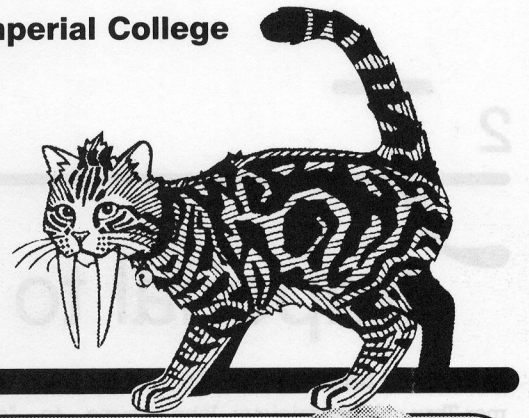


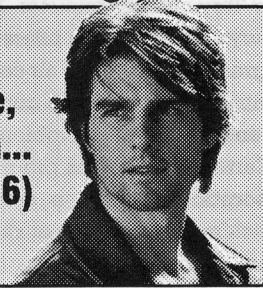
# felix



**Imbruglia, next door neighbour?  
Does that make the wrong  
impression? (Page 13)**



**Do you like sponge,  
or Vanilla? Mmmm...  
Cruise on. (Page 16)**



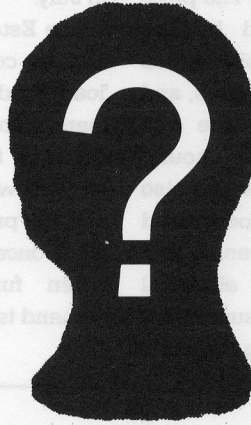
## Fifth Sabbatical

It has been revealed to *Felix* that there is the distinct possibility of College giving their consent to the creation of a fifth sabbatical officer position in the Union hierarchy.

At the moment there are four sabbatical officers, the President, Deputy President of Clubs & Societies (DPC&S), Deputy President of Finance & Services (DPF&S), and Deputy President of Education & Welfare (DPE&W). The new position will be along the lines of Deputy President of Sites, and may also take over the Services aspect of DPF&S.

This announcement comes at a time when the sabbatical elections are rearing their ugly heads, and while any decision will not be made in time for this month's elections, it is hoped that the new position will be ready by the Summer of this year. This will allow a summer election to go ahead, providing someone to fill the new post in time to join next year's team.

The job itself will be to look after the outlying campuses, for example Wye and Silwood, as well as perhaps the medic



**Will it be? What will it be?**

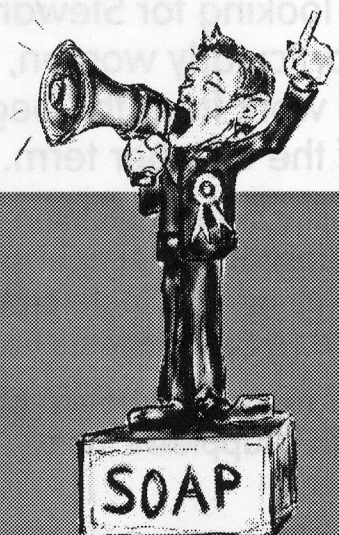
campuses. This would mean that the necessity for a medic sabbatical president could be reduced, and would perhaps lead to the dissolution of this post. This will certainly be a very controversial point that will have to be dealt with if the creation of this new post is confirmed. However, it is understood that both Wye and Silwood are happy with the prospect, and senior Union officials have expressed

the hope that the position would be filled by someone not from the South Kensington campus.

This new system is very similar to that of the King's College Union structure, which has been seen to be very effective over the last few years. Sen Ganesh, Union President, told *Felix* "Given the recent mergers with other institutions, there is a strong case for expansion with respect to Union officers."

The only problem that faces proponents of this move is funding, since it is very unlikely that the Union will be able to afford it. This means that the ball is firmly in College's court, and as such this decision is only likely to be made at the highest levels. The rest of us can only wait to hear the result.

*will*



**"Notice words like 'teamwork' and 'responsibility'. Ignore them. We don't, but realise that there is more to it than that."**

**Change The World. Or Something...**



# Imperial to Remain Cool

A company headed by the former Tory cabinet minister John Selwyn Gummer has offered to upgrade the College's air conditioning system to help combat its energy shortage problem.

Earthcare Products promotes absorption cooling, a system which makes use of heat rather than electrical energy, and would therefore put less pressure on the College's already stretched energy resources. Felix understands that Mr. Gummer, MP for the Suffolk Coastal constituency, contacted the Rector personally to discuss the proposal.

The company is believed to have offered to provide an integrated cooling service - costing £700,000 per year more than the College is currently paying - for the next forty years. Benedict Gummer, son of the chairman and spokesman for Earthcare,

told Felix that the company aims to "ensure that the College's energy spend goes down so that it spends less on its non-core business, leaving it more money for what it does best." Where efficiencies would be made in College budgets in order to find the money is not known, however.

The College's demand for electricity reaches a peak during the summer months with the widespread use of air conditioning equipment. The problem is exacerbated by the growth that the College has undergone in recent years, and the fact that people are also working longer hours. Laboratory equipment also continues to be modernized and miniaturized, meaning that a larger amount of electrical power is now consumed by equipment occupying the same

volume of space.

Speaking to Felix, Assistant Director of Estates, Nigel Buck, confirmed that an offer had been received from Earthcare but that the College was going through the proper channels in trying to find a contractor to provide an integrated cooling service for the College. A 'Pre-Information Notice' for the work was issued recently and the procedure for awarding the contract is anticipated to begin in July.

The Estates Department has had to conduct a process of 'load shedding' in recent summers in order to ensure that the demand for electrical power remains within the level of supply. The problem is expected to recur once again this summer, when further reduction of demand is likely to be required.

John S

f

Issue 1226

1 February 2002

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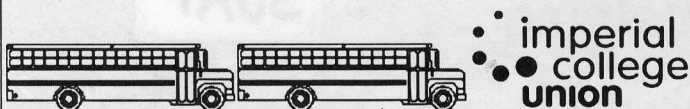
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## Do you want to earn £6 per hour?

The Emergency Night Bus Service  
is looking for Stewards,  
particularly women,  
to work from the beginning  
of the October term.

Ability to drive a Union minibus  
is desirable, but not essential.  
Shifts are available on Wednesday  
and Friday evenings from midnight.

For more information please contact:  
ruth.chapple@ic.ac.uk



Work for yourself. Work at the Union...and make a difference to your social life.

## Crowd Says 'Bo, Election'

Nomination papers for this year's Sabbatical elections have gone up opposite the offices on the first floor of the Union building. Prospective candidates have until 17:00 next Friday, 8 February, to nominate themselves for the positions of Union President, Deputy President for Clubs and Societies, Finance and Services, Education and Welfare, or Felix Editor.

If you think that you have got what it takes to make a difference to student life at Imperial, take a read of what the current Sabbatical Officers have to say about their jobs in the feature on pages 6 and 7. If you would like to stand, you will need the signatures of a proposer and twenty seconders.

Nominated candidates will

take part in hustings later this month at both dBs in the Union and also the St Mary's Medical School campus in Paddington. Voting will take place across all departments on Monday 25 and Tuesday 26 February.

Last year's elections were marred when the results of the vote for Union President were withheld for twenty-four hours after it was revealed that Presidential candidate Richard Taylor had broken election rules by displaying posters on trees. A meeting of Union Council the following day ruled that Taylor should be disqualified, which meant the result - that Sen Ganesh had won the post of President - could be announced.

John S



## Student Pugwash

**Young people call for a rethink on national missile defence, tackling the root causes of terrorism, and including ethics in education.**

Thirty four young people from Britain and several other countries met for the first UK Student Pugwash conference at Wadham College in Oxford on the 15th-17th of December last year. In the spirit of Pugwash Conferences on Science and World Affairs, we discussed issues of global importance, particularly where science has an impact on society. These are mostly interrelated problems, or otherwise known as problematiques, caused by inequities of various sorts (not just material), as Prof. John Ziman explained in his talk. Some aspects of World Affairs were elucidated by General Sir Hugh Beach talking about the declining role of NATO as a defence organisation, while becoming rather more important politically, and the prospect of eventual Russian membership. This was contrasted with the weaker and much less visible OSCE. Sir Timothy Garden gave a fascinating overview of the hotspots around the world and the rather bleak prospects for the coming year; only the European Union seems to give some hope to the situation.

Three working groups tackled the issues

of missile defence, terrorism and genetics; and more details about the conference, such as the working group reports as well as the talks, can be found on the website (see end of article.)

One of the working groups discussed the potential negative consequences of US national missile defence. If some sort of missile defence system is inevitable, a multilateral (as opposed to US national) theatre missile defence system was recommended as an alternative. This issue will be pursued further and will be taken up with relevant decision makers.

The working group on terrorism came to the conclusion that the root causes need to be tackled. These are usually related to inequities (part of a problematique), and often preceded by an arbitrary division of people. For the short term, several suggestions were made trying to strike a balance between security and freedom.

The working group on genetics discussed genetic discrimination, cloning, designer babies, xenotransplantations and GMO. It was agreed that ethics should be included in education, for example by introducing courses to teach the tools necessary for ethical analysis and debate.

On the last day the Student conference joined the British Pugwash meeting at the

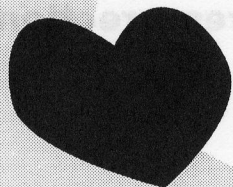
Royal Society in London to discuss "The Answer to Global Warming: A Plague of Windmills or Nuclear Proliferation?" (very timely with the government energy review being due.) Dr. John Hassard pointed out the threats of global warming and emphasized that we should consider the worst case scenario, as we did in the Cold War, making a case for putting in just as much effort and resources. Prof. Jack Harris explained that nuclear power could 'paradoxically' help to reduce the threat of proliferation, as stockpiles of highly enriched uranium can be reduced by using them as fuel in civil reactors. Prof. Dennis Anderson, on the other hand, asked the question 'What's wrong with the alternatives?' and made a strong case for increased investment in renewable energies.

This first UK conference was organised by the Student Pugwash groups at Imperial College, Oxford and Cambridge, and generated interest to establish groups elsewhere as well. If you are interested to get involved, please feel free to contact us (Eva Haden, [eva.haden@ic.ac.uk](mailto:eva.haden@ic.ac.uk), Chair, ICU Student Pugwash.)

Carsten Rohr ([c.rohr@ic.ac.uk](mailto:c.rohr@ic.ac.uk))

[www.student-pugwash.org/uk/spuk-conference.html](http://www.student-pugwash.org/uk/spuk-conference.html)

**How many  
Valentines  
do you have?**



**Cards, chocolates and gifts  
available for the special people in your life.**

**ICU Newsagent+**

Monday–Friday, 8:30am–6:00pm

shop  
**i@U**

Monday–Friday, 8:45am–6:00pm



## Chaplaincy

### RUBBISH?

Ever caught a waft of a rubbish cart on a summer's day or been woken by the relentless weekly bin-emptying at some unearthly hour? Or for Beit residents, the bottle banks at the Royal Albert Hall being emptied?

If yes, just think for a moment of these two images. Number one is a landfill site near San Francisco, two mounds which have grown since 1977 solely out of cover dirt and solid waste from three California cities. By 1992, each mound was seventy million cubic feet in volume, about the same size as nearly five Temples of the Sun in Mexico. Number two is Smokey Mountain in Manila, capital of the Philippines - twenty five thousand people in cardboard huts perched on stilts stuck into a giant heap of more than a billion cubic metres of stinking garbage.

'When people look into a trash bag, they see things like plastic, paper, metal and food waste. I see our whole

world being thrown away,' wrote Paul Connett (a professor of chemistry in New York and specialist in waste management), and with the air pollution in Metro-Manila exceeding allowable levels by three hundred percent and with over four million children in the world dying from waste-related illnesses each year, who can argue with him? Surely, the worst of all the forms of pollution is wasted lives.

Are you just sitting there thinking that it's all so awful, but there is nothing that I can do about it? Well, you're wrong! Al Gore wisely suggested that 'to warn of the dangers is not to despair of the solutions. [There] is a call to action and hope... Today the human species is the only one with the self-knowledge and the capacity to protect its own future.' So the question for us to answer is, are we going to answer that call?

For a start, at a practical level we can all recycle. We can also let our aware-

ness mature so that instead of agonising over a series of apparently disconnected issues, we come to realise just how interconnected issues are. Environmental devastation and world poverty are connected... and the impoverishment of the few affects the well being of the whole. "No man is an island," as the poet John Donne wrote. When our perceptions do mature, and our appreciation of issues becomes joined-up, we might just come to see that the issues raised by charities are not simply about "helping others", but might actually stem from enlightened self-interest too.

The inter-connectedness of environmental issues and world prosperity is one of the issues we'll be touching on our weekend away at the Eden Project the weekend of the 1st-3rd March, "One Foot in Eden". All members of the college are welcome to join us. The cost of the weekend including travel, entry to the Eden Project and all food is £60.

## down 2 earth

### the claim:

**"I am the resurrection, the truth and the life. He who believes in me will live even though he dies." - Jesus of Nazareth**

### the evidence:

**A first hand account of Jesus' life, words, death and resurrection**

### the choice:

**Yours. Ask your questions, get answers.  
6-week course on Mondays @ 6:30pm (starting 4th Feb)  
meeting in Beit Quad East Basement, food provided**



## IC Radio

Not being too sure what to write in this column I'll do something different. A nonsensical set of opinions, ideas and the like rather than something hugely specific on your radio station.

Firstly, the wonder of music, the breadth and depth of which is further than the ear can see. Generally music is something we all love, some genres more than others but nevertheless we all have our own loves and hates when it comes to music. For sure, a lot of you guys here love cheeeezzy music, it only takes a peek in the union on a Wednesday or a Friday to realise this. But rest assured there are just as many who find it somewhat irritating at the best of times. No offence to the former. An example of which is playing on your radio station at the moment (Monday between 8-9), 'The Medicine' is a show by some alternative music peeps with tracks that are unique, a bit weird and surprising to use a few words. Tuning in another time, typically lunch times, you'll find a concentrated mix of more

'popular' music, naturally including the cheese factor. Anyway, enough of this, time for something completely different.

Here's a question that I would like to know the answer to: What is it about the nature of music that appeals to us? Is it the memories reminisced or the emotions installed that is what we like about it? And as a similar thought, is that why the people we relate to, have compatible musical interests to ourselves? Could you say that our appreciation of music provides us some sort of humanistic qualities? Is this a waste of space? Answers on a postcard.

What do you think of IC Radio? Could its shows be better? Could you do better? A question for Princes Gardens, how is the reception? Over the last ten years the transmitter there has been working at reduced power, that was until last summer when a replacement capacitor made all the difference. The result is that the current tenants don't realise that it can be picked up in the exquisite comfort of their own rooms on

999kHz.

Back to music. The great thing about it is that you can hear wherever you are, be it music of your choice or someone else's. It can put smile on your face, a tear in your eye or a spring in your step. It can make you twist the night away or tune-in, turn on and drop out. You can be reminded of a beautiful stranger, a place or times gone by. Next time you hear a new record you like, pause and stop for a moment - you recall the moment later.

A couple of final thoughts, in a couple of weeks we will have a Learn to Mix session, so if you're interested in using The Wheels of Steel (DJ decks) then come along. Also, I've got a show coming very soon. It's going to be/on Wednesdays 1-2 (I think) so tune-in.

This is IC Radio, thank you for listening.

**icradio**  
www.icradio.com



## Rag Ramble

Well kids, it's Sunday afternoon and I'm currently writing this ramble whilst feeling rather worse for wear. It was a bad night last night, I had seven e's and to be honest it was the worst game of scrabble I've ever played. Of course my literary nightmare doesn't end there because I've only got four days to finish off this years gloriously offensive RAG Mag, like Playboy, but without the pictures and the articles on cars are even crapper.

Producing a RAG Mag is quite an arduous labour of love. Long hours are spent meticulously trawling the Internet for material. Occasionally in between the porn I find the time to search for jokes, but with only four days to deadline the matters of the palm shall have to wait. So apart from jokes what else goes into a RAG Mag, I hear you ask? Well to be honest I don't really

know due to the small but inconveniently significant reason that I haven't written it. I'm sure, of course, that it'll all be scintillating stuff. Just to keep your appetites wet though - I'm assuming here that there's actually people still reading this article - there will be the odd piece about what RAG is and what it does. Which if you don't know by now means that you haven't been reading the RAG Rambles and if you're still reading this I do believe I'm heading towards some sort of paradox... There'll also be some sort of tacky totaliser, a comical review of Rag Week (coming soon, 15th-22nd February, get involved because if RAG Week fails then I'll have to think of something else to put in the RAG Mag) and the usual collection of the very latest in comical anecdotes and jokes to keep you amused in between ubiquitous adverts for whatever tat the

local establishments are trying to push on the student population. Please remember if you happen upon an advert that has you fingering your deep pockets to see if you can afford its wares then slap yourself sharply across the face with a cold slippery trout and repeat after me, "Material items do not interest me, let me find enlightenment in generosity, these few English pence in my pocket are destined for RAG and the poor sick children that the Shooting Stars Trust does such sterling work for". Well I do believe I've managed to string together enough coherent words to form an article so my work is done now. Vive La Rag and remember the wise words of Confucius "<<you'll have to get hold of a RAG Mag in the summer term to find out...>>".

Richard Walker.

RAG Mag Editor-in-Chief.

Hello happy people. If you're reading this, you have an attention to detail. Or you're very bored in your lecture. Either way, you have the perfect qualifications to volunteer to help with the Summer Ball, or even run it. So email Sen Ganesh on [president@ic.ac.uk](mailto:president@ic.ac.uk).



## Do You Think You

Friday 8th February sees the papers for application to be a Union Sabbatical *come down*. That means you have one week from today to get round to the first floor of the Union and put your name down on the list outside the Union Offices. You also have to be proposed by someone (anyone: your housemate, lab-partner) and get twenty seconders to sign their name underneath yours. You will then attend two hustings, later in the month, and hopefully get voted in before March.

- You do not need to have worked for the Union ever before.
- You do not need to be a boring bureaucrat
- You do not need to have finished your degree

My point is that anyone can stand for this job. Even me.

### Deputy President Of Education & Welfare David Francis [dpew@ic.ac.uk](mailto:dpew@ic.ac.uk)

#### What does the job involve?

The job is definitely Education and Welfare, not Welfare and Education. My first priority is the education of all the Union's members. I take views from students and pass them on to College staff and tutors as well as in the other direction.

#### Who should stand for the Education and Welfare post?

If you're going to do this job, you've got to be a team player - working with the other sabbatical officers is really important. Every Monday we get together, discuss the events of the previous week, and work on what's going to happen the following week.

Also, don't be discouraged from standing if you're not a "Union Hack" - you get to know how the structures work very quickly,

### Deputy President Of Clubs & Societies Rob Davenport [dpcs@ic.ac.uk](mailto:dpcs@ic.ac.uk)

#### What does the job involve?

The Freshers' Fair is the biggest task, which is hard also because it's the first thing you have to do. I've got to make sure all the clubs and societies know what to do. Also, along with the Union Manager, the DP(C&S) has joint responsibility for health and safety in the Union.

#### Who should stand for the Clubs and Societies post?

You've got to be approachable and patient. Everyone who comes to you is a volunteer, giving up their time to run clubs, so you've got to give them guidance and expect them to make mistakes sometimes. A cool head is definitely helpful, especially when you come into the line of fire if something has gone wrong or if people let you down. Finally, you've got to be a team player. While most of my time is taken up with clubs and societies stuff, all of the sabbaticals work together to run the Union.

It is fun. It is good experience. It is better than getting a proper job. And what's more you have the potential to change the life of every single student at this University for the better.

So below we have the five jobs you can apply for. One of them is mine. Can you guess which one? Well done, you're even intelligent enough to go for it. The excellent gentlemen who have looked after these jobs for you this year are here to tell you why you should apply for their job, and not the others. Notice words like 'teamwork' and 'responsibility'. Ignore them. Well don't, but realise that there is more to it than that. These guys only have 200 words to get across the concepts, so they don't have time to wax lyrical about everything, but between them, these jobs encompass everything that is important to all students. Now, go talk to them and find out more.

and some of our best ideas come from people who don't know everything about the Union.

Finally, you've got to be a good communicator, and you've got to have thick skin if people criticise you or make personal attacks.

#### What have you accomplished this year?

I think the ethos of the Union has changed a lot this year - it has always been focused on clubs and societies up and until now, but I think people this year are realising the importance of educational representation too. There are also more tangible goals, like raising money for good causes.

#### What are the disadvantages?

Sometimes you have to deal with distraught people even though you're not a trained counsellor. It can be frustrating working within the Union when you want to get something done. It takes time working with students who have degrees to do, but democracy is important and we couldn't do without it.

#### Do you need to have had lots of clubs or Union experience?

It's helpful to have been involved in at least one club, though the greater the number and variety, the better. There are certainly other clubs, but it's useful to know about sports clubs, as some of the issues can be quite complicated.

You don't need to be too politically minded either. If you don't have your own political agenda, then you'll get lots of requests and suggestions from students.

#### What are the disadvantages?

The DP(C&S) often has to deal with people outside College but I much prefer dealing with students. Also, there are committees which don't have much to do with clubs, but which all the sabbaticals must go to - it's hard to get interested in all of them.

#### Is it hard to work inside the Union's democratic structure?

As a sabbatical, you work for the Union all day, but students are doing degrees and it can be easy to get frustrated sometimes when the students haven't thought everything through fully. But democracy is important, and worth a little inconvenience.

## Could Do Better?

### Felix Editor Will Dugdale [felix@ic.ac.uk](mailto:felix@ic.ac.uk)

#### What does the job involve?

My main priority is to get Felix out on a regular basis, while not making a loss for the Union (who partially fund it). As well as this, I often find myself helping out with other publications. Some officially, such as the Union Handbook, and others just helping out with design or editorial work.

#### What's so great about it?

You answer to no-one, really. I am accountable to Council on some levels, but only so far as they can sack me, and that's not an easy process. Fundamentally you can say anything, and everything, and hopefully this can be done on behalf of the students. Also you get to flex design, managerial, editorial, political and writing skills. Seriously good experience.

### President Sen Ganesh [president@ic.ac.uk](mailto:president@ic.ac.uk)

#### What does the job involve?

Everything. As President, I have to co-ordinate the Union's activities and represent the students to College. I also have to take ultimate responsibility for the Union's actions. This means you've got to have a wide knowledge about everything that is happening, including trading and personnel. I also had to make the Commemoration Day speech, which involved speaking to over five thousand people.

#### What's so great about it?

Although I have to take this responsibility, I have to work with the other sabbaticals as a team, which makes a big difference.

#### Who should stand for the post of President?

Someone who likes a challenge. You have to be organised and a

### Deputy President Of Finance & Services Ben Hawkins [ddfs@ic.ac.uk](mailto:ddfs@ic.ac.uk)

#### What does the job involve?

I manage the finances of the Union, and work with the sabbatical team on Union policy.

#### What's so great about it?

It's a great way to spend the year. You get experience from the permanent staff and you get an insight into finance and management. There's always something to be done.

#### Who should stand for the Finance and Services post?

Someone who knows and can talk to students and explain

#### Who should stand?

It's certainly useful to have some Quark (Desktop Publishing Program) skills, but not necessarily: you can always learn them. You have to be friendly, persuade people to work for nothing, organised (which I'm not really, and I suffer for it), and committed: if I don't reach a deadline, Felix doesn't come out.

#### What are the disadvantages?

If you are not an insomniac, you will be. Most of my editorial work happens in the evening or at night, due to having to wait for copy from writers and sub-editors, but all the managerial work happens in the day time, getting advertising and suchlike.

#### Is it hard to work inside the Union structure?

Hahaha. I tried to avoid it, but in order to make editorial decisions, write news stories, and even just find out what's going on, you need a very good understanding of both College and the Union. I've learnt a lot about both, without even wanting to...

quick learner - you'll encounter lots of unfamiliar situations and need to deal with them just like any other. Obviously, the job also requires a lot of diplomacy.

As many people as possible should apply!

#### Do you need to have had lots of Union political experience?

No, not necessarily. It might help, but then it would also be good to get a fresh perspective, which wasn't based on previous Union political situations. The position doesn't have a specific mandate so you really do make what you can of it.

#### What are the disadvantages?

The job can be admin-heavy, and it often involves long hours to get everything done.

#### Is it hard to work inside the Union's democratic structure?

It can be challenging, particularly when you've got to gain consensus - processes can certainly take longer, but it's good for students and very important.

finance issues. You don't need to have experience with finance or management, as you can learn these during the handover. If you're politically motivated, then there is certainly scope to explore this, but you don't need to - it might even be an advantage not to have a background in Union politics.

#### What are the disadvantages?

You'll sometimes find you have to spend more time writing reports for committees than doing your job.

#### Is it hard to work inside the Union's democratic structure?

It sometimes feels restrictive but you can always see the point. It would be nice to make a decision rather than waiting for the next committee meeting, but you can see why these structures are there to make sure you're doing your job.



## LEQ

Dear Will,

I find Professor Rawlings' logic in his letter to Felix in a previous issue absolutely flawed. He reasons that because the hacking (sic) of the LEQ website could be constituted to be forbidden under paragraph 12 of the Regulations for Students, the website was therefore "robust and was not successfully hacked". This is akin to arguing that I need not lock the door to my house because theft is illegal. What two students from the Department of Computing showed was that anyone had the potential to access and modify sensitive information on the website. The system could in no way, therefore, be considered secure, nor robust. The students have repeatedly asserted they contacted those responsible for running the site about security holes that were found during the pilot, but no action was taken.

Prof. Rawlings also complains about the poor response to the program. I believe this was due not only to student apathy as identified by Felix, but also due to fears amongst students that the data that they entered would not be kept private. It doesn't take a Computing student to figure out that e-mailing plain text passwords to everyone is a bad thing. Why couldn't students use the same username and password used to access all of the College's other computing facilities? To add insult to injury, the website was not run from a secure server and so all data entered, including passwords, was transmitted unencrypted.

I agree with the view that that the students from DoC are being made scapegoats, in order for the College to save face. It's time that the College admitted its mistakes and worked with students to develop a more secure and robust system ext time around.

## LEQ 2

Here are the points which I passed up the hierarchy.

--START--

1: The site does not use SSL security which means that everyone can easily read all data sent between the site and myself.

2: On my personal page there are no

entries for two lecturers whose course was taken by the majority of the third year.

3: There are entries for lecturers whose courses I did not attend, which means of course that I can give them a bad evaluation and severely bias the results.

4: While the course code for me is correct, the course name is incorrect, I am doing 'Computing (Software Engineering)' and not 'Computing (Artificial Intelligence)'

5: The email address given at the bottom of the pages for us to send comments to is not valid, and generated a bounce message when I tried to use it.

6: Needing to offline the database for backup purposes is unbelievably stupid - no commercial system has needed that for over 10 years.

To pre-empt the standard answer to my objection 1:

Switched networks do not guarantee security, they merely make it more difficult to snoop. Since all traffic is snooped somewhere, for security or statistical analysis purposes, this means that it is certainly *possible* for someone to know what I said.

I personally feel that the paper-based system was much better for students, and was far more representative - only polling those students who bother to attend at least one lecture seems sensible...

Regards, Philip Willoughby

## LEQ 3

Dear Felix,

Well, I had a brief look at the LEQ system (I was asked to) many months before it went into production. And it was a joke - the system was riddled with holes and some very smart students in the Department of Computing gave some very good advice that wasn't acted upon. This beta test, it might be noted, was significantly before the actual usage of the LEQ system, and there was not another one before rolling it out, to demonstrate just how riddled with security flaws it was (and probably still is, just with a bit more sticky-tape to protect it).

I don't send any personal information that I care about over unencrypted connections, and for the college, or anybody, to expect me to send something where

there isn't even an attempt at due diligence to protect the machine, then they are having a laugh. Aside from this, the inability to use the system from home (other than by having to create a tunnel to use a proxy at DoC), simply made it not worth doing.

It really does look awfully bad on the university if officials spout such rubbish about security - an insecure machine is an insecure machine. The "protected" information was a URL. Gee \*whiz\* nobody will ever guess that.

Have they actually fixed the problems discovered? Is it going to be offered to computing students to attempt to break, and if not, why should I, or \*anybody\* else in the university trust it to hold information I do not necessarily want to become public?

I might like to note, that several times the Department of Computing has offered to build a system like this for free, and it would almost certainly be significantly more secure. The fact that this, and the effectively free security auditing that DoC can provide was not taken up appears to show a supreme lack of regard for the security of students data.

## Bunch Of Arts

Dear Felix,

Nate Evuarherhe's column lamenting the budget cuts to ArtSoc was a gross misrepresentation of the Arts and Culture provision at ICU.

As chairman of the Arts & Entertainments Board, I have responsibility for over a dozen different clubs and societies allowing students to get directly involved in theatre, music, poetry, art and cinema.

The college employs a full time Director of Music, has 2 orchestras, a choir, many smaller music ensembles and devotes half the space on level 5 of the Sheffield building to music practice rooms and facilities. The Union has a dedicated Concert Hall with excellent facilities for drama, band nights and film showings, perhaps the best in the University of London.

This year marks the very first Imperial College Union Arts Festival to promote the activities of these societies to the college, taking place from the 20th February



until 1st March.

To say that "lovers of art...are denied the enjoyment of a hobby that many other institutions take for granted" is clearly a gross exaggeration.

All the theatres, galleries and cinemas in London offer student discounts. All it requires is a little research, which ArtSoc are clearly unwilling to undertake, as to how to get these discounts. I regularly attend theatre in the west end, both independently and as a member of the Dramatic Society at a fraction of full price by using websites such as lastminute.com and ticketmaster, amongst others.

I was one of the people who voted against ArtSoc being given the budget they requested, and it was for a simple reason; the money the union has should be allocated to societies to allow students to do something they would not otherwise be able to do.

Once you justify spending money on students going to the theatre, you also have to fund attendance at Twickenham, Lord's, and any of the Premiership football grounds in the capital. This would reduce the money available for everyone and hence prevents students from taking part in the activities they enjoy so much, perhaps the first or only time they may have this opportunity.

ArtSoc still receives some funding to buy tickets as well as provision for publicity and affiliation to the National Theatre and Royal Opera House, and has the full use and support of the union like any other society. ICU Council rejected their budget appeal on 3 separate occasions over 2 academic years. This sounds like a democratically fair decision to me.

Yours sincerely, Gus Paul

Chairman, ICU Arts & Entertainments Board

## Reconciliation

Dear Felix,

After the Sept 11th, the world condemned such terrorists' acts and Bush declared war and retaliated ferociously and apparently "legitimately" conforming to the Geneva Convention. But haven't the Americans declared war on everyone and everything only in the interests of the politicians?

In the 50s, the United States imagined they were under serious threats from this virtual enemy, communism. Joseph R. McCarthy, possibly the greatest demagogue in the history of America, convinced the country Communism as the supreme evil of wickedness. The Americans even blamed their domestic drugs problems to the rice-growing China. Being paranoid about this imaginary "domino effect" in Far East Asia, troops were sent to fight against this harmless old man - Ho Chi Minh. Under mass media, educated students started demonstration against such futile war. Army was instructed to stop the riots and students were killed on numerous circumstances.

Now, in the war against terror, they decided to persecute Muslims or any Al Quaida related culprits. The United States arrested them all over the world and claimed the captives from Afghanistan are detainees not prisoners of war (an excuse to defend themselves to be in line with the Geneva Protocols). Worse of all, interrogate them without any legal representatives. The US attorney is digging out any dirt possibly to try them in the federal courts. Isn't it similar to McCarthyism?

How many wars do you have to start? And how many have you won? This so-called democratic country with all sorts of freedom and human rights contradicts to the reality utterly and has no privileges to judge the world. America is a pitiful and ridiculous country ever invented by mankind. What they need in the Congress is a round table to allow the politicians to change sides with ease.

These historical facts encapsulate the Americans attempt to create this greenhouse environment hoping to protect themselves by sparking off wars that should never been declared. All these problems indeed have their roots and are not easy to be resolved. But Bush, a piece of an advice, not only listen to your mother about your eating habits but also listen to your conscience when a little boy in Afghanistan just lost his leg and his family because of you. May be that is what the United States need, a two face hypocrite, to be there leader. Lets pray that Afghanistan will be a better place after the downfall of the Taliban. Two words: Reconciliation and Respect.

## Non Events

Dear Felix,

Why is it that last friday when it was 'kandy' that the music was utterly crap, I quite happily go to dance clubs and generally have a good time but the music that was played was crap and at the end there were all of 7 people to kick out. I accept that dance music is not to everyone's taste but surely it would be better if, instead of playing random stuff that nobody has ever heard and only people who really like that sort of thing will stay and listen to, you played commercial trance and house. so that even people who aren't a great fan can at least have a dance and enjoy themselves especially when they have had a few.

Moreover, I thought that the UDH was supposed to be a chill out room where people can sit down with there mates and have a few cocktails and have inoffensive music in the background. but it seems that the DJ's and the ents manager seem to think that putting breakbeat and house up there will make people want to go and sit in there. Umm perhaps people need there head examined but during my first year you generally couldn't find a chair and had to sit where there was space and there was a good atmosphere in there with just nice chilled out inoffensive music playing in the background. where as now the bar staff think its busy if there is ten people in there me thinks a rethink is needed.

Also when the event is dance music in dB's why play dance music in the UDH as well this seems foolish as people who don't like dance won't pay money to come here and probably just go to Southside.

Why do people still think karaoke is good fun - it only works if there are Americans or Japanese businessmen do it so why have it in the union especially on a thursday night it just doesn't work.

Rant over, enjoy, fred and wilma

*Hello fred and wilma (if those are your real names). I have been asked by the Union to ask you (plural?) to speak up, and go and complain personally. The Union does actually want feedback on it's services, so they probably won't flay you alive for going to talk to them about all this. So do. Or suffer in anonymity. It's your choice.*



## Imperial College Student Support Facilities

### Who's Here to Help You?

#### Union Advice Centre

Imperial College Union, Beit Quad, East Wing  
Confidential and impartial advice for students and staff on legal, academic, financial, housing, immigration and benefits.

Martin Thomson

Telephone: 020 7594-8067 e-mail: advice@ic.ac.uk

#### Other Support Services

##### Chaplaincy Centre

Imperial College Union, Beit Quad, East Wing  
Telephone: 020 7594-9600 e-mail: chaplaincy@ic.ac.uk  
Reverend Alan Gyle, Anglican Chaplain of Imperial College  
Mobile: 07973-654082 e-mail: a.gyle@ic.ac.uk

Reverend Cathie Bird, Methodist & Free Church Chaplain of Imperial College

Reverend Father Ivor Netto, Catholic Chaplain of Imperial College

More House, 53 Cromwell Road

##### College Tutors

Dr Anna Thomas-Betts, Royal School of Mines, Room 1.07

Telephone: 020 7594-6430 e-mail: a.thomas-bts@ic.ac.uk

Dr David Lloyd Smith, Civil Engineering, Room 426

Telephone: 020 7594-6029 e-mail: d.lloyd-smith@ic.ac.uk

##### Counselling Service

15 Prince's Gardens

David Alliman (Monday-Friday)

Telephone: 020 7594-9430, e-mail: d.alliman@ic.ac.uk

Sarah Cooke (Monday, Wednesday and Thursday mornings)

Room G30, Royal School of Mines

Telephone: 020 7594-9419, e-mail: sarah.cooke@ic.ac.uk

##### Health Centre

Southiside, Watt's Way, Prince's Gardens

Telephone: 020 7594-9375/6

Doctors, nurses, psychotherapists, counsellors, psychiatrist, sports medicine specialist, physiotherapy, acupuncture, Alexander Technique, homeopathy, osteopathy, reflexology, aromatherapy

##### Muslim Prayer Room

9 Prince's Gardens, E-mail: islam@ic.ac.uk

##### Nightline

Confidential listening and practical information,

every night of term 6pm - 8am,

Telephone: 020 7631 0101 e-mail: listening@london-nightline.org.uk



## THE UNION BAR

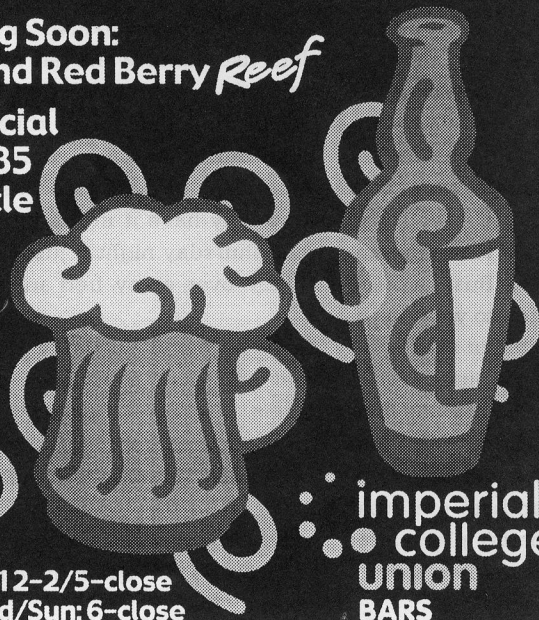
### 6 Beers on tap

Regular beers from Bass, Brakspear, Carlsberg, Tetley and Youngs plus Specials from many smaller breweries.

Coming Soon:

Kiwi and Red Berry Reef

**Special**  
**£1.85**  
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Mon-Fri: 12-2/5-close  
Sat: closed/Sun: 6-close

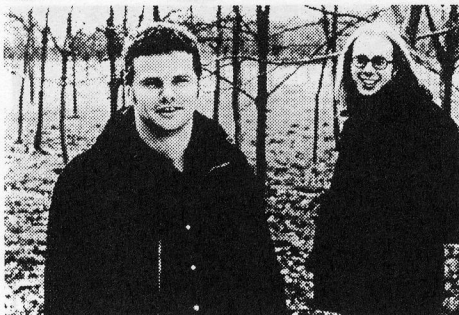
imperial  
college  
union  
BARS

This Week	Friday	Weekend
Union Events	<b>Horny</b> As in, I'm... .. Cheese on toast with extra cheese and a side helping of gorgonzola. If you like brie, you'll like this, is my advice. <i>ICU, 8pm-2am</i>	<b>Beats 4 Geeks!</b> I'm not sure whether this is a nerd-bashing festival or a festival of music for Imperial students. Not that they're geeks, of course. Humf. <i>dBs, 8pm-11:30pm</i>
Student Activities	<b>C14927</b> This week, we've taken our student activities section from the room bookings database. Chinese Soc perform, therefore, at: <i>SUCON, 0900-2359</i>	<b>C15986</b> The ICU Choir have booked a room, apparently. We know where they are, and we know when they're there, but their plan is a mystery. <i>CLUB, 1700-1900</i>
At The Movies	<b>Bad Company</b> Unlikely is an understatement in this particular case. CIA agent is killed, twin brother must complete case. He's trained by some veteran. Anthony Hopkins. Right.	<b>O</b> God, perhaps. Othello, set in high school basketball community. Baz Luhrmann, anyone? Well, maybe it'll be good. If you like musicals. Hmmm.
Television & Radio	<b>Top Of The Pops</b> Today's music played at breakneck pace, compered by some ageing rocker with a hairpiece and stomach to match. At least no Steps. <i>BBC 1, 7:30 pm</i>	<b>Top Of The Popes</b> Gregorian music played at breakneck pace, compered by some ageing rocker with a hairpiece and stomach to match. At least no Steps. <i>Okay, I lied.</i>
Gigs & Concerts	<b>The Hives</b> Does one break out in these when one hears them? I know not, having not done so. But they're Swedish, so might have cool names. <i>Astoria</i>	<b>Alien Ant Farm</b> Well, they covered a Michael Jackson song, and frankly I don't know what that means. I think they're Nu-Metal, or something. Yay. <i>Brixton Academy</i>
Theatre & Galleries	<b>French Drawings and Paintings from the Hermitage: Poussin to Picasso</b> Catchy name, but, with quality like this, who needs PR? <i>Somerset House, Strand</i>	<b>Artists Of India</b> Prints from Indian Artists, who I'm afraid I've never heard of. Life, love and spirituality. <i>Grange Museum Of Community History, Neasden</i>



Monday	Tuesday	Wednesday	Thursday	Friday
<p><b>Alt Mus Soc</b> Seems a slightly severe abbreviation for the Alternating Musketeer Social-worker, but then it's not the kind of thing you normally advertise. <i>dBs, 5pm-7pm</i></p>	<p><b>R 'n' B Night</b> This can only be an improvement on its namesakes, such as Fish 'n' Chips and Cannon 'n' Ball. Grease and no jokes, then? <i>dBs, 7:30pm</i></p>	<p><b>Cheesy Wotsits</b> 1 shot beer, 2 shots sportsmen, a squeeze of netball players, 2 plays of 'It's Raining Men'. Shake, strain, swallow, pass out. <i>dBs, 8pm-1am</i></p>	<p><b>D 'n' B Night</b> This can only be an improvement on its namesakes, like Cannon 'n' Ball and R 'n' B. Lots of jokes about Craig David, then? <i>dBs, 7:30pm</i></p>	<p><b>Kandy</b> The sheet I have here seems to think 'Kandy' should be capitalised. Ibiza tunes with a capital K. And progressive house. Electric curtains? <i>iCU, 8pm-2am</i></p>
<p><b>C15934</b> There is a Rag committee meeting today. The booking was taken by KJB, apparently. You might find out more by hacking the database. <i>SUSP4, 1200-1400</i></p>	<p><b>C15516</b> ICU Cinema have booked a room to display cinematographic entertainment, and not necessarily in a good way! <i>SUCON, 1700-2359</i></p>	<p><b>C15753</b> <b>This is the matrix. You have entered the secret passcode. I will now tell you the meaning of life.</b> [out of memory]</p>	<p><b>C15647</b> This is clearly the code-number of inner calm and serenity, it being the key to Shotokan Karate. I love a bit of eastern numerology, myself. <i>SUDIN, 1830-2130</i></p>	<p><b>C15499</b> See above. You see, even ICU Ents has to book rooms occasionally to lay on your good times. They don't just happen, you know. <i>SUDBS, 2000-0200</i></p>
<p><b>Lairy Pooter and the Officer Moaned</b> Surreal comedy with a biology instrument and Bar-Brady from South Park. One gets horny, while the other whimpers in the corner.</p>	<p><b>Rock Star</b> Erk. Even more unlikely story about tribute band singer fronting the real band for some, I suspect, incredibly contrived reason. Maybe it's his twin?</p>	<p><b>Domestic Disturbance</b> No, not your neighbours shagging of a Sunday afternoon, but instead good old John Travolta singing 'You're The One That I Want' on a karaoke machine.</p>	<p><b>Monsoon Wedding</b> Marriage ceremony that turns into hilarious comedy when it starts raining, and the bride wins a 'wet bridal gown' competition, much to her future husband's delight.</p>	<p><b>Rat Race</b> Oh dear. Zuckers, etc, of Airplane fame, teaming up with Mr. Bean to further melt the brains of anyone foolish enough to watch this tripe. That'll be me, then.</p>
<p><b>Top Of The Pops 2</b> Yesterday's music played at breakneck pace, compered by some ageing rocker with a hairpiece and stomach to match. At least no Steps. <i>BBC Prime, 3:15 pm</i></p>	<p><b>Top Of The Pogues</b> Ugly person music played at breakneck pace, compered by some ageing rocker with a hairpiece and stomach to match. At least no Steps. <i>I lied again. Hahaha.</i></p>	<p><b>Top Of The Pops Prime</b> Classic music played at breakneck pace, compered by some ageing rocker with a hairpiece and stomach to match. At least no Steps. <i>BBC Prime, 3:15 pm</i></p>	<p><b>Top Of The Pips</b> Orange music played at breakneck pace, compered by some ageing rocker with a hairpiece and stomach to match. At least no Steps. <i>Um, well, yes.</i></p>	<p><b>Top Of The Peps</b> Investment music played at breakneck pace, compered by some ageing rocker with a hairpiece and stomach to match. At least no Steps. <i>Next Week, Gerbils.</i></p>
<p><b>Faster Pussycat</b> Well, I assume some kind of 'homage' to Mr Russ Meyer, and some of his friends. Perhaps they play topless, covered in blood, while screaming. <i>Underworld</i></p>	<p><b>Ash</b> Hahahahaha. If you like this lot, you must be even less cool than me, and (I can assure you), that is quite some feat. Don't do it. <i>Astoria</i></p>	<p><b>Aphex Twin</b> Beeeeeeep. Blip-Wibble. Squeal. Scary scary scary. And other such. If you like this music, then you're a sick little monkey. Go on you! <i>Astoria</i></p>	<p><b>And You Will Know...</b> ...us by the trail of dead. Another 'homage' title, but bugged if I can remember what it is. Maybe quite good music. I don't know. <i>Astoria</i></p>	<p><b>The Who</b> Rock-tastic. Rock-a-doodle doo. Rock The Kasbah! Rock My World. Rock-a-Rama. Then rock around the seriously Rocking Clock. Rock. <i>Royal Albert Hall</i></p>
<p><b>British Gas Wildlife Photographer Of The Year</b> You should already have gone to this, but if you haven't, do now! Easy. <i>Natural History Museum, South Kensington</i></p>	<p><b>Unknown Amazon: Culture in Nature in Ancient Brazil</b> 200 years of culture of the Amazon Basin, crammed into one large museum. Coo. <i>British Museum, Holborn</i></p>	<p><b>Poussin To Cezanne</b> More Poussin, which can only be a good thing, since it's all esoteric maths, and cool stuff like that. Well I like it. <i>Hertford House, Manchester Square</i></p>	<p><b>Paris: Capital of the Arts 1900-1968</b> Ah, La Belle Fromage, et touts les petits choses avec les nez, et les arts, bien sur. Monsieur. <i>Royal Academy Of Arts, Piccadilly</i></p>	<p><b>Mirror, Mirror: Self Portraits by Women Artists</b> Do all female artists kill themselves like poets... sorry, little bit morbid. <i>National Portrait Gallery, St. Martin's Place</i></p>





## Chemical Brothers Come With Us

Out now on Virgin records

Thankyou, Chemical Brothers, for a wonderful new addition to the world of electronic music.

Back in '99, I was very disappointed when the Chemicals released *Surrender* which was, to my ears, a very bleak and uninteresting offering. There were a few standout tracks, like the catchy *Hey Boy Hey Girl*, but a lot of it just wasn't particularly memorable.

But here, from beginning to end, every track is at least decent, and none sound out of place. The two singles, *It Began in Afrika* and *Star Guitar*, demonstrate the more conventional side of the album, but they're good examples of what to expect. *Star Guitar* itself, whilst not groundbreakingly original, is still a great track.

Highlights include the opener *Come With Us*, which starts off with a slow yet frantic violin sample and, after a Chemicals drumroll, builds into a good rival for *Loops of Fury* or even *Block Rocking Beats*. The final track *The Test* is particularly funky, and this is not the only time when vocals play a major part - *The State We're In* features some lovely haunting vocals from Beth Orton. The Chemical Brothers seem to have mastered this kind of tune - unlike Orbital, whose *Otoño* was a lame effort.

*Pioneer Skies* is a very pretty little number, though it seems to be based around just one idea, and *Hoops* is very strange, but these tracks still seem to fit in well with the rest. Another stand-out is *Galaxy Bounce*, a classic Chemical Brothers track which shows that the duo don't have to completely change their style to make great music.



## Corporate Avenger Freedom Is A...

Out this Monday on Koch records

[Full title: *Freedom Is A State Of Mind*] Yet more ridiculous nu-metal from a bunch of oversized teenagers who probably wear suits to their day jobs and go cavorting with the Territorial Army at weekends. Clad in the *de rigueur* sub-Hellraiser clothes and make-up, superficially they're just another Slipknot derivative. A bunch of idiots - amusing, noisy idiots, but idiots nonetheless.

Is it really worth describing the music? After the harmless intro and yet another song on the theme of *Fuck Da Police*, we get some politics. *Christians Murdered Indians* starts with a reading of the Spanish King's proclamation to the Native Americans, and followed by a lot of ranting about the resulting massacre.

There are plenty of other would-be Dead Kennedys lyrics, which are delivered in an amusing shouty style. The tracks are peppered with scratchy bits, bass beats and breaks, following the well-tested House Of Pain model. Every song starts with either a monologue or a movie clip (*Taxi Driver*, etc) and then proceeds to expound a particular viewpoint: *Taxes are Stealing*, *Voting Doesn't Work*, *The Bible is Bullshit* (and the Qu'ran, and the Bhagavad Gita...). This works for about two minutes on each track, then grates on the nerves, and then repeats.

There are some truly humorous moments: "I'm not saying this is good, I'm not saying this is right, but maybe the virgin Mary was a hermaphrodite" on *Jesus Christ Homosexual*. They're not taking themselves seriously, and neither should we. Coming soon to a stadium near you.

### COMPETITION

This week, we're giving away the soundtrack to the film *How High*, featuring Redman and Method Man.

**QUESTION: What is the name of Redman's most recent solo album?**

Please email your answer to [music.felix@ic.ac.uk](mailto:music.felix@ic.ac.uk) by Thursday.

## LHB Tell 'Em Who We Are

Out Monday 11 Feb on Telstar records

Playing this for the first time, I was pleasantly surprised to hear a very clean-cut piece of chilled-out house.

It is difficult to tell exactly where you should place LHB, as they seem to borrow methods and styles from people as far apart as Kinobe, the Chemical Brothers and Ian Brown. All the songs are quite different, and there is no definitive LHB hook, other than purely relaxing beats perfect for the after-club come-down or the Sunday afternoon chill-out session. For all I know, LHB could stand for "Light House Beats", and if it did, that would be an apt description.

The best tracks on the album are *Coming Up For Air*, *Tell 'Em Who We Are* and *Cuba*. These are the ones that show the most complete amalgamation of beats and vocal samples, creating eminently loveable tunes. In fact, *Coming Up For Air* sees a collaboration with Imogen Heap, an experienced campaigner in the chilled avant-garde market. Her vocals add a human element to the otherwise computer generated sound of the group. *Tell 'Em Who We Are* is completely different, in that it uses sampled vocals to create that otherworldly sound which acts as a perfect repost to the self-promotional aspect of the song. The other strange thing about this track is the addition of a beatbox to create the bass rhythm. Sounds horrible; works like a charm.

This may not sell very well, as there is not enough "catchiness" to grab the hearts and minds of the general public, but it will almost certainly feature somewhere on the next Ministry *Chillout Session* CD.



Robin



Robert



Tank





## Haven Between The Senses

Out this Monday on Radiate records

In the British rock world, Haven are being tipped to break through and fill the current gap in style between Starsailor and Muse. So what is there to make of their debut album?

The first thing you notice is the sheer brilliance of Gary Briggs' voice. His soaring vocals add a real depth to the lyrics, which will not be matched by many... ever. This in itself would mean nothing if the music backing up the vocals was not of the required calibre, but fortunately it is. The rhythms laid down by Iwan Gronow on bass and Jack Mitchell on drums allow Nat Watson to build up the melody into a fully involving experience.

This is never demonstrated better than on the absolutely sublime *Out Of Reach*. Here, the verse is backed by a contemplative bass riff, and Watson slowly builds up into the heady heights of the chorus, which allows Briggs to let loose with his voice. *Out Of Reach* is preceded by the equally brilliant *Say Something* (the forthcoming single) and followed by *Still Tonight*. These two tracks are quite different in their approach, but they still get you involved in the song. And there lies all that is good about Haven - the songs surround you before you can get away, and stay in your head for hours.

This by no means a complete album - there are a number of occasions when the relative pitches of the vocals and guitars are mismatched, creating something that sounds distinctly odd. This is made all the more remarkable when you discover that the album is produced by none other than Johnny Marr, formerly of The Smiths. The problem is particularly acute on *Is This Bliss*, and although Briggs has a wonderful voice, it becomes clear that the right mix of music and vocals is essential.

The overall feel of the album is that the best is at the beginning, and that it slowly degenerates as they run out of ideas, but this only means that they still can and will improve as time goes on. The album also suggests that Haven have the potential to be a stadium-filling live act to conquer America. Not bad for four blokes from Cornwall!



Tank

## INTERVIEW with Nat and Gary from Haven

Haven's debut album *Between The Senses* (see review, left) is out on Monday. Felix spoke to Nat and Gary from the band before one of their recent gigs at the Water Rats Theatre.

**FELIX: You two met in a record shop - where did you meet the other two members of the band?**

NAT: I was playing with another two guys - we were just making a racket - and I met up with Gary and suggested to him that he came over. We weren't writing songs; we were just abusing our ears really. Gary came over and started the whole writing thing off.

GARY: We found Jack sort of wandering around in Manchester - we were looking for a drummer, and he looked like one. And then when we started talking to him we realised he spoke like one, and when he sat behind a kit he was one, so that was a pretty good day.

**Why did you want to be in a band?**

GARY: For me, being in a band happened by accident, but I was always going to be writing songs and I was always going to be doing something with them.

NAT: The first time I heard Nirvana, I knew that I wanted to be in a band. I was already playing guitar, and I really loved music, but that sealed it for me.

**Have you got any other influences or idols?**

GARY: Yeah, I really love the Velvet Underground, 'cause they seem to be really cool, but they have a sort of unattainable cool, you know?

**This is the third time you've played in London this month - do you really like it that much?**

NAT: It's good when people come and it feels like an event, you know - there's nothing better.

GARY: Doing residencies played a really big part in getting us signed. We did a residency in Manchester, and it's something that we really like doing... it seems to be a tradition that's been lost. So for the last month the Water Rats has been our gaff, and I really like that, I think it's cool.

**If you could be any animal, what would you be?**

GARY: A snake, 'cause it's kind of in keeping with my Chinese star sign. I don't know why I'd be a snake; I don't think I'd enjoy it, as such. I suppose it'd have to be a songbird.

NAT: Good one mate. I was going to say a rat, 'cause they're the most well-evolved creatures on the planet.

GARY: Is that right? Is it not monkeys?

NAT: No, rats are up there. If nothing else, they can eat each other and carry on, happy as Larry.

**Have you got a favourite book?**

GARY: Yeah, *The Outsider* by Albert Camus, that's a really good book. It's a top read, so check it out.

NAT: To be honest, I'm embarrassed to say I don't read. You know when your mum reads a story to you at bedtime? I used to say "can you stop please?", and I've not read a book since. Actually I read one once; it was shit.

Jess





## LIVE: The Beta Band @ Ocean

The Beta Band. One of the few groups around who are willing to experiment to get the sound they want. No bowing to popular taste to get record sales soaring or to attract "trendy" collaborators for this lot. But what would they be like live? Would we get four multi-talented musicians coming together as one symbiotic being to produce a set so magical that the world bows down before it? Would we get four blokes having a free-form jam on stage? Or would we get experimentation to the extreme, creating nothing but a wall of white noise? Thankfully, it was the former, and what a symbiotic being they are!

The evening didn't start well when the "guests" promised on the ticket turned out to be a comedy duo called Fat Russ and Les, who were supposed to be doing jokes and laying down some tunes for the waiting crowd. But to be honest, a dead goldfish would be a better comedian than either of these two pillocks. The only hint of a snigger came when someone suggested that Russ was a less attractive version of Jonathan King. But this was a price worth paying to watch the Betas in action.

The whole set was very well put together, and the stage presence of Steve Mason was phenomenal, matched only by the quality of the short films and videos shown on a screen behind the band. The on-stage act was complemented by several scantily clad men and women (later identified as the angels of death) roaming the security pit with what looked like vodka shots (although it may have been water).

Highlights of the show were forthcoming single *Squares*, performed with brilliant gusto, and *She's the One*, which finished off the main set. This final song allowed the whole band to show off the full range of their musical abilities, as they seamlessly moved around the stage swapping instruments while the song continued unaffected. This real connection between the different band members was a hallmark of the set, and was evident again when the encore finished with two of them on different drum sets and the other two on bongos, creating a perfectly rhythmic chorus of beats.

Absolutely brand spankingly good!



Tank



## LIVE: Cooper Temple Clause @ Feet First, Camden Palace

Having been completely overwhelmed by The Cooper Temple Clause's forthcoming album [see review next week], we took it upon ourselves to attend one of their highly recommended live shows. And where better to see them than Feet First, the indie/rock night at Camden Palace...

The band came on stage in typical FF fashion, half an hour late (owing to the fact that the organisers had opened the doors fifteen minutes late - much to the disgust of the very cold people standing outside). This was easily forgivable, for The Cooper Temple Clause were on top form this evening, banging out the tunes like nobody's business. They were utterly compelling.

From the amazing power of *Film Maker* to the soft, crooning tones of *Murder Song*, The Coopers took the crowd on an emotional rollercoaster - one minute we would be bouncing up and down, singing along to the electronic beats unique to the band, and the next we were almost crying at the beauty of the music these people can produce. Definitely guitar music at its best, combining the presence of The Clash, the movement of RATM, the atmospherics of Tool and the driving energy of Hole.

Unfortunately for the band, not everyone felt as we did - there seemed to be a rather large proportion of the crowd standing watching at the back - but there was a fair-sized mosh pit of about thirty people or so, really giving it something serious down at the front.

Our favourites for the evening were *Murder Song*, *Did You Miss Me* and *Pahzer Attack*. The latter of these seemed to go down best with the crowd, probably because it was the band's first widely available single. Their first two EPs were, sadly, limited edition box sets, with only a thousand of each available. Hopefully, however, more people will soon get wind of this captivating band through their highly anticipated and highly recommended new album *See This Through And Leave*.

In essence, the definitive statements of this gig were the sheer quality of the entertainment, the almost magical tunes and the immense - and much appreciated - effort of the band to communicate with the audience and make their gratitude known.



Sajini & Jess





## Singles Roundup

### NATALIE IMBRUGLIA - *Wrong Impression*

This is a wonderful piece of pop music from the not unattractive Ms Imbruglia (see pic above). *Wrong Impression* is the second single from her new album *White Lilies Island*, and it lays to rest any doubts raised by the rather average-sounding *That Day*. A beautifully laid-back verse leads effortlessly into a chorus so catchy that it's been stuck in my head for the best part of three days. Remember *Torn*? Well, this is just as good.



Dave

### CHEMICAL BROTHERS - *Star Guitar*

This twinkly gem from the Chemicals drifts dreamily along, and is strangely optimistic without being joyous. A gorgeous track that is sure to be heard continually in room threes everywhere for the next few months.



Patrick

### ACTUAL SIZE - *Weights & Measures EP*

At the beginning, this Bristol band's EP sounds like "indie-by-numbers", with only the quirky Westcountry country and western vocals (see what I've done there?) keeping its head above the turbulent waters of mediocrity. But then along comes a fantastic *Swan Lake* sample, and the whole thing jumps out and says "hey you, I am much more than another shit Trav-play-sailor clone" in a big distorted bass type voice. Weird, but undeniably good.



Ben

### LO-FIDELITY ALLSTARS - *Sleeping Faster*

Displaying their trademark eclectic influences and general aversion to being pigeon-holed, the Lo-Fis new single is here. Whilst not as strong as their previous offering, this is a single that is proud to be unlike any other.



Patrick

## OUT THIS WEEK

The following are due for release on Monday 4 February:

### ALBUMS

CORPORATE AVENGER - *Freedom Is A State Of Mind*

FUGU - *Fugu 1*

HAVEN - *Between The Senses*

TEARS IN X-RAY EYES - *Half Life*

VARIOUS - *FabricLive 02*

VARIOUS - *This Is Not A Soundclash (Nuphonic)*

### SINGLES

BIFFY CLYRO - *57*

...and also the Natalie Imbruglia, No Doubt, Custom Blue, Round Sound and 90 Day Men singles (all reviewed below)

### NO DOUBT - *Hey Baby*

What's going on? This is an interesting turn from No Doubt, moving away from their sound of five years ago, or at least mixing it with something like R&B. They're not the kind of band that would get stuck in a rut though, and after listening a few more times, *Hey Baby* seems to make more sense. I still can't say I'm sure about the somewhat interesting rap by Bounty Killer, but the song has grown on me.



Robin

### CUSTOM BLUE - *EP One*

This downbeat mix of ethereal, icy electronica and more homely acoustic leanings is a bit like a musical version of nouvelle cuisine: impeccably tasteful, yet strangely unsatisfying. And there's only so much you can put up with before you long for a steak (or some AC/DC in this case). It's hard to actually fault it while listening, but it's difficult to remember about two minutes afterwards.



Tom M

### ROUND SOUND feat ONYX STONE & MC MALIBU - *Whadda We Like?*

UK garage with a nice underground feel - a million miles from Dane Bowers and the like. Up-tempo and bouncy, this is a well produced track, and the vocals are delivered with slick confidence. I love the way they sing in their own London accents rather than trying to sound American. It has a nice dirty beat too, but lacks the substance to make it stand out from the crowd or earn a place as anything more than an intro track.



Tom X

### 90 DAY MEN - *To Everybody*

Bad wailing vocals over standard Lo-Fi tunes start this one off on the wrong foot, but then wailing boy gives up and everything gets better quickly. Once the brilliant piano kicks in and proceeds to dominate the rest of the EP, it becomes very easy to explain the sound of Chicago-based 90 Day Men: just think Ben Folds fronting Fugazi. Nice.



Ben



## Interview With...

**John Lasseter (producer)**  
**Pete Docter (director)**  
**Lee Unkrich (co-director)**

*John Lasseter is the original founder and creative genius behind Pixar Entertainment, the computer animation company. He is an Oscar-winning director and has been dubbed the "Walt Disney" of computer animation.*



*Monsters Inc. is Pete Docter's directorial debut. He was one of the first animators hired by Pixar and has done significant work on all their feature films including writing the script for Toy Story.*



*Lee Unkrich's career began in 1991 editing music videos. He now specializes in background and live animation effects. He's co-directed Toy Story 2, A Bug's Life, and Monster Inc..*



### Where did the idea for Monsters Inc. come from?

Peter Docter: Two things that I knew were true for me as a kid. 1 - that my toys came to life when I wasn't in the room. And 2 - that there were monsters hiding in my closet waiting to scare me. And so it seemed like a lot of other people had the same experience.

John Lasseter: What we strive to do at Pixar is to come up with some subject matter that the audience can relate to. And after we started talking about everybody's own personal experiences we knew this was a common theme.

PD: So the idea came out of trying to answer the question why monsters scare kids. They don't do it just because they're mean because that's what you just get told. But maybe it's because they're trying to entertain other monsters. Like a reality TV show, or maybe even a sporting event where the top guys go in, they scare the kids and all the other monsters watch and say, "Very good, very good."

But that didn't really go anywhere. So then being parents we knew that children are an extremely unstable source of energy. Very volatile. So we thought maybe the monsters go in, scare the kids to collect their scream and the scream is the power source in the monster world. The idea kind of extrapolated out from that.

JL: The idea actually started around the time we were working on Toy Story. Pete was the supervising animator on Toy Story. I directed it. And I always knew Pete was going to direct his own movie some day.

### Did you aim Monsters Inc. at a particular target market? Will adults like it just as much as kids?

JL: At Pixar we always make movies for ourselves. We aim at ourselves. As reasonably intelligent adults. We love to laugh, we love to be moved in an audience, we love to see action, so that's kind of the approach we take. We don't get influenced too much from the outside. We just concentrate on making movies for ourselves.

We're also parents and we love to take our kids to the movies. So in order to entertain adults and teenagers and so on, we don't put in subject matter or language that might be unsuitable for kids because we are aware that we want to entertain kids as well.

It's a high standard that we've set for ourselves but we're very proud of that. And I think, now this being our 4th film, we are getting a following which is kind of nice.

At the opening weekend of Monsters Incorporated in the United States we did record business. But what was very exciting was that 40% of the tickets sold that weekend were to people without kids. So that was the teenagers, college students, young adults, and old adults without kids. And all the evening shows and late evening shows, 10.30 shows were sold out and theatres across the country were adding midnight shows for a U-rated animated film. So we're really proud of the fact that everybody enjoys our movies.

### In what ways has Monsters Inc. technically superceded Toy Story 2?

JL: At Pixar, the technical development is really driven by the needs of the story. We don't just come up with some new technology and say, "Hey, let's use it in the movie". We come up with a story that has something in it that we don't know how to do, and then we set out to try to achieve it.

The fur on Sully was probably the biggest technical advance in this film. Inherently, the more organic something looks or moves, the more difficult it is to do with a computer. The computer likes things simple and geometric. And hair, clothing, skin, are extremely difficult things for a computer to do convincingly. So when Pete came up with this idea to have the main character to be furry, it was a big challenge.

The technical artists may grumble a little bit, but they love being challenged. Pixar is a pioneering company. Everything we've ever done, no-one's ever done before.

### Does the choice of voice actor affect the characters, or the way they appear on the screen?

PD: Yeah, it really does. We don't cast our films based on how famous an actor is, it's more about the talent that they have and how closely they fit what we're looking for.

In the case of Sullivan we needed someone with a great deal of strength and power to do him because he's the best, top scarer. But he also needs to have a sense of vulnerability as he becomes parent to the girl. And John Goodman fit the bill well.

We then record with the guys before we animate, of course. We do all the voice recording first. That's when they start to bring their own persona to the part and we end up re-writing the script to fit the actor, so that the character in the film is tailor-made for each actor.



**Is there much sharing of trade secrets between yourselves and the let's say the makers of Final Fantasy or Shrek?**

Lee Unkrich: Back before Toy Story there was a computer animation community. You call it a community when you don't make much money at it, instead of an industry. But it was definitely a community. It was an art form that had grown out of a science. And in the scientific world there is this sharing of ideas, done through publishing of technical papers. In journals and in conferences and so on.

There used to be this computer graphics conference called Cigraph, when I first started working with computer animation and it was the thing the entire industry revolved around. There really wasn't much else. It was a place where every single technical advance was published as a paper.

There's still a very, very strong tradition of that now. In still publishing papers. We have won a number of technical Academy Awards for the work that we've done and to win those we had to share. It's impossible not to. So there is quite a bit of sharing going on.

I guess as it has gotten more competitive, certain things you do hold back, or you maybe hold back a few years and then publish. The one thing we're proud of still is Renderman, our rendering system and it's a prop that we sell and it's become standard in the industry.

In the last 10 years there have been 26 films nominated for best special effects in the Academy Awards. 24 of those 26 films have used Renderman. So whenever we make a new development in our own movie it tends to ripple throughout the entire industry.

**Are there any projects that you need to wait 5 to 10 years to be able to do?**

JL: In the early days of computer animation everybody assumed you can do anything with computers. And then they try it and they get into something that too difficult and it just doesn't work. So we're always aware of what it can and can't do and the limitations guide it in that way.

As computers develop, those limitations are becoming fewer and fewer but there still are limitations. And, you know, this is a business as well. You cannot take like 24 or 36 hours of frames and then edit your film out of that. You just can't do that. Finances won't cope. You can do some expensive money shots that do take a long time, but then you have to balance them with other things.

Comparing the subject matters: Bugs, Toys, Monsters.. Monsters Inc. was very ambitious because the characters were much more organic than we'd had before. Bugs were exoskeleton characters where they were maybe organically shaped, but they still hinged, and were a little easier to do. Same with Toys in that respect.

**In terms of computer animation Pixar is going from strength to strength. Will we ever see an adult movie like this?**

JL: The way I look at it is that we make movies for the adults. We just happen to include kids and if we make a movie just for adults we're excluding a huge chunk of our audience.

Will it happen? Yeah, sure. Final Fantasy was starting down that direction and I think that it's really a matter of time.



**There are a lot of hidden jokes and references hidden in the background of this film. Would you like to point any out?**

LU: Yeah, the coffee shop, in the Monstropolis, is Hidden City café which is back in the little town where Pixar is. It was the place we always went for lunch.

PD: Yeah, and when they're trying to get rid of Randall at the end of the movie, he ends up in the bayou down in Louisiana. But the trailer that he ends up in is actually the same trailer from A Bug's Life: Bug City is actually underneath that.

JL: There's a Pizza Planet Truck that's been in all four Pixar movies.

**Was it your decision to get Billy Crystal involved in the film?**

We actually approached Billy Crystal as the first person on Toy Story and he turned us down for Buzz Lightyear. But as soon as we talked to him about doing Monsters Inc. he said, it's the one decision in his entire career that he regrets making to this day.

**Were you consciously trying to make a point about the energy shortage crisis in America?**

JL: We deny that the energy crisis was a convenient marketing ploy for Monsters Incorporated.

PD: We were doing the whole energy shortage thing and going, "You know, are kids really going to be able to relate to his? I mean, the last energy crisis was, what, '78 or something." But, I mean, it doesn't really matter because the story works even without that for kids. And then the whole energy shortage thing happened and it's kind of a coincidence.

JL: In Monstropolis, there's a headline: "Rolling blackouts expected". And we actually had rolling blackouts in California this summer and even Pixar was hit with one. Everything came back up except our e-mail.

LU: Our email was gone almost a week.

JL: You know, if you want to see a bunch of adults cry, just take their e-mail away.





## Vanilla Sky

released 25th January

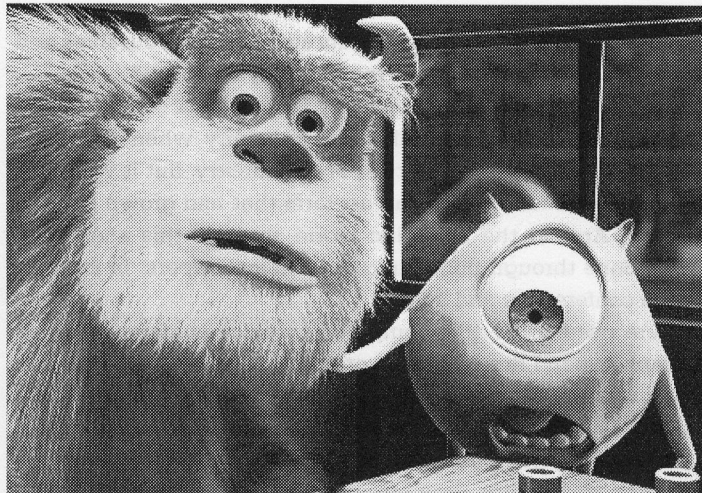
A good film is one which gains in reflection. A couple of days after seeing *Vanilla Sky* and I'm thinking, Bam! What a load of nonsense. I remember leaving the cinema and thinking that was great. I enjoyed that very much. Now I'm thinking what a implausible plot twist at the end. Not so much a twist as a Chinese burn.

The truth is that Cameron Crowe's retelling of Alejandro Amenabar's 1997 movie *Abre Los Ojos* (probably means Open Your Eyes) is one of the most bizarre movies I have ever seen. David Aames (Tom Cruise) is a high flying magazine publisher who has much money, many women, and a Ferrari. He has an on-going relationship with Julie (Cameron Diaz), "a friend he sometimes sleeps with". But there's trouble when he falls for Sofia (Penelope Cruz), which leads to Julie becoming jealous and driving him off a bridge in her car. While this is all happening we are shown flash-forwards (like flash-backs except in the future) with David Aames in a prison cell, wearing a prosthetic mask, and being interrogated by psychologist McCabe (Kurt Russell) about someone's death.

Watching this, I asked myself several questions: Why is Aames in a prison wearing a mask in the future? Whose death is McCabe talking about? Have I got enough change for a pint after this? In that respect *Vanilla Sky* is engaging. The clues are there it's just a matter of putting them together to work out what the hell is going on.

With its 'mind-blowing' finale *Vanilla Sky* fails where other films like *The Usual Suspects* and *Memento* succeeded. It just does not work. It doesn't make you gasp, you just sit there thinking, so what was the point of the previous 2 ½ hours? The script just is not up to the task and nor for that matter is the acting. Tom Cruise may be worthy of an Oscar nomination, but the rest of them just are not as committed to the cause. It is as if some of them were in it just for the money or something.

Overlong and pseudo-intellectual *Vanilla Sky* is only notable for Cruise's paranoia-filled performance as the self-centered David Aames. But by the end of it I was hoping for this Cruise-control vehicle to Cruz to a halt. In fact if it was a Cruz missile...



## Monsters Inc.

released 8th February

Bedtime. Your parents have left the room. The lights have been switched off. You are at the mercy of your imagination. There are monsters in the closet, under the bed, behind the curtains. All of them ready to pounce. The moment you fall asleep. In the night. And out of sight. Speak for yourself I was a born-physicist and my mantra was what you cannot see does not exist, and what does not exist has got little hope of doing any harm.

Monstropolis is the city where all the monsters live. The city's main power source is human screams, which are captured by an elite team of monster 'scarers', who enter the human world every night to scare children and to collect their subsequent screaming. But today's children do not scare as easily as they used to, so the city is faced with a potentially disastrous energy crisis.

*Monsters Inc.* is the largest scream processing factory and James P. Sullivan, whose nickname is Sulley, is an eight foot tall blue-green monster. He is the most successful scarer. He is a role model for all the up-and-coming scarers. His best mate and scare-assistant is the little green, one-eyed, Mike Wazowski.

The plot takes off when Sulley accidentally lets a human child, considered highly toxic and dangerous, into the Monster world. Mayhem ensues as Sulley and Mike try to hide the child from the authorities until things can cool down so that they can send her home safely. The plot takes a further turn when the duo stumble across the number two scarer Randall Boggs' evil plot to boost energy production.

*Monsters Inc.* is the latest in a series of computer animated features including *Toy Story*, *A Bug's Life*, and *Toy Story 2*. This time Pixar Entertainment have taken their art form to a different level in terms of their mastery of the artistic medium. With an enormous budget of \$115 million (not bad for a cartoon) Pixar have set new industry standards.

Directed brilliantly by Peter Docter, *Monsters Inc.* is pure entertainment. It made me laugh proper, and when it finished, I was sad. Just go and see it. In fact, I'm going to see it again as soon as the Monsters Ink on this review dries.





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djs:play

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**STA TRAVEL**

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**CHEESY WOTSITS**  
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ICU Good Fun @ good prices  
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**Thursday 7th**  
**KARAOKE**  
They're playing our song

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**KANDY**

The Sweet Taste of New Music

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8pm-2am  
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**Tuesday 12th**  
Valentine's Theme  
**UNION QUIZ NIGHT**

sponsored by

**STA TRAVEL**

Prizes: **£100 Prize** & beer

8:30pm/FREE@the union

**Da Vinci's**

**Wednesday 13th**  
**CHEESY WOTSITS**  
union  
djs:play

£1/pint Tetleys or Carlsberg while beer lasts from 5pm (dBs only)

8pm-2am  
£1 Union/£1.50 Guests

ICU Good Fun @ good prices  
**dB** Late Night Hot Food

**Thursday 14th**

**Natalie Haynes**

Review  
"Lively Haynes babbles her way through her ridiculous neuroses in an entertaining and uniquely-skewed routine. Her particularly peculiar set of phobias (opticians, deaf rapists, etc) proves a great source for her offbeat, cynical and politically incorrect material. Occasionally the quality dips and more familiar turf is ploughed, but overall hers is a class act."

[www.chortle.co.uk/comics/nhaynes.html](http://www.chortle.co.uk/comics/nhaynes.html)

Purchase advance tickets from the Union Reception  
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Evan Hunter was born in New York City in 1926. He studied art at the Art Students League in New York, and then at Cooper Union. Before Hunter began writing full-time he held many different vocations such as schoolteacher, a lobster salesman, and a literary agent. In 1954 his novel *The Blackboard Jungle*, set in the public school system of New York City and dramatising student violence as no other novel of its time did, was published to great acclaim.

Under the pseudonym of Ed McBain, Hunter created the 87th precinct set in the city of Isola (which is based very loosely on New York.) The first 87 novel appeared in 1956 entitled *Cop Hater* and the 51st in the series, *Money, Money, Money* has just been released by Orion in the UK. Below are reviews of the last two Hunter novels *Candyland* and *Money, Money, Money* opposite is a interview with the man himself.

## Candyland

### Evan Hunter/Ed McBain

*Candyland* is a novel in two parts. The first half written by the critically renowned author Evan Hunter while the second part is the work of Ed McBain, the creator of the 87th precinct novels. The interesting twist being that Hunter and McBain are the same person and each gives their own literary and gripping style to both parts of this novel.

The Hunter part of the book recounts the story of Benjamin Thorpe's night in the city of New York. Thorpe is a well-respected architect on the West Coast and is in New York for a party celebrating the opening of a building that he designed. Once the party is over, Thorpe returns to his hotel, calls his wife and he then sets out on a course that will go some way to changing his life. Thorpe is a sexual compulsive. Almost all his thoughts and tales regarding the good times in his life revolve around the act of sex. Armed with his little address book (all in code in case his wife gets hold of it) he seeks out a number of women that he knows in the city. When that fails he visits a high-class whorehouse, the XS salon. An hour later he is lying in the gutter after being bloodied and beaten by the manager but luckily for him a woman helps him out of the rain (the preverbal hooker with the heart of gold) and takes him back to her apartment to get cleaned up. Once there he realises some shocking facts about his past and the way his life is going.

At this point Ed McBain takes over. The next morning a female prostitute is found dead, and the case is assigned to Emma Boyle, a NYPD detective attached to the rape squad. The prostitute worked at the XS salon and also had dealings with Ben Thorpe on the night of her murder.

I personally enjoyed the two parts to this novel, especially the insight into the mind of a sexual compulsive. Even after he is beaten up, Ben is still interested in having sex with the woman that helps him. By doing this, Hunter is portraying Thorpe's problem as a very deep-rooted one, similar to any other addiction and not as an instrument of humour. The McBain part of the story is very much in the police procedural style with an ending both shocking and very chilling. For me, the characters are very human and the dialogue is particularly strong. I look forward to the next Hunter/McBain outing.



## Money, Money, Money

### Ed McBain

*Money, Money, Money* is the 51st 87th precinct novel by the master of the police procedural novel, Ed McBain.

Cassandra Ridley is a female pilot who served with the 101st Airborne in the Gulf War. When she is approached with a simple flying job in Texas that involves couriering four packages across the border to Mexico and bringing back the same number in return, which is probably a drugs shipment, she believes it is an easy way of making her a large sum of money. The job goes so well that after the final packages have been delivered she gets a bonus of ten thousand dollars. On her arrival back on the East Coast just before Christmas she starts to spend the money. When a burglar, Will Struthers raids her apartment, she tracks him down and regains her money and her property. It would seem though that the money that she handed over to the men in Mexico is not as clean as it should. In fact its counterfeit and they decide to cross the border to get what is rightfully theirs. They pay a visit to Cassandra and the next day she is found in the lion's den at the city zoo being devoured by the hungry lions. Steve Carella is put in charge of the investigation along with fat Ollie Weeks from the 88th precinct. This is due to one of Cassandra's legs being eaten by a lion in the 88th; the boundary of the two precincts being directly through the lion enclosure.

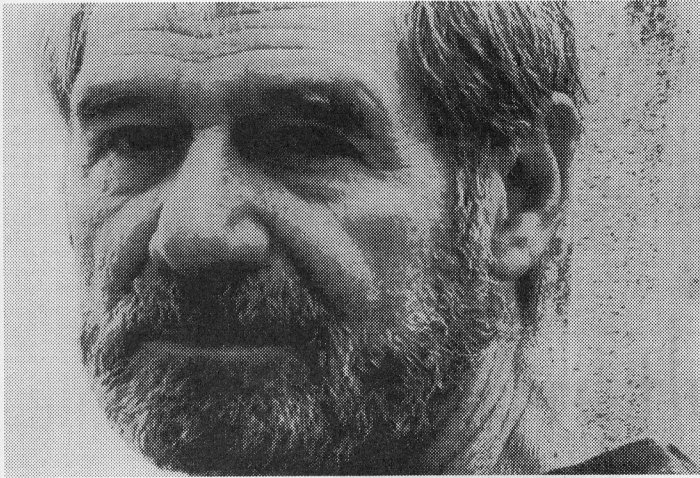
The plot from here takes many different turns involving greed, double-crossing and, of course, murder. Many different groups of people from drug dealers, the government and also a publishing house are interested in getting hold of the money.

The humour is provided by Fat Ollie Weeks, who cannot think of anything but eating. He is a racist and he hates all minority groups equally. One of the best scenes in the whole book is the piano lesson where Ollie is trying to play "Night and Day" and is stuck on the first three notes. Joking aside, Ollie is a first-rate cop and saves Carella's life twice in the book.

The twists in the plot and the continual saga of the detectives of the 87th make this a winner and confirm this reader's belief that this is probably the best police procedural series ever.

Both *Candyland* and *Money, Money, Money* are published by Orion, priced at £5.99 and £12.99 respectively.





## Interview with Evan Hunter (Ed McBain)

**Can you tell us a little about your background?**

Well, I was born on a kitchen table on a blanket in Manhattan; my Aunt Jenny was the midwife. I was raised on and around New York and I went to New York City schools. In 1944, I joined the Navy and it was while I was in the Navy that I decided that I wanted to become a writer. Before then I was studying art and so I had a complete change in direction. Instead of going to art school, which I had been attending, I decided that while I was at college I would concentrate on writing.

I held a series of jobs and eventually worked for The Scott Meredith Literary Agency with other writers such as Larry Block and Donald Westlake. From there I continued to write and I eventually sold my novel, *The Blackboard Jungle* and the rest, as they say, is history. Ed McBain came into being in 1956 when my publishers approached me and asked me if I had an idea about a mystery series.

**What was the reason behind the Ed McBain pseudonym? Was it that you and your publishers believed that Evan Hunter wouldn't sell writing in the mystery genre?**

No, it was their belief that it would be damaging to my career as a serious novelist if it were known that I was writing mystery novels.

**So back in the 1950s the idea of a serious writer writing a mystery novel was somehow beneath them?**

Oh yeah. There was this critic, I can't remember his name, for *The New Yorker* magazine who had written an article called "Who Cares What Happened to Roger Ackroyd" and it implied that anyone who wrote a mystery was a nitwit and anyone who read them was a half wit.

**So did these comments set back mystery writing in the 1950s?**

Well this critic was very respected and the belief at the time was that reading crime fiction was not a proper literary pursuit. This belief is absurd today. If you look at the bestsellers list in the

United States of the 15 titles, 7 or 8 titles are mysteries.

**So what changed the public's perception?**

Well, Ed McBain came along, well that's not exactly true but in a sense I added a little class to the mystery novel. For a while back then when you went into a bookshop the front of the store was full of romance novels while now its mystery books.

**What are your actual mechanics of writing?**

I get to work between nine and ten every morning and I work straight through, well I have a break for lunch with my wife, and then I lock the door at six in the evening. When I first started out I worked a day job and so the only time I had to write was after dinner, in the evening or at weekends. I sort of vowed that I'd always work more regular hours if I ever had the privilege to write full-time which I have been lucky enough to do. I sometimes break this rule if I have an imposing deadline but I try to stick to these regular times.

**The 87th precinct novels are very much admired as police procedural novels. How did you go about the research for these novels? Did you have any contacts in the police departments?**

I did far more research when I was starting out although to begin with the police officers that I contacted were not very receptive. I'd just had *The Blackboard Jungle* published and they thought I was coming in to do a number on them, to show how inept they were. I managed to convince them that I was going to write sympathetically about cops and they began to accept me when they realised how serious I was. The police are a nice bunch of people considering the hard job that they have to do.

**What for you were the benefits of creating the city of Isola instead of using New York City or any other real city?**

I changed it so I didn't have to call the police every five minutes because it would seem that they would change the procedure for investigating a crime about every two weeks. I thought this would just lead to trouble. Also I didn't want to get involved with any lawsuits by using real numbers or real addresses. So instead I made it a mythical city, which I like. I can stick a park or a building anywhere. But you know, I've been to Edinburgh but I would wager that your average reader hasn't so if Ian Rankin says that there is a castle in the middle of town I'll accept it, for me its a mythical city.

**Are you still as enthusiastic about writing today, as you were when you started fifty years ago?**

Oh, I love it. I'm trying to think why I feel so good in the morning when I'm starting work. For me, there is a problem to solve every morning and also a challenge for the day ahead. Each morning I re-read what I did the night before and I make hard copy before I put the computer to sleep. It's always invigorating when you sit down at the computer and finish a scene or you stumble on something that triggers an idea for the next chapter. It really is very exciting work.

Evan Hunter was in London promoting *Money, Money, Money* and the two mystery bookshops have signed editions of this.

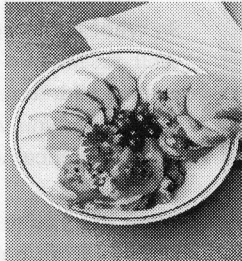


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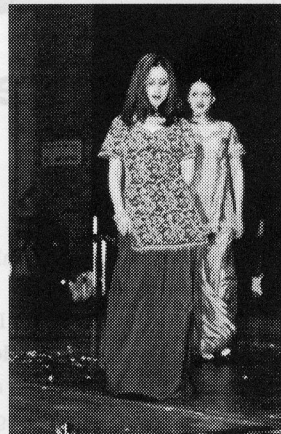
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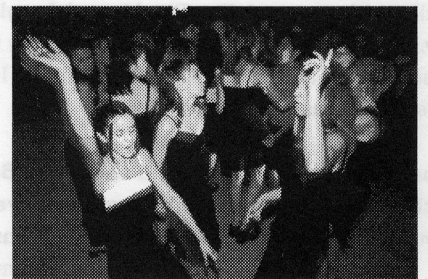
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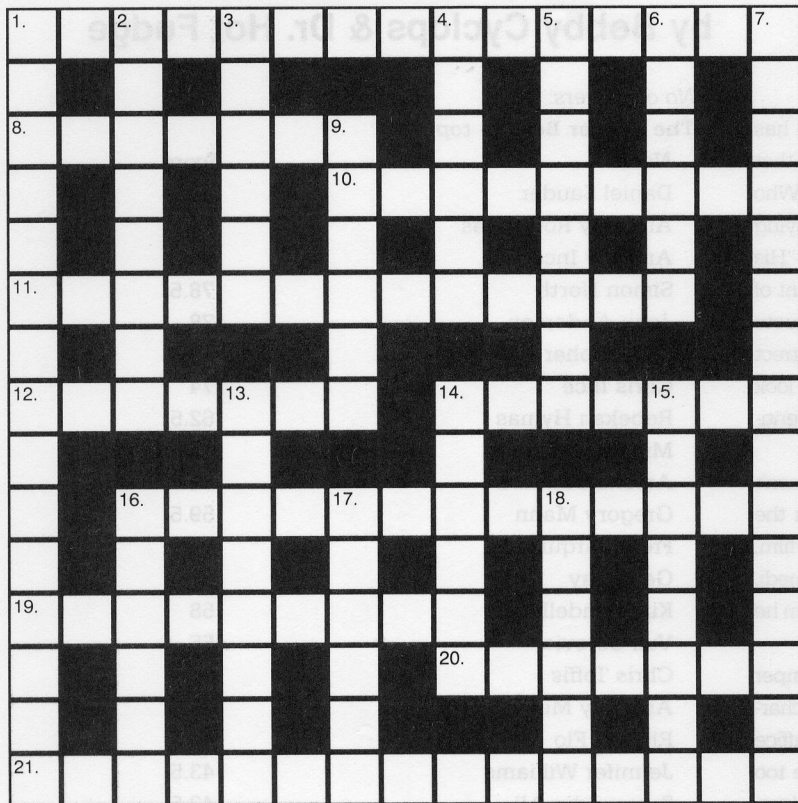
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# Crossword by Mummy Huffwell



**Across**

- 1. Policemen head tricks desks. (5, 10)
- 8. Leader of water boilers moves three to sting you. (7)
- 10. Tempt, almost, two reserves north (one sideways) lie. (9)
- 11. Stropmy mangled inmate gave rut. (13)
- 12. Dig up alien?
- 14. Eruption victim sees pimp having fun with old farmer. (7)
- 16. Dim undergraduate Neil, twice with dynamite messed. (13)
- 19. Occur NCE in English church involves policemen. (9)
- 20. Tits on a platform. (7)
- 21. Policemen pervertedly preen ten nudists. (15)

**Down**

- 1. Bent slit can out organ, I'm happy for you! (15)
- 2. Badly ruin git drug plot. (8)
- 3. Stuffed pig in London? (6)
- 4. Verse sounds like it'll describe a man. (6)
- 5. Put one in rum after water houses fish. (8)
- 6. Out, one enters famous bitch, as society is missing link. (6)
- 7. Sank a gash in meat, get similar in pub. (4, 5, 6)
- 9. Listen chum, inside there's a smell. (6)
- 13. Three points deducted from cyclist rudolph. (8)
- 14. Life giving lentils? (6)
- 15. Standing member is not right, but left for parliamentary vote. (8)
- 16. Set free short relative to meet important person. (6)
- 17. Oz's metal bloke. (3, 3)
- 18. Surrounded by sea, is not sea. (6)

Howdy-doodly fudgerinos. I've taken the week off from the crossword this week as my brain has been drained due to spending the weekend ogling at the yellow figures in the magical box in my bedroom, and I'm not talking about my collection of bikini-clad, pygme, custard-wrestlers. I'm of course referring to our mammoth selection of quotes from the family Simpson. As Bobby C will explain in due course, we want the name of the character and the name/description of the episode to collect the points this week. We feel the Simpson's deserved a special edition all to themselves as we've spent so much quality time with them over the years and they manage to deftly take the piss out of almost all the films we've used so far. I've received no crossword entries this week despite my threatening words seven days ago, what's the matter with you freaks? It can't be that hard because I'm not that bloody clever. I mean it, you punks better start filling in the crossword otherwise when I get a hold of you, I'm going to use your head for a bucket and paint my house with your brains!



Answer to 1225 - Across: Ace In The Hole, Assassin, Strain, Tanning, Asinine, Fearlessness, Out Of Fashion, Overlap, Bye-Laws, Greece, Baptised, Man Of Respect. Down: Casino, Inspire, Trigger-Happy, Outfits, Examines, Interspersed, Attenborough, Take The Blame, Atheneum, Folacin, Open-Top, Parsec.

Dr. Hot Fudge.





# GFQQ - The Great Felix Quote Quiz

by Bobby Cyclops & Dr. Hot Fudge

Greetings Fudglings!

I knew this would happen - the Bond quote from issue 1224 has caused uproar of the magnitude we first saw when we suggested that Uncle Owen was Obi Wan's brother. Two points - firstly The Spy Who Loved Me came before Moonraker, and Bond is quoted as saying (when discussing Jaws's role as a professional killer to Anya) "His name's Jaws....he kills people". Looking from a chronological point of view, this should be your answer - traditionally in GFQQ if a quote appears in more than one film, we take the earlier film as the correct answer. However, as so many of you got it wrong, I will definitely look into the matter and award points only if I am satisfied that the identical quote appears in Moonraker.

Thanks to Anthony J. Rodrigues for pointing out that Jaws wasn't the only henchman not to be killed - Nick Nack (the Man with the Golden Gun) survived his encounter with Bond; at the end of the film, Bond leaves him suspended within a wicker basket. Baron Samedi, from Live and Let Die, also isn't killed by Bond. At the end of the film he is seen sitting on the back of the train.

Continuing the Specials theme, this week we have a special bumper edition of Simpson's quotes. This time we want the name of the character and the episode the quote is from (a brief description will suffice if you don't know the actual name). Hopefully they shouldn't be too ambiguous this week!!

Bobby Cyclops

No of players: 62

The Leader Board - top 20

Name	Score
Daniel Sauder	85
Anthony Rodrigues	79.5
Andrew Ince	78.5
Simon North	78.5
John Anderson	78
Christopher Dent	74.5
Chris Ince	74
Rebekah Hymas	62.5
Michael Simonds	62.5
Arosha Bandara	61
Gregory Mann	59.5
Fred Marquis	58.5
Geoff Lay	58
Kim Randell	58
Vuk Cerovic	55
Chris Toffis	51
Anthony Meisner	46
Rhys & Flo	44
Jennifer Williams	43.5
Somsuddin Ali	42.5

Answers to Mafia Special:

1. James Caan/Sonny Corleone - The Godfather
2. Al Pacino/Michael Corleone - The Godfather Part II
3. Marlon Brando/Vito Corleone - The Godfather
4. Ray Liotta/Henry Hill - Goodfellas
5. Robert De Niro/Al Capone - The Untouchables

Bonus. The poodle was called 'Maf' or 'Mafia'.

With 21 points on offer this week the leader board could be thrown wide open - well at least ajar. So get your answers in to [coffee.felix@ic.ac.uk](mailto:coffee.felix@ic.ac.uk)

Bonus Questions for Simpsons Special

1. Which Simpsons episode got the highest TV audience in the US? *Hint - featured in one of the quotes opposite.*
2. What was the name of Grandpa Simpson's outfit during World War Two?
3. Why doesn't Flanders have insurance?
4. Who were the four founding members of the Be Sharps?

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# GFQQ- The Great Felix Quote Quiz



by Bobby Cyclops & Dr. Hot Fudge

1. "Way to breathe, no breath."
2. "I think not my primitive friend. Your kind has neither the cranial capacity nor the opposable digits necessary to operate a firearm."
3. "Well shut my mouth. It's also illegal to put squirrels down your pants for the purposes of gambling. Hey fellas.....knock it off! "
4. "There's nay an animal alive that can out run a greased Scotsman! "
5. "Animals are crapping in our houses and we're picking it up. Did we lose a war? That's not America! That's not even Mexico! "
6. "I think I understand. The potential for mischief varies inversely with one's proximity to the authority figure."
7. "The doctor said I wouldn't have so many nosebleeds if I kept my finger outta there."
8. "FBI huh? Excuse me....Alright they're onto us, get him back to Sea World! "
9. "Homer. A man who called himself you-know-who just invited you to a secret wink-wink at the you-know-what."
10. "Was a moonless night, dark as pitch, when out of the mist came a beast more stomach than man. So I says to me bostens, batten down the missen mast matees"
11. "Let's hurl a brick-e-mart!"
12. "Delicious bourbon. Brownest of the brown liquors, so tempting. What's that? You want me to drink you? But I'm in the middle of a trial. Excuse me...David, I'm really tempted."
13. "On one of my frequent trips to the ground, I noticed Malloy wore sneakers....for sneaking."
14. "Ng-hey. I doubt very highly that one elixir could boast so many fantastic properties.....  
Let's say we amscray out of here and have a wild wingding at the Cyclotron, doctor?"
15. "You might remember me from such show business funerals as: "Andre the Giant: we hardly knew ye.""
16. "Lucite hardening...must end life in classic Lorne Greene pose from "Battlestar Galactica":  
Best...death...ever!"



## From Soho To The Caves Of Boho

It all began with a quick email on Tuesday afternoon; "I'm going to Fermanagh this weekend. Do you want to come?", asked Hugh Penney, an IC3 member currently studying in Glasgow. I quickly checked all flight options, and booked myself onto the 17:30 to Dublin, where Jerry, an ex-IC student now working in Dublin, would pick me up en route to Fermanagh. I packed my helmet, light, wetsuit, and 45m of rope; and off I went. Jerry was waiting outside the airport when I arrived, and we were soon zooming north through the Meath countryside - the slight delay in leaving Heathrow making sure we missed the Friday evening rush.

We arrived in the village of Boho, roughly ten miles outside Enniskillen at around 22:00, just as Hugh and his flatmate Dave pulled up in their hire-car. Our contact, Seán was already in the local, McKenzie's, so we joined him for some of the best Guinness you're likely to taste. It wasn't until many hours later that we managed the five minute stroll to our accommodation in the luxurious Boho community centre. Caving huts are rarely plush, some are barely habitable, in contrast, this place was a veritable mansion.

Next morning, we woke to an overcast sky - good weather in these parts. After a big greasy cavers breakfast we set off to our first cave - Marble Arch. Marble Arch caves are tourist show-caves on the edge of Cuilcagh Mountain. Our plan was to explore beyond the show cave, and hopefully make it to a beautiful passage called Legnabrocky Way. It took us a few attempts to locate the correct entrance, Seán then led us

through an easy squeeze to the gated cavers route to the tourist section of the cave. The show cave is only open to the public during the summer months, so we were free to explore it ourselves, however, our only light came from our head-torches. At the end of the show-cave, a tall, wide passage filled with ever deepening water leads to a sump that is only passable by divers. We waded across the stream to enter the sump bypass - I was glad of my wetsuit at this point, but as soon as we started squeezing uphill into the bypass passage I slowly started to steam. The tight passage involved much scrambling over and under rocks until we eventually broke back into the main streamway, this time upstream of the sump. I was glad of the opportunity to cool down, wallowing around in deep water again, while the others marvelled at the amazing marble passage wall. This massive stream passage ended in another sump, this time without a dry bypass. We turned off into a smaller tributary passage containing a trickle of water. This section of cave, Legnabrocky Way, is well known for containing beautiful stalactites and mud formations. The passage is big enough to walk along easily, even Jerry, at six foot six inches, didn't have to stoop. We soon came across an area of mud formations taped off by the Speleological Union of Ireland as a conservation measure. Unfortunately, someone had trampled over the area and destroyed much of the passage. However, there were still pristine white straw stalactites in the roof, and a small amazing chamber covered in flowstone and stalag-

mites. We proceeded onwards through the wet wriggle, a flat-out crawl in a bit of water - wetsuit territory. Luckily, this wriggle was only one metre long, and we were back tramping up the passage in no time. We ended up in a small chamber where a climb leads to a dig - local cavers trying to extend the system. Bands of deposited mud on the wall map the climate going back thousands of years, a black band of carbon showing when the land had been cleared for farming by prehistoric man burning trees.

At this point we were about two hours from the entrance and it was time to turn around. The journey back seemed quicker, even the wet wriggle appeared easier. Back at the main tourist cave again, I wasn't quite ready to leave. Those of you who have been to Marble Arch caves will know that the entrance involves a boat ride along a canal before dry land is reached. I couldn't resist the opportunity to have a nice long swim in this canal, with only Hugh in his surfing wetsuit daring to come with me.

On the surface, we changed into our dry clothes quickly as a light drizzle began to fall. Although the cave and the hut were in the North, the quickest route between them involved a brief visit to the South. We took advantage of this to stock up on petrol and cigarettes, followed by a quick visit to Frank Eddie's pub before heading home for a massive chilli. Needless to say, another night was spent sampling Ireland's finest in McKenzie's.

Sunday morning brought much better weather - the sun actually shone! After a rather lazy breakfast, we quickly

changed into our gear for a visit to Boho caves - just across the road from the hut. Boho caves are a complex labyrinth of passages in a thin bedding of limestone. We following the Main Drain, a large dry passage that quickly fills to the roof in flood. Our intended route went north to the smaller Formation Chamber, but we found that the connecting passage had been filled to the roof with mud by a previous flood. Instead we explored the short Virgin Circuit, before heading over to Coolarkin Cave in the back of Seán's van.

Coolarkin Cave enters the hillside at the bottom of a fifteen metre shakehole. A small stream enters the shakehole via a waterfall, and then flows through the cave. The entrance is a massive train-tunnel sized passage - proper Sunday caving. We followed this for about two hundred metres to where an impassable collapse had occurred. Various people had tried to dig their way through, but failed. The water from the cave emerges after two kilometres - a potentially huge system. We suggested to Seán that he bring a JCB down to clear the choke - the cave is certainly big enough!

After these two brief trips, it was back to the hut to tidy up, then up to Seán's house where his wife had prepared soup for us. We were on the road by 4:30, reaching Dublin in time for my 7:30 flight to London. With great caving, and even better hospitality, I'm sure we'll be back in Fermanagh soon.

If you're interested in joining the caving club, or maybe just want to try caving once, contact the club on [caving@ic.ac.uk](mailto:caving@ic.ac.uk), or check out [www.su.ic.ac.uk/caving](http://www.su.ic.ac.uk/caving).



## More Caving? Goodness!

**Gales and Rain. Three masochists perform contortions in Pippikin Pot, and a new 'Sunday' cave is found.**

With the forecast for gales and heavy rain, IC3 decided to go pot-holing in Yorkshire, to see if we could catch a bit of snow too.

Soon after leaving college at 8pm we were stuck in traffic on Notting Hill Gate, a little bit later we arrived at Bull Pot Farm, Lancashire. The drivers raced us North through atrocious rain, spurred on by some good tunes, they must have been on something stronger than tea, everyone else was asleep. Arriving at Bull Pot (home of the Red Rose Cave and Pothole Club) at 1am, without a key we were relieved to find other people there, lots of people, in fact Oxford and Cambridge CCs plus a few Manchester. A quiet nights sleep on a mattress was only broken by talk of vomiting and mystery illnesses in the night.

Saturday, three masochists decided to do Pippikin Pot to Link Pot, in the 80km Ease Gill system. While two more sensible people did Cow Pot, aiming to have a look at the impressive Ease Gill main streamway in flood. The Cow Pot Team were held up an hour for some suspiciously Southampton looking cavers to do some SRT (Single Rope technique) training on the 25m entrance pitch to Cow. While at the other end of the system Team 'Whip Me For Pleasure' were rigging the involved Pippikin entrance series. Finally 'Team Cow' got down the triple rigged entrance pitch and made headway, on the roof traverse Clewin was unstoppable, starting the rigging about halfway along

before, undaunted, descending the big 50m pitch into the abyss which is known as Fall Pot, but the final rebelay a 'free hanging' Y-hang was to prove his undoing and plenty of time was spent swinging in the black emptiness trying to get the correct rope length for a double bowline.

"You might want to check rigging!" Were the reassuring words shouted up the shaft, before he continued to the bottom. I was able to complete my repertoire of singing and whistling perched on a ledge at the top of the pitch, when he finally shouted 'rope free'. At this point, somewhere far off, Team WMFP was probably gurgling in the Wet Wallows or getting lost around Dusty Junction looking for the way to Link Pot. But Team Cow where on the move again, descending out the roof into the cavernous Fall Pot is always a stunning experience, and with waterfalls pouring in from every nook and cranny this time was no exception. Climbing down through the massive boulders below Fall Pot, we looked down into the main Ease Gill streamway, over the roar of the river I pointed to the ceiling above us, there was plenty of fresh foam on the roof indicating where the water had probably been the day before. Team Cow then beat the retreat, taking a few photos on the way.

Saturday evening at the farm was up to its usual standards, lots of drinking and loud music. Tales were told by the S&M team of crawls in water with 2inches of air-space.

Sunday, when most cavers were returning and thinking of getting home, a three man team ventured down Aygill Caverns, a compulsory late

morning visit to Bernie's Cafe in Ingleton having delayed us. Missing out on this normal Sunday faffing process was Andy, he had decided once down Pippikin in two days didn't satisfy him and a bounce trip to derig was in order, the two Oxford lasses he went with may have been another reason. Aygill was an unexpected pleasure, a good 'Sunday cave', the list of caves fulfilling this criteria are few, Sunday caving presents many psychological barriers (ie wet caving kit) and conflicting priorities (ie sitting in a café drinking tea/going caving). But Aygill was near to the hut,

with a couple of nice ladder pitches, done with some old skool rigging and an impressive streamway which stopped us progressing any further, but definitely good enough for a revisit in dryer weather.

The return journey to London was, again, swift leaving at 5.30pm from the farm arriving back at 11pm. A small oil leak was noticed, but it was nothing much really.

Next caving trips:  
8-10 February - Yorkshire  
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## Football VII Triumph

Kings 5ths 4 - 4 IC 7ths  
(4-2 to IC 7ths on penalties)

It was the game of the season for IC 7ths - a second round away cup tie against Kings 5ths, a team in the league above us. We knew we had our work cut out, but we'd been psyching ourselves up and eating bananas all week.

We were up against it right from the start, Kings with a huge prevailing wind behind them had us pinned in our own half for most of the first half. However, after they scored a lucky looping lob which Matin lost in the sun, our spirits were buoyed when Matt created an opening for himself on the right of the box to smash home a stunning finish into the top-left corner. Our back line was dealing with their incessant attacks effectively, but just before the break they got another, scrappy goal. 2-1 to

Kings at half time, but IC by no means out of the fixture with the wind behind them in the second half.

Then, to our dismay, Kings scored 5 minutes into the second after Alex gave away a penalty and Matin was unable to save the spot kick. To make matters worse, Gopal was then booked for hinting the referee was either visually challenged or mentally inadequate. However, IC's resolve never faltered and after Major Tom put a free kick into the far corner of the net to make the score 3-2, we felt we could go all the way. But with 10 minutes to go - disaster! Kings went 4-2 up from a headed goal. Surely IC couldn't redress a 2 goal deficit with 10 minutes to go against a team in a league above them... or could they...

The fresh legs of Panu were worrying the edgy Kings defence. After Matt made a

superb turn on the edge of the box to loop the ball across the face of goal, Panu ran in to head home from a nigh-on impossible angle. 4-3 - there was still hope. Then with 5 minutes to go IC won a corner. Major Tom stepped up to take it and pondered the wind blowing into the goal-mouth. Everyone then went apoplectic as he hit a wickedly in-swinging dipping corner which sailed over the keeper and straight into the top right corner of the net to equalise. 4-4 at full time. Thus, extra time reared its ugly, lactic acid-filled head.

For the next half hour, both teams went all out to fight against fatigue and get the vital decider. Some stalwart defending by Chris and Andy, throwing themselves at everything spherical in sight, ensured we didn't concede.

After 120 minutes of football, the tie had gone to penalties.

Five plucky lads put themselves forward to take the kicks with IC kicking first. Panu stepped up and put his penalty over the bar but was relieved when his Kings counterpart did likewise moments later. Andy then coolly put his kick into the top right corner and IC cheered when the next Kings taker put his wide. Gopal and Andrea nonchalantly put their penalties away like it was almost a chore but their Kings counterparts were also successful. 3-2 to IC with one round to go, if we scored the next one we had won. The Major calmly placed the ball on the spot and stroked it home into the top left corner.

Victory for IC 7ths, merriment ensued and bodily fluids were exchanged to celebrate the greatest giant-killing since Younis Huthhart kicked Nightshade's arse on Gladiators.

## Netball

IC I 33 - 16 LSE

The netball 1st team is off to a great start in the ULU Challenge Cup, producing a convincing win against LSE. We were without our usual keeper Clare, who has a poorly foot as a result of a Reef or 2 mixed with the crazy combination of a dance floor. Our other Claire, who can usually be found flying down the wing, was our tallest option to take her place and did a valiant job.

We got to off to a great start, winning the first 2 quarters easily. Nice dodging in the centre court between Jess and Ruth, and fantastic defence gave the shooters

plenty of opportunities and they potted most. Defence was looking particularly great in this game. Sooz, Kathryn and Jess made many interceptions and if not, got fingers to the ball to knock it to one of the team to get control back. Stux came on at half time, whilst LSE made a change in tactics for the better. Simple lobs into the shooter and a better flow through centre court meant the 3rd quarter drew at 6 goals each.

Strong attacking in the 4th quarter and a final burst of goals from the IC shooters, Beckie and Hannah, meant a good victory to the IC girls on the 1st stop to winning the cup final.



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**France v Italy (6 Nations) 2pm**  
**Scotland v England (6N) 4pm**  
**Hibernian v Celtic 5.35pm**

**Sunday 3rd Feb.**

**Leeds v Liverpool 12pm**  
**Ireland v Wales (6N) 2pm**  
**Middlesborough v Charlton 4pm**

**Wednesday 6th Feb.**

**WHU v Chelsea 7.45pm**  
(to be confirmed)

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