



MONDAY 28TH FEBRUARY

KEEP THE CAT FREE



Untethered

Looking back at PhotoSoc and LeoSoc's exhibition

Also in the Arts Pullout:

- Modern British Sculpture
- Why Modern art is boring
- First time at the opera

Department of Computing server hacked

Change passwords says ICT

Alex Karapetian

The Department of Computing (DoC) has suffered a security breach on their main shell server, named *shell1*, which provides secure shell access to the lab machines from outside the department. On the 24th of February, the College's ICT Service Desk issued an email to DoC students informing them of a "security compromise" which was discovered on *shell1*, which affects a significant number of commonly used DoC systems. The email described the compromise as "root level", indicating the breach made way for malicious activity under administrative privileges.

ICT's email to DoC students advised them to change their college password at their earliest convenience as a "precaution to ensure the details are not known to the malicious parties

responsible for the breach".

A source informed Felix that the breach was a rootkit that was installed on the *shell1* server which had gone unnoticed for three weeks. A rootkit is one of the most difficult types of malicious software to remove, providing continued privileged access to a machine while employing many strategies to mask its presence from administrators and users. The software would allow circumventing the security measures set up, allowing the malicious attacker full access to the target. Typically, keyboard logging or screen capturing software is installed following a rootkit installation. They may also render the affected computers 'zombies', i.e. causing them to join part of a botnet for use in DDOS (Distributed Denial of Service) attacks against other

...Continued on Page 3

University reform plans delayed

Ben Scally

The government has delayed the publication of its plans to reform universities after it discovered that it was unable to stop universities charging the £9,000 maximum rate of tuition fees. The Times Higher Education (THE) revealed that ministers mistakenly believed the Office

...Continued on Page 3



"My plans were this big, I swear!"

Rebecca Ayres



I suspect that this cheeky chappy didn't contribute much to the £23,000

Medic RAG Week raises £23,000

Katherine Bettany

Last week hundreds of Imperial's medical students raised over £23,000 for St Mary's Hospital Paediatric Department in a series of events as part of their annual RAG week.

The biggest event of the week was the traditional 'Circle Line' pub crawl and charity collect, attended by over 500 medical students and alumni. The final years were the best represented year group – some quick to boast that they had completed every Circle line crawl since freshers. The event is considered a rite of passage by the student body – with students armed with collection buckets racing each other to make it back to the Reynolds with the most money.

The lengths medical students go to in order to raise money in the name of a good cause was tested on Wednesday

in 'RAG Invasion'. Students were sent on a series of challenges around London - including a (freezing) dip in the Serpentine, and the hijacking of street performances at Covent Garden. As usual, the challenges were met with admirable enthusiasm, with the freshers participating en masse and raising over £3,000 for charity.

Tuesday saw the most chilled out night Reynolds has (probably) ever seen, with medics from St Georges competing against ICSM students in 'Battle of the Bands', a night of live music (but distinct lack of healthy rivalry, due to the lack of Georges students in attendance.) The relaxed atmosphere was a welcome break for attendees after the escapades of 'RAG Games' the previous night, however, the poor turnout was none the less a pity given the considerable talent of the acts.

...Continued on Page 3

GAMES



How to make your own game: [Page 8](#)

TRAVEL



Backpacking tips and advice: [Page 9](#)

PUZZLES



Who kidnapped the Editor?: [Page 12](#)

HIGHLIGHTS

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On campus today

The Visible Cell

Professor Kevin Burrage of Oxford University presents the latest in Molecular Biosciences' bioinformatics series. Refreshments in the foyer after the lecture.

SAF, Room 122
16:30-17:30

Last Man Standing!

Do you want to stand on a podium and have water balloons thrown at you? Also, you're not allowed to go to the toilet. You do? Then RAG's 'Last Man Standing' competition is just the thing for you!. The person who stands on the podium for longest wins an iPod nano. Enter at 6pm for £1, at 7pm for £5 or at 8pm for £10. Observers can buy three water balloons for £1 to throw for a minute every 30 minutes.

The Union
18:00 onwards

Lolcat of teh day



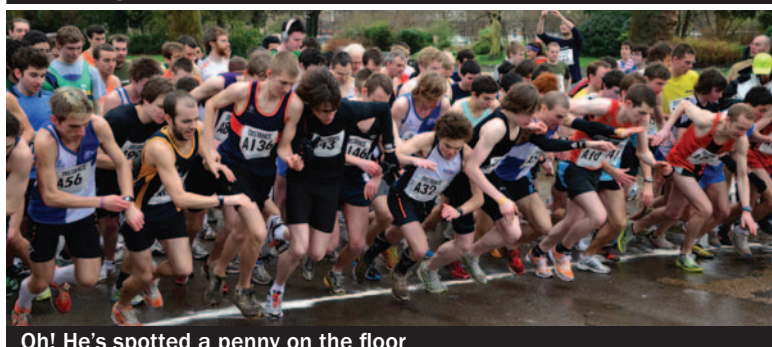
Robert Bishop



Oooh he's pumped, he's ready to beat his personal best



Here we go!



Oh! He's spotted a penny on the floor



And he's got it!

Hyde Park Relays

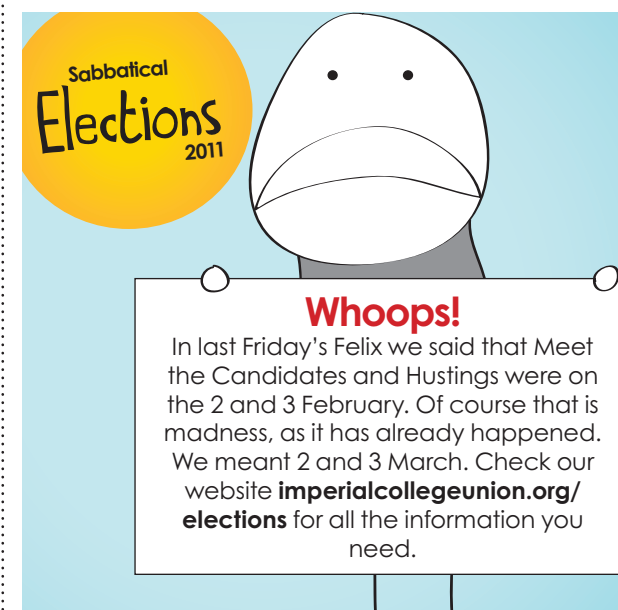
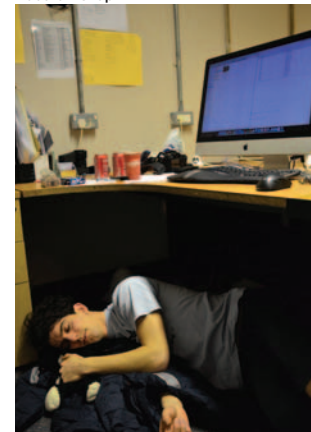
St. Mary's University stole the show on Saturday with their 1st teams taking pole position in both the Men's and Women's races. It was a dull day, with a light drizzle but that didn't stop over 700 students from competing in the annual competition. IC Men's 1st team came 11th while the women's IC Mean Team came 10th. Will Ferguson and Eileen Brandley were the fastest Imperial man and woman with times of 15.55 and 13.45 respectively. The fastest man and woman overall was Glenn Watts of UEA with a time of 15.12 and Jo Harvey of St Mary's with a time of 11.33.

From Beneath the Editor's Desk

I don't remember exactly why I thought printing Felix every day would be a good idea. It may have occurred spontaneously in the deep recesses of my mind, or some insidious misanthrope could have planted it there (in a dream within a dream perhaps?) Either way, though the origin of the idea is unclear, the reality is plain; it's Monday and you're reading an issue of Felix that began life on Saturday morning.

Tomorrow's issue will have had an even shorter gestation period. I hope that the quality won't slide because of the rush in which these issues are produced. I hope that the content will be of interest to you and I hope that these issues will have a value beyond the process behind them. With the team that I have behind me, I know that these hopes will be realised. People have said to me, "You must be crazy to do a Daily." In truth, it's the contributors that must be crazy for agreeing to follow me into this unknown territory. They are the ones with coursework assignments, lectures and, to be frank, better things to do. Felix's contributors – a group of people that I hope continues to expand; don't be shy to email and get involved – are the real driving force behind each issue that you read and though the failure of this hare-brained scheme would rest on my shoulders, its success would be due to the good-humour, dedication and skill of the Felix team. I am truly grateful for their support. Now, if only I could persuade one of them to give me a massage, the floor is doing terrible things to my back...

Robert Bishop



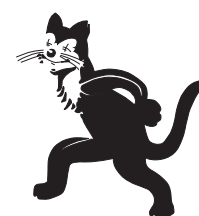
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NEWS

Rootkit found on server

...Continued from Front Page
servers by bombarding them with data requests.

Rootkits are extremely difficult to detect, and removal may be impossible in the case of a kernel compromise. It is speculated that the malicious hackers involved recorded passwords of students and staff as they logged in to the department. A Computing class was advised by their lecturer to assume that “anything [they] did on those machines over the last three weeks, any data, communications, passwords, all that could have been recorded”.

It is not yet known whether the attack originated internally or otherwise, or what the intentions were. The Department of Computing Society sent out an email informing students of the actions they ought to take to reduce the potential damage caused by this. Changing the DoC password was considered of utmost importance, and those who did not by 5pm on the 25th of February had their accounts frozen until the password change had been made, with an email being sent to the account (no longer accessible, however)



stating “[the user] will be unable to log in to [their] account” until the password is changed. Furthermore, any passwords stored by their browsers are also compromised, as well as the entire home directories where files are stored.

DoC and College have separate networks, which means non-DoC members are unable to log in to machines in the DoC labs using their normal credentials. Upon discovering the breach, ICT security imposed a block on the SSH

(Secure Shell) service in DoC. DoC’s Computing Support Group (CSG) is currently having discussions with ICT to reopen access. For the moment, students have been advised to assume that “for the foreseeable future, no SSH access to or from DoC will be permitted”.

SSH is a protocol which provides a means to exchange data between machines via a secure channel. Students often use SSH to access their filesystem or applications on the lab machines from home. With the block of the SSH service arising close to a major coursework deadline, many second year students complained that they could not submit in time and called for extensions. The coursework, which involves rewriting a teaching operating system’s internals, had been extended over the weekend but the SSH service was not restored. Amongst the complaints, one student commented that “it was at worst an inconvenience”, and that “instead of [the group] working on the project on the sofa, [they] had to go into labs”. The review of whether SSH can be reopened continues today with further investigation.

Medics raise £23,000

...Continued from Front Page
The medical school has once again proved its students are philanthropic and enthusiastic about raising money for a fantastic cause. The RAG committee

should be congratulated for their brilliant organisation of a week that raised a substantial amount of money for a leading department of paediatric care within the Imperial NHS Trust.

NUS President won’t seek re-election

Dismay over handling of tuition fees rise forces Aaron Porter out



Katherine Bettany

Last week Aaron Porter, president of the NUS, made the decision that he would not seek re-election at the national conference in April – effectively bringing his troubled yearlong presidency to an end.

Writing in The Guardian, Porter highlighted the need for a “fresh outlook – because if we are to reach out, and engage with, the full diversity of our membership, we need to move beyond the tired rhetoric and redundant tactics of certain factional groups.”

Many have speculated that Porter had no choice but to stand down, after fierce criticism by students of his apathetic approach to rising tuition fees. Sources from within the NUS blamed the decision on the magnitude of “personal abuse” that Porter had received in recent times – abuse that caused him to abandon a rally that he was due to speak at in Manchester last month. He had to be escorted to safety by police after students surrounded him, chanting “Aaron Porter we know you, you’re a fucking Tory too!”

During his election campaign, Porter had recognised that the wider public “overwhelmingly” opposed higher fees, and promised to “fight to ensure that politicians listen”. But come December, Porter’s response to the threat of higher fees was less committed; his only response was to write to Simon Hughes, the advocate for access to higher education, to “politely request an explanation of how tuition fees will be doubled rather than tripled in most cases”. Failure to fight against the fee rises has angered students across the country, resulting in constant doubts about his suitability for the role.

The next president will undoubtedly have a difficult task – to unite the student population, including the many radicals within the movement, against a background of higher tuition fees and government cuts – making it “more vital than ever that we [the NUS] are united and reinvigorated”. Porter recognised his successor would need “a thick skin”, but also hoped that they would “be able to represent the broad mainstream of student opinion – and to avoid the tuition fee campaign being exploited by vocal extremists.”

Reform plans delayed

...Continued from Front Page
for Fair Access (Offa) could “impose” rates of tuition fees on universities. The government is now struggling to regain control and prevent universities from charging the highest rate of tuition fees. Greater competition is the government’s new strategy to regulate fees, with caps on student places being lifted and public loans being extended to students studying at private higher education institutions.

In a recent speech, Sir Martin Harris (Director of Offa) said that the Treasury assumed that Offa had the legal power to restrain universities from charging the highest possible fees. The THE reported him as saying: “[The Treasury] thought that Offa was going to be in a position to have legal powers to impose certain fee levels [...] it was obvious to me from Day One that [Offa] didn’t.”

The announcement to delay publishing of the government’s reforms came in a speech made by universities minister, David Willetts, to the Universities UK Spring Conference on Friday. Willetts told the conference that they have delayed the publication of their plans, in part “to learn from how price setting works this Spring”.

Instead of publishing their plans for reform in March as planned, the government is now expected to release the White Paper in June.

Universities must submit their ‘access agreements’ to Offa by April, detailing the tuition fees they plan to charge in the 2012/13 academic year. The delay allows the government to wait and see what tuition fees universities set before publishing their proposed reforms.

The shadow universities minister Gareth Thomas called the delay “further proof that the government’s plans are in trouble [...] Universities are having to plan their future whilst waiting for the government to make its mind up on a whole series of major questions.”

Any university planning to charge more than £6,000 next year must negotiate their ‘access agreement’ with Offa to ensure that they continue to maintain fair and equal entry to students. However, NUS President Aaron Porter criticized Offa, calling it a “weak and toothless regulator.”

Other than its director, Sir Martin Harris, Offa is comprised of just three full-time and one part-time member of staff. It is unclear why ministers believed that an organization of this size would have such great legal power. In his recent speech, Harris admitted it is unlikely that Offa would refuse outright any university’s ‘access agreement’ this year.

Imperial has announced its intention to charge £9,000 in tuition fees. It has been reported that Oxford and Cam-

bridge University will do the same.

Willetts argues that charging £9,000 is unnecessary and previous government models have worked on the basis of degrees costing a total of £7,500 per year. Universities would need to show a “commensurate and very significant improvement in the education on offer”. He added, “it is difficult to see how such an increase could ever be justified, let alone at a time of fiscal restraint.”

Without any legal power to control tuition fees under Offa however, the government will struggle to prevent university fees spiralling to the maximum rate. Willetts threatened to further cut government funding to those universities that did decide to go ahead and charge £9,000. Such “offsetting reductions” would negate any additional income generated by charging the higher rate to students.

Willetts did reveal some elements to be included in the coming Higher Education White Paper. The main way in which the government now plans to regulate fees will be through competition. By cutting teaching grants and shifting the burden of cost for higher education onto the student, it will put private providers on the same playing field as publicly funded universities. Private providers are to have access to the government loans and grants system so that their students will not have to pay upfront fees either.

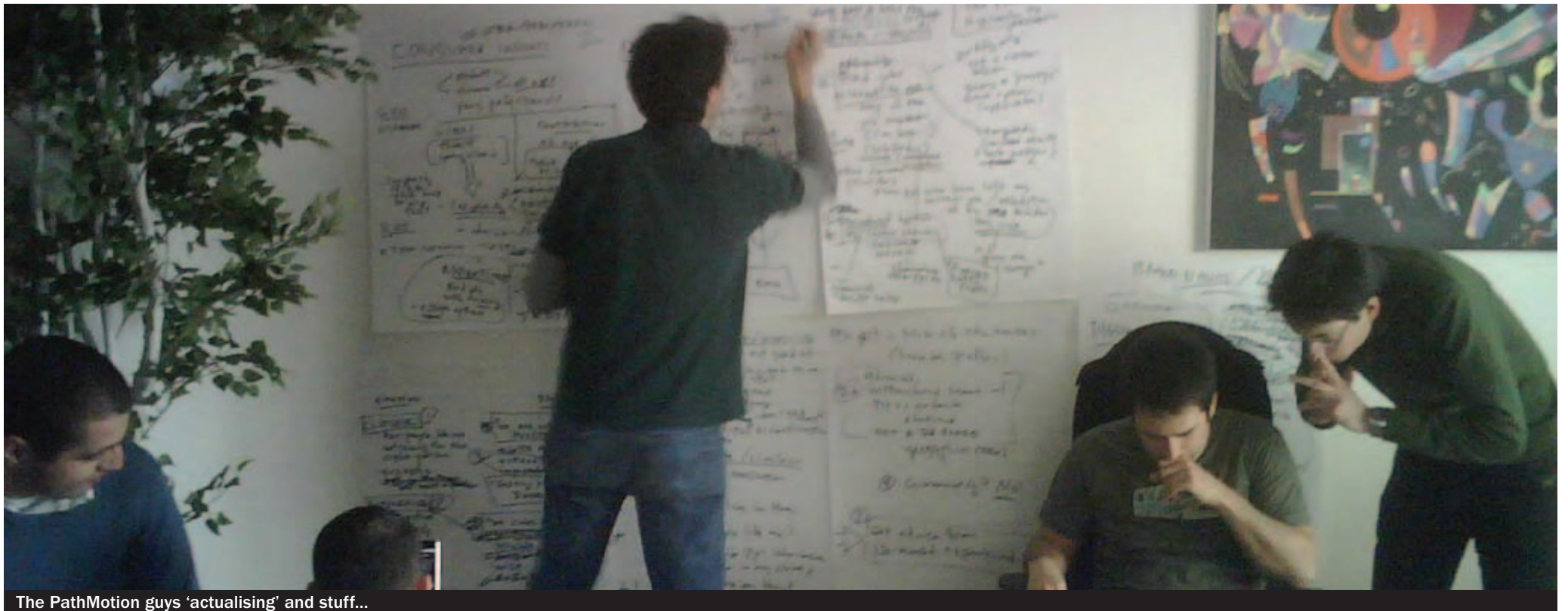
BUSINESS

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How they started up: introducing a week of interviews with real entrepreneurs

This week, Felix interviews three innovative businesses about their experiences



The PathMotion guys 'actualising' and stuff...

Throughout the year, largely due to reader interest, the business section has a strong emphasis on finance. This fits with many Imperial students' desire to learn more about the industry, in order to stay informed and help with their career choices. This being an undergraduate newspaper, this seems an appropriate enough use of the business pages.

"PathMotion uses the real-life experiences of thousands of professionals"

However, many people who spend their time at university convincing themselves that a career in finance is the only option never quite shake off the ideas they once had about starting up their own business. These ideas are invariably more exciting than anything they might be doing in a bank or accountancy firm.

With that in mind, this week there will be stories about real world businesses that are doing interesting things in new ways. The aim is two-fold. The first is to

see what motivated them to take all of the risks of starting up a new company. The second is to learn about the potential pitfalls, things to avoid and things that cannot be avoided.

The first story will be that of PathMotion, a careers website with a difference. We have all heard anecdotes of how people tried different types of jobs and learned something new from each that they then used in their subsequent positions. PathMotion uses the real-life experiences of thousands of professionals in its career trajectory algorithms to turn these anecdotes into evidence-based guidance for its users.

PathMotion was set up in 2009 by David Rivel, whose career started in financial management at General Electric and has worked as a strategy consultant for Boston Consulting Group. Afonso Costa Campos talked to David about his business philosophy, and the most difficult and enjoyable aspects of starting up a new venture. Read the interview tomorrow.

In Wednesday's issue, Afonso interviews Foster London, a very cool hair and beauty salon set up by Nadia and Drew Foster, who are not only siblings, but also both award-winning hair stylists. Their salon aims to set new standards for customer service and even has a cocktail bar.

Nadia and Drew both previously

"Doug Higgins had the idea whilst at Imperial, playing in the College rugby team"

worked at high end salons and so had a very difficult decision to make when they were first thinking of starting up on their own. Read the interview to find out what drove them to take such a big risk with their already-glittering careers.

James King, founder and CEO of Find Investment Grow, gave his first *felix* interview in October 2009, when he had just started his student-focused venture capital firm. At that time, the company had only one fully developed business under its wings. That was SpineStrength, then a machine that helped rugby players train for the scrum. It was started by Doug Higgins, who had the idea whilst at Imperial, playing in the College rugby team. Doug used some of his student loan to get his idea off the ground. Today, SpineStrength is a multi-million pound business that sells a full range of gym equipment to gyms and sports clubs around the country.

James's company has grown at a simi-

larly rapid rate. Although SpineStrength remains his firm's most successful venture, he now has fourteen other companies, all of them profitable, that he hopes to make just as successful as SpineStrength.

In Thursday's issue, James King discusses why he decided to give up a lucrative career as a management consultant with a leading financial services firm to start up his own venture capital firm. Being a recent start-up itself, Find Invest Grow comes across as being more sympathetic to students that look to it for funding.

James says that he focuses on students because they have the right research skills to turn interesting ideas into profitable ones. Read the interview for more on James's advice to students seeking his firm's investment, what he thinks of the new coalition government, and much more, including gossip on the Dragon's Den dragons.

What came out from all of these interviews was the incredibly unpredictable nature of real businesses, and how it is up to the entrepreneur to make things happen. This is very far removed from the economic models that drive government policy making. Price uncertainty is not helpful to anyone, and neither are sticky wages, but not one of the entrepreneurs cited central bank-driven inflation as a solution. Instead the complaints were of

too many regulations involved in the hiring and firing process.

Often this means that firms cannot take on new staff as readily as they would like, for fear of regulatory problems down the road. At a time of high unemployment around the world, it is easy to see how such obstacles are less than welcome. But there was also a strong sense of optimism underlying all of the interviews.

Asked whether he feared a double dip

"What's the worst that can happen? You go bankrupt. At your age, how bad is that, really?"

recession, James King for example said that he never experienced a recovery in the first place. But he was quick to point out that he would be more than happy to recommend starting up a new business even in the midst of such difficult economic times. And what about his concerns for students whose ideas do not turn out as well as his own? "What's the worst that can happen? You go bankrupt. At your age, how bad is that, really?"

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POLITICS

Joshua Yerrell



As California attempts to decriminalise marijuana while Amsterdam tries to introduce new controls, Felix asks:

SHOULD WE LEGALISE MARIJUANA?



Yes – Chris Dillon

“The government has a contradictory policy”

Why can't I smoke cannabis? Why should the government stop me doing what I want, taking what risks that I choose, with my body? Yes, the government does other things in the name of public health, e.g. making us wear a seatbelt. However, wearing a seatbelt 1) has a definite health benefit (a 30-50% greater chance of surviving a crash) and 2) doesn't take away anything interesting from our lives, except a few seconds and the slightest constriction on our movement. This is for a benefit we would probably agree is worth the constraint on our liberty. So why is cannabis different? There is a more unique experience that comes with cannabis and whether the current criminalisation even leads to a benefit to public health is questionable. The harms to others is minimal (compare this to alcohol), and the feared psychological risk has not been demonstrated to be particularly large – 2.6 times more was suggested in 2008 by the Advisory Council on the Misuse of Drugs (ACMD) – although yes, there are increased risks and it is safer to not use it at all. However, risks are present in all activities, and if I can make an informed choice about the risks and benefits, why should the government stop me?

At the least, we can agree the government has a contradictory policy allowing the mass consumption of alcohol and tobacco. Reasons to ban and criminalise cannabis can extend to these. The reason we ban the substance is that it's dangerous, but the government has no fixed line of where something becomes too dangerous; recall Professor Nutt

(at the time chairing the ACMD) claiming ecstasy was less dangerous than horse-riding. Is cannabis more dangerous and are its addicts not in a similar need as those who are suicidal or who self-harm – both of which are legal? Given the greater risk of cannabis to people's psychological health, how much do we fail in the current policy for a safer, cannabis-free environment? It is not considered difficult to find cannabis, and one can imagine that when obtained, often very little is known about its composition – a dangerous situation. The strength and strain of the cannabis can be unknown while other cheaper products could also be present. These are both problems which could be avoided by a regulated service. Tobacco demonstrates this regulation is achievable; we have an expectation that tobacco sold is exactly what it claims.

Indeed, we could have much tighter controls for cannabis, having special points for dispensation where people can freely buy cannabis of a reliable specification. This would also allow a point where people can have their well-being checked. Compared with the current situation of being criminalised, problems would be more freely discussed. The regulation would perhaps be cheaper than the daily raids the police carry out and the aftermath of untreated psychological problems.

The number of people smoking cannabis is large with the current policy failing; wouldn't it be better if buying cannabis was transparent and controlled, rather than governed by criminal, profit-laden hands?

No – Lingxi Huang

“It is a dangerous, slippery slope”

The history of the consumption of psychoactive substances is been as long as human history itself; attempts to curb such behaviour are similarly ancient. However, in recent times there has been a dramatic shift in attitudes towards drug use. Once seen as a vice that invites the contempt of the society, usage of mind-altering substances has lost much of its stigma in contemporary society. Indeed, right now policy makers are making serious considerations to legalize marijuana, chiefly for its medicinal properties.

Marijuana is the world's most commonly used illicit drug. It is a mild hallucinogen and shares some of the effects of alcohol, though its influence on the user does usually differ wildly. It is considered a “soft” drug, since its side effects are significantly lower than other drugs like heroin. As such, it has gained popularity amongst some youth subcultures as a recreational drug, something for youngsters to unwind or just have fun with.

Given the permissive attitudes towards drugs today, some people are advocating for its legalization so that it can be controlled and monitored like tobacco or alcohol. As the argument goes, doing so will remove the black market in drug dealing and significantly reduce drug related crimes. However, we will need to deal with the consequence of cheaper and more readily available marijuana, especially on teenagers. The laws of economics dictate that as the price of the drug goes down, its consumption increases proportionately. The current pattern suggests that people under 35 will

be disproportionately affected, and this will have grave impact on both the individuals and society. Studies have shown that smoking weed will significantly impact the user's learning capabilities and damages the lungs. This will impair the long term prospects of youths who are less likely to succeed in school or work due to their drug habit. Furthermore, marijuana may also become a “stepping stone” drug. When users are no longer satisfied by the high generated by weed, they may move on to more potent and destructive substitutes. It would be unwise to legalize something that has the potential to destroy lives.

Another argument in support of legalising marijuana is that it should be used for medical purposes. While some researchers report that marijuana can bring relief to patients undergoing chemotherapy or those suffering from AIDS, there is a significant amount of conflicting evidence that warrants a healthy dose of scepticism. Given that marijuana contains over 400 chemicals aside from its main active ingredient THC, it is difficult to quantify the long term effects of marijuana usage. With the progress in drug development, patients can readily use other alternatives that are purer and have fewer side effects. Therefore, marijuana's value as a medicine is at best overrated.

Even though the Netherlands and some states have already legalised marijuana, it is a dangerous, slippery slope that is best avoided since legalising the drug has no intrinsic benefit to society but leaves plenty of room for disastrous errors.

Breaking News

News you already know.
Unless you have no
interest in politics.
Hangman is on page 11

In Libya Col Gadaffi continues to refuse to step down, in spite of increased calls to do so from the international community. Cameron has backed plans to investigate if war crimes have been carried out in Libya. The UK rescued 150 oil workers by air, with a remaining 300 British nationals left in Libya.

The UK will stop directly sending aid to 16 countries including China and Russia. According to a draft copy of the overseas aid budget the total amount of aid sent will increase by a third in the next 4 years. The resources will now be focused on 27 countries, and aim to deliver greater results for women.

The Fine Gael party claimed to have won a massive endorsement to govern following Ireland's elections. Votes were still being counted at the time of writing, but it was widely expected that Fine Gael will be the largest party, with the incumbent Fianna Fail suffering a significant defeat. The economy is the new leader's focus.

The Chinese government has stifled attempts for pro-democracy protests. Utilising a massive show of strength from the security forces, and extensive use of propaganda the state has clamped down on the chance of a 'Jasmine revolution'. Filters were applied to the internet to stop potential protesters planning.

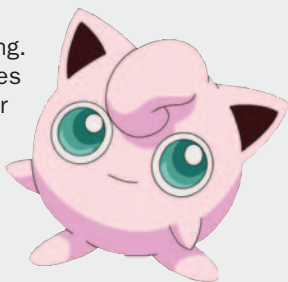
COMMENT

Comment Editors: Anna Perman
Jan Piotrowski

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Video games just aren't as good as they used to be

I have a younger sibling. He's quite the games enthusiast. Whenever I visit home, I notice some new console videogame being played on the TV and I'm often greeted with an explanation of the gameplay. I can't help but notice, however, that commitment to single games has weakened over the years, and it appears that stopping halfway through a level to play something entirely different has become acceptable behaviour.



Now, it could just be that I'm getting old, but it would appear that the games of this generation no longer offer sufficient reward for the various hardships that players are forced to endure. The motivation to continue is, as a result, severely diminished.

I remember the days of true Role Playing Adventure Games, where the player would spend numerous hours attacking a base, attempting to defeat a single boss or breaking through whatever obstacles were placed before them, and they would be sufficiently rewarded afterwards. Storylines from the very structured (Pokemon, attaining badges as one fought from gym to gym across the land), the magical (Golden Sun, Final Fantasy), and the downright Freudian (Super Mario Sunshine, where Bowser Jr. had been duped into believing Peach was his mother) were able to completely immerse the player. This was achieved by a layer of role-playing which isn't seen nowadays. A layer supported by external paraphernalia.

Gone are the days of a single franchise taking the world by storm. This was, in my opinion, the key to immersive gaming. You would pick up a copy of Pokemon Red. You'd follow the anime closely. You'd collect the cards. Playing, you'd run into Articuno in Seafoam Islands and this would ignite a memory linked to the brief moment in the opening of the cartoon series where you get a glimpse of it with Zapdos. I would shed a tear upon viewing the opening sequence now, shamelessly. Now sure, Articuno is no Charizard (card-wise), but the point to consider here is the vast array of external influential and consistent factors contributing to the game's ability to engage.

What is Pokemon now? A cult. Players became die-hard fans of the original 151. Gamers lack the external consistency they once had and now crave, hence we end up forever switching with the intent to complete them as soon as possible, not appreciating whatever thin storylines are presented. Can anything save us now? I'm hoping for Portal 2.

Alex Karapetian

If you care, fight

Even if you aren't directly affected by the cuts to higher education, you should still show your support



Jennifer Watson

According to the most reliable and useful source known to a student (Wikipedia), England has four of the top ten universities in the world.

For such a tiny island this seems a little disproportionate, but one has to admit that England has a damn good higher education system.

Now consider how quickly that might change when the government cuts funding for all humanities and arts subjects. I hear you, Imperial isn't going to be affected, but Imperial is the only one of the top four that doesn't do arts and humanities.

Spending cuts are necessary; the economy is in a poor state and something must be done. But for a country so very dependent on academia, on skilled labour and industry, cutting funding to education is like a fisherman selling his net. England cannot maintain a brilliant standard of education when the government expects institutions built over hundreds of years to recover from such devastating blows.

And then of course there is the issue of tuition fees. The government claims that they will improve the student experience, make it fairer for the disadvantaged, but Oxford has said that it needs to increase fees to £8,000 just to make up for the cuts to its funding and the mandatory bursaries for poorer students will increase this to £9,000. How stretching universities to the brink of financial ruin is meant to improve our experience I have no idea.

Imperial has made itself heard on the issue of cuts and tuition fees, and I for one have made myself heard at the recent student demonstrations. The latest protest that I attended was the calmest of the lot with not a single kettle in sight and brilliant fun. I marched with thousands of other students, there were people with drums, a guy with speakers on his bike, and we owned the streets of London for an afternoon.

Miles Robertson



Protest in B&W, it makes you look cooler...

I won't be affected by the fee increase, and I won't be affected by the cuts to art and the humanities, but I marched for the future, for the people who would be, whilst Imperial maintains an air of apathy about the whole thing, perhaps even an eagerness to get in on the higher tuition fees.

What happened to the Life Sciences department is certainly representative of Imperial's eagerness to save money, at the cost of many much-loved professors. When the cuts actually take place, how many other universities will make similar 'efficiency savings'? How many academics can expect to lose their jobs? And when we graduate, how many jobs will there be left to fight over? Science might be ring-fenced, but it is already feeling the squeeze.

Despite Imperial's stance I wish to call on you to rise from your books and your equations, to step boldly into the sunlight (or drizzle), and make a stand for our future and the future of all students. Let us go to the defence of England's academic reputation and our peculiar brothers and sisters, the art students, whose universities are even more at stake and whose strange hairstyles are a subject of fascination.

On Saturday the 26th of March, the Trade Union Congress is holding a huge

I won't be affected by the cuts, but I marched for the people who would be.

demonstration in London to protest about the cuts and a massive student movement is joining them. Let us join them in solidarity. Find your political opinion and make it heard, whether you want to roam the streets shouting or have a sit down on Oxford Street with a guitar and a giant carrot (the police didn't like it when we did that), this democracy should be tested, and as students we are expected, if not obliged, to do more than just study and drink.

The March for the Alternative will start at Victoria Embankment at 11 am, but for the people with hangovers the destination is Hyde Park at about 1 pm where people will rally. You could wander over just to see what a normal student looks like.

So if you disagree with the cuts, with the fees, with faux-hawks, make it heard and attend, because we're marching in defence of the future, in defence of knowledge, and in defence of democracy.

Have your say on this article at felixonline.co.uk

Film Editors: **Jade Hoffman**
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FILM

A Sci-Fi-Brom-Com

The latest Pegg and Frost genre-hopping tribute lacks originality

Paul

Director Greg Mottola
Screenwriters Nick Frost, Simon Pegg
Cast Nick Frost, Simon Pegg, Seth Rogen

Jake Lea-Wilson

They always said they wanted to do a trilogy of genres. First there was *Shaun of the Dead* (Rom-Zom-Com) then came *Hot Fuzz* (Thrill-Com) and now we have *Paul* (Sci-Fi-Brom-Com). All three have the emphasis placed firmly on the comedy aspect but all have different appealing values. This latest venture details the journey of two British nerds on the holiday of a lifetime in America. After visiting Comic-Con (Pegg & Frost love abbreviations!) in San Diego the duo head off on an RV road trip. Their plan is to drive around Nevada visiting all of the alien sites that you find plastered on a thirteen year old's bedroom walls (Area 51, Roswell, etc). If you've seen the trailer, you'll already know that they run into Paul (the extra terrestrial trying to find his way home) and have to harbour him from the government. The fun commences when Paul, voiced by Seth

Rogen, doesn't turn out to be quite as the pair expect.

I must admit that upon seeing the trailer for this film I was pretty disappointed. Almost all of the story is given away, leaving little to the imagination. Even worse, almost all of the jokes are given away, leaving even less to the imagination. But don't let the trailer put you off entirely: it doesn't do the film justice. There are plenty of jokes and even more sci-fi references to keep the fan-boys happy (note the door tone as they enter the firework shop, and the cantina band song playing in the bar). At the same time, there are also plenty of jokes for those uninitiated in sci-fi culture, and an interesting creationism vs. evolution debate to keep up lively conversation in America. Reputedly the joke about "Agent Lorenzo Zoil" was coined by

"They seem to be missing the British touch of Edgar Wright"



You know when you've had the 'Nick Frost Experience'

Frost and he was so happy with writing it that he gave himself the afternoon off.

Gags aside, is this film as good as the previous two Frost/Pegg collaborations? I don't think so. They seem to be missing the British touch of Edgar Wright. The film doesn't stand out as an original piece of work, certainly not as much as *Shaun of the Dead*. Though it is good clean fun, it lacks any kind of enduring impact and, unlike their previous films, doesn't have quite the same cult-classic potential. The only thing I can still recall from leaving the cinema is wondering where I could get a replica of the "evolve this" t-shirt worn by Kristen Wiig, depicting God shooting Darwin in the head. As a tribute to sci-fi films, the film is a crowd pleaser, and a film publicist's wet dream, but unfortunately it is not a unique experience. For a trio with so much combined talent and such a strong start in the form of Channel 4's *Spaced* and *Shaun of the Dead*, it's disappointing – though perhaps not that surprising – that their work is losing its edge as it gains profile and ventures further over the pond. Nevertheless, here's hoping the Pegg/Frost/Wright collaborative team will reunite, as I'm certain there's much more to come.

And the winner is... The Last Airbender!

Jade Hoffman

Los Angeles this weekend was buzzing even more than usual with the awards ceremony seeing the great minds behind *Sex and the City 2* and M. Night Shyamalan's *The Last Airbender* scooping most of the major prizes. At the 2011 Razzies.

This annual Hollywood event is now in its 31st year and serves as a welcome event to take the over-inflated Hollywood egos down a peg or two. For the second year running, the *Twilight* saga were up for a wide range of awards, including Worst Picture, Worst Actor, Worst Actress and even Worst Entire Cast. Fortunately for them, they narrowly lost out to the winner of this year's Worst Film in the form of *The Last Airbender* which also bagged M. Night Shyamalan the Worst Director prize and a further win in the recently added category, Worst Eye-Gouging Misuse of 3D.

It's becoming quite the institution in itself, where the Razzies (officially titled, the Golden Raspberry Awards) offers a proper opportunity to name and shame

some of the worst stuff that comes out of Hollywood. Since its founding in 1981, it's attracted an increasing amount of attention, with last year seeing Sandra Bullock accepting her Worst Actress award for the dismal *All About Eve*. This year's winners – Ashton Kutcher for his wooden performances in the limp *Killers* and Valentine's Day and the quartet of "actresses" in *Sex and the City 2* collectively combining their acting abilities to qualify for Worst Actress – did not, unfortunately, demonstrate enough good sportsmanship to appear to collect their awards. As far as award's season winners go, however, it seems pretty unanimous that *The Last Airbender*, *The Twilight Saga: Eclipse*, and *Sex and the City 2* with nine, nine and seven nominations respectively, are 2010's severe cinematic blunders that should not be repeated.

Elsewhere in Los Angeles on that Saturday night, the Independent Spirit Awards were being handed out to those slightly more off-beat films that may otherwise not get the recognition their deserve in the following night's Oscar's. Here, the Best Film, Best Director and

Best Lead Actress awards all fell to those involved with *Black Swan* which may lose out to its bigger blockbuster competitors at the Academy. Still, Natalie Portman's win for *Black Swan* may yet still be repeated at the Oscar's, as it was for the BAFTAs; just as James Franco, who won the Spirit Award for Lead Actor in *127 Hours*, may still be in with a shot at the gong.

The Spirit Awards serve more to give credit to films like *Winter's Bone* – the Sundance festival winner that earned its nominations as little more than a token "alternative" gesture from the Academy, and their wins, alongside *The Kid's Are All Right* and Best First Film *Get Low* give a little extra credit to these lower-budget films.

How does this bode for the Oscars? With the 83rd Academy Awards' scheduled time of 5pm PST being unconsiderately far beyond the Felix print deadline, the predictions still are as stand – *David Fincher* and *The Social Network* are tipped to be major winners, as well as a handful more wins going to *The King's Speech*, *Toy Story 3* and *Black Swan*.



Man Justin Bieber's new style is really something...

Games Editor: **Simon Worthington**

GAMES

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Ever wanted to make games?

Michael Cook is doing just that this week, and he'll tell you how you can too

This year has been a fantastic one so far for independent development. Most of the games I'm looking forward to this year – *Monaco*, *Spelunky*'s XLBA debut, *SpyParty* – are all proud indie titles, hacked out of prototypes and spare time. Creating games is hugely satisfying, and something that lots of people have wished they could get in on at one time or another. This week I'm going to step through some of the big aspects of small-time game development, and point you towards the tools and techniques that might help you get started.

We'll look at the fundamentals of game creation, and how you can get past those initial barriers and get to throwing stuff down on paper. In order to do this, I'll be releasing daily builds of my prototype Imperial-style RPG, *IC.HACK*. Download the latest edition each day, play around and discuss the game on felixonline.co.uk. By the end of the week, you'll have a robust prototype of a game, but hopefully you'll realise that rough-and-ready is the name of the game in indie game development, and that part of the fun comes from this too.

Let's get going. Today is all about 'starting'. We're at a university that spans from people who get no further into using computers than the Financial Times website to those who spend their days with one foot in a computer case cracking a whip at binary data, so we'll

drift between the two extremes of experience as we go. But the take-home from today is that starting to make a game is as simple as just deciding to do it and setting aside a couple of hours to get set up.

My indie love of 2010, *Spelunky*, was constructed almost entirely in the drag-and-drop game editor **Game Maker**, and that's what I'll be pushing at you for the duration of this week. You can get Game Maker for free (with a few limitations) and the tutorials will step you through its simple systems. Perseverance is key with these tools – the tutorials will all result in small, toy games that make your indie debut seem far off and impossible, but people are making fully-fledged and unique games in Game Maker after just a few hours of picking up the basics.

What's crucial to the whole process is not shooting too high. For our game this week – which I'll be coding in 'real-time', with each day's progress appearing in these very pages – I've chosen a very simple 2D RPG style. Nothing clever or special. I've started over two dozen games, but completed only one; the reason is simply that I wasn't thinking small enough.

The reason indie developers often emphasise making small games on sites like Gamasutra is because it really works. Prototyping small games – meaning creating a version that is basic but playable – is great not only from a design perspective but because it's a boost for you, the guy who sat in front of a screen

for a few hours making it.

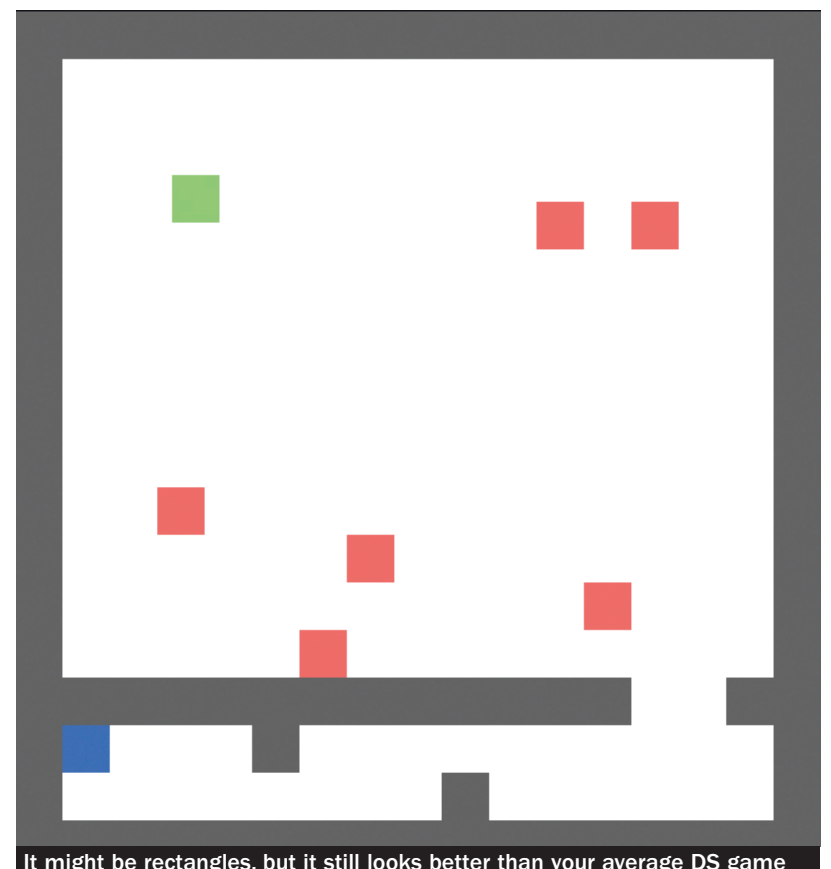
So day one, we sit down and install programs, sift through tutorials and prototype. Here's your to-do list of reminders for when you're creating your early prototypes:

No resources – that means no art, no music, no nothing. The spaceships? They're rectangles. The buildings? Rectangles. Powerups, health bars, inventory items? All rectangles. *Braid* famously began life as an assortment of shapes on a screen before Jonathan Blow decided to shell out the \$40,000 hire fee for the game's artwork. It'll keep you focused on the game itself, rather than MS Paint.

No menus, seriously! No-one hands out IGF awards for the quality of a game's menu. Your first-day objective is to make that first room, that first level, the one that actually contains the game. You can forget the user interface too, unless it's particularly important.

Find the fun bit, and do it well. Your aim with the prototype isn't to show the breadth of your game, it's just to demonstrate the most enjoyable aspect. I know what an inventory system looks like, and I've played *Doom*. Show me the bit where you use a TV remote to switch off enemies. Do that first.

This is nothing more than an overview, but we'll be talking more design and tools this week. You can also get in touch with us this week at imperialgamedev@gmail.com with feedback on the articles and the game. Today's build of



IC.HACK includes our prototype build – no art or music, no menus, but a working map and some basic controls. Download it, play around, and tune in tomorrow for our first 'proper' version.

DOWNLOAD IC.HACK:sn.im/ichack**Game Maker:** sn.im/25gndv

Old Games Revisited: *Ocarina of Time*

Sean Harbison

The Legend of Zelda: Ocarina of Time is easily my favourite game of all time. Having started playing it at age seven, this game has played an integral part in shaping my interest in games. The story tells of a young boy, Link, who is asked to save the land of Hyrule from a terrible danger. This quest takes Link along a journey of epic proportions, travelling across the vast land of Hyrule.

After the first three temples Link is granted access to the legendary Master Sword – the only weapon that can defeat the great evil threatening the nation. However, taking the Master Sword transports Link seven years into the future, introducing us to the future Hyrule and adult Link. On leaving the temple where the Master Sword is kept it is

plain to see the damage caused by seven years of evil rule: the city of Hyrule is full of zombies, dark clouds loom over volcanos, and monsters appear everywhere, so Link must constantly be ready to fight. However, *Ocarina of Time* is not just about fighting, there are plenty of puzzles to keep the player's mind ticking.

Ocarina of Time for me is a monumental success. Playing it now I enjoy it more than most modern games, which I believe is due to the game's originality. It was the first of the Zelda series to be set in third person view, which works exceptionally well. The story line is interesting and makes you want to keep playing to find out how it will end, and what a finale the game brings; one of the best boss fights I have faced in any game to date. And that's not mention-



ing the side quests available, such as acquiring the 'Biggoron sword', which allow for a distraction from the main storyline.

Modern Zelda titles, although still

good, just can't compare to this original. They may be entertaining, and have interesting stories with new ideas brought in, but they don't seem to stand up to the legend that is *Ocarina of Time*. Even *Twilight Princess*, which introduced the ability to use the Wiimote as a sword(!) wasn't quite as good. I think it's just how original this game is that really makes it such an interesting play.

Many of the Zelda games strived to be like *Ocarina of Time* and merely couldn't achieve the same results. Perhaps *Skyward Sword*, the new Zelda soon to be released on the Wii, which tells the story of where the Master Sword came from, and allows the player to have complete control of Link's sword using the MotionPlus sensors on the WiiMote, will be the first of the series to truly compete with *Ocarina of Time*.

How to play it today

Ocarina of Time was originally released on the N64, but if you don't have a copy lying around, how can you play it today?

Ocarina of Time was also released on the Gamecube. If you've got a Wii, you could pick up and play this version on **eBay** for less than a fiver!

It's possible to download a N64 **emulator** and ROM of the original game, but be aware that this is a legal grey area!

Or, wait a few months for when Nintendo releases a remastered version on the new **Nintendo 3DS** – the same game but in 3D!

David Zheng



UNTETHERED

**Christina Flanagan on PhotoSoc and
LeoSoc's collaborative project:
Page V**

MODERN BRITISH SCULPTURE

**Will Prince on London's hottest exhibition:
Page IV**

INTERACTIVE ART IS GOBSHITE

**Charles Betts has no time for
modern art:
Page VI**

ARTS

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THIS WEEK

Wreckage

After the success of **Untethered** (see page 4), Leosoc reveal a brand-new exhibition on Wednesday

The grand opening of the exhibition in the Blyth Gallery at 6pm on Wednesday is open to everyone. There'll be free wine, nibbles and a chance to meet the talented artists and talk to them about the works. The theme 'Wreckage' is explored through five large scale installations which have been put together by collaborations of artists, and contributions from individual members of the society on the theme.

On entry to the exhibition to the Blyth Gallery, the attendees will be met by a floor-to-ceiling 'infinite sculpture' of parallel mirrors twisting the replicated image to destruction. The next large

"Attendees will be met by an 'infinite sculpture'"

sculpture in the sequence will show the imminence of predicted disaster, as a huge red balloon is suspended above its destiny of explosion. This theme of progress from existence to wreckage and rebirth is followed to its final conclusion, when all that is left for the rebirth is the hopes of the survivors.

After months of preparation, both in Leosoc's own studio in the basement of Beit, and by members at home, it will be exciting to see the ambitious project finally come together.

The exhibit will be open for the rest of week after the opening on Wednesday so you can drop in anytime on level five of the Sherfield Building.

For the inspired, other Leosoc activities throughout the rest of term include Monday evening sessions on watercolour, life drawing and rooftop landscape drawing. Photosoc, who co-produced Untethered will unveil their own exhibition on the 16th March.

A View From The Bridge

Preview of DramSoc's provocative play

Matt Colvin

Obsession, violence and romance are just some of the simmering tensions that provide a backdrop to DramSoc's spring production, an adaptation of celebrated American playwright Arthur Miller's *A View From The Bridge*.

Set in 1950s New York, the play tells the story of Eddie Carbone, his wife Beatrice and orphaned niece Catherine, whose lives are changed both for better and worse when Beatrice's Italian cousins arrive to live in the family home. As illegal immigrants, the cousins are initially made welcome in the Italian American neighbourhood but as their stay continues, feelings within the home rise to the surface. These are teased out in tragic fashion as the play races along to its conclusion, which, at just under two hours long (including interval), certainly doesn't outstay its welcome.

Of course, as with any play set in foreign climes, a considerable amount of audience investment rests in the decision whether to go all out and embody the characters, accent and all. Luckily, the team have made said decision with aplomb and demonstrate convincing dialects ranging from Sicilian to Brooklyn twangs. It's clear that there's been some



the round, with the stage in the middle of the hall and the audience on either side. Whereas moving between multiple scenes and locations on a conventional stage might have been more static and forced, this method provides a far more cohesive and tight production, with a greater link between all characters on stage and compelling interaction with the audience.

One sterling example of this is a scene involving a confrontation between several characters in the centre of the stage as another circles to approach to them. This builds a fantastic sense of menace as we await the inevitable, and much of the dramatic potential could easily have been lost by a more traditional production.

Without a doubt, the direction and production behind this adaptation must be praised for taking on such a unique choice for the play, and equally the actors should be commended for bringing it to life with such sympathetic portrayals. Such a mix must be highly recommended; this is one boat you really want to catch.

Wednesday – Saturday this week, Union Concert Hall, £5 advance.

considerable work and effort placed on them; you definitely won't find any hammy "Noo Yoik" turns here.

On top of this, all players are confident in their portrayals of the varying characters and their personalities, convincing the audience of the relationships that exist between them, from overbearing father figure to wife concerned for the wellbeing and state of her family.

In an intriguing departure from recent DramSoc productions, the decision has been taken to stage this play in

Is the 'Keira Knightley show' any good?

Charlotte Ivison

Lillian Hellman's play *The Children's Hour* was first produced in 1936, and put on sporadically for a number of years before hitting the West End this year, starring Elizabeth Moss of TV show 'Mad Men' and the inimitable Keira Knightley, making it the current hot ticket. It's the story of what follows when two 1930's boarding school teachers are accused by a pupil of having a lesbian affair, and is based on a true case. As a result of the homosexual content, it was initially banned in several cities, but was illegally performed in New York to rave reviews.

The show starts with a rural schoolroom scene; a girl who we later learn is critical to the story enters and wanders around the stage in a mesmerising, ballet-like dance. A crowd of schoolgirls follow and tumble in a silence broken by the arrival of Mrs Mortar, a flapping, fussy old lady character that initially comes off as forced and a little sloppy. Once she starts interacting with the other adult characters, however, she gains dimensions with some pleasing comedy. Elizabeth Moss's timing on some of the

more sensitive moments could rival a film, and her subtlety is impressive.

But the main star is the actor playing Mary (Bryony Hannah). The scope of her ability is truly magnificent. There are parallels here with *Atonement*, but Bryony is more straightforward - the intricate emotional scarring Mary's father's suicide has left on her makes her more complex and brutal. The actor is actually 26, and I'm not surprised - playing that very cold kind of malice requires adult experience as well as talent. But, can Keira Knightley act on stage? We've all seen her playing 'being pretty, falling in love with the lead man, and being pretty some more' characters, and I was dubious as to the scope of her talent. You can hear the audience hold its breath as she enters. It's surprising how naturally playing a maternal, largely non-roman-

"Knightley unleashes a brilliantly articulate hurricane ending"

tic figure comes to her. At first, her interaction with Moss is a little forced, but the two warm into the scene quickly. The low point of the play comes with the scene in which Mary is confronted by the two women - it comes off as false purely, I think, because it's so difficult to have four people in a room arguing for a prolonged period whilst appearing natural. The stage didn't feel big enough, somehow. However, the show quickly moved towards its climax with some flawlessly executed, subtle twists. And what a climax. Knightley unleashes a brilliantly articulate hurricane ending in possibly one of the best speeches I've ever heard. It was incredibly moving.

The Children's Hour doesn't deal with issues like homophobia, scaremongering and trust in an obvious or straightforward way. Instead, it embeds it in a web of deceit, lies and human relationships. Beautifully written and well worth the relatively student-unfriendly price (go to the theatre at 10am on the day for £15 day tickets).

Until May 7th at The Comedy Theatre. £35-95

Johan Persson



I hate when you wear the same thing to a party...

REVIEWS

That first trip to the Opera

A spontaneous, mid-lecture decision to try something new pays off majestically

Obi Thompson Sargoni

I was sitting restlessly, bored in the last lecture of the day when a friend turned round to ask me if I fancied going to see an opera that evening, *Il Barbiere di Siviglia* (or *The Barber of Seville*) at the Royal Opera House. I had been toying with the idea of trying to see an opera, in a ‘get the most out of London’ kind of way, so when the opportunity arose, I took a gulp of spontaneity, gargled furiously and spat out pure unadulterated culture. The two minute mid-lecture break gave us just enough time to book the tickets and that was that. Off to the opera darling! As I headed over Waterloo Bridge to Covent Garden the initial excitement of such an impulsive booking was replaced by some apprehension. I’d never listened to much Classical music before and was uncertain as to how easy it would be to get through three hours of Italian singing and orchestral music.

It wasn’t long before my worries were put to rest. Rather than the operatic vocals and story line adding to the complexity of the classical music, the complete package acted as a focus for the mind. Having music and vocals set to a plot helped the entire ensemble come together. Suddenly the music’s meaning became so much clearer. With the clarity came a greater sense of emotion - and a more satisfying performance than any theatre show I had seen previously.

Il Barbiere di Siviglia is regarded as Gioachino Rossini’s finest comedy. It follows the antics of Count Almaviva who, with the help from the local barber,



“I hear the Prince of Wales is a notorious ‘no show’, so you could even end up with the Royal Box!”

tries to contact his ‘love at first sight’, Rosina, and then help her escape the clutches of her evil suitor. I have also been describing it as ‘the one with “Figaro, Figaro, Figaro, Fiiiigaaarrrrrro” in’. This is sung by the barber, Figaro, during his entrance when describing how busy he is. Everyone is always calling after him to cut their hair, let their blood, perform a minor operation, or generally help in some sort of capacity.

In previous theatre visits my eyes have often darted around, trying to take in as much as possible: the orchestra pit, background singers, the main cast, funny looking people in the audience, a

suspicious looking stain on my knee... Throughout this performance my eyes remained glued to whoever was singing. I was mesmerised by the effortlessness of their voices. They sang in a way I’d never imagined was possible, with voices so powerfully controlled that the sound penetrated every corner of the - no doubt acoustically impressive - room, without ever sounding forced.

Not only was the quality of the singing incomparably better than anything Simon Cowell regularly considers ‘a great voice’; it was also done with an apparently effortless ease, unlike a typical night on ‘The X-Factor’. There was

no strain as they reached for the highest notes, and no gasping for air in between them. Most of the time the singers didn’t even look like they were singing, yet beautiful sounds would flood out like non-viscous liquid Helium. I was truly awestruck by how much the human voice was able to achieve. Forget Susan Boyle, this is the real thing.

Another apprehension that I had before going was that the acting side of the performance might seem awkward or unnatural due to the strain placed on the performers by the score. Again, this was dismissed within the first few minutes. I was soon chuckling away at the antics of

the characters, primarily through the delivery of relaxed and well-timed physical comedy throughout.

Figaro was narrowly beaten by Rosina, played by Aleksandra Kurzak, as my favourite character. She was not the typically damsel in distress, despite the opera being just under 200 years old. She was feisty and cunning, playing an important role in her rescue by the Count. One moment she was the image of peaceful beauty, in love and giddy at the prospect of marriage. The next, she’d transform into a woman scorned, tearing up the stage or throwing darts at the walls, such was her fury at her captivity. Above all, Kurzak radiated passion, fitting into the role of Rosina like a delicate hand into a silk glove, whilst projecting Rossini’s music beautifully, with the elegance and grace of a perfectly formed snowflake on a cold winter’s morning. Cracking pair of tits, too.

Unfortunately, this run of *Il Barbiere di Siviglia* at the Royal Opera House has ended. Tickets for other operas and ballets aren’t all cheap; most tickets are around £50-£200. I would thoroughly recommend our ‘standing at the back’ tickets, as they cost just £13 and we had a good view throughout. Fortunately, the ROH offers a great student service. If you sign up online to their Student Standby scheme you can get last minute tickets for just £10. This is a great offer as it means that potentially you could be sitting in a seat in the stalls, worth £200, for a tiny fraction of the price. Plus I hear the Prince of Wales is a notorious ‘no show’, so you could even end up with the Royal Box!

The ‘info-play’ strikes again

Greenland: *Another* play about global warming, can the National make it exciting?

Will Prince

Greenland is the National Theatre’s (NT) contribution to the eco-play wave that is washing ominously over London. And they do it unique NT style. Much in the same way as ENRON did a couple of years back for the financial crisis, the piece has dream-cum-documentary-like quality. By dressing science, one part fact to about nine parts opinion of very important eco-people, in emotive stories and metaphorical displays, they provide a kind of jazzy lecture on climate change

– imagine TED with more dancing. No matter who you are or where you are, there are two things in life that almost everyone appreciates: scientific rigour and dance. And what Greenland lacks in scientific rigour, it certainly makes up for in dance.

If there’s one thing the NT can’t be criticized for, it’s its sheer ingenuity. NT don’t just break the fourth wall, they kick it into little pieces, chew it to a pulp, reform it into a sculpture and then dance round it. They weave in a game of Deal or No Deal, a family counseling session,

a supermarket with floating trolleys, a polar bear, a delegates’ after party at the Copenhagen Treaty conference, a man who has dedicated his life to study a certain flock of birds in Alaska, a Cambridge interview and, naturally, a scene where the ensemble cast dance to ‘It’s Raining Men’ in a shower of plastic bottles.

Whilst it makes for an entertaining two hours with no interval, I do question the potency of the info-play, especially one with such a strong scientific streak. Simon Manyonda, the affable contestant on Deal or No Deal, recounts a tale of a

man, in uniquely ‘Deal’ style. Standing in a room full of people, the man spots smoke beginning to appear from under the door. He starts to panic, but everyone else says they see no smoke. He still sees the smoke, but they repeat to him, ‘there is no smoke’. Then gradually as the room fills with smoke, he begins to calm and soon he too sees no smoke, as it slowly intensifies and kills him.

I realize that took time to explain and I’m sure Manyonda told it a lot better, but it typified the info issue for me. In trying to explain why we should all lis-

ten to the climate evidence, that is solid and robust in its scientific research, they undermine it with such flimsy analogies and subjective accounts. But nevertheless it is a novel method for spreading the climate change word, if more in heart than in head. And on the way out, as I binned my empty plastic water bottle, I found myself stopping mid-action, tracking back and placing it in the green one instead. Little acorns...

Until April 2nd at the National Theatre, £12.

MUST SEE

MODERN BRITISH SCULPTURE

Will Prince

On entering Modern British Sculpture, a vast trunk of stone stands before you. It fills the high-walled room almost up to its domed ceiling, making it more temple than art gallery. Smooth, cold, awesome in the most formidable sense, you have to lean back to see it as it ascends, narrowing in linear sections, where, at its height, a tomb sits. Colossal in size, yet not extravagant; mournful yet imperious. I can't think of a situation where in the space of passing through a set of double-doors, I have ever been more awestruck, as I was upon entering Modern British Sculpture. Had I not been in as respectable a setting as the RA, I might've even audibly had a 'Clay Davis' moment.

That trunk of stone, namely Lutyen's Cenotaph (ordinarily so familiar as the war memorial in Whitehall) strikes a harmonic for the rest of the exhibition. What I'd failed to anticipate of Modern British Sculpture was an aspect so blindingly obvious that it had passed me entirely by – its British-ness. In their opening comments, the exhibition's curators Penelope Curtis and Keith Wilson begin at the beginning and ask a question of its title: "What is British? What is modern? What is sculpture?"

I'll admit, printed here it just reads like the kind of thing that would synaptically make my eyes roll or that you'd expect from the mouth of UAL University Challenge captain Adam Walker (even his name is only a letter off). But I would challenge any sociologist, philosopher or historian, or any BNP member, to give such an energetic response to any of those questions, so rounded and so objective is that given by Modern British Sculpture.

Whilst no exhibition could ever answer such questions exhaustively and no doubt many will view the works as distant and abstracted from their own experience, the glimpses of history and glimmers of emotion, when compiled and viewed collectively, give a picture few would not recognize. Whilst some pieces naturally stand alone – Caro's room to himself is for the most part deserved – the exhibition is greater than the sum of its parts. Whether it is Epstein's Adam, thickset with pride, that touches us, or Bill Woodrow's playful Electric Fire with Yellow Fish, each piece contributes in grains of sand, a pixel, to an overriding sentiment which addresses, satisfy-

Philip King, 'Genghis Khan' 1963



Man I love Batman's new outfit...

Bill Woodrow, 'Electric Fire with Yellow Fish' 1981



Yeah, that's a heater with a paper fish in it. Got to say it's well named

"The questions it poses are broader beyond even the breadth of the works it displays"

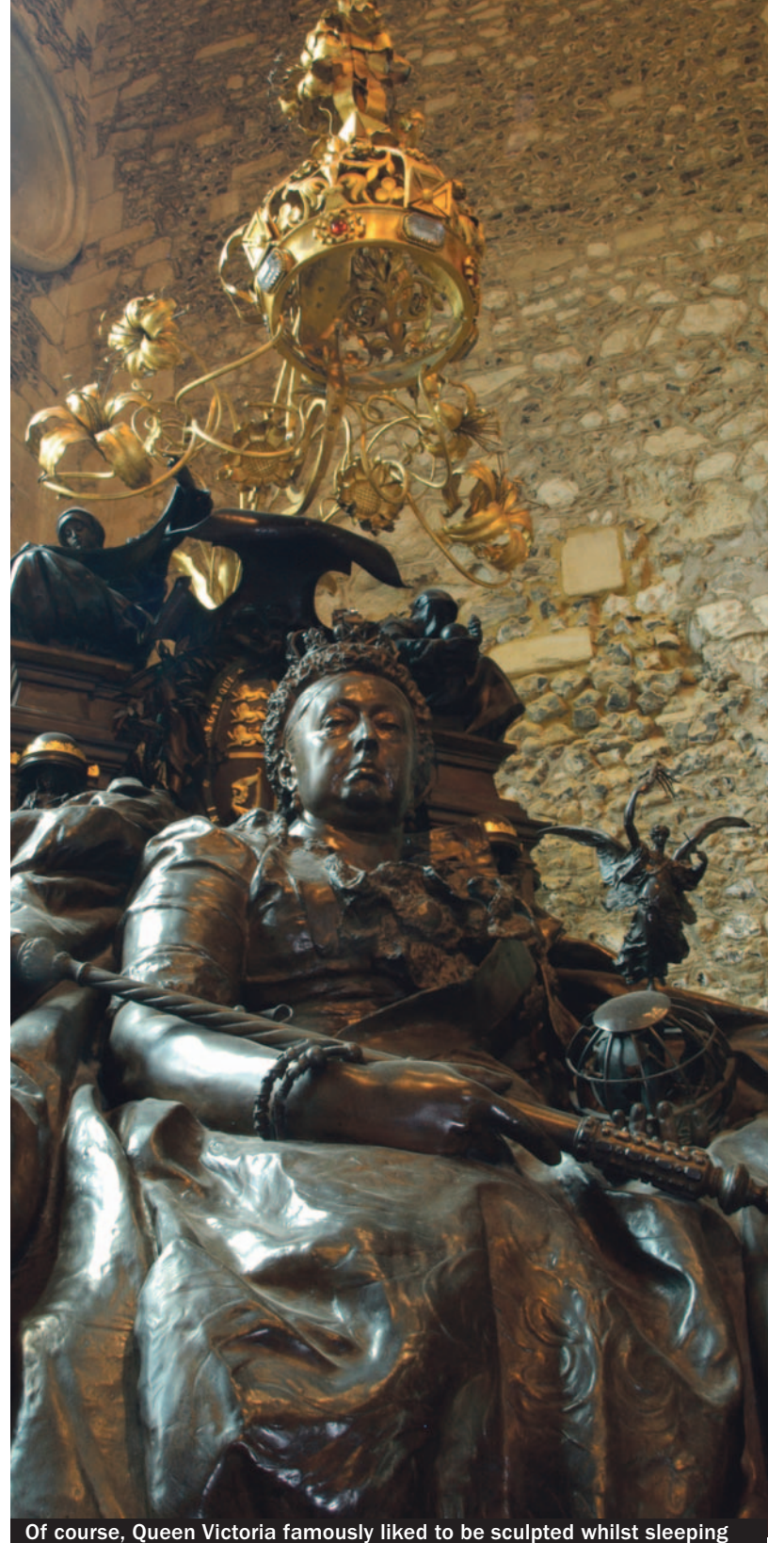
ingly, the three questions posed.

The culture of British sculpture is relatively young. Before the turn of the 20th Century, history notes few renowned sculptors and this exhibition charts sculpture's genesis as a fine art. It follows chronologically an evolution that

is as much anthropological as it is artistic. From the cultural acquisitions of the sprawling Empire through to the adopted subject Epstein, to the abstraction of Moore and Hepworth, onto the reformer Caro and, of course, the sensationalist Hirst, the choice objects displayed show the maturing face of British Sculpture in every light.

As much as I am loathe to perpetuate Hirst-mania, his pieces are only alarming because of their pure tangibility and accessibility, for which credit is due. Looking at Hirst's 'Let's Eat Outdoors Today,' a friend remarked how "he'd never realized he had art in his back garden before," a comment that for me typifies somewhat unintentionally one of

Alfred Gilbert, 'Jubilee Memorial to Queen Victoria' 1887



Of course, Queen Victoria famously liked to be sculpted whilst sleeping

Hirst's, and British art's, great strengths.

Jubilee Memorial to Queen Victoria, a statue that pretty accurately describes itself, cannot go without mention at this juncture. Keith Wilson urges the viewer to find 'unexpected pairings of works and echoes across time and space' and on first sight, Queen Victoria's indulgent, gothic arrogance seems more befitting of the work of a self-assured YBA than of a Victorian metal-worker. Further grains of sand pile up in our understanding.

I feel at a loss to fully document this exhibition. As I said before, the questions it poses are broader beyond even the breadth of the works it displays and no summary I could give would ever be sufficient. Each work has its own per-

sonality and merits, give or take a few (Hell, Phillip King, what the fuck were you thinking when you made *Genghis Khan*?), and the Royal Academy reminds us of its expertise in the gentle, guiding accompaniment that make its galleries so rewarding. My only regret is that I unwittingly followed the exhibition in reverse chronological order – here I expect letters of complaint from those of you who wish to defend the importance of song order on an album. But I reassure you I have full intention of a second visit before it closes on 7th April; and not just to get the order right.

Until April 7th at the Royal Academy. £8.

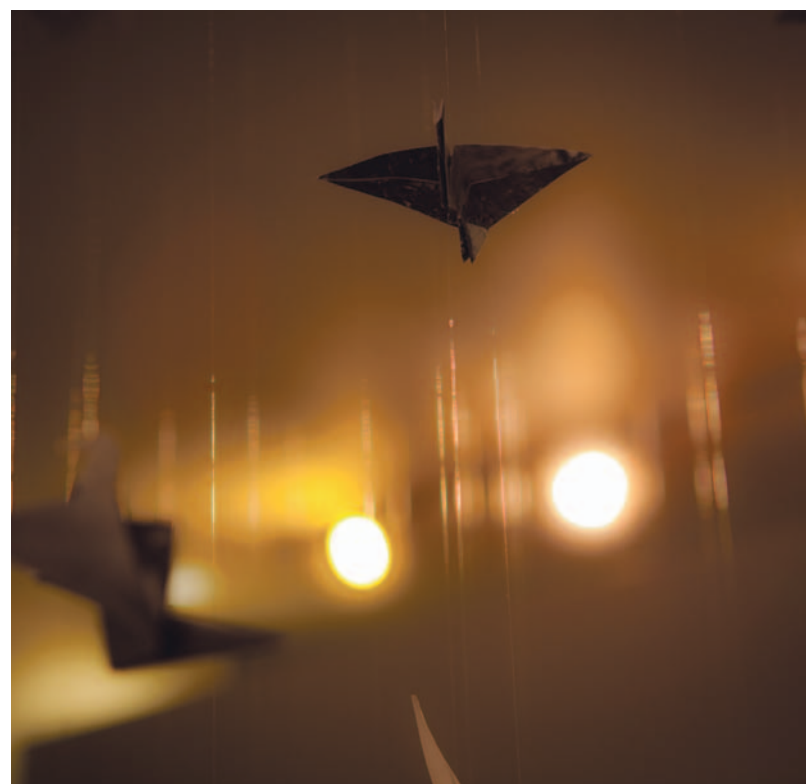
IMPERIAL

Untethered



A flock of origami birds set loose in the Blyth Gallery

Photos by David Zheng



Christina Flanagan

The Untethered installation is the best use of the space in Imperial's Blyth Gallery that I have seen since I started occasionally visiting four years ago. The normally minimalist gallery let go and featured a flock of origami birds surging out from one corner to finally disappear up into the spaces in the ceiling at the far end. The calm whiteness was a perfect setting for the 2208 delicate paper birds, folded from individual pen and ink draw-

ings and black and white photographs. For me, perhaps even more exciting was the lighting, which was beautifully executed to throw a mirroring flock of hazy shadows onto the bare gallery walls.

Sam Whitcomb, PhotoSoc. Darkroom Manager and last year's LeoSoc. President seemed well-placed to elucidate the concept behind this collaboration of Imperial's two artiest societies. He explained that when sitting down and trying to find common ground they eventually settled on paper as literally a "happy

medium" since the aim of both art forms is essentially to set down what we experience in 3D in a 2D format. The subtlety of origami is that it turns 2D sheets of paper back into 3D forms, bringing it back to life. There was certainly a sense of life, freedom and motion in the mass of weightless flying birds, but equally a sense in which we saw only a snapshot of their flight, just as we might in a photograph or still-life. An involved explanation, but it added depth to an installation that was otherwise just incredible in

its aesthetic beauty.

There was also the opportunity to adopt a bird that didn't make it into the flock and examine more closely the beautiful picture it was crafted from (I liked the birds that were made from photos of other birds – lovely swans and peacocks). My only disappointment is that photos seemed to dominate and there weren't as many ink drawings. Pleasingly, some of the birds have been folded so that when you pull their tail the wings flap.

Apparently this project took several hundred man hours, one hundred units of alcohol and ten large pizzas to reach fruition. It was definitely worth it for a few minutes of serenity on Level 5 Sheffield. The Blyth Gallery is always a wonderful space in the chaos of College and will continue to be as we see even more of the products of Leosoc's talented members in their exhibition 'Wreckage', opening Wednesday.

Untethered has now ended.

OPINION

Hamish Muir



Gallery art should be special

Modern art frankly isn't, argues **Charles Betts**

You may recall Miroslaw Balka's "Box of Darkness" that was displayed at the Tate Modern back in 2009. For the uninitiated, it was effectively a very big box that was very dark, and you could walk around inside it, and, err, well that was about it really. Except it wasn't really very dark as there was a wide-open entrance, plenty of camera flashes, and people fiddling with their mobiles.

Quite why anyone would want to go to an art gallery to sit in a not very dark box when they could do a far better job of it in their basement at home is bizarre. Why does the Tate Modern house such terrible junk, valued at such ludicrous prices that they make you feel ill to the bottom of your moral core?

Perhaps they do it conscientiously. Perhaps they simply don't want to detract from the architectural beauty of the former power station and its supreme turbine hall. Or maybe it's the only way they can attract superficial, superdull, superthick yuppies who are suckers for being seen doing the "it" thing when having a break from their estate agent duties of fleecing honest folk.

The Tate Modern is currently running an exhibit that comprises 100 million sunflower seeds. You can just imagine the excitement this must have stirred amongst Foxtonites:

"The idea that modern art is 'an experience' is farcical. The whole thing is gobshite"

"Oh, we must go and see this ruthlessly avant-garde oeuvre."

"It's wonderfully interactive. You can walk on the seeds and live a spiritual journey."

"You know that condom on a bed thing? These seeds make that look sooo pre-millennium."

Actually, they're not real seeds. They are made out of lead painted porcelain. People were initially able to walk on and pick up the "seeds" but this was soon banned after concerns over the amount of ceramic dust created. Yes, it seems that modern artists really do have no talent – they can't even get a black box or some seeds right.

The idea that modern art is interactive, or God forbid "an experience", is farcical. The whole thing is gobshite. What's more interactive? Looking at some fake seeds, or exploring a city such as New York? Which one lets you have a genuine experience, where you can discover the history and hidden emotions contained

within it? Indeed, the cities we live in are more than just a network of streets and squares; when the Italian opera house, La Fenice, in Venice, was ruined in a fire, the entire country was described as being in mourning and illustrious singer Pavarotti was moved to declare: "The entire world of opera feels like an orphan after such a loss". How many would mourn the loss of Mr Balka's crap?

Rhetorical questions aside, art placed in a gallery should be special. It shouldn't be something that a twelve year-old could have created (or in Tracey Emin's case, a sex-charged and untidy eighteen year-old). The Sistine chapel blows the mind, as do the doors to the Florentine baptistery (aptly named "The Gates of Paradise"). They both required skills that had to be developed and honed over years of hard graft.

Michelangelo and Ghiberti weren't looking to make a quick buck. But today's art world is increasingly geared towards instant gratification and success, so much so that I've created my own masterpiece. I've gotten off my high horse and have purchased some A4 paper, to then hang on a wall. It can be anything you want it to be – reinforced by its amusingly ironic title "Untitled Work". And every time someone draws on it, its value shall incr... sorry, got to dash – Charles Saatchi is calling.

FEATURES

The Art of addiction, and of seduction

Alice Jacques

Enter Jon Hamm as Don Draper.

Joan Harris (Christina Hendricks) adorns his desk, a copper mist of hair tumbling free of its constraints, pearlescent breasts threatening to do the same. She raises a cigarette to pop art red lips and inhales slowly, eyes dropped. Raising her eyelashes to exhale a ribbon of smoke as fragile as her femininity, a verdigris voice exhales, “....”.

This scene, if it weren't art, would be soft porn. That is the only thing soft about it. But what makes this scene so opulent in its sexuality? It transcends the characters' staggering personal beauty; their attention demanding masculinity and captivating femininity. There is inescapable appeal in her smoking. This is a pastime with one of the most smoulderingly sexual histories of all. Even the 78% of Britain's population who do not smoke (discounting the occasional fag bummed from poor, addicted friends) cannot deny the inevitable exposure of the wrist (an attractive feature) and can, perhaps less convincingly, see the sense in its likening to a phallic object. This makes it strikingly provocative. Especially on screen, where it cannot be smelt, and we can be glamourised into

disassociation between the virulent on-screen stars and such considerations as cancer and death.

However, no smoker worth chaperoning through January's cold company will admit that is why they started, or why they've never stopped. The satisfaction of an addict's craving has to be one of the most cataclysmic pleasures we can experience; neatly packaged and accessible multiple times a day in a way only available to the non-addict as the rare gift of exceptionally good sex. Or perhaps psychotic episodes.

Addiction is tricky to diagnose and label. This is clear from the AA's much mocked first step of recovery, “Hi, my name is (for example) Dylan Thomas, and I'm an alcoholic.” Most diagnoses rely on addiction tethering negative repercussions to the addict's life; indeed these are the connotations associated with any addiction. And this is subjective. What about people addicted to exercise? This has to become very extreme, doing nothing but improving your health, despite killing your social life with the weight of the label ‘social bore’. But there is not merit in being virtuous in a gym, there is little Society there, and Society is temptation.

Or the more interesting side to that ar-

gument. What is your fear? Death? Then addiction probably isn't for you. But what if it's lack of premonition? Then most addictions will sate this craving for control. The addict has chosen their path. They choose the emotional control afforded by ten or more sexual partners a day. They choose to float through life's hallucinogenic dream to death's dreams of hallucination. I commend this rare acceptance of death as life's only inevitability. I commend actively choosing Charon to propel your ferry, coin in hand. Chosen as though selecting perfume to fragrance life; after browsing a while the right one simply extends your personality to a new dimension, aromas of frivolity, intrigue and hedonism your life's most persistent flavour.

Why have so many of Art's greats been addicted? Perhaps because “Life imitates Art far more than Art imitates Life.” (Oscar Wilde). And submission to addiction is admission to suggestion of an appealing, fascinating, artistic soul's curiosity for experience and demand for a Dali-esque world oblivious to the boundaries of our own.

And to return to Mad Men, every Don Draper devotee knows he's experienced in every facet of life. And that's what makes him so damn appealing.



Where's the sex appeal from? The chiselled jaw? The fag? The flooding?

Tanzania's aspirational art inspires

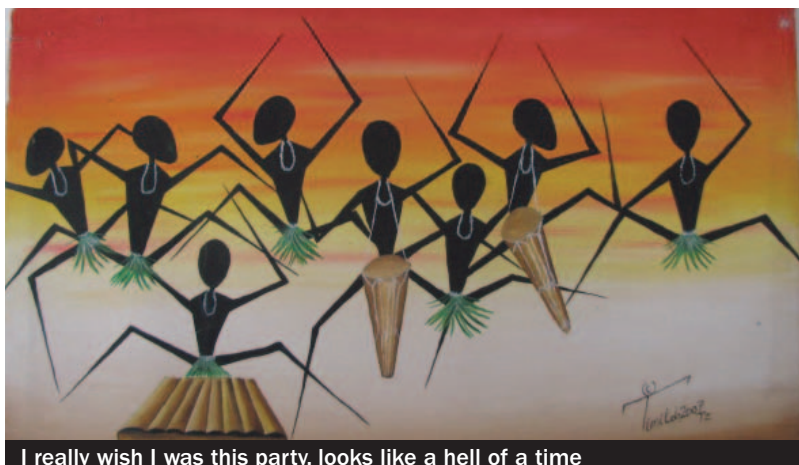
The TEKUA Education Centre gathers funding by selling the art of its students

Taiba Suddek

In a village in the Arusha region of northern Tanzania, where some of the most famous and astonishing landscapes of Africa can be found, lies the TEKUA Education Centre.

The centre, founded in 2003, provides much needed education to people in the ages thirteen to twenty-five, as even though primary school education in Tanzania is free, only 20% of the population can afford further learning. The founders of the centre, two Tanzanian volunteers, recognised the need for education and decided to make the main focuses Art, English and IT.

The principal idea was that the school could gather funding by selling the artwork of the students. The idea was hard to execute as the demand for the art pieces, although well presented and original, was low in the region, and hence a group of SIFE (Students in Free Enterprise) students at Imperial decided to help TEKUA become self-sustainable, as it is currently dependent on charitable donations.



I really wish I was this party, looks like a hell of a time

The students involved in project TEKUA have since done numerous things in order to achieve this goal. For example, by finding places such as university union shops to distribute greetings cards made by TEKUA students or by selling the artwork at markets.

The greatest opportunity thus far however is a month long exhibition, which will be held at Chartis, one of the

world's largest insurance companies. The exhibition will conclude in an auction.

The students' artwork is vibrant and colourful. The paintings and sculptures represent everything from everyday life to more complex emotions and themes such as love, pain and the struggle against HIV, among other things. The art shows the reality on the other side of

the word, a reality we can barely imagine, with great innovation and creativity, not to mention an exquisite execution and polished technical skills. The work has been priced to an average of £70, whilst the best pieces are worth £120 or more.

The art students really enjoy their work, and the opportunity to further their education. They receive 50% of the revenue whilst the rest goes to TEKUA in order to keep the centre running and equip it with paper, running water, etc. This helps the students support themselves and be independent during their studies.

Tekua also teaches its students other crafts in order to help them support themselves through their education; for example, many students run small businesses of their own, such as trading merchandise like eggs, bananas, socks, etc. This opportunity is given to the students by a small microloan that TEKUA provides.

Each summer, volunteers from Imperial travel to Tanzania in order to help out at TEKUA. The main job there is

teaching things such as basic maths and business courses, but also discussing further development and future plans with the headmasters of the school in order to determine how best TEKUA can increase its self-generated income and become independent of charities. Our aim this summer will be to help with initiation of the second TEKUA Centre, as well as teach.

TEKUA stands for five words in Swahili: empowerment, education, initiative, health and poverty. Themes that perfectly describe the ethos of the education centre, and what it does for the community. TEKUA graduates hope to become teachers, chefs, secretaries, to study at university and to have a bright future.

TEKUA furthers life, art, and independence. It helps people fulfill their dreams.

Contact us at tekua.sife@gmail.com if you would like to be part of this amazing project. Take the initiative to empower and educate, to prevent poverty and poor health, to give people a chance at a better life.

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Passion to Perform



NEW YORK, USA



Travel Editors: **Chris Richardson**
Dylan Lowe
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TRAVEL

Popping your travel cherry

Chris Richardson
Dylan Lowe

Jetting off around the world can be a little, well, daunting. That's why the Felix Travel team have gotten together for The Daily Felix to help you plan that life-changing trip. Over the coming days we'll be giving you the low-down on some of the more popular travel destinations, but for starters we'll be covering the basics of backpacking: everything from what to bring, what to do, and getting there in the first place. Word-of-mouth is a traveller's accomplice, and we hope you find this advice useful if and when you decide to plan that big trip.

Transport

A thousand miles seem pretty far but they've got planes and trains and cars – if the sun shines on it, there'll be a way to get there. There are numerous modes of transport for your kind consideration – which gives you bargaining power, my friend.

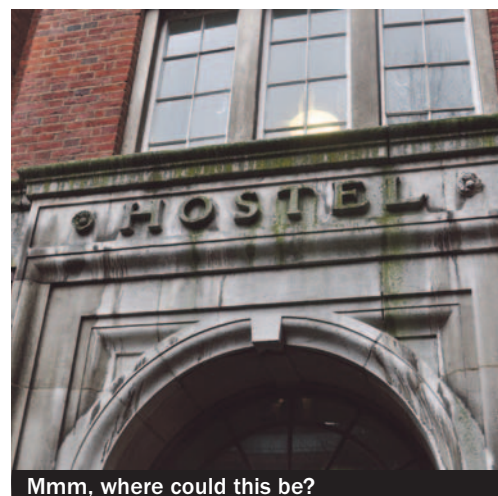
Budget airlines are aplenty – as well as multi-trip train and bus passes. Utilise online search engines such as **Dohop** and **TravelSupermarket** to aid your hunt for cheap transport options.

Use public transport whilst in your destination – not only from a financial point-of-view, but also for the sake of better cultural immersion. Many cities offer tourist passes designed to slash hassle and these will keep your transport nightmares to the minimum.

For the courageous, indulge in alternatives such as cycling and hiking – it'll give you a better insight to life on ground level. I also advocate hitchhiking, though hitch-ability varies from country to country.

Accommodation

The importance of booking accommodation in advance will vary depending on the destination and time of your visit. For instance, travelling through India in the monsoon season will require no advanced bookings, whereas a peak season full moon party on Koh Phangan will most definitely require a booking to ensure you're not homeless – and trust me, there's nothing worse than lugging a backpack with you the whole time.



Mmm, where could this be?

Kadhim Shubber



There are a million online websites that'll help you book, if it's required. Like many travellers, I use the trusted **HostelWorld.com**, which allows you to easily search through popular destinations and list hostels according to price, customer rating and so on.

Customer ratings on said sites are very important: word of mouth is a traveller's best friend. When on the road, you're likely to get a tonne of recommendations for hostels, so always carry a notepad. And don't forget to reciprocate with information!

Food

Making a dash for the nearest burger joint may be tempting, but surely that defeats the entire purpose of seeking exoticism and escaping old routines? Be bold with your travels; be bolder still when tracking down your latest dinner.

My finest culinary advice: follow the crowd. Sighting congregations of diners is accreditation to the caterer, while deserted spots and desperate advertising tactics cry: "Avoid me!". Local markets and food courts are excellent scouting grounds for a good – and usually cheap – bite. Be adventurous, even if it means tucking into seemingly gruesome delicacies: you can't judge until you've tasted them. Go for a wander, work up your appetite before making a decision – it transforms eating into a most rewarding experience.

For self-catering, try sourcing for ingredients characteristic to the area: often the way to gaze into the soul of local cuisines is through savouring and experimenting with local produce.

Nightlife

Granted, you might want to spend a night-in or two, nursing that exhaustion – though there's no way of suppressing the nocturnal self forever. Whether it's the habitual silent pint or gigantic rave-fest, observation will be your best guide for scoring the best nightlife.

Everywhere has some narcotic beverage worthy of trial, so if you're on your 1000th Heineken since travels began then your sense of adventure isn't functioning. Counting on word-of-mouth info will probably assist your quest for local brews and chic

venues – you'll most likely find drinking buddies to share the load by hanging around hostel common areas.

If music is what unlocks your grooves then seek out local events – as a bonus, melodic earfuls of cultural education will be up for grabs, from flamenco to tribal dances.

Be streetwise: alcohol does bring out the bestial side of human beings. Avoiding dodgy-looking places and staying in groups should fend off tragic happenings.

Activities

Life is never boring. Fact. The moment you embark on your travels you're exposed to an industry striving to provide excitement and eventfulness – warding off idleness should be the least of your worries.

Safari tours in Africa, riding elephants in India, adrenaline-seeking in New Zealand – every corner of the world has its own enticing speciality which tickles your curiosity. Chances are you have a clear mind on thing you'd like to give a go before you step through the front porch. Do your research – online blogs, travel literature – beforehand. Also, exploring the area upon arrival will yield many discoveries. Ask when in doubt – hostel staff, locals and fellow travellers will readily assist.

Consider responsible tourism options – participating in volunteering programmes will prove meaningful and serve to offset negative impacts of tourism on local communities.

Health

Some destinations will require vaccines and/or prophylactics – don't let this put you off, but be sure to do your research. Arrange a consultation with your doctor, making sure to leave yourself sufficient time to get any injections done – some will require multiple sessions.

Unfortunately you'll have to pay for these services, so be sure to get what you need and not everything they try to sell you. For instance, I avoided rabies immunoglobulin in Southeast Asia because the risks were too low to justify the ridiculous costs. Plus, the same vaccines can be purchased from hospitals overseas, often at a fraction of the cost.

Take care when eating and drinking – we've all heard the horror stories. Avoid ice cubes, check bottle caps are properly sealed, and eat where there are other people. Finally, be sure to carry plentiful contraception – it's better to have it and not need it.

Packing

Obviously this will depend on your destination, but there are some fundamentals that no backpack is complete without. A camera with accessories and plenty of spare memory cards, a plug adaptor, army knife and basic first aid kit are a great starting point. Even for hot destinations, you can't go wrong with something warm/waterproof: long bus journeys are often accompanied by chilling air conditioning, and the tropics are known for their heavy (but short-lived) rainfall.

Perhaps consider bringing a cheap laptop: mini netbooks will now set you back as little as £200 and can come in extremely handy. Cost-wise, a netbook will work out cheaper than continually using internet cafes if you're away for a prolonged period, and if you look after your backpack it shouldn't be a burden. In general, don't fill up on unnecessary crap: you can always buy toiletries and T-shirts (and even a new backpack) on the cheap when you arrive.

Budgeting

From a variety of sources – guidebooks, websites, word of mouth – get a good idea about what you should be spending, and stick to it. Indeed, it's easier said than done, but as university students in London you should all know the score: if you still think clubbing on Leicester Square is fun and affordable then I hate to tell you that you've been grossly misinformed. Divide your cash into a daily allowance, allowing for any possible emergencies, and keep tabs of it in your trusty notepad.

Befriending people on your journey is great for both the experience and economic advantages: groups get better rates on tours, hostels and so on – it pays to be a socialite. When you're travelling, expect everyone to be super social and don't be afraid to just say hi and grab a beer. Refine your bargain eyes and always look out for deals and happy hours!

FOOD

Food Editors: **Dana Li**
Vicky Jeyaprakash

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A spot of magical realism in the kitchen

Columbian food is something not usually encountered in London. By **Lucie Jichova**

Lucie Jichova



This lady really is rocking the solid panels of colours hot for Spring/ Summer 2011. Oh, and she's got some awesome fruit there, don't you think?

Colombian coffee is savoured all over the world, but the cuisine of this country has not been exported as widely. Colombians are a nation of highly energetic, sociable people who know how to enjoy a good party. And they certainly enjoy parties that involve eating. Their cuisine is hearty and varied. Ingredients used in Colombian dishes are typical for Latin America: beans, corn, plantains, fresh cheese, rice, chorizo... and, of course, meat. Quality grilled beef is king, but chicken and pork appear a lot too. If there's no meat, it's not really food.

Unlike Mexican, Colombian food is not spicy. For an extra kick, steaks are often paired with a side of chimichurri, a green sauce made of finely chopped parsley, garlic, coriander, vinegar, olive oil and seasoned with spices. It looks like pesto, but tastes a lot more refreshing. Just like the novels of Colombian's most famous writer, Gabriel García Márquez, the cuisine achieves a seamless mix of the everyday with the miraculous.

Colombia occupies an area twice the size of France, so there's a huge variety of climates and landscapes: from mountains over 5,000 metres high to idyllic beaches on the Caribbean coast, from large cities buzzing with the beat



The Felix cat is having a ball in Columbia, what an awesome cat he is!

“Colombian coffee is savoured all over the world, but the cuisine of this country has not been exported as widely.”

of a modern urban lifestyle to isolated indigenous communities in the Amazon rainforest. Naturally, regional cuisines reflect this variety. One thing that all Colombians enjoy are tropical fruits. You have to marvel at the variety, and of course they are much juicier and tastier than the greenhouse specimens that we encounter on our shelves in the UK. My personal favourite has to be lulo, which looks a bit like an orange and tastes a bit like kiwi.

If all the exotic culinary experiences get too much for you, order a bandeja

paisa, the Colombian cousin of the traditional English breakfast. There's enough carbs and saturated fat to cure anyone's hangover: fried eggs, kidney beans, ground meat, pork rind, rice, chorizo, arepas, fried plantains and a side salad with avocado. It's really more of a lunch affair. Traditionally, a Sunday Colombian breakfast would include tamales, which is a large boiled parcel wrapped in plantain leaves, filled with corn-based dough and vegetables, optionally including meat. It's often served with hot chocolate.

Recipe Arepas Con Huevos

For a lighter breakfast or snack, try *arepas con huevos*, a deep-fried corn-flour pastry with an egg inside, which originates from the coast. It's not just eggs, though. Arepas have many forms and come with all sorts of different toppings. Head to **Arepa & Co** in Camden Lock Market at the weekend to taste one, or try following our recipe and make your own on a smaller budget!

Ingredients (enough for 4 arepas):

1 cup Harina PAN (maize flour)*
1/4 teaspoon salt
1 cup hot water
4 eggs
Vegetable oil

Mix the flour, salt and water to make a firm(ish) dough. Cover with clingfilm and set aside for 10-15 minutes.

Flatten the dough with a heavy pan or a rolling pin so that it's about 1 cm thick. (I wonder how many students own rolling pins?) Cut out palm-sized circles and use a small bowl or a large glass to help you to flatten them.

Heat a generous amount of oil in a pan and fry the arepas on each side until they are golden brown.

Remove the arepas from the oil and slit them open with a knife.

Crack an egg inside each arepa. You might want to crack it into a small cup first and then pour it into the opening of the arepa.

Return the arepa to the hot oil and fry for a couple of minutes to cook the egg inside.

Pat the arepas with a paper towel to remove excess oil. You wouldn't want a premature heart attack, would you? Serve warm.

* *Harina PAN* can be sourced from *R Garcia & Sons* on Portobello Rd, *La Bodequita* in Elephant & Castle, or *Brixton Market*.

Tomorrow's section is imported from...

FRANCE

Is travelling across the channel for a meal just a bit OTT?

The Hangman Guide to...
Library etiquette

Some tips to help you
fully utilize the library

- 1. If you are the person saying “Yeah no-one heard what I just did” after a stress relieving ‘handshake’ in the toilets, you need to have a long hard look at yourself. Once you’ve cleaned up, obviously.
- 2. Don’t be one of those people that write something on the toilet wall. Seriously, why the fuck did you bring a pen into the toilet anyway. What situation did you think would require a pen? “I like being an unoriginal tool, discuss.”
- 3. Definitely, don’t be that guy who writes in red pen in the toilets. RED PEN! What were you planning on doing, correcting the graffiti’s grammar?
- 4. Men. I know you all want to show off. I know the urinals on second floor are weirdly close together. I know you’re paranoid someone will look down, but getting a semi before taking it out is a step too far. There is also the danger of overshooting the mark – beware.
- 5. Choosing your computer based on the view it has on open spaces,



Hangman will resume normal service on Friday. In the meantime, look at this cat. Ok, now stop looking at the cat. PERVERT, you disgust me...

- and therefore allowing you to look for talent, is nothing to be ashamed of. Shouting “take it off!” when you spot the talent, is something to be ashamed of...
- 6. If you are playing a multiplayer game at 2am, go home. But before you do that, you might as well get that next level-up, I mean, you’re so close...
- 7. “HEY MATE LAST NIGHT I WAS WASTED. IT WAS TOO MUCH BANTER. I WAS A BANTERSAUROUS REX LIKE RAAAAWR.” Nobody is impressed. You are trying too hard. So please shut the fuck up and let me get back to achieving this next level-up, I’M SO CLOSE!
- 8. WOW. She/he is stunning and there is a computer free next to her/him/it! This is it! I’ll sit down; maybe strike up conversation. You will sit down next to her/him/it/yo momma and constantly look sideways hoping she/he/it/yo momma/mouldy sponge can’t tell. They can. She/he/it/yo momma/mouldy sponge/my lonely heart aches moves away from you. Stress levels increase. Just pick a different computer.
- 9. Once the work is done you can go to the union, drink too much, and end up having sex with your coat again – you probably deserved it you slacker.

Luca De Benedetti

All Imperial's departments experience a drop in the number
of students as The Daily Mail reveals medics drinking habits

- what are you doing?
we have a thermodynamics lecture!-

- let me go! I want
to be a medic!-



HANGMAN

Horoscopes

Aries

Today, you become an absolute menace. Whenever you eat at Burger King, you leave your tray on the table and you never hold the door open, not for ANYBODY. It’s only a few short steps to owning a leather jacket and getting laid, you badass.

Taurus

Today, you’re chomping away ‘down under’ when you suddenly realise the meaning of life. Unfortunately she ‘peaks’ at that very moment and accidentally knees your kidneys. You fall onto the floor, erection first. The meaning of life suddenly feels unimportant.

Gemini

Today, you’re waiting in line at the bank. You poke the person in front of you and act innocent when they turn around. You do it again. They ignore you. You poke them again, and again, and again. They turn around, “what do you want?” “I just wanted to say, that I hate you...”

Cancer

Today, you’re cruising down west in your low-rider when you suddenly realise that your life is unimportant, your wealth hasn’t brought happiness and you’ve done nothing with your time on earth. You spot a beautiful African queen and realise that you don’t care... LAD!

Leo

Today, you are alone and scared in a dark room. You can hear beetles scuttling in the corner. You don’t know where you are... The light turns on. It’s the Burger King man. He force feeds you 30 Big Macs. “This isn’t even brand-consistent!” you scream. No-one can hear you...

Virgo

Today, you’re pulling a girl in the bathrooms, it’s intense like in the movies. Suddenly your phone rings, it won’t stop. Fuck it, you answer the phone. It’s Cam’ron telling you that he’s just slept with a girl. “Plus dome,” he says. What the fuck does that even mean!

Libra

Today, you’re on your second Red Bull, third black Americano and twelfth line of blow. You’re not really sure what’s going on anymore but you’ve pretty much invented a new language, consisting mostly of bullshit, sentences without pauses and hyper-douchebaggery.

Scorpio

Today, you mistakenly play Tyler, the Creator while getting off with your boyfriend. You tell him to talk dirty to you. He obliges but quickly veers into nasty chat about murder and rape. You just about dig it until he starts screaming “SWAG, SWAAG!” in your face...

Sagittarius

Today, you wonder if you’ll ever talk to him again. You hope, but it’s a hesitant hope, that you’ll smile together like you used to. Well stop wondering, your hamster was raped and murdered and he ain’t coming back. Now shut the fuck up and eat it. EAT IT!

Capricorn

Today, you decide to eat that mouldy old piece of bread that’s been lying under your pillow for the last three weeks. You go to take a bite when suddenly it speaks. “Do not eat me,” it says. You ignore it, chomp, chomp. Who the fuck listens to bread?

Aquarius

Today, you’re on stage with Morrissey. You walk over and nut him in the face. The crowd love you! You wake up, you’re with your dad. He’s wearing a donkey’s head. You wake up, you’re a rainbow-coloured spider... Damn, got to stop taking those happy pills...

Pisces

Today, you wake up to a strange sight. It’s a grown man squatting over your face. What do you do? Life hasn’t really prepared you for this kind of situation, It’s not like they teach you about it in school. Although, Kurt Vonnegut was right, *it does* look like an asterisk. *

Puzzles Editors: **Polly Bennett**

James Hook

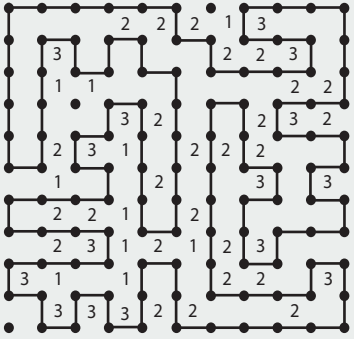
Aman Nahar

puzzles.felix@imperial.ac.uk

PUZZLES

Last Friday's Solutions

Slitherlink



Nonogram

[illegible]

Crossword

E	C	C	L	E	S	I	A	S	T	E	S		L	O
C		A				S		H		A		S		A
T	O	D	E	A	T	H		A	T	T	E	M	P	T
O		E		L		M	U	K		I		U		E
Z	E	N		I		A		E	S	T	A	T	E	S
O		Z		B	Y	E		U			R		B	
A	S	A	H	I		L		P	L	A	C	E	B	O
	O		O						Y			X		A
W	H	I	T	E		J	O	H	N	K	E	A	T	S
H		S		B	L	O	W		C			M		I
I	N	O	U	R		A	L	E	H	O	U	S	E	S
S		B		I		N		P		D				
K	E	A		E	M	U		H	A	D	D	O	C	K
E		R		T		R		O				D		E
R	U	S	T	Y		E	N	D	O	S	C	O	P	Y

Pictogram

1. Kuhn 2. Nietzsche 3. Aristotle
4. Descartes 5. Socrates Ans: Truth

Going Underground

B	R	I	X	T	O	N
2	18	9	24	20	15	14

Who Kidnapped Kadhim Shubber?

A Tale of Deceit, Betrayal and Convoluted Logic

You're making us write stuff every single day?! We all have lives...erm...degrees to get, you realise?" The Felix office had an air of desperation, tiredness and a terrible sense of foreboding. "What's wrong with you? There's only so much blackmailing you can do before us sub-editors just decide enough is enough". That was the last coherent thing I remember from that dreadful day. After that, it was just a sea of people arguing their various points, which amongst newspaper editors involves a minimum of three adjectives per noun and obscure, topical metaphors. I myself can only communicate through cryptic clues, so everyone has learnt to

ignore me now. There was nothing I could do...

I awoke face down at 3am on a Union table and stumbled into Beit. An intoxicated rabble were chatting in one of the corridors. It emerged that Kadhim Shubber, our Felix Editor, had been kidnapped. I could not let such a thing befall someone who has given me an outlet for my cryptic conversation. So I set about establishing the facts that I know and the facts I don't.


After four hours of drunkenly sorting out what was going on, we established that only one of 5 sub-editors could have done the deed and each were seen at a specific time in a specific place doing a specific thing, shown in the grid below. Also, the

only 6 facts that any of us could remember as to their whereabouts are shown at the bottom.

Finally, **we know that the person who was seen at the Union is innocent** as they'd already had way too much to drink to be able to kidnap someone. So can you work out which of our sub-editors is innocent?

To solve this puzzle using the grid below:
for instance if you think the person doing
problem sheets was in the library, put a tick
in the box where “problem sheets” meets
“library” and since you know that no other
activity was performed in the library, you
can put crosses in all other boxes in the
library column in that 5x5 box.

	20.00	20.30	21.00	21.30	22.00	Chem Eng	Library	Union	Blackett	Business School	Polly Bennett	Anna Perman	Dan Wan	Charlie Harvey	Matt Colvin
Problem Sheets															
Society Meeting															
Furious Emailing															
Hitting On People															
Sleeping															
Polly Bennett															
Anna Perman															
Dan Wan															
Charlie Harvey															
Matt Colvin															
Chem Eng															
Library															
Union															
Blackett															
Business School															



Apple logo

Clues

- The person seen at 10pm was, in true Imperial style on a Friday, seen doing problem sheets. Because we all have *some* social standards, this was not at the Union. Polly Bennett was seen in the Library, but not sleeping, surprisingly.
- The 9.00 event was not in the Business School.
- The person in the Union was not seen, but half an hour later was seen doing antics at the Union.
- Anna Perman was seen in the Library. The person in Blackett was seen in the Library, but was not Dan Wan.
- The person who spent the night in hitting on people was not Charlie Harvey. Harvey did stuff, but not that.

Clues

1. The person seen at 10pm was, in true Imperial style on a Friday, seen doing problem sheets. Because we all have *some* social standards, this was not at the Union. Polly Bennett was seen in the Library, but not sleeping, surprisingly.

2. The 9.00 event was not in the Business School.

3. The Annual General Meeting of start-up society AWESOMEsoc (it was wild, bro) happened half an hour after Anna Perman

was seen, but half an hour before some antics at the Union.

4. Anna Perman was not in Chem. Eng.
The person in Blackett was seen at 20.30,
but was not Dan Wan.

5. The person who spectacularly failed in hitting on people did so before Charlie Harvey did stuff, but an hour after furious emailing occurred.

6. Matt Colvin got his stuff done promptly at 8.00, but not in Chem Eng.
Hmm.....



Apple Higher Education Store
apple.com/uk/go/sa

apple.com/uk/go/save

The mystery continues tomorrow!

SPORT

Tennis: Exeter shown the door as IC continue their incredible season

...continued from back page

In the other doubles, Adam Gunasekara and Avinash Murthy also started very slowly and lost the first set 6-0. Something had to be done to create some problems for Exeter, and a change in tactics from the boys at the start of the second set altered the course of the match. The IC duo took the second set 6-3, taking the match into a championship tie break. The boys stated the tie break excellently putting themselves in a strong position at 8-3. Some more strong play from our boys earned them a match point, however Exeter were not to be outdone and fought back to take the

tiebreak 11-9.

With two tight doubles completed, the singles began. Captain Pio Monti led the team in the singles. Unfortunately the Exeter number one proved to be too good, playing some breathtaking tennis and overcame Monti in a close encounter.

Rob Bush played was up against the Exeter number two, who has previously recorded wins against other members of the IC team. With a steep challenge in front of him, Bush upped his game. He exploded out of the blocks at the start to claim the first set 6-1 and shock his opponent. Bush made good use of new



found “oomph” on his serve and easily dominated his service games. Eventually Bush held his nerve and his serve to close the match 6-4. This leveled the tie at 2-2, leaving the result in the hands of Adam Gunasekara and Viktor Knobe.

The boys were not to be outdone, each playing spectacular tennis to take their respective matches. Fresher Knobe played what could only be described as some of his best tennis, putting away countless winners and wasting no time in closing out points. Knobe was ruthless on the return of serve and equally unforgiving on serve. As a result his opponent was soon out of ideas and out

of time. This put Imperial 3-2 up and a victory from Adam would guarantee the teams’ passage to the quarterfinals.

Adam, clearly aware of how much was riding on his match, wasted little time in disposing of his opponent. Battling through an ankle injury and severe cramping, he closed the match with the most delicate of drop shots, only to find himself quickly surrounded by an elated men’s team celebrating!

The guys will now face Leeds Met away in the quarter finals of the BUCS UK championships. Leeds with a world’s top 800 player in their team will be no pushover.

In Tomorrow’s Issue...

ULU Football

Men’s first team played against King’s Medicals in the ULU Cup Semi-Final. Can the football club continue their recent dominance in the competition and progress to the final? Only one way to find out...

ULU Hockey

It was a busy weekend for the Imperial Hockey Club. As well as the first team, both men’s and women’s second team are in action against UCL and Kings respectively. The Men’s fourth team are at home to St George’s as well, so except a comprehensive report for all!

ULU Lacrosse

The Imperial Mixed Lacrosse team were at home against University College London second team yesterday. Having already beaten the UCL first team twice this season, can the lacrosse team make it a clean sweep? Come back tomorrow and find out

Hockey: Imperial Men’s draw with Guy’s King’s

Ewan Quince

ULU Hockey

IC Mens 1st 4 – 4 GKT Mens 1st

The day after the bottle match and at 9:30, Captain yogi was down to 7 players with 4 injuries from the day before. Calling in all the favours, IC managed to scratch 10 together to line up against GKT in the ULU Prem. Division – which IC 1sts can neither win nor lose at this stage in the season.

With nothing much to play for, and the rain coming down, IC were caught unawares at the start - GKT went 1-0 up after 5 minutes, and IC looked in for a miserable day.

However, as IC returned to basics, the confidence began to build, and after a rather interesting diving attempt from goalkeeper-turned-left-winger ET went wide, and a string of missed short corners, IC managed to find the net with their fourth penalty corner of the game courtesy of a Yogi drag-flick, only for GKT to go ahead again from a short corner.

At half time it was 2-1, and IC rallied – we were far from out of this game



as we had expected at the start. As the game opened up, and with some fantastic skills from veteran Diana down the right, IC went level with another drag-flick, and then ahead with RSF smashing it in from the penalty spot. As the second half progressed, tiredness began creeping in, and the game became more and more open – with GKT levelling only to be met with a fantastic response from Yogi and Diana straight from the restart to make the score 4-3 and Yogi completing his hat-trick.

GKT’s frustration at not being well in front to a 10 men scratch team began to show – with a sin bin for a one particularly shouty medic. With 10 v 10, IC were dominant, and stayed 4-3 in front until the final 5 minutes.

Today however, was not the day to win with 10 players, and 2 minutes from time and back to full strength GKT scored an equaliser after a goalmouth scramble. Still 4-4 was a very respectable result which showed fantastic teamwork and character from IC.

Rugby: First XV put 50 past St Mary’s

David Wilson

Rugby Union

IC 1st 53-7 St. Mary’s 2nd

Following the fifteen’s crushing victory over Portsmouth the previous week, Imperial again showed impressive away from, turning over St Mary’s seconds by a massive score.

The game was played in atrocious conditions with rain showering down on an already sodden pitch. Imperial were not to be deterred though and started the game with drive creating line breaks among the backs from the very outset of the match. They were rewarded with a try by Graeme Ridler who, in the act of scoring stole the ball from full-back Louie Barnett. This was just the start and Ridler’s try was followed by three tries from driven line outs; two were scored by Ed Labinski and one from captain and man of the match Caolan Cotter.

Imperial’s only setback was a contentious try which they will have been disappointed to concede against limited opponents, this seemed to spur the Imperial on and second half scores by Joe Harris, Toby Spittle and Ben Adubi, whose quick thinking off a tap and go allowed him to continue his rich vein of form and score.

There was no shortage of flair on display either; Labinski added his third try after selling numerous dummies and sidesteps which should not be in the repertoire of a newly converted openside. Not to be outdone, second row Charlie Esberger produced a sumptuous flick behind his back, allowing Cotter to make a break. Fly-half James Hayward had a good day with the boot, converting five tries and a penalty.

Despite the good result, Imperial face their sternest test when they face Reading, at home this Wednesday.

SPORT

Gaelic Sports: Footballers fall short of Silverware

Teeside 0:03 – 0:02 Imperial

Continuing on from Friday's report, IC Gaelic's next opponents at the BUCS Championship were Teeside.

The consistent Mick McGarvey was put on their playmaker, as noted from spectating; this was a success, as McGarvey did not give his man an inch on the pitch. Though it was the greater depth of the Teeside team that prevailed, opening the scoring from long distance after a break around the midfield line.

Fitzpatrick, resting a hamstring problem, soon came on for Toby Davies who, acrobatically attempted to recreate the ankle break of fellow club mate and lover Stephen Gallagher. There was nothing between the two teams, with both defenses cancelling each others offensive movements. On the brink of half time O'Hare plucked one from the sky beating three men with tremendous strength and shot successfully from 40 yards, leaving the teams level with one point a piece.

It seemed to be going Imperials way in the second half, winning the throw-in and moving up the field with tremendous purpose, Donal Connelly was set up for a goal chance only for the last defender to beat him to the ball with a kick of desperation. From this, a counter attack transpired, IC were caught on the break and Teeside got what seemed to be an easy score.

Trailing by a point Imperial seemed to be playing hazardous football until O'Hara was callously caught in the nuts deep in oppositions half, this gave the Blues time to reinvent themselves and for O'Hara to develop a vengeance (he later punched the same helpless in the face). A hopeful set piece from Fitz around the 50 yard mark didn't have the legs but ran into the arms of the centre back who was then disposed by McCann who certified a point on the board for IC putting them back inline with Teeside.

They responded well though forcing the Imperial defence to foul with an easy conversion, the Newcastle side was in the lead again and continued to command for the rest of the game. The last ditch stand for Albertropolitans came when a poorly kicked 50 was hit directly into the arms of Fitz, who knocked it straight into the path of (Dunners) Paddy Heugh who won the ball successfully but could not negotiate the concrete screen of the Teeside defence. The ball was cleared and final whistle sounded. Imperial were prematurely knocked out of the Championships. Teeside progressed to the final, nonetheless were defeated by Glasgow by a single point in that very match.

What followed was perpetuate yet highly elite behaviour in Birmingham's Palace, Etap. There was much to learn for the boys that night: Etap beds are a feat of Engineering mastery, O'Hare needs new shoes, Whitey is a dark horse and unless Fin's head displays a balanced equation he cannot "regain himself physically". With the birdsong at dawn SDLP made their way back home down the M1 whilst SF continued to sing like birds in fine tune right through the afternoon.

The result wasn't what the Blues quested for but they were on the one road and they were singing the one song.

Ed Fitzpatrick

Hockey: Ladies beat CSM for first time in 12 years

Maria Parkes

Bottle Match Women's Hockey

RSM 5 - 3 CSM

It may have been 09:00 on a cold, rainy Saturday morning but the spectators for the ladies hockey were in for a treat.

Laura's goal from an early short corner gave Royal School of Mines a 1-0 lead and set the pace for the rest of the game. Camborne School of Mines reacted quickly with a good through ball, but this was nicely intercepted by Sorch. Some good work from RSM gave Jill a shot at the top of the D, which went narrowly wide.

Undeterred RSM pushed on, and a bad stick tackle by CSM lead to another short corner for the home team. The ball was kept out by CSM, but RSM soon regained possession. The ball was crossed in and connected with a CSM foot near the back line. Despite calls for a flick, RSM got another short corner and this time a strike from Jill bringing the score to 2-0.

The CSM team reacted swiftly, coming out to the left wing and making it into the D, their efforts rewarded with a short corner. A sneaky cross to the right post was tapped in and the score line was 2-1. CSM kept coming and eventually were given a free hit just outside the D. The ball was passed and a lucky strike sent it through the keepers legs. 2-2.

In spite of some lovely passing play down the centre, and some driving play up the right wing by Celia RSM could not find another goal and the score was even at half time. The second half saw Sang and Sanghee gain ground in the middle, leading to a shot by Teddy which narrowly went over the crossbar.

In response CSM pushed forward, winning a long corner, then a short corner. The ball came out and was slipped right, leading to a left post strike and a goal. CSM taking the lead at 2-3. It wasn't long before RSM replied with their own short corner and another goal for Jill. 3-3. Soon after an amazing run by Teddy up the left lead to a free hit just outside the 25. Teddy taking the ball left again and winning another short, and another goal for RSM giving Jill a



hat-trick. Not long after and Sang and Jason (the RSM umpire) have words, Sang getting a green card. With five minutes left to go RSM win another short.

Teddy sends her stick flying with the ball but

play still goes on and a cool headed Celia gets a goal. 5-3 RSM!

Camborne had no time to come back and the match ended in a victory for RSM, celebrated in style with a cheeky streak.

But the men have to wait another year to regain the Sharpley Cup

Maria Parkes

Bottle Match Men's Hockey

RSM 1 - 4 CSM

After the amazing win by the ladies, the mood in the camp was high as the RSM men's team

took to the field. The game started with a lot of tempo, but it just didn't look like being RSM's day. RSMs only goal was courtesy of a nice shot by veteran player Nick Jones, but it wasn't enough as Camborne managed to get four past the RSM keeper.

RSM reign supreme in Netball for second year in a row

Bernice Marie Cutler

Bottle Match Netball

RSM 34 - 15 CSM

After weeks of facebook stalking the Camborne Netball page, the Royal School of Mines squad stepped onto the court aiming to make sure that they remained undefeated!

The first whistle blew and centre court players Rachel, Sorch and captain Lucy Byrne worked hard to get the ball down to the shooters; Royal School of Mines Netball veteran, Jessica, and new face Poppy at their goal end. Beautiful play from Royal School of Mines. resulted in the girls being ahead at the end of the first quarter.

After some team reshuffling, Sang stepped up

on the wing, with some fabulous interceptions, and defence Claire, Lorna and Royal School of Mines's player of the match, Bernice, showed Camborne School of Mines how Netball should be played.

The Royal School of Mines girls thrashed their Camborne counterparts in the final quarter, to give a final score of 34-15, meaning that the trophy returned to its rightful home and allowing captain, Lucy, to get her college ID card back from behind the bar.

The Royal School of Mines Netball team can't wait to take a trip to Cornwall next year, to live in caravans and show Camborne just how it is done AGAIN... In hindsight though, perhaps we shouldn't have given them tips on how to play Netball whilst drinking at the bar!

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SPORT

BOTTLE MATCH: RSM regain The Bottle in emphatic style

David Wilson
The 109th Bottle Match
RSM 25 - 20 CSM

The Bottle Match was the decisive game for the Royal School of Mines. Win and R.S.M. would boast a 5-3 victory over their bitter rivals Canbourn School of Mines following wins in golf, netball, squash and women’s hockey. Lose and the weekend of fixtures would be drawn at four apiece. None of the R.S.M. faithful would be content with sharing the spoils with C.S.M., especially if it meant losing out on the Bottle for the second year running.

Among the opening exchanges, the R.S.M. team which, have only a few weeks to prepare, much like a Barbarians team, looked assured and confident against their opposition who play together weekly. The pressure that R.S.M. applied was telling and after being camped within the C.S.M. 22 for a number of phases with both forwards and backs making good headway, the ball was played down a narrow blind side where Charlie Esberger, a third year materials student, bounced over for the

“It’s back where it belongs now and we’re not going to give it up without a fight” – F. James

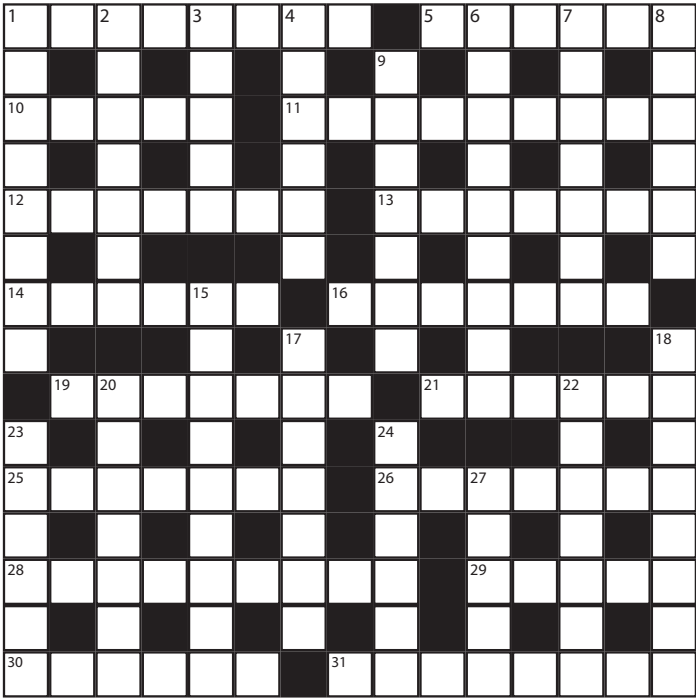
first try of the match. C.S.M. however, did not take this score lying down and hit back with a penalty of their own, narrowing the gap to just two points before man of the match Olly Cox, who gave up a career in modelling to come study rocks and the like at Imperial, scored a second try for the R.S.M. increasing the score to 10-3. C.S.M. mounted a fight back scoring two tries neither of which were converted to lead 13-10. Their second try exploited an overlap on the blind side allowing an overgrown C.S.M. second row, who had had some kind of accident with hair dye resulting in an orange barnet, shrugging off the attentions of Jack Judd, allowing him to score.

The R.S.M. were not beaten and from this point onwards they controlled the

game. In the forwards Jamie Allridge and Joe Franklin both performed well either side of Joe ‘the throw’ Macdonald who, it must be said, lived up to his moniker. Ben Moorhouse, provided a good option at the front of the lineout whilst the back row of Ed Vaughn, James Scaife and Caolan Cotter were dynamic around the park. George Lane provided a useful option in the centre whilst captain Fraser James was often seen coming up into the back line looking for line breaks. It was however, outside centre Ben Adubi, currently studying a Masters in ‘Rocks, Energy and Finance’, who swallow dived over to bring R.S.M. back in front. This try was duly converted by fly-half Rob Dowden who added a penalty before substitute Ben Foss crashed over to make the game safe for the R.S.M. Although C.S.M. were able to score a consolation try, it wasn’t enough and as the final whistle blew the supporters and revellers alike, swarmed the pitch in a euphoric and often drunken state to celebrate. Afterwards James commented; ‘It feels great to win back the Bottle. It’s where it belongs now and we’re not going to give it up without a fight again.’



Cryptic Crossword



- Across**
- 1 A doubt problem (8)
 - 5 Pancake prattle (6)
 - 10 Panes broken by the tree (5)
 - 11 California party sends air back to the canteen (9)
 - 12 The storm left the man on his head in torn suit (7)
 - 13 To support an Eastern wife (7)
 - 14 Boredom when a prayer is heard (6)
 - 16 A cinder receptacle lost around Hamburg (7)
 - 19 Bowmanship puts clergyman’s head in hospital at the end of the day (7)
 - 21 Songwriter talks about light years on a Rhode Island street (6)
 - 25 The queen coated in tehina tickles my funny bone (7)
 - 26 Some time captured in a gemstone. Perfect. (7)
 - 28 Racist policy by heartless pest around our decaying world (9)
 - 29 To lie about artificial intelligence in the desert (5)
 - 30 The ends of the otter stumble (6)
 - 31 Fire in a broken prayer reaches the highest heaven (8)

- Down**
- 1 A certain amount of blended colour in a mouldy pot (8)
 - 2 Discuss former currency (7)
 - 3 A large mass of Gallium found on a Pacific island (5)
 - 4 Inverted chord around one flower (6)
 - 6 Dislike of scrap metal coated in indifference (9)
 - 7 A cracked mural of equations (7)
 - 8 In the beginning, Eve noticed Adam’s mixed emotions: “Let’s get a covering.” (6)
 - 9 Confused, effete son loses some testosterone: a crime! (7)
 - 15 The stewardess in America kept the ends of her cigarette (9)
 - 17 Business-like alien wants a cut of meat (7)
 - 18 Horse, delay a charged particle (8)
 - 20 Unrestrained sheep gasp (7)
 - 22 Huge In-Mei Ming touches sensei’s heart (7)
 - 23 Foil the misshapen threat of William replacing Edward (6)
 - 24 Battered commandos without their mothers wear only a sheath (6)
 - 27 Stay and have tea. A mess, but delicious (5)

Bottle Match Results

- | | |
|-------------------------|-----------------|
| Golf: | RSM 2 - 1 CSM |
| Squash: | RSM 3 - 2 CSM |
| Basketball: | RSM 41 - 60 CSM |
| Netball: | RSM 34 - 15 CSM |
| Women’s Hockey: | RSM 5 - 3 CSM |
| Men’s Hockey: | RSM 0 - 3 CSM |
| Football: | RSM 2 - 3 CSM |
| The 109th Bottle Match: | RSM 25 - 20 CSM |



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“Oh RSM, is wonderful!”

Royal School of Mines win the 109th Bottle Match **Page 15**

Tennis first team ease past Exeter in BUCS Champs Trophy

Robert Bush

Tennis

IC 1st 4 - 2 Exeter 1st

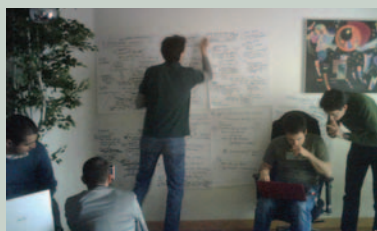
Wednesday proved to be a pivotal day in the history of IC tennis. A distraught Exeter 1st team saw themselves humbled at the hands of our valiant 1st team.

The day started with some operational issues as the inconsistency of the tube lead to the team missing a train. This proved only to be a minor hiccup and the team swiftly arrived at the Exeter tennis center. After a short warm up and a less than warm welcome the doubles began.

Fresher Victor Knobe, having an incredible debut season, and IC veteran Rob Bush paired up against the Exeter 1st pair. A slow start from the duo gave Exeter an early lead. The arrogance of the Exeter boys was clear for all to see and they seemed to believe the match would be a stroll in the park. However, Knobe and Bush showed them why IC is having a record-breaking season, storming back to take the first set in the tie breaker 7-6. The second set was another tight affair, but our boys showed their mental strength, winning the important points when it mattered to seal the match 7-6 7-5.

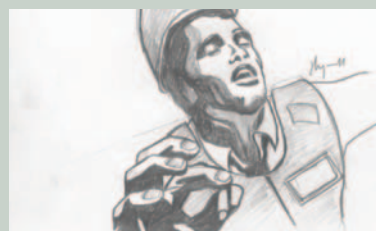
...Continued on Page 14

BUSINESS



Interviews with the best entrepreneurial minds: **Page 4**

POLITICS



Should we legalise marijuana? Debate: **Page 5**

COMMENT



Fight the cuts for the students of tomorrow: **Page 6**

FOOD



The joys of Colombian food: **Page 10**

HANGMAN



Dawg mutha what? Daily Horoscopes: **Page 11**