly anything before their debts are written off. Worth it? Depends on what you want to do.



The Varsity Photography Competition: Joint Winners

Judged by Andrew Catlin



Above: photograph by **Edward Quekett**. "This photo was taken while sitting on platform 4 of Bruxelles-Midi station, while waiting for the ICE to Köln."

▲ The colours and light in this picture are beautiful. The girl's expression and posture provide a direct connection and also a distance. The passport in her hand and the pilot behind her tell their own story and define place. The movement of the figure in the background adds an element of drama and emphasises the sense of a precise frozen moment in time. The picture fires the imagination with possibilities, building an elaborate space around the frame and challenging the viewer to elaborate the story.

► This is beautifully observed, perfectly balanced, and filled with intrigue. It feels like a scene from a movie. The light is cinematic, but also very natural. The precise composition and equilibrium within the image is compelling, while the repetition of the two windows creates its own sense of rhythm. The almost reflection of the two is very interesting, emphasising the odd differences in each window. The hidden seats that separate them provide a strange barrier, while optically there is nothing there. Elaborate narratives and possibilities emerge as you study the picture further. A photograph that stood out at first sight and remains fascinating after repeated viewing.

Andrew Catlin is a prominent English photographer and filmmaker. He has worked extensively with *NME*; his photographs are featured on albums by Nick Cave, New Order, The Pixies, and many others. His prolific scope of work includes art direction, graphic design, documentary work, music videos and books. Many of his pieces are held in galleries and collections, such as the National Gallery.

CATLIN'S COMMENT & RUNNERS-UP

www.varsity.co.uk



Above: photograph by **Harry Carr**. "An encounter with a stranger, in an airport."



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

A sybaritic lifestyle is synonymous with a state of repose. Yet there are, it seems to me, two mistakes which people frequently make concerning relaxation and its opposite – stress. Number one: because external sources of psychological stress exist we tend to lose sight of the fact that stress is an internal phenomenon. What occurs in the world outside ourselves is possessed of no objective stress value; it is only stressful insofar as it provokes a reaction inside us. As anyone who has ever been tired or hungover knows, those internal reactions are subjective; they are subject to our mental and physiological states when we experience the stimulus which sparks off our response. Even I, saintly paragon of moral perfection that I am, will be less inclined to camaraderie before breakfast. Our experiences of stress are relative to, but not exclusively determined by, the world around us. The assumption that the removal of external stressors will necessarily remove stress is a falsity that many people fail to recognise.

Mistake number two is neglecting the fact that relaxation – on a neurophysiological level – is not entirely voluntary. There is only a limited extent to which we can juggle our neurotransmitter responses (the main culprits being serotonin, dopamine and noradrenalin; what magazines like *Cosmopolitan* term your 'happy chemicals'). We can affect the secretion of these chemicals by altering sleep patterns (and circadian rhythms more generally; melatonin also comes into play here), exercise (or the lack thereof), diet and exposure to stimulation of various positive or negative kinds (being with people you like, for example, releases endorphins), but it

remains the case that one can only put oneself in a situation where relaxation is *likely*. The imperative 'relax' can be tactless and infuriating, to be followed in some circumstances with 'I don't WANT to RELAX,' but it is also, in a more significant respect, a useless command. It is a little like telling a dog, not to sit, but to fly. The dog might, if she is as intelligent and computer-literate as my dog Buster (yes, Buster is a girl), go off and make an online booking with easyJet. But she can only put herself on a plane; her will, no matter how strongly bent upon taking flight, will sadly be forever constrained by the Basset Hound's depressed anatomy. She is, like the rest of her breed, heavily earthbound. Willing ourselves to relax might achieve slightly better results than willing ourselves to fly, but if your anxiety is severe and chemical, wholly internal, largely unaffected by removal of stressors, and to most appearances random; if the anxiety is such, any exertion of the will is going to achieve precisely as much as attempting to fly by sheer determination.

The problem must, therefore, be approached side-on. You must place yourself in a situation where relaxation will hopefully happen to you; like Buster you can, at least, put yourself on the plane. Or you can try what rising numbers of American airline passengers have recently discovered to be an effective cure for flight-anxiety: the self-administration of muscle-relaxants before boarding. Do not overdo this, however: I saw one family at the check-in desk in Crete who had taken rather a lot and were having great difficulty with both speech and the manipulation of their passports.

PETER LEGGATT



Graphic Details

Erotic literature or cheap internet thrills? Aesthetically pleasing or devoid of all art? Varsity reveals your habits, preferences and opinions on all things pornographic



What you said...

PORN: SOME FACTS

- One in every four clicks online is porn related
- The industry generates an estimated \$60 billion per year worldwide
- 420 million internet porn pages
 - 4.2 million porn websites
 - 68 million search engine requests for porn daily

I hate pornography and everything it stands for. And yet I succumb to watching it. Why?

85% have never paid for pornography

Pornography has always been a controversial and difficult topic to discuss in any public sphere, yet popular interest is gripped by its visceral transgression of social conventions. It is the ultimate voyeuristic experience, and one of the most powerful amalgamations of fantasy and reality commercially available. With a recent surge in media interest, from the *Sunday Times* investigation into 'Generation XXX' to the Cambridge Union Society's debate yesterday evening on the merits of porn as a public service, Varsity decided to investigate pornography trends among Cambridge students.

Almost exactly equal numbers of men and women took our survey, and 90% of those had viewed pornography in some form, the overwhelming majority on the internet. This contrasts strongly with a 2008 study of college-age students in America, where 31 per cent of young women reported viewing pornography compared with 87 per cent of men. The

most significant issues that emerged from Varsity's survey were associated with definition, safety and ethics.

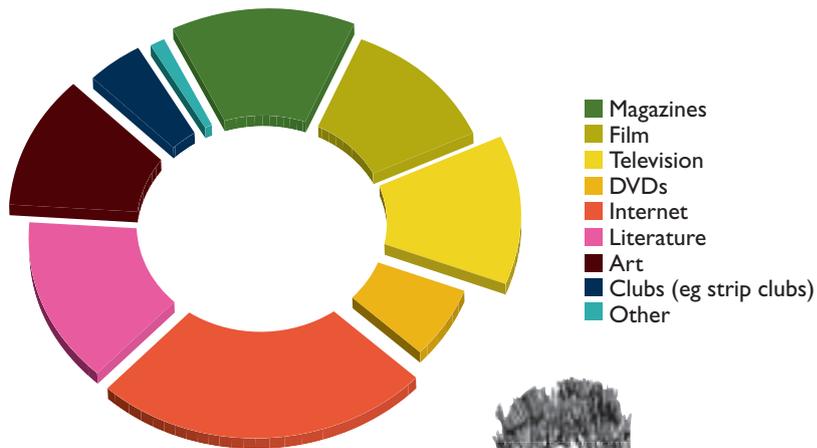
The term 'pornography' clearly encompasses too many different media and genres to be explicitly useful. Despite this, people raised numerous objections to the general idea of porn, with many of the comments questioning the moral legitimacy of pornography, and the uncertain safety of its actors and participants. It is interesting that whilst so many people expressed a desire to see some kind of visible assurance that all the people involved were stable and consenting, very few have paid or are willing to

pay for pornography: legitimate funding is surely the first step towards a more securely regulated porn industry.



People accept it in marble and hate it in the flesh

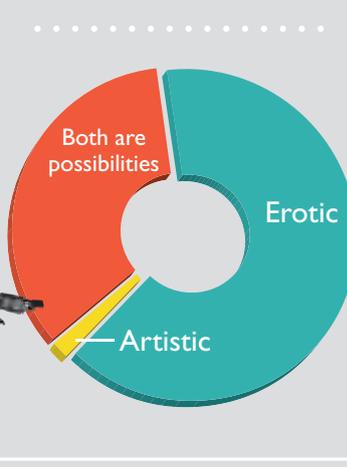
In which of the following media have you seen pornography?



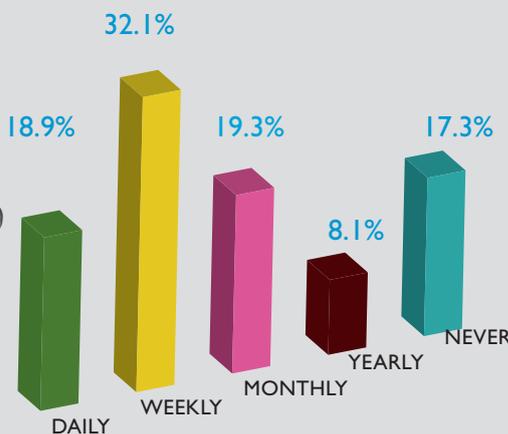
Unless it is against the will of the participant, everything is acceptable, in my opinion



Pornography: erotic or artistic?

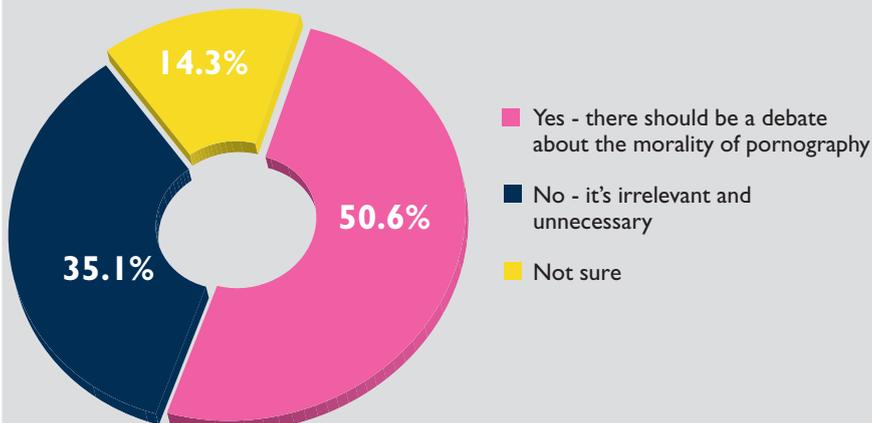


How often do Cambridge students look at porn?



79% would consider replicating what they have seen in pornography in their own sex lives

Should there be a moral debate about pornography?



WANT TO KNOW HOW MANY THOUGHT THEIR COLLEGE BANDWIDTH WAS TOO SMALL? All results online along with: A HISTORY OF PORNOGRAPHY Haxie Meyers-Belkin THE STATE OF MODERN PORNOGRAPHY Sarah Woolley www.varsity.co.uk/lifestyle





Our rainforests being saved! As of yesterday, England's forests will not be sold off to businesses. Why not celebrate by hugging some trees in the recent sunshine (so promising of spring)?



She's smart, she's beautiful, she's a demented swan princess – and also, she can rap. That's right,

Natalie Portman raps, and she's pretty badass about it too. Recommended post-*Black Swan* YouTube viewing.

Recent research from Oxford, Cambridge and other universities shows that **thinking happy thoughts** will make painkillers more effective. Negative thoughts can actually cancel their effect altogether. Think haps and you could be on the road to easier hangovers and being a more joyous person!



The Brit Awards hitting a record slump in viewing figures because... everyone was too busy watching the final episode of *Big Fat Gypsy Weddings*. So this is where our priorities really lie.

Speaking of swans: **no more Mr Asbo**. That's right, the infamously aggressive swan could be moved from the Cam to a more



secluded area, so that rowers and other river-journeying types may breathe easily once more.

'Fifth Week Blues', 'February fatigue' – whatever we may call it, it's getting to that point halfway through term when we all wish we were on holiday. At this point, it's vitally important to **keep calm and carry on**. Keepcalm-o-matic.co.uk may help you achieve this goal.

There is only one thing worse than stress, and that is **Royal wedding condoms** (also known as "Crown Jewels") They also come with a tagline: "lie back and think of England".



Life en Pointe

From Bucharest to Wonderland, **Isabella Cookson** talks to Alina Cojocaru about life as principal ballerina with the Royal Ballet

Dancers hurry from one rehearsal to the next, tutus in hand. Row upon row of delicate costumes line bustling corridors filled with elaborate props for the upcoming show of *Alice in Wonderland*. Behind each closed door different sounds ring out: the beautiful voices of opera singers, the pattering feet of dancers practising a pas de deux, a single violin. Downstairs, in the Paul Hamlyn Hall, members of the public waltz their way through Friday afternoon: welcome to life backstage at the Royal Opera House.

Alina Cojocaru greets me in the press office in a beautiful green silk blouse and with a timid, eager smile. Surrounded by a world of theatrical glamour, widely acclaimed as one of the best dancers of the modern age, her manner is remarkably unpretentious. There is something very self-conscious about Alina and this reflects strongly in her work ethic: "When I first began professionally, I would collapse after work for an hour or so and then train until one in the morning at home. I would then leave the house at seven thirty to be ready for class the next day." Ballet dancers work hard. Behind those graceful smiles and the ethereal arms that make it look so easy are years of training and discipline.

But ballet is about far more than countless exercises *à la barre*. Talking to me about playing psychologically complicated characters at such a young age, she said, "It was difficult. I've never experienced many of the things that the characters I played have gone through and I couldn't just call up my mum or my sister and ask them how to play a prostitute or whatever! I remember especially the first time I played Manon. I had to dance this with Johann [Cojocaru's on and off stage partner] before we had started going out. There is a moment in which he has to pull down my top and could see everything! The audience can't see but before the show I felt so nervous. But in the end, when the moment came, I was so involved in the character, and the ballet and the music, that this moment just felt right. I was simply being Manon."

At the age of nine, Alina was amongst the first group of children to be granted a passport out of post-communist Romania to study ballet at the Kiev Ballet School. "It was very regimented, yes, but I don't think I was unhappy there." It wasn't actually until she was thirteen that Alina saw her first ballet, "It was then that I realised what all those pliés and exercises were for. And I thought: wow! I want to be a dancer."

The ballet she saw was *Giselle*, fitting her fairy-tale rise to fame almost too perfectly. For it was with her first performance as this waif-like heroine in 2001 that Alina set the audience at Covent Garden buzzing with excitement, leading to her immediate promotion as principal ballerina at the tender age of 19. And the role has never left her. She has performed it across the globe, from the Mariinsky Ballet in Russia to New York. When I asked her what her favourite ballet was, she at first replied with



Alina Cojocaru: "one of the best dancers of the modern age"

"I realised what all those pliés and exercises were for. And I thought – wow! I want to be a dancer"

the cliché "Oh, I really hate to choose". But then she paused and said, "Well I suppose that the ballet I feel I am missing if I haven't performed it that season is *Giselle*. I sometimes wake up Johann in the middle of the night to tell him some new step that I want to work on. I'll ask him to try and remember in case

I forget the idea. Each time it's a little different. You can change a move here or there, mainly just small things that most people wouldn't see. That's one of the nice things about being invited to companies to dance it with them. Each variation is different."

And what does she think about new choreography? "I love to be choreographed; it's a really interesting process. You can spend a whole day rehearsing a new scene and then the next the choreographer will show up and say he's completely scraped it! The classics are always the hardest to dance though. Not just technically but also because so many great dancers have performed them. The challenge is to find something new to bring to the character."

But life is not always rose-tinted for young, beautiful ballet dancers. Two years ago Alina suffered from a

whiplash injury that threatened her career and disabled her for months. "At first I felt so lost. Ballet has been my life since I was so young and it was not certain I would recover. But soon I discovered that there was so much else... it was then that I felt that I grew into myself, as though I as a person finally caught up with the dancer I had become."

Her love of dancing saturated the conversation: "People often ask me what I would be doing if I wasn't a ballet dancer. If there is something I feel that I am missing or if I wish I were able to do something differently. But if all you have grown up with is dance, you don't miss the parties or whatever, because you've never known what it was like with them. Ballet careers are very short, so I just want to enjoy every moment of it."

COURTESY OF THE ROYAL BALLET

Juliet at the Capulet masked ball

Ellie wears Sunray dress by Ruth Tarvydas, to hire from Girl Meets Dress.



TALES *from* the BALLET



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Odette and Odile

Chantelle wears Aloof Dancer dress by Suzannah, to hire from Girl Meets Dress; pearl tiara from Westwood Rocks. Glory wears Scarlet Black dress by Ruth Tarvydas, to hire from Girl Meets Dress.



Waiting for Titania

Ellie wears silk dress by Just In Case. Gabby wears organza dress by Betty Jackson. Both from Bown's sale. Artificial rosebuds from Ark.

With thanks to Ark, Bown's, Girl Meets Dress and Westwood Rocks.
Photographer: Claude Schneider. Stylist: Leah Schabas. Models: Chantelle Burton, Gabby Griggs, Glory Liu, Ellie Morgan - all dancers from the Cambridge University Ballerina Club. Make up: Megan Riddington. Hair: Hannah Punter. Assistants: Daisy Bard, Aurien Compton-Joseph, Chloe Wallis.
Shot in the historic founder's entrance of the Fitzwilliam Museum, completed in 1848. For more information visit www.fitzmuseum.cam.ac.uk.

Stage Talk

SIOBHAN FORSHAW



The ADC; towering bastion of Cambridge theatre, Footlights homing-nest and Edward Herring's absolute favourite place ever. Safe and decent, the ADC exudes a pseudo-cosmopolitan air and trips over itself to flaunt its impressive ream of alumni at every opportunity. The eyes of seemingly every stock British actor to emerge from these well-trodden boards scrutinise your unworthy bowed head, as you ascend the stairs. Boasting an unparalleled degree of professionalism, the stage has leant itself to some of the most ambitious set-designs in Cambridge; Patrick Garey's consistently gorgeous stylistics gave us the polished, harmonious sets of *The Merchant of Venice* and *The Madness of King George III* last year, whilst Mark Maugham and Finn Beams pushed the boat out last term with their experimental set for *The Tempest* that drew inspiration from the iconic sets of Robert Wilson. The ADC allows this versatility by being in itself totally characterless, and hence imposing none of its own personality upon any performance. It is a blank canvas, and has played host to everything from pantomime to Pinter. This week the ADC proudly presents the second ever opening of *Posh*, the bold and incisive new play by Laura Wade that casts a sharp look at the dubious origins of our Government's highest authorities.

At polar odds with the reserved dignity of the ADC stands the Howard Theatre, of Downing College. Gloriously camp, and imbued with a boisterous charm that oozes from the seams of the (GENUINE) leather seats, this place is like no other in Cambridge. Following its flamboyant debut with *The Relapse* last year, the stage was set for a new term of sumptuous production and lavish theatrics that continues with this week's multimedia production of *The Duchess of Malfi*, which looks to bolster the recurrences of sex, incest and murder that thread through the play against the political backdrop of 1930s Italy. One of only a few College theatres, Downing competes for space in your diary with the Fitzpatrick Theatre in Queens', whose concrete, uninspiring exterior and bare, wooden stage does little justice to its capabilities as a performance space.

Crouching betwixt the narrow walls of St Edmunds Passage squats the Corpus Playroom, which now rivals the ADC in its ability to produce sell-out shows week after week. The intimacy of the space lends itself naturally to smaller shows, but has still managed to pull off several impressive feats of stage management and complex production. The limited potential and sparsity of the stage tends to leave the production leaning on the capabilities of the actors that inhabit it; and this obvious vulnerability has led to an equal number of disasters and triumphs. Look out this week for the inexplicable *MARGOT DE SADE: 120 DAYS OF STARDOM*, which gives very little away about itself, except the promise of 'candid confessions, saucy stories and fabulous frocks galore!' Following this camp extravaganza of a mainshow is *Some Explicit Polaroids*, which invites us to revisit the rave scene of the 1990s – expect flashing lights and lots of double-denim.

THEATRE

The Good Soul of Szechwan

Corpus Mainshow
(Tues 15th - Sat 19th February)

★★★★★

What is it Brecht does? He takes our attention and directs it at what's wrong – and if anyone doubts whether that's worth their while, *The Good Soul of Szechwan* should set them right. The Fletcher Players have chosen not to try for an authentic look – foretold by a requisite *verfremder* at the beginning – but otherwise been broadly true the script, and it is remarkable how the cast succeed in taking this tale of ideas from the page onto the stage, whilst never losing our interest for the full two hours.

Jennie King plays Shen Te convincingly because she never threatens to

Remarkable... never losing our interest for the full two hours

exaggerate her good soul: it is because she retains faith and compassion, but only as far as she can, that we are led to



MILA BASHAKOVA

care and buy the plot. King deftly balances the complementary characters: Shui Ta is assertive and industrious where Shen Te is timid and reticent, but we never lose sight of their common source. King is best in everyday interactions with friends and relatives, but struggles to convey the acuteness of the emotion as Shen Te falls in love with Yang Sun.

Benjamin Blyth's Yang Sun gives us a raw and handsome contrast to Shui Ta's softness, but his portrayal of Yang Sun fails to make his sense of failure and contempt fully real to us. Just as Blyth is more convincing as seductive

and scheming than as disconsolate at the wedding, his voice is more at home as he sings an angry, desperate song to urge the factory workers on than when he laments his broken dreams.

The subtlety of Toby Parker-Rees's Wang enriches the play disproportionately. His conversations with the Three Gods combines his blind, astute deference for them in the face of their ever more apparent moral failure with the tiniest hint of the mockery that comes with knowing the truth, and this interplay of tendencies, none of which is fully dominant, might just make him the most interesting and lifelike male

THEATRE

AND/OR

Corpus Lateshow
(Tues 15th - Sat 19th February)

★★★★★

To achieve a lasting impression with any 30-minute late show at Corpus Christi Playrooms would be difficult. *AND/OR* was an interesting (if brief) foray into the experimental, but ultimately struggled to be much more than mediocre.

The play alternated between the two flatmates Tarquin (Aaron Bufe) and Jamie (Isabella Cookson), and the sisters Tamsin (Katherine Soper) and Maggie (Susie Chrystal). Jamie and Tamsin are making decisions about moving to London, and it is through this that the stories parallel, brought together symbolically through the same stage representing their two different living spaces.



HANNAH BOHM-DUCHEM

Jamie opens with a speech about dropping her cigarette (then rendered unsmokeable), an effort by the writers to illustrate the central theme of the juxtaposition between chaos and choice in everyday life. The acting however, was too histrionic, (far beyond anything needed to demonstrate Jamie's outlandish character) so the point was over-laboured. Tarquin's obsession with chess was more credible, and was a slicker way to introduce the central theme. Aaron Bufe's awkward, disconnected demeanour created a character that was geeky enough to justify long

monologues describing the closing gap between man and machine.

Susie Chrystal as Maggie was the most lively and natural onstage. In the climactic scene Maggie becomes hysterical (she knocks over the chessboard) and Chrystal did well to authenticate the character's rapid transition into this state. Katherine Soper, as Tamsin, was less convincing when conveying high emotion. The sisters' arguments occurred too suddenly. Soper's lack of build-up may have been to demonstrate the highly-strung nature of her character. However, it only made the confrontations seem unrealistic. In her monologue (a drawn-out description of her sister getting out of a cab) Soper delivered the line 'her breath smelt of vodka' with a fondness that seemed contradictory to her earlier disdain for Maggie's smoking, adding to a sense of inconsistency that detracted from her believability.

When venturing into the experimental, *AND/OR* produced some interesting concepts. The best were those that elegantly integrated the two story-lines, most notably when both flats had a dinner party on the same table. The laying of the table at the dinner party and the interweaving of conversations was negotiated adroitly by the actors, showing good direction and imaginative writing. There were moments when the overlaying of conversations created confusion, and perhaps if the speech were segregated more the scene would have been more effective. The worst concepts were also seen at this point however, such as the Tarquin and Tamsin's speaking in unison. It was a problematic way to unite onstage action, and wasn't necessary either. Had it been pulled off effortlessly, it may've seemed visionary rather than burdensome, but even then would remain a technique of dubious merit (a slicker performance risked seeming too grandiose).

AND/OR is a play with a few moments to recommend it, but failed to have a marked impact. As a play that deals with chance and choice, perhaps the fact that an audience's reaction could go either way is entirely appropriate, though this doesn't lend much credit to its creators.

HELEN CAHILL

THEATRE

Endgame

Fitzpatrick Hall, Queens'
(Tues 15th - Sat 19th February)

★★★★★

The first thing to notice about this production of *Endgame* is the silence. Fred Maynard as Clov clumps alone around the stage for a good three minutes, his clunking limp creating a rhythm that echoes as a kind of metronome throughout the whole play. Theo Hughes-Morgan, as Hamm, sits immobile in the middle of the stage, a blood-stained rag over his face. Each of the four characters gradually comes to life – if this stark, post-apocalyptic existence can be called life – and an aching sense of the past in the face of the future is created. Hughes-Morgan is excellent as Hamm: the opaque round spectacles that obscure his face for most of the show enforce a curious expressivity in his motions which, as an immobile protagonist, the play must rely on. A raised finger by him can create the suspension before he explodes in pointless, brief rage.

In *Endgame*, it is the details that count, as the characters simply exist in their stifling and claustrophobic arena. The discipline of these actors is startling: the play is an exhaustive two hours long, without any interval, and half the cast spend the entire play in a dustbin. All respect due to Hannah Malcolm as

character in the production.

That the Three Gods (Novellie, Parris, Bowles) are dressed up as three jolly George Osbornes searching for goodness in an austere Szechwan, is an amusing detail just as the 'Big Society' (or was it 'good?') dies on the vine in the outside world, even though it might be redundant to suggest the outside world so overtly.

Much to your reviewer's *schadenfreude*, one of his friends turned down an offer to come for fear it might be a musical. Like-minded individuals will be relieved to learn that the music, by Joe Taylor, does not make this production a musical. Instead, Taylor deserves credit for creating music that works surprisingly well alongside the play. Pleasant, almost hypnotic at times, appropriately jarring and atonal when called for, and potent in combination with Brecht's songs, the music is only marred by the vocal performances, which were of variable quality.

Brecht uses poetry to trick us into looking at society long enough to detect that it has evil qualities—not melodramatic, Aristotelian, Hollywood evil, but everyday, mundane, real-world evil. Evil enough to make you think, regardless of politics and ideology. This production of *The Good Soul of Szechwan* lets the question jump at us from the stage: Look around you – do you like what you see?

EIRIK SVELA

Nell, who somehow manages to stay still inside until needed, whereupon she pops up with some of the best facial tics of an old person I have ever seen. Maynard sustains a pronounced limp throughout without caricaturing himself as an Igor-esque servant, and Will Chappell (as Nag) acts with a peculiarly laboured speech which perfectly denotes the weariness of the play.

Well-designed... perfectly imagined

With so many characters rendered immobile, the dialogue is its most important attribute, yet as Clov points out, "the words that remain have nothing to say". Time is bent as the play circles around itself. Under the sepia light, the stage gradually fills up with props, and the characters engage themselves in trivialities which are a waste of time, yet simultaneously remind us that time is all they have and do not need. As one character says: "Yesterday?! What does that mean, yesterday?" The set is well designed and the costumes particularly wonderful. The drawback of this play is its exhausting nature: it is two hours of relentless existence, and the purposeful pointlessness does begin to grate after a while. It is, however, darkly amusing as the cast explore the hilarity of unhappiness. FREYA BERRY

TIM JOHNS



MUSIC

The Go! Team

The Junction

★★★★★

Six years is a hell of a long time in the music business. Do you remember The Pipettes? The Others? If you do, give yourself a pat on the back. Many would have predicted that The Go! Team would have fallen by the wayside by the turn of the decade, but with a new album garnering a decent response in the blogosphere and a UK tour in the running, they're still trying to prove the doubters wrong.

Banjo Or Freakout was an interesting choice of support for the alt-dance collective, to say the least. The band have an extravagant, delicate sound which is built upon distortion and loop pedals more reminiscent of A Place To Bury Strangers or a lighter My Bloody Valentine than the headline act, but it was certainly an enjoyable experience. Creating these delicate soundscapes takes a significant amount of time, and waiting roughly 30 seconds for each track to finally kick in is a major ask. In addition to this, the use of a second drummer on one particular track adds nothing to the performance and removes yet another instrument from the mix, making the melody even more sparse. These qualms aside, the second half of the support band's performance was a real joy, throwing in complex rhythms and distorted guitars along the lines of



Sonic Youth. Post-rock fans should keep an eye out for their upcoming album launch in March.

A brief glance around the crowd revealed the universal scope of The Go! Team: to my left, there were two kids who could be no older than 15, whilst to my right stood a man who delightfully informed me that it was his 68th birthday. So what distinguishes this band from the rest? What spawns this generation-agnostic appeal? While the Brighton sextet insist that "they're not a party band", there are few UK acts who can create an atmosphere like The Go! Team. First track 'T.O.R.N.A.D.O.' from their 2011 album 'Rolling Blackouts' sets the tone immediately: distorted brass samples, two drummers laying hip hop beats and the perfect

pop melodies turn The Junction into carnival central. Frontwoman Ninja has an all-encompassing persona, interacting with the crowd in a way which wouldn't be out of place in a pantomime, whilst dancing like a member of Salt 'n' Pepa. With three albums under their belts the band have a fairly strong back catalogue from which to pick and choose, but without a shadow of a doubt the crowd interacted more with songs from the band's debut record *Thunder, Lightning, Strike*.

Yet, despite their strong back catalogue, there were certainly some weaker moments within the performance. Sickeningly-twee number 'Ready To Go Steady' tries to bring back the days of Phil Spector-produced girl pop with cringeworthy results, while on one track

in particular the band seemed to lose their timing, which created an unintentional and disjointed mess. In reality though, the energy and excitement levels never really drop dangerously low. The Go! Team have a real talent for playing the crowd and not just playing to the crowd: getting the audience to interact instead of sitting back is a key element of their performances and clearly it works well.

The vocals were, at times, completely indecipherable due to the overpowering guitars, there were far too many instrument changes and the newer material didn't gel so well with the crowd. However, aside from these flaws, The Go! Team are an incredible experience live. The classic 'Ladyflash' and 'Bottle Rocket' had the entire venue dancing and singing along – undeniable girl pop gems which appeal universally to

The Go! Team are an incredible live experience

the hardcore fan and to the first-time listener. The moment of the night had to be 'Junior Kickstart': big brass parts, immense drumming and some epic guitar work came together into one gargantuan anthem without words.

Their stars may not shine as brightly as in their 2003 heyday, but The Go! Team can still deliver one hell of a live performance. **PATRICK KANE**

Keeping It Reel

ALICE BOLLAND



In the heady wake of Churchill's *7 Deadly Sins Ball*, it seemed appropriate to nominate one outstanding film for each of these concepts – concepts which we industrious students, I'm sure, could not possibly relate to... So here they are, a selection of sinfully indulgent movies to make you feel much less guilty about your own personal blunders.

WRATH: Lucky Number Slevin (2006)

An exhilarating revenge thriller starring Josh Hartnett (looking especially lovely) as the unfortunate victim of a long-running mob feud; a fast-paced labyrinth of a movie, with killer twists and a stellar cast.

GREED: Scarface (1983)

This uber-violent gangster classic documents the rise and fall of a young Cuban refugee, whose desire for power and wealth gradually cause his ultimate demise as he is enticed into the vicious world of cocaine smuggling.

SLOTH: The Big Lebowski (1997)

A cult classic from the Coen Brothers: 'The Dude' (Jeff Bridges) is forced to take a break from his carefree life of drinking and bowling in this hilarious tale of mistaken identity.

PRIDE: 127 Hours (2011)

Danny Boyle excels with this fascinating exploration of pride, arrogance and isolation; James Franco plays rock-climber Aron Ralston, who, having been trapped alone in a canon in Utah, must make impossible decisions. Warning: look away if remotely squeamish.

LUST: Interview with the Vampire (1994)

Sneaking in a personal favourite here – but seriously, who couldn't enjoy a saucy love-triangle between Tom Cruise, Brad Pitt and Antonio Banderas? Based on Anne Rice's raunchy novel, this gothic romp offers an excellent portrayal of animal lust and desire.

ENVY: Amadeus (1984)

This beautiful film follows the struggle of little-known composer Salieri, a tortured artist forced to live in the shadow of the significantly younger, better, and more famous Wolfgang Amadeus Mozart. A story of blinding envy and madness.

GLUTTONY: La Grande Bouffe (1973)

A group of middle-aged men embark on a countryside get-away with the eventual aim of eating themselves to death. Pretty grim stuff, the ultimate illustration of self-indulgence at its most gruesome.



CLASSICAL

The Rake's Progress

West Road

★★★★★

The *Rake's Progress* tells the tale of Tom Rakewell (Gwilym Bowen), an idle youth hopelessly smitten with his wide-eyed sweetheart,

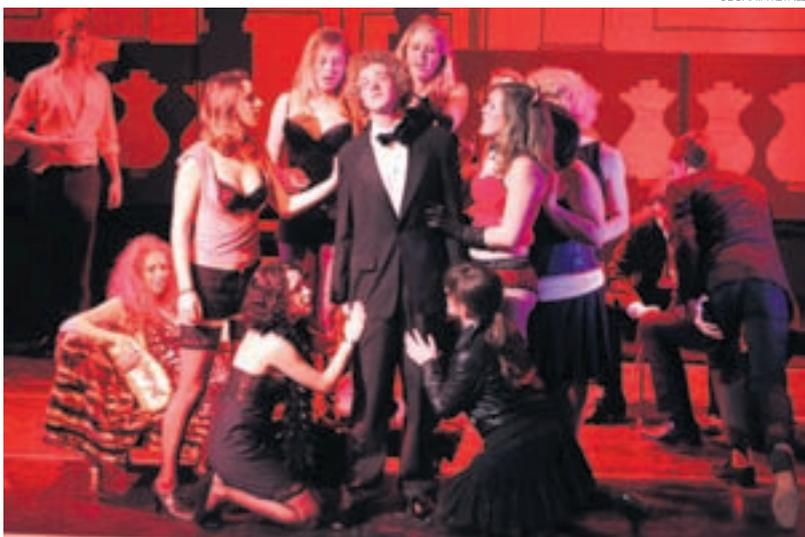
Anne Trulove (Joanna Songi). Enter Nick Shadow (Christopher Dollins), a smooth-talking stranger with a devilish grimace, who promises Tom a fortune bestowed upon him by an unknown uncle. Whisked away to London, Tom succumbs to a series of fame-seeking and money-making scams, including a bizarre marriage to bearded celebrity Baba the Turk (Joanna Harries). To cap it all, Nick demands Tom's soul. Tom

dives with the devil (literally) in a game of cards, and is miraculously triumphant, but is quickly rendered insane as a parting gift from Nick. The opera reveals its heartbreaking undertones as we see Tom, consigned to Bedlam, in Anne's forgiving arms for the last time.

The production featured some uncannily accurate casting. Bowen performed the role of loveable fool with real sincerity, and his reported chest infection strangely seemed to enhance the character's decline. Songi, past master in the role of innocent maiden, moved audience members to tears with her final lullaby. Perhaps most at home in their roles, however, were Dollins, whose suave vocal tone and villainous grin seemed to come all too naturally, and Harries, who brought the house down, not so much with her fetching facial hair as with her spot-on comic timing. Strong supporting roles included Father Trulove (George Dye) and Sellem the auctioneer (Matthew Sandy), whilst the chorus, drawn from Cambridge's choirs, relished the opportunity to swap their chapel robes for lingerie and rakish suits. Though their brothel scene performances ranged from slightly awkward to almost too keen, the chorus was on top vocal form. Conductor Christopher Stark is to

be commended for his style: precise, assured, and refreshingly unpretentious. The orchestra tackled the challenging score with skill, but several shaky moments meant that the music lacked the punch which it desperately required. Occasionally the same was true of the singing: rhythmic vitality and crisp diction were vital, yet sadly not always present. The final scene between Anne and Tom could have been even more poignant had the chorus of Bedlam patients toned down their manic hair-brushing and duvet-clad pacing in order to spotlight the couple.

Nonetheless, credit must go to director Claudia Parkes for a production which held together across multiple changes of register, and a set design which contrasted simplicity with opulence. This was a smart choice of opera for a student production. Stravinsky plus Auden means witty English text with an alluring Russian musical accent. Its neoclassical style provides light accessible music with extra kicks. It is both funny and sad, off-the-wall yet not impossibly abstract. Unlike Tom Rakewell, this production resisted the temptation of style over substance, and showcased some pretty promising talent. **ANNA CAMPBELL**



ART

Love Art After Dark

Fitzwilliam Museum

★★★★★

The Fitz is an important and impressive museum, with a wide range of displays and collections. Despite this, many students never visit during their time in Cambridge – if they do, it is often with their parents.

The purpose of this event was to get students to come a museum they hadn't ventured to enter before. In this sense, the event was a resounding, almost miraculous success. It seems that a Facebook group, a short article on the *Varsity* website, and the promise of free wine, are all that is necessary to

rouse an army of enthusiastic rookies. One visitor remarked "it's like a cross between Art and the Maypole".

But for visitors who had been to the museum before, the event didn't offer much. In each gallery there were periodic talks about the artworks – interesting introductions, but these were often rushed and difficult to hear. The more 'substantial' talks the museum puts on at other times are more detailed (as one would perhaps expect).

These were complemented by some rather anomalous novelties. Two *cap-pella* vocal groups, singing pop songs and the odd jazz number, seemed rather out of place and slightly inappropriate. Similarly, the caricaturist (who worked tirelessly in the midst of a seemingly endless queue of people, churning out one big-chinned grinning

space-monkey after another) was an incongruous and probably misguided addition to the evening.

Still, I saw some things that I had previously missed—the wonderful new acquisition, Brueghen's *Woman Tuning a Lute*, an utterly beguiling image; and



some stunningly serene and elegant Korean pottery.

If the event itself, with all its niggles, gets a low star rating, the museum itself ought to get five outright – and I urge you to go. The museum will soon lose 30% of its funding; students are now being involved more than ever in curation efforts (with the museum loaning out pieces to student galleries like the King's Art Room); and above all, it's free. Always has been.

So do go to the Fitz if you haven't. There won't always be free wine, but there will be the art.

LAWRENCE DUNN

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This week's...



Theatre

POSH

Tue 22nd - Sat 26th Feb, 7:45pm
ADC THEATRE (£6/£5)

Focusing on the scandalous beginnings of our country's elite, this is the second-ever run of the award-winning play from Laura Wade – look out for *Varsity's* exclusive interview.

Die Hochzeit

Wed 23rd Feb, 7pm
PEMBROKE NEW CELLARS (£5)

Get your tickets early for this Brechtian one-night stand. This unlikely, uncomfortable comedy is made all the more impressive by being performed in the original German.

The Duchess of Malfi

Thu 24th - Sat 26th Feb, 7:30pm
HOWARD THEATRE, DOWNING COLLEGE (£6/£5)

The inevitable first Beckett of term, *BATS* bring you the absurd masterpiece that sits alongside *Waiting for Godot* as one of Beckett's most important works.

Some Explicit

Polaroids

Tue 15th - Sat 19th Feb, 9:30pm
CORPUS PLAYROOM (£5)

Welcome back to 1999, when AIDS cocktails are the drink of choice, and the company includes New Age strippers, Bulgarian go-go boys, and horny ghosts.

Jacques and his Master

Wed 23rd - Sat 26th Feb, 10:30pm
ADC THEATRE (£4)

A play where past and present seamlessly overlap, and nothing is quite as you remembered it...



Film

Top Gun

Thu 24th Feb, 9pm
ST. JOHN'S COLLEGE, FISHER BUILDING (£3)

If you've ever been puzzled by your friends arguing over which of them is Goose and which is Maverick, come and find out who you are. You never know, you might just be Iceman.

Somewhere

Sun 20th Feb, 7:30pm & 10pm
CHRIST'S COLLEGE, NEW COURT THEATRE (£3)

Set to a wonderful soundtrack by Phoenix, Sofia Coppola's (*Lost in Translation*) most recent offering follows a young film star whose easy but vacuous life is interrupted by the unexpected arrival of his eleven year old daughter.

True Grit

Fri 18th Feb - Thu 24th Feb
CAMBRIDGE ARTS PICTUREHOUSE, VARIOUS SHOWINGS (£6.50)

Directing heavyweights the Coen brothers return with a remake of this classic western. Fourteen-year-old Mattie Ross seeks the help of Matt Damon and Jeff Bridges to find and avenge her father's killer.

Despicable Me

Sun 20th Feb, 7pm & 10pm
ST. JOHN'S COLLEGE FISHER BUILDING (£3)

In this CGI animation comedy featuring the voices of Steve Carell and Russell Brand, three orphans encourage a seasoned criminal to rethink his cynical outlook.

Paul

Fri 18th Feb - Thu 24th Feb
VUE, CAMBRIDGE, VARIOUS SHOWINGS (£6.45)

Simon Pegg and Nick Frost help an alien back to the mothership. Sound familiar? Phone home.



Exhibitions

Life, Legend, Landscape: Victorian Drawings and Watercolours

17 Feb - 15 May
THE COURTAULD GALLERY, LONDON

Despised, rejected and reviled, poor Victorian works on paper have had a rough time. Now for a fresh re-appraisal.

Afghanistan: Crossroads of the ancient world

3 Mar - 3 Jul
THE BRITISH MUSEUM, LONDON

With the Taliban culture minister leading men to smash up objects of Afghan heritage, the British Museum's massive show is not without political overtones. From gold and turquoise jewellery showing Dionysius and Ariadne on a dragon-like monster to a glass fish, the cultural richness of this extraordinary part of the world can be shown without the fear of philistine fanaticism.

Modern British Sculpture

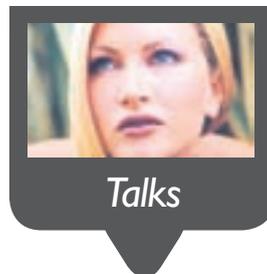
until 7 Apr
ROBERT BOWMAN GALLERY, LONDON

Seen the Royal Academy's blockbuster show, and dissatisfied with the gift shop replicas or a boring catalogue? Buy your own works at this equally exciting show at Robert Bowman.

Do Not Abandon Me

18 Feb - 12 Mar
HAUSER & WIRTH, LONDON

A nightmare for the misogynist: Louise Bourgeois and Tracey Emin meet on physical terms, as the doyenne of Feminist avant-garde and Britain's enfant terrible find their works overlaid and juxtaposed.



Talks

Beauty & Attraction: in the eyes of the beholder

Fri 18th Feb, 5:30pm
LADY MITCHELL HALL

Professor Jeanne Altmann, behavioural ecologist from Princeton University, discusses the beauty of baboons. Not one to miss!

Mark Thomas

Mon 21st - Tue 22nd Feb, 8pm
THE JUNCTION (£10-£15)

Mark Thomas returns with a new show following his trek of the Israel Separation Barrier. Don't miss this story of "300,000 settlers, a 750km wall, six arrests, one stoning, too much hummus and a simple question: 'Can you ever get away from it all with a good walk?'"

Caprice Bourret

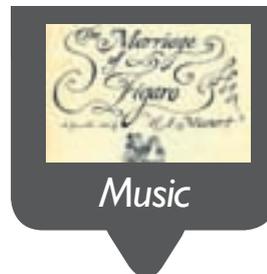
Wed 23rd Feb, 7:30pm
THE CAMBRIDGE UNION (FREE FOR MEMBERS)

Caprice has appeared on over 250 magazine covers, including *Vogue*, *GQ*, *Cosmopolitan* and *Esquire*, and she is also a successful businesswoman, having founded her own lingerie company. Don't miss this unique insight into the combination of fashion and business.

Sartre on Contingency: Philosophy, the Empirical Sciences, and Literature

Fri 25th Feb, 5:00pm
CHURCHILL COLLEGE, BEVIN ROOM (£10)

A talk by Dr Michael Lewis, followed by a formal hall in Churchill College. If you'd like to come, email jlt46@cam.ac.uk stating the number of people.



Music

British Sea Power

Sun 20th Feb, 7pm
THE JUNCTION (£13.50)

On the back of their most recent album 'Valhalla Dancefloor', these eccentric home-grown indie legends from Brighton play at one of Cambridge's most well-known venues as part of their current UK tour.

Gruff Rhys from Super Furry Animals

Sat 19th Feb, 7:30pm
ST PAUL'S CHURCH, HILLS ROAD (£13.50)

Multi-lingual lo-fi pop songs from the Super Furry Animals member in a distinctively atmospheric Cambridge venue following the release of his third solo album, 'Hotel Shampoo' on Valentine's Day

Clare College Music Society

Sun 19th Feb, 8pm
WEST ROAD CONCERT HALL (£5)

Possibly the best college music society present an evening with a distinctly Russian feel: Orchestral Shostakovich and the Tchaikovsky violin concerto with Rebecca Minio-Paluello as soloist followed by some Finlandia(n) feeling with Sibelius' 7th symphony.

The Marriage of Figaro

Thu 24th - Sat 26th Feb, 8pm
WEST ROAD CONCERT HALL (£9/£15)

CUOS presents a new production of Mozart's much-loved comic opera. Starring some of Cambridge's best singers, its tale of thwarted marriage features, conspiracy, hilarity and some great music. Still undecided? Check out VarsiTV's trailer.



Events

Sappho's Poetry

Sat 19th Feb, 12pm - 2pm
FITZWILLIAM MUSEUM (FREE)

What better combination than Greek poetry and the beautiful architecture of the Fitzwilliam Museum? Booking is not required, so remember to wander down to this drop-in session for a Week 5 boost.

Old Library Tour

Mon 21st Feb, 2:30pm
QUEEN'S COLLEGE OLD LIBRARY (FREE)

A rare opportunity to enjoy a tour of the Old Library and peer at its dusty tomes and artefacts hoarded away: unique manuscripts, first edition publications, and possibly even a mummified bat! Book a place at www.queensfestival.co.uk.

CU Marrow Fund-raising Ceilidh

Mon 21st Feb, 1pm-3:15pm
THE DOME, NEW HALL (£6)

Come along and dance those Week 5 blues away while also helping the Anthony Nolan Trust save the lives of patients with leukaemia. With a live band and drinks available from the college bar, a good time is guaranteed! Email ak605@cam.ac.uk to book tickets.

Underground Poetry Live Poetry & Music

Fri 25th February, 8pm
THE VARSITY HOTEL (£4/£5)

Cambridge favourites' The Staircase Band, Drew Macfarlane and Benji Compston are going to be down at the Varsity's River Bar. The beats will be 'spine tingling', the poetry will be 'mind-blowingly good' and if you could possibly want more they will be serving Sangria out of an oversized teacup. That's got to be worth it...



Sport

Varsity Swimming

Sat 19th Feb, 1:30pm
PARKSIDE, CAMBRIDGE

Having beaten Oxford in their recent BUCS southern qualification round, the Light Blues team will be confident of a big performance here.

Varsity Karate

Sat 19th Feb, 10am
CHESTERTON SPORTS CENTRE

Sparks will fly in this Varsity match. Cambridge will want to hold on to the trophy as both the men's and women's teams put in good performances last year.

Varsity Netball

Sat 19th Feb, 1:30pm
THE LEYS SCHOOL, CAMBRIDGE

The Varsity matches are piling up this week. Here, the netball Blues and Jays will anticipate a tough fight but will feel that they should take the wins.

Blues Football v. Territorial Army

Sun 20th Feb, 11:30am
GRANGE ROAD

The Blues took a convincing win against Nottingham Trent on Wednesday and will want to iron out any creases in this home game against what will no doubt be an organised army line up.

Blues v. Spoon-A-A's

Wed 23rd Feb, 7:15pm
GRANGE ROAD

The Rugby Blues have had a mixed set of results recently. Here they will be looking to find their feet early and reach some consistency.

Sudoku

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

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

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Hockey Blues beat Bristol

The Women's Blues defeat Bristol 3-1 to secure a comfortable win ahead of Varsity

BECCA LANGTON
Hockey Correspondent

Having secured a comfortable mid-table position in the BUCS 1a Midlands Conference, the Women's Blues entered into the first round of the National Trophy with a home fixture against Bristol 2nd XI.

Following a strong run in the Saturday and Wednesday leagues the Blues started confidently, attacking the Bristol goal with menace. They were rewarded with a series of short corners, but the Achilles' heel of corner execution showed as they were unable to threaten the goal truly and a number of misplaced balls sped past the posts.

However, the Blues pressure was intense, and for the first 20 minutes the visitors were unable to break out of their defensive half. The Light Blue midfield found plenty of room to distribute the ball and exploit the gaps in Bristol's defence. They were finally rewarded for their persistence when Hannah Rickman finished emphatically on the left post after another corner.

The Blues continued to press hard on the Bristol team. Susie Stott was aggressive in midfield and used her pace to penetrate a slow back four. Training-ground hockey followed as Carolyn Grove floated a line ball up to Jess Sturgeon on the right. The winger sent a searing cross into the circle and centre forward Rachel Quick was unlucky to be denied by a diving keeper. Earning the title of Woman of the Match, Quick provided plenty of problems for the Bristol defence all game. Cambridge



continued to press high and finally took their second goal when Quick took control of a mis-hit strike to place the ball firmly past the keeper and secure a

Cambridge will need to work on their final-third execution in order to truly threaten come Varsity

strong lead as half-time approached.

Cambridge continued positively, and it seemed likely that they would remain on top as returning right-winger Mel Addy added a new dynamic to the side. It was symptomatic of a game in which Bristol sat back, packed their D and played their luck fielding penalty corners that Cambridge's third arrived from yet another corner. Captain Kirsty Elder finished with a neat strike at the right post from the top of the circle.

With the win seemingly in the bag, the Light Blues seemed to sit back a little and allowed Bristol the time and space

to begin to play more attacking hockey. A quick break gave Bristol's pacey left-winger the chance to nip inside the Cambridge back line and finish with a well-placed strike past keeper Vicki Evans. With the score at 3-1 Bristol became increasingly organised, and began to threaten the Cambridge back-line with some well worked passing play that resulted in a sustained period of pressure on the home team's goal.

Nevertheless, Cambridge kept their heads, and began to thread passes together to retain possession well. Fresher Abby Gibb was strong going into the final 23, and was unlucky not to be rewarded for her persistence, whilst at the other end keeper Evans made a crucial last-minute save to keep Bristol at bay.

Cambridge finished the game with a comfortable win, but will need to work on their final-third execution in order to truly threaten come their Varsity match on 8th March. This result, however, will have done their confidence no harm. Men's and Women's 2s and 3s Varsity meanwhile will be held at Wilberforce Road on Monday 21st February, starting at 10.30am. All support is welcome and the bar will be open.

From the Commentary Box: Hammered in Stratford



MIKE DAY
Football correspondent

West Ham United will, from around 2013, play their home games in what will have been London's flagship Olympic Stadium. They won the competition for the stadium and its location, and will be allowed to redevelop the site into a 60,000-seater multi-sport stadium.

And it's a travesty. Here's the story.

The Olympic Stadium at this point is a bigger, whiter elephant than that time they let Dumbo tell Tom Sawyer what to do. It has no value if it stays as an athletics stadium, because in this country we don't like athletics. In this country, we like football. A lot. We like it more than California kids like, like "like". So when the Olympic Park Legacy Committee chose to give the Olympic Stadium to the best applicant, the only sport with realistic offers was football.

West Ham jumped in with a cutesy attempt to woo the OLPC by promising the retention of our Olympic legacy with a running track around their football pitch. They also insisted that the reconstruction of the stadium into a 60,000-seater be paid for mostly with public money. Cheeky, I call it, but mugging people off is what you do when you're from Laandnaan. Innit.

That's a problem, though, because West Ham have no money, no fans and will be bottom of the Championship next year (leagues start in alphabetical order, don't you know). The club simply isn't big enough to support the stadium. A club that can support 60,000+ gates, who would have paid for the stadium themselves, and who wanted it, was Tottenham Hotspur.

Spurs need to expand. Spurs want to expand. Spurs have the fan base to expand. They're the fifth biggest club

in the Premier League, and White Hart Lane averages 99 per cent full. Sadly, it's a tiny stadium. A little context: Leeds have a bigger stadium; Sheffield Wednesday have a bigger stadium. White Hart Lane is the size of one of Cinderella's slippers, more fragile, and even more caked in the sweat of the ugly women who were there before you. Daniel Levy cries himself to sleep every night in his office-cum-broom cupboard-cum-bedroom, taking miniature sips of a conciliatory thimble of cocoa, tucking his knees under his chin and wishing he hadn't given his house to those fans left outside who just wanted somewhere big to watch the game.

West Ham have no money, no fans and will be bottom of the Championship next year

To all those who hail West Ham as the claret-and-blue suited Lancelots of our Olympic legacy, they're not. No football club could possibly work alongside athletics events, and West Ham won't. When's the best time for an athletics meet? About 3pm, Saturday afternoons. Want to throw a hammer? Not on my hallowed turf.

If you want an athletics legacy, you build an athletics stadium. In the light of that, giving that stadium to a football club is a bad decision; giving it to the wrong football club is just a worse one.

West Ham have breezed into this stadium like so many cowboys. Shame they forgot the Spurs.



Selwyn promoted

SELWYN 5
CORPUS CHRISTI 0

JAMES CORCUT
Sports editor

Selwyn guaranteed their promotion with an emphatic 5-0 win over league whipping boys Corpus Christi.

With barely two minutes on the clock Selwyn found the back of the net, but it was disallowed for offside. However, moments later they notched their first goal. Konrad Grose was played in by Blue Mark Baxter to slot home from a tight angle.

Corpus were continually beaten back by the league leaders. On the ten minute mark they conceded again: Oliver Temple drilled the ball goalwards with too much power for the Corpus keeper to handle.

And within minutes Mark Baxter, who was at the heart of all things good for Selwyn, wriggled through the hapless Corpus defence and slipped the ball past the keeper.

One disallowed goal later, Selwyn were at it again. Konrad Grose was found in space by Baxter. His effort was somehow stopped by the keeper only to bounce in off the head of an unfortunate Corpus defender to make it 4-0.

However, just before the break there was a sad twist in the tale as Oliver Temple was subject to a horrific foul. He was taken to hospital with a broken leg and will be sorely missed by the team as they continue with their Cuppers run. *Varsity* wishes him a speedy recovery.

The second half was less eventful but there was time for Liam Foster to head home from a corner and complete the 5-0 rout. Speaking after the game, Captain Joe Hyam paid tribute to his injured goalscorer Temple, "I'd like to mention how important he's been for us this season. He's a fantastic player and it's a real blow to our squad for Cuppers."

As for the promotion, he was clearly proud of his team and ambitious for the future: "The team's had a winning mentality this year. This season has shown that Division One is where Selwyn should be."



Trinity close in on title win

FITZ 0
TRINITY 1

RUPERT MERCER
Football correspondent

On Saturday Trinity all but sealed the league title that to their minds has been two years in the making. All of the shouts at kick-off were of vengeance for the title they felt was 'robbed' from them last season and their hunger was clear from the outset as they set the early pace of the game.

Owing to waterlogging the game took place at the Cottenham Village College grounds outside Cambridge and the uneven nature of the surface meant that the early exchanges were frantic rather than fluid. Trinity's game plan was clear, to shift the ball wide while their strikers, the fiercely physical Ozzie Akushie and lightning-fast Danny Gammal, ran the channels. The pace of Gammal in particular was causing Fitz problems and several chances fell to him early on, most notably when he span his marker Donald Bogle in the box and screwed his shot narrowly wide of the near post.

The confidence of being unbeaten all season was apparent in Trinity's game but Fitz competed hard, especially in the centre of the park where their

tireless captain Vince Bennici snapped at Trinity heels. However, for all Fitz's hard work, Trinity continued to dominate possession and chances were soon forthcoming. The importance of the occasion seemed to be weighing heavy on Trinity's minds, though, and several openings were squandered. Most glaring was an attempted chip by Martin Bussiere when one-on-one with the excellent Rich Ewers, which flew high and wide.

Trinity's frustration became clear and Fitz started to come back into the game. Their skillful central midfielder Simon Court tried his luck from thirty yards leaving Blues keeper Lars Boyde rooted to the spot as he watched the ball cannon off the post.

However, moments later Trinity had the goal their dominance had merited. Bussiere, excellent on the ball all day, fell under a clumsy challenge from Fitz right-back Josh Keane just inside the box. Alex Lunn stepped up to convert into the bottom corner and had no problem repeating the feat when asked to retake for encroachment.

The second half began scrappily with neither side able to impose themselves in the first twenty minutes. However, Trinity soon applied the pressure when Fitz sought to counter attack. When the chances did come Trinity were

profligate. Akushie in particular will have wondered how he failed to convert a free header from seven yards out after excellent work by Bussiere.

For all their frustration at not sealing the win earlier, Trinity's superior fitness meant that Fitz were unable to register any meaningful effort in the second half. Fitz captain Bennici spoke highly of his team's attempt at stopping the Trinity title march: "I thought we held Trinity and battled really well for a lot of the game. It was a huge blow to lose a goal from a penalty right on the stroke of half-time but we didn't capitulate and put in a massive effort right to the end. Congratulations have to go to Trinity, they deserved the win and the league title as well."

Trinity's celebrations at the final whistle were at a job well done. Captain Matthew Smith was quick to pay tribute to his team: "The key this season has been our application in training twice a week. We've kept most of the squad from last year and had a couple of great freshers come in. This all means that we've been a really well organized unit all season and the spirit in the dressing-room has been fantastic." This was a win which displayed all the hallmarks of the discipline Smith highlighted and earned Trinity a thoroughly deserved league title.



“To all those who hail West Ham as the claret-and-blue suited Lancelots of our Olympic legacy, they’re not”

Mike Day on West Ham United’s move into the Olympic stadium, page 15



Blues lose to Northampton



MILOS PUZOVIC

Don't drop the ball: The Blues were struggling with injuries but worked hard and put up a good fight

The Basketball Blues fight hard but injuries prove their undoing as they fall to rare loss

NORTHAMPTON 76
CAMBRIDGE 62

MILOS PUZOVIC
Basketball correspondent

It's been a good season for the Blues so far. They had a strong start to the season with a 100 per cent win record, including the 106:44 trashing of Oxford Brookes away, Milos Puzovic scoring 54 points. The second half of the season also began well but included two consecutive games against another unbeaten team in the division – Worcester. For the away leg they had Ryan Dobran and Chris Haar returning from injuries, so the Blues had travelled to Worcester with a full squad available but thanks to some dubious referee calls lost 48:53. In the return game the Blues frontcourt, marshalled by Stuart Lee, Maurice Yearwood and Lewis Cannon, unlocked Worcester's zone bringing home a convincing win of 77:51.

So going into this game against Northampton the team were confident

of a win that would help their bid for the division trophy. The team, admittedly decimated by injury, travelled in high spirits to this quarterfinal Midland's Cup game in Northampton.

But, dumbfounded by a gym temperature which was barely above the outside temperature and aggressive trash talk from Northampton's players, Cambridge started weakly allowing Northampton to race to 0:6 lead. The Blues, led by Jan Klee, quickly replied making the score 10:11 after the first five minutes. Although it seemed that Cambridge had finally got the measure of their opponents, a couple of uncharacteristic errors against the zone press led to three turnovers that gave Northampton the chance to open a seven-point lead. Thanks to a last second shot from Felix Schaaf the Blues finished the first quarter trailing by only five points, 15:20. This gave them much needed momentum at the start of the second quarter.

The zone defence was working well against an uncreative Northampton team, but the Blues struggled in offence and failed to take easy layups or make

their second-chance shots. The teams went to half time break with a score of 32:27 to Northampton.

Northampton started the third quarter with possession and quickly scored.

“This rare defeat will help the Blues to identify their weaknesses”

A misunderstanding between Blues players resulted in a turnover that was duly punished by an easy layup. Ryan scored Cambridge's first points at the other end but the fight-back wasn't to be. Immediately Northampton scored a three-pointer that was followed by two steals to give them a formidable lead, 29:43. To stop the rot the Blues bench called for a timeout. This helped them to recover and they scored four points without answer. A mini-series

by Tobias Uth at the end of the quarter narrowed the lead to a respectable 6 points, 45:51.

The Blues opened the fourth quarter with man-to-man defence, but their offence was still not dangerous and neither team scored in the first three minutes. However, Northampton made the first breakthrough and increased their lead to ten points. 61:51 with four minutes left. The Blues switched to a deep half-court zone press which resulted in three steals by Tumas Beinortas, which allowed Leo Parts to run riot through the Northampton defence, scoring nine points in two minutes and cutting the lead to only four points. 60:64 with two minutes to go.

But with Ryan and Jan already out of the game with five fouls and with only five other healthy players available the Blues ran out of steam. Northampton were able to score ten unanswered break points to take the score to 62:76 in their favour.

With the Varsity game against the Oxford on 26th February this rare defeat will help the Blues to identify their weaknesses ahead of their biggest game of the season.

SPORT IN BRIEF

A round up of the week's sport

WOMEN'S BASKETBALL BLUES WIN OVER SUSSEX

The women's Blues won 64-69 against the University of Sussex. They will go on to play quarter-finals in the Knockout Trophy Tournament against the University of Wales Institute 2nds or University of Southampton 1st team next Wednesday.

Though Sussex took the first basket, Cambridge proved the stronger side and piled the pressure on Sussex. The win was consolidated by scoring streaks by Paloma Navarro and Captain Kate Beniuk who together scored 31 points. Player Sheldon described the game as "hard but played with sportsmanship". The club is very optimistic for the games against Oxford on 26th February at Kelsey Kerridge Sports Centre, Cambridge.

NETBALL JAYS TAKE CONVINCING WIN OVER OXFORD BROOKES

The Netball Jays notched up a solid 49-22 victory over Oxford Brookes in a superb performance.

Having won nine of their eleven BUCS league games the team were quietly self-assured going into this game. They started slower than they would have liked but ended the first quarter with a 10-6 lead.

Their superior fitness and skill however ensured that the result was never in doubt and with Emily Lester in defence nothing was going to get past.

They will take a good deal of confidence into their Varsity match on Saturday 19th February.



Search: Gattuso overexcited world cup



Gattuso's headbutt on Joe Jordan this week reminded us of his short temper. But here he vents his anger on his own coach...after winning the world cup.