



Imperial innovation

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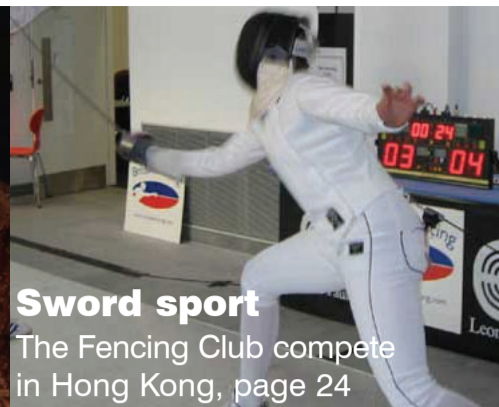
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Felix



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Change of heart

The President of Imperial College Union offered his resignation on Tuesday morning but then withdrew it a day later.

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Own Man Utd

Forget supporting the biggest football club in the world – own them! It's not quite as ridiculous as it sounds...

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Mobile mysteries

"Mobile networks in the UK are known to be dodgy when it comes to educating potential customers about the true cost of using their services."

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Rat race

"We decided to hide with our water guns and launch a surprise attack from behind, showering all the racers and a fair few passers by as well."

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Shooting success?

A report on a mixed year for the Imperial College Union Rifle and Pistol Club.

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Members of the Rifle and Pistol Club

Former Prodigy star assaults Imperial student at Union

By **Dave Edwards**
Editor

An Imperial College student was assaulted in dBs last Wednesday by Keith Flint, the former Prodigy vocalist, and two other men.

Mr Flint, 35, and his new band *Clever Brains Fryin'*, played live at the Union as part of Freshers Week. During their performance, the student, who does not wish to be named, was apparently dancing the 'macarena' in front of the stage. This may have offended the band members. According to witnesses, Mr Flint and two of his colleagues then jumped down off the stage and began to punch

"The student was left with cuts and bruises to the head and face"

the student, who was left with cuts and bruises to the head and face.

A friend who stepped in to help the student was also attacked. The pair were then forcibly removed from the venue by Mr Flint's bodyguards, and the band continued to play. Later that night, police officers questioned the band members and the student, who eventually decided not to press charges. According to a senior Union source, the police were prepared to make arrests on the scene for actual bodily harm.

It has been suggested that the student's actions immediately prior to the incident may have provoked the attack. However, a close friend of his told *Felix*: "Knowing the guy, I can't imagine he would have



Keith Flint (centre) and two of his colleagues leave Beit Quad after being questioned by police

said anything offensive to the band."

The band denied any wrongdoing, and it should be noted that the majority of the dBs audience enjoyed their performance. The assault was

an isolated incident in an otherwise successful Freshers Week for Imperial College Union.

Mr Flint last performed with *The Prodigy* two years ago. He enjoyed huge success

as their front man, reaching number one in the UK singles chart with *Firestarter* and *Breathe* in 1996. *Clever Brains Fryin'* are a new dance band, featuring Flint, MC Sir Real, MC Bad Manner,

vocalist Cherequi and DJ Jason Laid Bare. They are currently touring the country. It has been confirmed that they will not appear at Imperial College Union again.

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Felix

Issue 1301

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NEWS

Union President offers resignation, then changes mind

Council to take vote of confidence on Monday

By Dave Edwards
Editor

Mustafa Arif, President of Imperial College Union, offered his resignation on Tuesday morning but then withdrew it a day later.

In an email to the Union Council Chair and the College's Clerk to the Court and Council, Mr Arif said: "I no longer believe that I am up to the job. I don't think it's in anyone's best interests for me to continue in office. In accordance with the Regulations, I therefore hereby offer my resignation as President of Imperial College Union."

"There's no way I'm not going to see it through"

Mr Arif was first elected to the post of Union President in March 2003, and was voted in to serve a second term in February this year.

Students and staff were shocked at the news when it emerged on Tuesday. The timing of the decision was particularly surprising, coming at the beginning of the academic year and just after a successful Freshers Week.

When *Felix* asked him why he had offered to resign, Mr Arif replied: "Hey. Things happen."

By Wednesday, the President had decided to stay

on, and was confident that he was "the best person for the job". However, he decided to submit himself to a vote of confidence at Monday's Union Council meeting.

He told *Felix*: "Do I look like a quitter? Richard Walker [the Deputy President (Clubs and Societies)] and I stood for election in 2003 with manifestos of things that we wanted to achieve to make Imperial a better place. We were able to do many of the little things [last year], but few of the big things, and that was down to the steep learning curve of being a sabbatical officer. That was why we stood for re-election last year - because we needed a second year to finish the job, having learnt how to do it in the first year. There's no way I'm not going to see it through."

In an official statement, the President said: "After much thought I have come to the conclusion that it is in the best interests of the Union that I continue in office and serve out the remainder of my term. I have therefore advised the Chairman of Union Council and the Clerk to the College's Court and Council of my decision to continue in post, which they have accepted. I shall, however, be submitting myself to a vote of confidence at Union Council on Monday 18 October 2004."

● **State of the Union, page 6**



"Not a quitter": Mustafa Arif at a tuition fees protest last year

Mustafa Arif, MEng (Lond) ACGI

December 1979

Born

September 1999

Begins degree in Information Systems Engineering at Imperial College London

March 2001

Elected President of City and Guilds College Union

March 2003

Elected President of Imperial College Union

October 2003

Graduates from Imperial with MEng

February 2004

Re-elected President of Imperial College Union

Selecting more state school pupils may breach human rights of those rejected

By Emily Gwyer

The government's plans for widening access to universities were dealt a blow this week, when a report was published claiming that selecting more students from state schools rather than private schools (so-called 'positive discrimination') could be in breach of human rights law.

The report admitted that state school pupils did better at university than their private school rivals, but claimed that universities must be allowed to be free of government interference in student admissions, and should be able to select students solely on merit.

The report was written by Alan Smithers, from the University of Buckingham (the only private university in the country) and was

applauded by private schools, which funded his research. They claim that to reject an applicant simply on the basis of his attending a private school is to breach his human rights.

"Universities must be free of government interference in student admissions"

This is another blow in the Government's long-running admissions saga, which foundered this week when figures revealed that Oxford had admitted 20% fewer state school pupils than its target.

In addition, earlier in the year Bristol University were accused of 'social engineering' for admitting state school pupils with lower grades than their private school rivals.

The problems with admission stem from the Government's wish to have 50% of pupils in higher education, which will require many more state school pupils being successful. Critics say that the only way to achieve this fairly is to have a much more transparent admissions system, with students applying to universities only after they know their A level results. Other suggestions include individual module marks appearing on the UCAS form, and the development of new aptitude tests, like those already being used in medical and veterinary school admissions.

Whether the admissions policy of Bristol does contravene human rights is an issue that will have to be decided in the courts, but the report may persuade the Government that the way forward for admissions is to develop tests and interviews that examine the ability to learn of the student, and not the level of coaching that has taken place. Taking students' backgrounds into account in the admissions process may be fairer, but this also demands a lot of time in interview and cannot ever form a perfectly fair system.

Whichever selection method does take place in the future, it seems certain to be post-results, meaning that applications are not wasted and only those students with the appropriate grades need apply to a particular course.



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The closing date for applications is: **Sunday, 31 October 2004**

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Business

business.felix@ic.ac.uk

Forget supporting Man Utd. Own them!

Numaan Chaudhry's one stop guide to owning the biggest football club in the country

The proposal

Malcolm Glazer, the billionaire tycoon, made clear his plans to take over Manchester United as early as next week using a securitisation deal to help fund his venture.

This is the second securitisation deal within a fortnight to hit the UK markets, after an earlier bid by Land Securities, the UK's biggest property company, to re-issue asset-backed bonds and increase their debt rating.

Glazer's history of accumulating wealth dates back to when he made his millions through owning large stakes in what later turned out to be very successful organizations, including Formica and Harley Davidson. He also owns Tampa Bay Buccaneers, who, although they are currently at the bottom of their respective American league table, have had their profitable moments.

The attack

In order for Glazer and his two sons to own Manchester United, they need to overcome four major hurdles and about 100 small ones. Glazer has yet to offer an unrefusable premium to the club's two biggest shareholders, JP McManus and John Magnier, in order to obtain their share.

The chances that McManus and Magnier will bow to the tentative offers made by Glazer, including a premium that could see them gain a £17m profit, are currently very slim. The pair are no strangers to the risks associated with misplacing their investments, especially as they themselves made their

millions through sports betting.

However, Glazer has shown himself to be clearly ahead of the mark by opting for backing from the highly respected American investment bank, JP Morgan. The current 300 pence per share offer would value the club at over £780m, but this is likely to rise significantly as McManus and Magnier hesitate on the offer and demand a higher price. If Glazer can succumb to the pair's needs, his next challenge would be to evade the thorny arms of Shareholders United, a committee set up to ensure that control of the club stays with its fans and not with wealthy individuals or big businesses.

Next, Glazer will have to wrestle with the Manchester Education Committee, whose invasion of the pitch during United's latest game showed their resentment of Glazer's move and their strength in numbers. It is worth pointing out that it was these same committees and alliances that battled against Rupert Murdoch successfully almost six years ago.

Having steered his way past all that, Glazer will most probably come head to head with Keith Harris, chairman of Seymour Pierce, the London based investment bank that has issues over £450m in equity.

If Glazer reaches this stage, a fierce battle will no doubt ensue, and both men currently have a 50-50 chance of owning the club. The reader may at this point be thinking "Good luck Glazer, you fool", but it is worth considering that he has a massive advantage that could be the turning point in this affair. Whether



Shock: United fans will soon feel the effect of increased ticket prices as a direct result of the takeover

it was advance planning or just luck, only he knows, but Glazer has already secured a 19% stake in the club through his family's equity holdings.

The payoff

It is almost certain that if Glazer were to own Manchester United, his first move would be to regain the losses incurred as a result of the takeover, which are expected to run into millions. But what will be his methodology in balancing his books?

United fans, as much as you may enjoy reading these

articles, should look away now to avoid a panic attack. Glazer will, like any other smart investor, recoup his losses by exploiting your passion of watching your favourite club play. Ticket prices for home matches at Old Trafford could increase by up to £15 and, combined with the proposed increase in seating, could easily generate enough revenue in one year to make Glazer's takeover well worth it.

Your intervention

It may seem far fetched, but

the reader could be the one deciding the face of the club in just over four years. Although I promote 'get rich quick' schemes heavily, this time I will restrain myself and inform you of another genuine way to make real money.

I received an email just a few days ago inviting me to an 'Entrepreneurs' Challenge'. It started off: "If you've ever said to someone that you've got this really good idea that's going to pay for that Ferrari [Scaglietti, obviously], then here is the place to prove it."

The Entrepreneurs'

Challenge, as might be obvious from its name, is for those who have an innovation that they are prepared to present to a panel of judges. And the reward? Apart from listening to inspiring speeches by successful entrepreneurs, there are opportunities to compete in a range of competitions with prizes ranging from £250 to £25,000. That won't be enough to affect Manchester United, although receiving advice from expert consultants and raising investment capital to make your idea a reality, like many have done in the past, will.

Entrepreneurs' Challenge launch

By Beccy Knights

Entrepreneurs' Challenge Manager

"If you've ever said to someone that you've got this really good idea that's going to pay for that Ferrari, then here is the place to prove it."

This is the fifth year of Imperial College's biggest business plan competition, the Entrepreneurs' Challenge. Each year, over £55,000 worth of prizes are awarded to students. Come along to our launch party on Tuesday 19 October and find out how you can enter and have the opportunity to win £25,000!

The launch party is your opportunity to learn how you can get involved. Piers Robinson, Student Business Mentor, will be explaining how you can enter and win one of the many prizes. Be inspired by successful entrepreneur Dan Germain, one of the founders at Innocent drinks, plus hear from previous winners what they gained from entering the competition. The Challenge organisers will also be on hand to answer to any questions at a networking and drinks session held afterwards at the Tanaka Business School.

The Challenge is open to all Imperial College students,

undergraduate and post-graduate, and is run by the Entrepreneurship Centre in the Tanaka Business School. You do not need to have prior business or commercial experience to enter. Previous winners have come from a variety of departments, such as Physics, Medicine, Mechanical Engineering and Biological Sciences.

The 'Ideas Challenge', the first part of the competition, runs in the autumn term and asks for a 2-3 page summary of a business idea. Ten £1,000 prizes and ten £250 prizes will be awarded to the winners at this stage. In the spring term, the 'New Business Challenge'

offers students the opportunity to present a full business plan for a chance to win the first prize of £25,000 in cash and services, one of two runners-up prizes of £5,000 in cash and services, or a finalist cash prize of £1,000.

Weekly presentations take place to help you develop your business plan idea, including how to generate ideas, how to protect your ideas, thinking about your market, developing a product, ways to finance your business, and how to write a business plan. Teams can also gain advice from consultants and use the competition to find people who will strengthen

the team.

Our teams have been successful in London-wide as well as international business plan competitions, proving Imperial's students to be among the best at developing and presenting ideas. Some teams have also gone on to raise investment capital to make their businesses a reality.

The competition attracts companies such as McKinsey, IBM, Psion, Shell, HP, HSBC, Barclays Capital, Amadeus Capital and Innocent Drinks to sponsor the competition or pass on their expertise to our students, meaning that entrants have a wealth of

experience available to them as they put their business plans together.

If you would like to come to the launch party on Tuesday 19 October, please email the Challenge team at challenge@ic.ac.uk. Spaces are limited. Hope to see you there!

● **The launch party for the Entrepreneurs' Challenge commences on Tuesday 19 October in Mechanical Engineering room 220 at 6.30pm. It is followed by refreshments in the LG foyer of the Tanaka Business School.**

Science

science.felix@ic.ac.uk

Imperial innovation in cancer research

Imperial College stands at the cutting edge of cancer research. This week **Emma Williams** investigates some recent innovations and talks to the scientists now in the front line

Do you like sushi? Imperial College scientists have discovered that the puffer fish ('fugu'), a Japanese delicacy known for its deadly after-taste, may be able to reduce the spreading of cancerous cells, otherwise known as metastasis.

When metastasis occurs, treatment becomes difficult and so new ways to diagnose the potential metastatic tumour and suppress it are needed. The puffer fish produces a toxin called tetrodotoxin (TTX), which can be deadly since it blocks the activity of certain ion channels, normally found in nerve and muscle cell membranes. It is so deadly that only the most skilled (and licensed) Japanese chefs can prepare the dish.

So why is this toxin important in cancer research? The Imperial group is a part of the Biological Sciences department. Led by Professor Mustafa Djamgoz, the team of PhD and post-doc scientists were the first to discover that the ability of prostate and breast tumours to metastasise involved the expression of TTX-sensitive ion channels. In other words, they found that aggressive tumours seem to become excitable, rather like nerves and muscles. These were

identified as voltage-gated sodium channels (VGSCs) and were expressed specifically in prostate and breast cancer cells that had the ability to metastasise.

Prostate cancer affects 50% of men by the age of 50. Treatment includes drastic surgery which can result in extreme functional problems. Breast cancer, although more easily detectable, affects one in nine women, both young

"There is a possibility that the antibody will be used for early and definitive diagnosis and therapy of breast cancer metastasis"

and old. In many cases, the primary tumour is not the killer, so the ability to distinguish early whether or not a tumour will metastasise would save many men and women from devastating surgery. The expression of VGSCs in prostate and breast cancer may be a novel way of detecting if the tumour will metastasise.

Despite on-going phase II clinical trials of the use of

TTX for treating pain and heroin addiction, the prospect of utilising TTX for prevention (or cure) of cancer metastasis remains difficult.

In the meantime, recent advances by the Imperial group have been in the development of a novel antibody that exploits the fact that it is the embryonic form of the sodium channels that have an increased response during cancer progression. In breast cancer, this embryonic ion channel differs from the adult form by 7 amino acids and so would allow the antibody enough specificity to 'lock' onto and block the channel.

In the same way that TTX blocked the channel and reduced metastatic behaviour, it is hoped that the antibody will do the same.

Scott Fraser, a post-doctoral scientist in the group, told *Felix*: "There is the possibility that the antibody will be used for early and definitive diagnosis and therapy of breast cancer metastasis."

Head of the group, Professor Djamgoz, commented: "It's a good old channel and it is a viable target for treatment of metastatic disease. The antibody works as a 'magic bullet' which can either deliver drugs directly to the tumour cell or itself become the chan-



Puffer fish produce tetrodotoxin (TTX), a neurotoxin which blocks ion channels associated, according to researchers, with the spreading (or 'metastasis') of cancer tumours

nel blocker."

However, it seems that utilising the same approach for the prostate cancer VGSC will be more difficult due to the channel sequence differing by only one amino acid.

Professor Djamgoz concluded by saying: "I am still (also) very optimistic for the use of natural toxins in the therapy of metastatic disease. After all, botulinum toxin ('botox') is equally lethal but works because it is so specific and its dose and

locality of application can be controlled".

The group's research is well-funded by a number of organisations, including the Medical Research Council, Cancer Research UK, the Wellcome Trust and the BBSRC. A series of public relations exercises also led to the establishment of a registered charity (the Pro Cancer Research Fund, or PCRFF) that supports the neuroscience approach to finding novel solutions to the

most common cancers in the world. The charity also raises money by organising various social and sporting events through the PCRFF Support Group and volunteers.

● If you would like to know more about the research or support the PCRFF, you can visit www.prostatecrf.org (or www.bio.ic.ac.uk/staff/mbad) or donate directly through www.justgiving.com

Directed bacterial evolution to help develop decaf coffee

By **Kate Wighton**
Science Communication

Still searching for drinkable decaffeinated coffee? Bacteria may be the answer.

In a study to be published in the *Journal of the American Chemical Society*, scientists have claimed to have engineered bacteria to produce a molecule responsible for the breakdown of caffeine. This molecule could be introduced into coffee plants to create decaffeinated plants, resulting in good-tasting, naturally decaffeinated coffee.

In coffee plants, caffeine is produced very quickly but broken down very slowly, hence the high caffeine content. This slow breakdown is due to a slow-acting decaffeinating enzyme. The team at Emory University, Georgia engineered bacteria to produce a faster version of this decaffeinating enzyme, which can then be reintroduced into coffee plants, enabling the plants to rapidly break down caffeine.

Chemists Justin Gallivan and Shawn Desai, who are behind the work, essentially used bacteria as miniature chemical reactors.

In this case, the bacteria were engineered to depend on theophylline, the product of caffeine breakdown. However, the bacteria would not make the theophylline

"At the end of the day, we will know that all of the surviving bacteria have 'learned' to break down caffeine"

molecules under normal conditions. This problem was overcome by making the bacteria dependent upon theophylline for survival.

To isolate the enzyme responsible for converting the caffeine to theophylline (the product of caffeine breakdown), DNA thought to code for the decaffeinating

enzyme was then introduced into the bacteria.

To ensure that the bacteria needed this enzyme for survival, the chemists designed a 'survival switch'. This switch recognised theophylline and turned on a protein that would give the bacteria antibiotic resistance. However, only caffeine was made available to the bacteria. As Gallivan explained, "they now need the breakdown product (theophylline) of the enzyme for survival, but they can't do much with caffeine".

Hence exposing the bacteria to the antibiotic would force them to rely on the enzyme to perform the decaffeinating reaction, produce theophylline, and in turn switch on the antibiotic resistance and survive.

"At the end of the day, we will know that all of the surviving bacteria have 'learned' to break down caffeine to theophylline, and thus contain the enzyme that we're interested in," says

Gallivan.

The fact that the bacteria now need theophylline for survival may increase the enzymes' efficiency. "We hope to use this process, known as directed evolution, to help speed up the enzyme to break down coffee faster," Gallivan says.

The more efficient enzyme could then be introduced back into coffee plants, and voila: decaffeinated coffee straight from the plant.

The research is still in its early stages. Interestingly, whether the alteration of the rate of caffeine breakdown would have any physiological effect on the plant was not mentioned.

However, even if this work does lead to good decaffeinated coffee, there is still an age-old question that this research cannot answer: what is the point in drinking coffee if you don't get the caffeine kick?

● Further reading:
www.emory.edu



Decaf coffee: bacterial evolution could give it more flavour

Comment

felix@ic.ac.uk

Trust, doughnuts and power

What are more important? Doughnuts or votes?

The case for doughnuts:

Doughnuts are generally quite nice. The texture of a doughnut is a work of art that tickles the fancy of the taste buds of many of the great and good. Doughnuts, when they have fillings, provide a sensuous gastronomic experience. They are great cold and fantastic hot, but whatever you do, don't put them in the microwave (the filling heats much, much, faster than the dough and you'll burn your tongue). You can buy a packet of five doughnuts from Tesco for the price of £1.

The case for votes:

Votes are power. Votes in Union elections help ensure that the Union is representative of your views. Voting shows the College that you believe in the principle of student representation (even if you just vote 'New Election' because you think

the candidates are all rubbish). More votes means that your department has more reason to listen to your views when making changes to courses and facilities that affect you.

What's more, this year, Imperial College Union is trialling 'Mustafa's club and society bonus funding bonanza'. It's very simple. When you cast your vote, you get to nominate a Union club or society to receive an extra 25p of funding to their budget. Let's put that in perspective. Four votes give your club £1. That's five Tesco doughnuts for the price of four votes. Bonus. No brain-er, anyone?

OK, let's cut to the chase. From today until the end of the weekend, you can vote online for members of Union Council, Committees, ULU Council and various faculty and departmental vacancies, at www.union.ic.ac.uk/vote. Do it now. Get your doughnuts.

STATE OF THE UNION



MUSTAFA ARIF
UNION PRESIDENT

Trust

Elected student officers hold a position of trust. What is trust? Trust is not a tangible entity. It's not a

commodity we can buy or sell. It's easy to destroy but very difficult to rebuild.

Union Officers are "trustees" under English charity law. Nevertheless, trust is more deep-rooted than that. As elected officers, we have to operate on a principle of trust. You have to believe that we hold your best interest interests at heart. You have to have faith in us to represent your views accurately and to the best of our ability. You have to trust us to do 'the right thing' – when no-one actually knows what 'the right thing' is, other than that their idea is different to everyone else's.

At the end of the day you have to believe, without any doubt, that your elected representatives will do their best – and do what they believe to be 'the right thing' to serve your interests. If you don't have such faith in election candidates, vote 'New Election'. If you do have such faith then give them a chance to

prove themselves. What appears to be 'wrong' may turn out to be 'right' in the end.

Resignation?

You may have heard that I'm quitting. I'm not a quitter. I was elected to a job. I shall see it through because I know I'm the best person to see it through, even if the pressure sometimes gets a bit much. End of story. This week's other news stories are more interesting and important.

This week's competition

If a Union club or society gets a really, really huge amount of votes cast in the elections (I'm not sure what 'huge' means yet since it'll depend on turnout), then they'll get a prize. I'm not sure what the prize will be yet, but it might involve doughnuts. If you're lucky.

The joy of... bike sheds

Bike Sheds, bike sheds, bike sheds. They've become urban legends in some schools (and perhaps in revered institutes of higher education), where they are renowned for exploratory sexual encounters or the illicit abuse of drugs.

But why am I talking about them? Well, cyclists' parking facilities have occupied quite a lot of my time over the summer. The President had received numerous complaints regarding the new Faculty Building bike store (that's in the blue Lego cube, for the uninitiated) and the removal of cycle racks around the campus. On a long journey back from Birmingham, he asked me if I cycled, to which I foolishly replied that I had been known to, and the

rest, as they say, is history.

Imperial College has traditionally been the crime hot-spot of South Kensington, thanks to the high incidence of bike theft and vandalism, so in response to this, a few years ago, the Union lobbied College for secure cycle parking facilities. The original plan was to put the facility under the walkway, but when they started to draw up plans for the Faculty Building, that was seen as a better location.

Back in May, when the Building had been completed, a College notice was sent out informing all cyclists who wanted to use the new store to register their bikes with College Security. This was necessary for two reasons: access to the

UNCLE SAM



SAM RORKE
DEPUTY PRESIDENT
(EDUCATION & WELFARE)

store is by swipe card only, so they need to know who should be allowed in there, and in the case where bikes are stolen on campus, the crime is a lot easier to follow up if the cyclist has registered.

There were teething problems with the project, but Estates staff have promised to improve the conditions in the bike store.

In addition to the creation of the new facility, there has been a strategy of concentrating cycle parking facilities in certain key locations across the campus, where visibility and security are good. Another improvement is the new covered racks in Beit Quad, secured through funding from Transport for London.

One of the most exciting develop-

ments is an open meeting to which I would like to invite all interested parties, which will also be attended by the Assistant Director of Estates, to discuss cyclists' concerns. It will be held on Wednesday 20 October at 5pm in the Read Lecture Theatre. I have also set up a mailing list for people to stay abreast of the latest developments. To subscribe, send an email to bike-users-subscribe@imperial.ac.uk. One of the things I shall be aiming to do in the future is set up a users' group that can discuss cycle rack issues on a regular basis and provide feedback to Estates, who will hopefully be in a position to improve things.

If you have any views on the topic, please don't hesitate to get in touch.

Be safe on the streets

It's that time of year again, it's starting to feel cold, people are starting to wear scarves and heavier coats, and some people are being even more miserable than usual. Yes folks, winter is coming.

In the winter months, it is important not only to keep warm, but also to keep yourself and your possessions safe. In a couple of weeks, the clocks go back and that journey home suddenly takes place in the dark. At these times, it is important to be aware of personal and possession safety issues. Here are some facts, figures and safety tips to help you during your time at Imperial.

Around one third of students become victims of crime while at university. Latest Home Office figures have revealed that domestic break-ins rose by 7.9% over the past year and that 11.8% of students in private accommodation experienced domestic burglary.

Street criminals range from your

Artful Dodger to your Bill Sykes. Muggers will target your wallet and your mobile phone, while more violent types might want to physically harm you.

Over 100,000 bicycles are reported stolen every year. They are a popular target with thieves because they can easily be sold.

Below you'll find the Union Advice Service's top ten tips for protecting yourself, your home and your wheels:

- Lock your bedroom door, even if you're only going to the kitchen or bathroom.
- Check doors and windows are locked at night or when going out – don't assume someone else will do it.
- Make a list of your personal property, including the serial number and descriptions. Use an ultraviolet pen to mark electrical and other items with your Imperial College address, followed by your identifica-

ADVICE SERVICE



NIGEL COOKE
STUDENT ADVISER

tion number on your student card. Alternatively, mark property with your parents' postcode. Not only will this make it easier to trace stolen property but it can help police gain evidence about offenders.

- Think ahead. Don't walk home

alone late at night – arrange in advance to stay with a trusted friend or pre-book a taxi.

● Never leave drinks unattended in pubs or clubs. When you go to the toilet, ask your friends to keep an eye on your drink. Try to have your drinks in bottles and cover the top with your thumb when walking around. Men's drinks get spiked too. If you suspect your drink has been spiked, contact a member of staff or tell a trusted friend.

● Don't show off your cash, mobile phone or laptop, or leave them lying around. Never leave your bag, wallet or purse unattended, and don't carry your chequebook and card together. Take out protection for your credit cards and note all your card details at home, so you can cancel them quickly if they're stolen.

● Try to go to the cash point in daylight if possible. Be aware of people standing too close to you, and always conceal your PIN. If it's dark, go with

a friend if you can and don't check your money in full view.

- Always lock doors, windows, the boot and sunroof when leaving your car, even if it's only for a minute.
- Never leave belongings in a car – even an old coat could tempt a thief that there might be something valuable in the pockets. If you have to leave anything, lock it in the boot.
- Keep cars topped up with petrol and park in busy, well-lit areas.

Remember, the Union Advice Service give out personal safety alarms to students for free.

For further advice on all personal safety issues, please contact the Student Adviser, Nigel Cooke, on 020 7594 8067 or advice@ic.ac.uk.

● The Student Adviser will be in the JCR today from 11am until 3pm to answer your questions and give out information, personal attack alarms and condoms.

Who will you not vote for?

In the current political climate, voting for your favourite candidate seems less important than making sure your least favourite candidate doesn't win

In America you can now get car stickers in support of John Kerry which simply read: "He'll do." I doubt that this is authorised campaign merchandise, but it does highlight the current trend in politics – it's not that you vote for your favourite candidate, you just don't vote for your least favourite. And in a two horse race, that doesn't leave many options. Kerry isn't going to publicly base his campaign solely on the fact that he isn't George Bush, although everybody knows that this fact alone will win him plenty of votes in the November poll.

This side of the pond, the situation is remarkably similar, right down to the key dividing issue – Iraq. Except over here, not only do we worry about whether the war was right, but also the extent to which we, or rather the Government, blindly followed in America's footsteps. Everyone has a view on the issue – plenty against, a few for, and a lot of us somewhere in between.

For those vehemently against the military action, the next general election (which is expected by May 2005) will be the long-awaited opportunity to get rid of Tony Blair. Who do they vote for instead? Who cares, as long as it's not Blair.

Blair, Blair, Blair... but what about the rest of the Government? When criticising the UK's actions over Iraq, most will blame Tony Blair directly. Following the brutal and tragic murder of Ken Bigley last week, there were claims that "Blair has blood on his hands". Not the government, not Labour, but Blair.

Perhaps if he did stick to his alleged agreement to step aside and hand over the reigns to Gordon Brown, Labour's election campaign would be a much easier ride.

The fact that the Prime Minister has become almost the exclusive hate figure represents the disparity within the Labour party that could ironically rescue it at the election. Plenty of Labour MPs vocally opposed the war and continue to do so, and many do an excellent job serving their local communities. This could be enough to tip some anti-war, anti-Blair votes back into the red territory. I refer to this as the call centre effect – you get all riled up with the phone/gas/electricity/catalogue company, but then get through to the most pleasant underpaid telephonist and end up apologising for bothering them with your complaint. Or is that just weak willed me? Damn, manipulated again.

Is it wrong to vote like that? Well technically no – you're electing your local MP, not the government. It just happens to be the rule that whichever party gets the majority of the seats (give or take) also gets the keys to Downing Street. The Prime Minister gets elected by the back door, almost as an afterthought. It sounds daft put like that, but it's based on the reasonable assumption that if the MPs are popular, so too will be the party leader. Unfortunately this goes horribly wrong with big issues such as Iraq – disagreements occur, and the party fragments. Ironically, in this case, it could work in Labour's favour. Blair may act like he's a



JAMES ROBINSON

president, but it's lucky for him that he's not elected as one.

For those not distracted by local issues who are determined to get rid of this government, the question is – what, or who, now? The opposition obviously, that's what they're there for... oh hang on, that's the Conservatives isn't it. And Michael Howard. Oh...

Suddenly it becomes a bit more obvious why, despite the Iraq mess, the election still isn't clear cut. Having followed the conferences quite closely this week (I have a stack of newspapers here that my father would be proud of), the resounding message from Bournemouth seems to be "we're nice people really, please be our friends", like the unpopular kid on the first day of school.

There are two parts to this – firstly, shedding the stuffy, grey image embodied by John Major. "A little less conversation, a little more action" echoed around the conference hall. Shadow cabinet ministers appeared in video diaries gushing

about their personal lives, announcing for example that they enjoyed listening to Dido CDs in a bid to convince us that they actually are real people. But do we mind if our politicians are a bit stuffy – let's face it, one of the Tories' most popular characters is Boris Johnson, and nobody would suggest he's a real person!

The second prong of the attack is the policies. At least the Conservatives have some, but many seem to have been devised with *Daily Mail* readers firmly in mind – don't like speed cameras? We'll scrap them! Immigration: bad! Asylum seekers: evil! It's all a bit reactionary for my liking, taking on the easy targets. Still, it's worth a try – but they should remember that just because people rant about things, it doesn't make them sound political policies.

The highlight of the week had to be when Busted added their support to Howard's band of merry men. I honestly don't know who to feel more sorry for.

So with the Conservatives in a state, where does that leave us. The Lib Dems? Before they even start with policies, they need to get people to take them seriously. There have been glimmers of hope, but there are still a lot of people who won't vote for them because they think it's a waste of time and effort. The problem is only compounded by the anti-Iraq movement, with the Tories picking up the vote of Lib Dem supporters who ultimately are more determined to get rid of Blair and so

support the most likely candidate to banish him to the political graveyard – or Bayswater as the post number 10 residence is to be for Tony and Cherie.

UKIP? You're having a laugh, right? Europe may have been the big issue at the last election, but look what the negative policy now favoured by UKIP did for the Tories last time around. I'm sorry, but Robert Kilroy-Silk gives me the creeps. At least when he was doing the talk show you could avoid him – now he jumps out when you least expect it, like some monster in a bad horror film. And when did UKIP (the acronym) become 'Ukip' as far as all the papers are concerned? Is it too tiring to hold down the shift key for so long? More likely, they want us to forget what it stands for (UK Independence Party, in case you didn't know), to avoid the continuing accusations of being a one-policy party. There are other policies, after all. Erm... anyone?

So where does this leave us? I have no idea. Still, that will make for an interesting election, I suppose.

Did you notice that I haven't really discussed any of the actual issues in any significant depth? Should there be so much other stuff to talk about? Well like it or not it seems that there is. But for those of you who actually care what these people are standing for, if anything at all, next week I'll cast my cynical eye on the major parties' views on student funding and see if any of them can come up with something resembling a fair, and dare I say effective, solution.

Mobile networks: what they try to hide

Did you know a five minute call could easily cost you £2? **Boon Koh** investigates

Would you call your friend if you knew it would cost you £2 for five minutes? If you answered no to that question and are shocked that a five minute call could cost that much, then this article is just for you.

First off, mobile networks in the UK are especially known to be dodgy when it comes to educating potential customers about the true cost of using their services. Many of you might have seen ads promising "double minutes" or "half price line rental", but upon reading the itsy bitsy text at the bottom you will discover that there are as many strings attached to the offer as there are to Pinocchio. That is why I have written the following guide, for freshers and seniors alike, to help guide you through the labyrinth of choices and to give you the lowdown on each of the networks.

At the moment, there are eight networks available to choose from in London. They are Vodafone, T-Mobile, Orange, O2, Three, BT Mobile, Virgin Mobile and Tesco Mobile. Many of you might never have heard of some of these before, but don't panic, I'll cover them all here. In addition to the eight, there is another network, Easy Mobile, expected to be launched by the end of the year.

The first six networks mentioned above all offer postpaid/monthly services. This means that you agree to pay a certain amount of money each month in return for a fixed bundle of call minutes and/or texts. Alternatively, all of the eight networks (except BT) offer another service called prepaid, more commonly known as pay-as-you-go. This means that you pay only for the calls or texts that you make. Generally, monthly is better for people who consistently call or text a lot, and prepaid is better for those who sporadically use their phones to make quick calls. The bundled minutes in a monthly service is usually cheaper than if you call the exact same minutes using prepaid, but bear in mind that if you don't use up the minutes (perhaps you are on holiday overseas) in a particular month, they usually cannot be rolled over and you end up paying for something you didn't use.

Unlike many other countries, calling a mobile on a different network in UK usually is much more expensive than calling a mobile on the same network or calling a landline. For example, calling a Vodafone mobile from an O2 mobile would cost 45p, whereas an O2 to O2 call would only cost 15p. Therefore, a good tip would

be to get a mobile on the same network as most of your friends, otherwise you might find yourself with a huge bill! Another difference in the UK is that most incoming calls are free, so it is often a good idea to get someone to call you instead of you calling them. Bear in mind, though, that calling a friend and hanging up after a ring in order to get them to call you back might be the quickest way to lose that friendship!

Thankfully, some networks have realized that what customers really want is a fixed rate to call any network, as remembering which network your friends are on takes up valuable brain power which should be conserved for remembering stuff like which pubs offer the cheapest pints. Tesco Mobile and Three are both good choices if you call numbers on other networks often. Tesco charges a flat rate of 20p per minute to any mobile or landline, and an incredibly cheap 10p per minute to any three numbers of your choice. On the other hand, there is Three, which offers you calls to other networks at 12p a minute, with calls to Three mobiles at 5p and landlines at 10p.

Some of you might be wondering if there are offers specifically for students. I am glad to say that there



Calls can be costly: make sure you get the best mobile deal

are, although I can't say I am too impressed with them. Vodafone and Orange both have student offers, with the former giving 250 free texts a month if you sign up for the £30 "Anytime 200" plan, and the latter giving 1000 free texts and 50% off calls to UK landlines. This, at first, seems a good deal (after all, free stuff is best, right?) However, upon closer inspection, a 12 or 18 month contract is required, and the phones on offer look like old stock from the 1990s. You are better off taking one of the numerous other plans that they offer.

The other networks that I haven't covered yet (T-Mobile, BT Mobile,

and Virgin Mobile) appeared to me as dull, although there were some unique points about them. T-Mobile has cheap off-peak plans for calling your friends on weekends, but unfortunately they charge you £3 extra if you don't pay by direct debit. BT Mobile was just boring (perhaps that's why I haven't found a single person on it so far), and Virgin Mobile is only worthwhile if you text a lot to other Virgin mobiles (3p per text).

In a nutshell, there's a multitude of choices out there, and it is best to choose carefully or you might end up wasting your week's allowance on one or two calls.

Clubs & Societies

felix@ic.ac.uk

“Who’s responsible for the water guns?”

In the CGCU Rat Race 2004, several dozen freshers caused havoc as they searched for clues and tried to reach their “unspecified destination”. **Henri Ozarovsky** and **Helen Dawson** attempt to put the madness into words

CITY & GUILDS COLLEGE UNION

The first question you must be asking yourself is what in God’s name is a Rat Race? Well, you get a few students together, you make them run around fearlessly and cause havoc, and at the same time you try to get them to an unspecified destination. And there you have it, London zoo in your back yard. Kind of like the movie *Rat Race*, but instead of the million dollar cash prize and a single destination, we tweak the rules and make them go to a dozen places, giving away a few things a little more affordable to a students’ union.

At first we thought not many people would turn up, but in fact a few dozen came along for a couple of hours of mayhem. So, after getting the teams registered and named, we read them the rules. But do freshers ever listen? Absolutely not – it’s not in their innocuous nature, and who can blame them?

I have to say it’s quite exciting when teams are ready and waiting at the start line (like at a marathon) and then you throw them the first clue but hold them down just to annoy them, telling them that they have to wait until the word “go” (how exasperating). Then all of a sudden, a herd of rhinos are running mad and wild inside Mech Eng, screaming. Before realizing what was happening, I couldn’t help but think of the movie *Jumanji*.

Obviously, I’d warned them that running through public places wasn’t the best idea. So what’s the first thing they do? Run like mad through Tanaka once the race starts,

pelting each other with water balloons and water guns. Of course this wasn’t outside as you would have expected, but *inside* the building around anyone and everyone.

Naturally, I played dumb and had a go at them, because the security guards were waiting at the door (they probably had nothing better to do anyway). After a bit of negotiation, I blagged them out of trouble while they ran off to catch up with the other teams that got away. Imagine Imperial under attack from a bunch of guerilla fighters swarming through the College grounds, and add a few laughs in between unexpected water balloon ambushes!

As one of the organisers waiting at the various check points, it was like watching a slow motion of frenetic racers making their way to the finishing line. It was also probably one of the funniest things I’ve ever seen while standing around South Ken.

I felt bad for the museum staff when they saw students with a bunch of water guns running in and shouting in a panic: “Where’s the Raphael painting room?” or “Where are the dinosaur fossils?” The only thought going through their mind was probably: “We need emergency back up.” Then it hit me: what if they get arrested?

We started a water splash out in front of the Science Museum and in the College walkway next to STA Travel, and it seemed like almost everyone was wet for the most part of the Rat Race. It was great to see them all going with the flow, and just letting loose. The groups were getting through the check points pretty well, (with the aid of a few carefully directed hints



Hands in the air: freshers do starjumps on the steps of the Royal Albert Hall, as part of Rat Race 2004

from CGCU officers).

At the STA travel check point on the Sheffield Walkway, Helen, Caroline and Rob waited patiently in their traditional yet garish CGCU blazers, making the check point unmistakable. However, the freshers took a while to get there and we got bored waiting. So we decided to hide with our water guns and launch a surprise attack from behind, showering all the racers and a fair few passers by as well.

All hell then broke loose once the freshers realised they could get extra points for hitting people with water bombs. Very soon, the walkway was awash with water and crawl-

ing with security guards! Rob sheepishly took most of the blame while security gave us all a “good ticking off” for enhanced effect. The entire conversation was caught on camera by STOIC TV and it went along the lines of:

Security Guard: “Which department are you from?”

Rob: “Lots.”

Guard: “What are you doing?”

Rob: “A Treasure hunt [triumphant grin].”

Guard: “Who’s responsible for the water guns?”

Rob: “Lots of people.”

And so, after Rob finished giving the Security Guards lots of inherently irrelevant information, we made a run

for it, only to be caught again on the other side of campus – this time resulting in several names being put down for reference.

The funniest moment of all had to be getting the freshers to do star jumps and gymnastics on the steps of the Albert Hall. How did we manage that? Well, when there’s a cool prize involved, the momentum’s there and you’ve got nothing to lose, then you can pretty much get freshers to do anything you want. And did we hesitate? Not for a minute! You should have seen everyone’s faces, especially the music scholars walking out of the college, shocked, and prob-

ably thinking “What’s wrong with those IC students?” I was a bit scared when a bunch of police officers drove past. “Technically” we need a licence to play loud music in a public place, but luckily they didn’t stop. Let’s hope we don’t receive a court summons in next week’s mail.

You could see there was a friendly rivalry, which I hope we can extend to all Imperial College Faculty Unions. Let’s continue to all have a laugh together, because before you know it, your time at uni is up and little stories are all that’s left. The only thing left to say is that I hope we see you at one of our next CGCU events. Watch this space.

A martial art for the 21st century

KRAV MAGA

By Alex Gibson

Krav Maga is one of the latest martial arts to reach the UK. Originally developed by the Israeli Defence Force, it is now taught to everyone, from the special forces to civilians looking for an effective means of self-defence.

Krav Maga uses instinctive movements that are easy to

remember in dangerous situations, and combinations of strikes, locks and holds to disable attackers. Training also includes practising with multiple opponents, and learning defences against attackers armed with anything from knives and baseball bats to firearms. Environment awareness is also part of the course, which can ideally prevent you from getting into a confrontation in the first place.

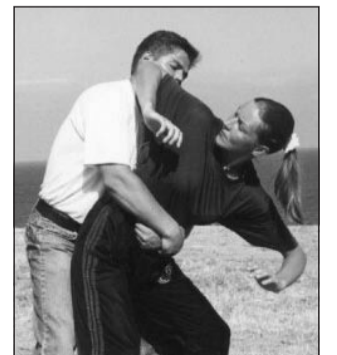
The overall emphasis is on training for “real life” situations, which is reflected in the scenarios practised. There is also a strong fitness element, with exercises done to improve strength, coordination, and dexterity.

I started training at the London Academy of Krav Maga (LAKM) last November, and can highly recommend the instructors for both their professionalism and sense of humour – classes are great

fun to go to as well as providing high level training. It’s possible to take on sparring orientated classes too, as well as take grades. A number of seminars are held throughout the year, with instructors coming from as far afield as the US and Israel to demonstrate and discuss new techniques.

The LAKM have recently opened up a new venue near Gloucester Road aimed at Imperial students, and hope

to establish themselves as an official Union club soon. If you’re at all interested, then why not pop along for a free introductory lesson? The Class meets between 4.30 and 6pm on Tuesdays, at St Stephen’s Church Hall, 48 Emperor’s Gate (just off Gloucester Road). Alternatively, feel free to contact me on alexander.gibson@ic.ac.uk, and check out the LAKM website, www.krav-maga.org.uk.



Krav Maga in action

Thanks and apologies from RAG

RAG

By Chris Jackson
RAG Chair

Welcome to another article from Imperial College Union RAG which I have the honour of fronting this year. Following on from my previous article, this one is a mixture of thanks and apologies.

Firstly, some thanks are due to those who visited us at the Freshers Fair and helped us get our fundraising off the zero mark with a nice £108.31 for our charities, which are the Mercury Phoenix AIDS Trust and Cancer Research UK. I know this may not be the world's biggest amount, but it is a start, and if you feel we should be raising more then get involved and make it happen! The freshers meeting, for anyone who wants to find out more (or didn't get round to seeing us at the

fair), will be on Thursday 21 October at midday in dBs. I look forward to seeing some of you there.

The mention of Freshers Fair brings me onto the apologies section. Some might think that an apology to the City and Guilds College Union is in the offing for the 'borrowing' of their mascot Spanner. Others might think I am about to say sorry to the poor Union staff on the radios who were reportedly trying to locate it, or to those who couldn't get more pressing problems sorted out due to the radios being clogged up as people searched for the aforementioned piece of brass. But no, I am apologising to none of these people, and only to the student population in general for not managing to extort more than £10 out of City and Guilds College Union President John Collins for Spanner's safe return. Such derogatory payments to

RAG charities (from a former RAG treasurer no less) must be dealt with, so watch out CGCU, we'll be back.

The other apology must go to those who were hoping to join the pub crawl that was mentioned previously in these hallowed pages. Sadly, due to a mistake by the Metropolitan Police relating to collecting licences, this has had to be postponed. With a bit of luck and no more problems, it should be back before Christmas. Watch this space!

Other events in the offing include something for Children In Need, which this year is on 19 November, and the World AIDS Day mega-raid on 27 November. This is the perfect chance for all of you who asked questions like "Are you the people who run around doing crazy stuff for charity?" to do just that. Keep the date free; details will follow.

Finally, Dave (*Felix* editor)



Spanner stolen: Chris (right) shows off the City and Guilds mascot

seems to think it is a good plan for RAG to feature regularly in this publication, so you have the privilege of look-

ing forward to some more of my inane bumbblings in the future whenever I feel I have something to tell you about.

In the meantime, keep an eye on the RAG website, www.union.ic.ac.uk/rag, for any more minor updates.

From Russia with love

SINFONIETTA

By Nicholas Round

Imperial College is in the privileged position of having several fully fledged orchestras. Apart from the grand institution that is the Symphony Orchestra, there is the lesser known Sinfonietta who, as well as performing two concerts every year, also organise a tour to foreign climes. Previous tours have taken in Paris, Stockholm and Barcelona, but the 2004 tour was to be a three country Baltic odyssey including four concerts, two soloists and a lot of vodka.

It began at a moderately respectable hour on Thursday morning in a crowded terminal at Heathrow, packing double basses in bubble wrap and pleading for a more flexible luggage allowance. Before long, we were touching down at a snowy Helsinki airport for a three day stay in Finland. After moving into the youth hostel where we were staying, everyone started exploring Helsinki which, for me, involved a fantastic meal before getting lost on the freezing streets. Helsinki is a quiet city; not surprising as the Finns have a reputation for being reserved.

The next day, many people took the short boat trip

through the frozen harbour to the fortress island Suomenlinna. Cue mass snowball fights. Our first concert was that evening in the world famous Tempelieukion kirkko, a church cut out of a rock, in central Helsinki. Here we performed the *William Tell Overture*, Elgar's *Cello Concerto* with soloist Ed Furse, and Dvorak's *Symphony Number 8* to an enthusiastic Finnish audience.

On Sunday morning, after the second concert and a night watching rugby in a French bar, the orchestra had to get their hungover selves to the harbour to take the early ferry across the Baltic to Tallinn, capital of Estonia. The main entertainments catered for on the ferry were ballroom dancing and bingo. The Estonian band's cover of *Mrs Robinson* was unforgettable - think The Lemonheads in 40 years time.

Tallinn is one of the best preserved medieval cities in Europe, and the ancient walls and spires were spectacular. Highlights included climbing to the top of the largest tower, part of the Estonian parliament, and a meal at a medieval restaurant complete with costumed waiters, authentic dishes and clay tankards for the beer.

The concert the next day featured Oliver Coates playing the Dvorak Cello concerto in another huge church, the Kaarli Kirik, which was on a hill overlooking the town. After this, it was off to the

Beerhouse for a grand tour meal and much drinking. Here, beer was served in one litre stein glasses. These colossal vessels could have caused some problems, as after the meal it was on to our private coaches to drive five hours across the Russian border to St Petersburg. Fortunately, a pit stop was taken. Crossing the border with over 50 drunken students was an experience to say the least, but with the bureaucracy behind us we arrived in St Petersburg for brunch.

Nothing can prepare you for the sights and sounds of St Petersburg. Our hotel was by the River Neva, next to where the Aurora, the famous battleship that signalled the start of the revolution, is moored. A short walk away was the St Peter Paul fortress, with its infamous prison and cathedral with its stunning golden spire. Over the river was the golden dome of St Isaac's cathedral, the breathtaking opulence of the Winter Palace and Hermitage museum, and also the must see Russian Orthodox 'church on spilled blood', built on the spot where Tsar Alexander II was murdered.

To explore this city completely would take months. Russian food and drink was good and cheap, so many of the orchestra chose to try dishes such as caviar, sturgeon or an authentic beef stroganoff.

The final concert of the tour was to take place in the con-



The 'church on spilled blood', St Petersburg

cert hall of our hotel, attended by an appreciative audience of fellow guests. All that was needed now was an end of tour party. This was fuelled by beer at 40p a bottle and copious quantities of a clear liquid that is very prominent in Russia; its name, along with the finer details of the night, escape me. Suffice to say there was attempted Cossack dancing at one point, and I still have the bruises.

The coaches then took us back to Helsinki to catch the plane home. Special thanks must go to our conductor Dan Capps, chairman Adam Smith who organised this mammoth tour, and soloists Ed Furse and Oliver Coates.

This coming Easter, the orchestra will be off to Vienna, sometime home to Mozart and centre of the musical world for centuries, and Bratislava, historic capital of Slovakia. Expectations of another successful tour are high after seeing the pictures of Viennese palaces and hearing that beer is 30p a pint in Bratislava. Make sure you don't miss out.

Sinfonietta rehearse every Monday evening in the Great Hall. For further information about joining, visit www.union.ic.ac.uk/arts/sinfonietta. Our next concert will be on Tuesday 14 December in the Great Hall. Look out for posters nearer the time.



Oliver Coates plays the Dvorak Cello Concerto with Imperial College Sinfonietta

YOUR CLUB HERE!

Do you want thousands of readers to know all about your club or society? Then send an article to felix@ic.ac.uk, together with a good quality photograph if possible

Pursuing photography

Imperial graduate **Alex Holland** on the early stages of his career as a freelance photographer

Graduating and leaving university is a big step for anyone – not only finding a job, but choosing the right one. As an Imperial graduate, there are certainly more choices available, from working in industry to working in the City, but very few pursue their interests and try to make a career of them.

I am doing just that. Without realising it, I was building up my business during university by developing my interest in photography. I took photographs, wrote to readers' galleries in photographic magazines, and designed a website, www.alexfineart.co.uk. The positive feedback I received from people, coupled with my own desire to do something completely different, set me a challenge to pursue a career as a freelance photographer.

As soon as I had completed my exams I was out taking photographs and building up my portfolio. Initially I had broad photographic interests in order to get a feel for which area appealed to me the most. However, it is always at the forefront of my mind that it is best to be a master than a jack of all trades. So, although I am still at an early stage in my career, I know I will be concentrating on cityscapes and landscapes in the coming months.

Now I have built up a reasonable sized portfolio, it is important to market the images to as wide an audience as possible. I have discovered that, although web-based marketing can work well once you are established, people initially want to see your work before committing to a purchase. So I pursued galleries to exhibit my work. Fortunately, I have been given my debut exhibition *Light, Direction, Reflection* at the Blyth Gallery at Imperial College (level 5, Sherfield Building) where I am exhibiting photographs of London and Imperial. The three themes symbolise decision-making: initially you have an idea (light) that you follow through by taking a certain course of action (direction) and finally you reflect on your decision (reflection).

All photographs in the light theme are black and white, helping to emphasise the contrast within each photograph. Each image shows a source of light, whether it be natural or manmade, to which your eyes are drawn. The recognition of this light should reflect the belief that you have seen your idea. Having

“It can take weeks to obtain the right photographs...”

had this idea, you choose to act on it and decide on a course of action. Direction symbolises the journey we face in taking a decision, and the names of the photographs in this theme are meant to mirror some of the processes we use in deciding our course of action. Contemplation, focus, the walkway and parallels each describe a different aspect of choosing and following through our course of action. Once any decision has been taken, it is within our conscientious character to reflect on our choice. The final theme,



reflection, explores reflection within architectural photographs.

The black and white photographs in light are more classical, whilst both direction and reflection show contemporary colour photographs, many of which are of Imperial College.

It has been a huge learning experience so far, planning and setting up an exhibition. It can take weeks to obtain the right photographs, which must then be printed, mounted, framed and hung in the gallery. Alongside all of this, you have to market yourself, approach potential sponsors and advertise the exhibition. I now understand why most photographers spend a month taking photographs, followed by a month solely marketing them. Although I have only started relatively recently, I have soon found that making new contacts frequently is essential: writing a letter to someone could just spark an invaluable opportunity. It is that element of luck that I relish as a freelancer.

● **Alex Holland's exhibition *Light, Direction, Reflection* is in the Blyth Gallery, on Level 5 of the Sherfield Building. Admission is free.**



Oct 15

8pm > 2am



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Imperial College
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The easiest way to get regular updates about volunteering is by signing up to our mailing list. You will receive all the latest opportunities on a weekly basis, directly to your email inbox. Simply send us an email to volunteering@imperial.ac.uk, clearly stating that you want to receive the weekly news bulletin and we will do the rest!

Imperial Volunteer Centre



Linking opportunities

IN PARTNERSHIP WITH IMPERIAL COLLEGE UNION

Imperial Volunteer Centre
South Kensington campus
Union Building
Beit Quadrangle East Basement
Prince Consort Road
London SW7 2BB

question the answer

We will be running a series of events on Wednesday 27 October and Thursday 28 October in London for you to meet our people from around the world, learn more about McKinsey and give you some experience of the way we help clients solve complex business problems.

We have places available for people to come and participate in workshops, discussions and informal conversations.

If you are interested in registering for a place, please apply online at www.mckinsey.com/eventregistration by **Friday 22 October**.

For further information on McKinsey & Company please visit our websites www.mckinsey.com for information about all our offices or www.mckinsey.co.uk for London specific information.

For career opportunities, please visit www.mckinsey.com/careers.

McKinsey & Company

What's on

felix@ic.ac.uk

THURSDAY 14 OCTOBER

UNION VOTE

Today until Sunday
Visit www.union.ic.ac.uk/elections.
Contact: e.morgan@ic.ac.uk

CLUBBING FABRIC FIFTH BIRTHDAY WEEKEND

Fabric
Drum and bass with Andy C, Hype, Fabio and Krust, to name but a few.

FRIDAY 15 OCTOBER

UNION EVENTS COME COMMANDO

8pm-2am
Beit Quad
£3
"Come Commando or come with no pants!" Carlsberg at £1 while stocks last.
Contact: union@ic.ac.uk

CLUBBING FABRICLIVE FIFTH BIRTHDAY WEEKEND

Fabric
Death In Vegas live, Plump DJs in Room 1, Talvin Singh in Room 3.

CLUBBING THE GALLERY

Turnmills
Fergie, Benny Benassi and Lisa Lashes headline this rammed Friday work-out.

SATURDAY 16 OCTOBER

CLUBBING 'AS ONE' PRESENTS CLASSIC

The End
House session with Chicago DJ Derrick Carter.

CLUBBING CITY LOUD THIRD BIRTHDAY

Turnmills
Frankie Knuckles headlines the birthday bash for this popular urban house night.

MONDAY 18 OCTOBER

UNION COUNCIL

7pm
Union Dining Hall
The first meeting of the year of the Union's governing body. All are welcome.
Contact: e.morgan@ic.ac.uk

CLUBBING TRASH

The End
Founder Erol Alkan plays the popular indie club night.

TUESDAY 19 OCTOBER

FILMS FAHRENHEIT 9/11 (15)

6pm
Union Concert Hall
£3
Michael Moore's view on what happened to the United States after September 11, and how the Bush Administration allegedly used the tragic event to push forward its ruthless agenda. Showing at the Union's own cinema.
Contact: cinema@ic.ac.uk

UNION EVENTS STA TRAVEL QUIZ NIGHT

8-10.30pm
Beit Quad
FREE
The quiz is a bit of a tradition at the Union, with cash and beer prizes on offer.
Contact: union@ic.ac.uk

FILMS THE BOURNE SUPREMACY (12A)

8.45pm
Union Concert Hall
£3
When Jason Bourne is framed for a botched CIA operation, he is forced to take up his former life as a trained assassin to survive. Showing at the Union's own cinema.
Contact: cinema@ic.ac.uk

WEDNESDAY 20 OCTOBER

CLUBS AND SOCIETIES MALAYSIAN SOCIETY: PASAR MALAM

12-8pm
Queen's Lawn
The society will be simulating the atmosphere of a traditional Malaysian bazaar, with stalls selling several exotic items such as batik wraps, handicrafts, mehndi tattoos, calligraphy and delicious Malaysian food for great prices.
Contact: charlotte.yeow@ic.ac.uk

UNION EVENTS CHEEKY

8pm-1am
Beit Quad
£3
Flirty current chart music.
Contact: union@ic.ac.uk

THURSDAY 21 OCTOBER

VERY IMPORTANT FELIX PUBLISHED

10am onwards
Pick up the next issue from your department or the Union building.
Contact: felix@ic.ac.uk

CLUBS AND SOCIETIES RAG FRESHERS MEETING

12 noon
dBs
An informal meeting for anyone who wants to find out more about RAG.
Contact: rag@ic.ac.uk

CLUBS AND SOCIETIES MALAYSIAN SOCIETY: PASAR MALAM

4-8pm
Queen's Lawn
The society will be simulating the atmosphere of a traditional Malaysian bazaar, with stalls selling several exotic items such as batik wraps, handicrafts, mehndi tattoos, calligraphy and delicious Malaysian food for great prices.
Contact: charlotte.yeow@ic.ac.uk

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Contact: cinema@ic.ac.uk

ALL WEEK

FILMS COLLATERAL (15)

Odeon Kensington
Fri and Sat only: 11.20pm.

FILMS BRIDE AND PREJUDICE (12A)

Odeon Kensington
Fri to Thurs: 12.45pm, 3.20pm, 5.55pm, 8.30pm. Fri and Sat only: 11.00pm.

FILMS HERO (12A)

Odeon Kensington
Fri to Thurs: 1.45pm, 4.15pm, 6.35pm, 9.00pm. Fri and Sat only: 11.30pm.

FILMS INSIDE I'M DANCING (15)

Odeon Kensington
Fri to Thurs: 1.30pm, 4.00pm, 6.25pm, 8.55pm. Fri and Sat only: 11.25pm.

FILMS LAYER CAKE (15)

Odeon Kensington

Fri to Thurs: 1.30pm, 3.55pm, 6.20pm, 8.45pm. Fri and Sat only: 11.15pm.

FILMS SHARK TALE (U)

Odeon Kensington
Fri to Thurs: 12.05pm, 2.15pm, 4.35pm, 6.55pm, 9.10pm. Fri and Sat only: 11.25pm.

FILMS WIMBLEDON (12A)

Odeon Kensington
Fri to Thurs: 1.40pm, 4.05pm, 6.30pm, 9.00pm.

ARTS BARBICAN GALLERY

Featured exhibitions are Space of Encounter: The Architecture of Daniel Libeskind; and Communicate: Independent Graphic Design since the Sixties.

ARTS TATE BRITAIN

Gwen John and Augustus John; Michael Landy: semi-detached; Art Now: David Thorpe; BP British Art Displays 1500-2004.

ARTS TATE MODERN

Untitled: Mohamed Camara (see review, page 20); Time Zones: Recent Film and Video; Tate Modern Collection 2004.

Running an event? Want people to know? Tell us about it!

Felix will print your listings free of charge. Just email felix@ic.ac.uk and tell us:

- the name of the event
- who is running it
- the time
- the location
- the cost (if any)
- a brief description of the event
- a contact email address

VOTE



Stan Stanley hits the Union

Brummie comedian Stan Stanley appears in dBs tonight, alongside BBC New Comedy Award winner Nina Conti. **Audrey Vanderpuye** caught up with Stan last week

Stan Stanley has already made a huge impact on the live comedy circuit due to his effortless charm, razor sharp timing and twisted outlook on the world.

I had an opportunity to talk to Stan in advance of his performance at the Union, to find out a little more about him and the work that he's currently doing.

Having asked Stan what it was that made him decide to become a stand-up comedian, it was clear that from a young age he had always been destined to follow a career in the comedy world. He claims that his was a "classic clichéd story".

"I was always playing practical jokes as a child and getting into trouble in school," he said. "I was never going to be the type of person who could hold down two jobs."

He finally made the decision to move to London, and he's never looked back. Stan is now the resident host at the award-winning Amused Moose Club. He was one of

only five acts invited to perform at this year's Montreal Just For Laughs Festival, which he found "very stressful but really satisfying". That was the biggest gig he'd had up to that point, and it has brought him further opportunities to perform elsewhere.

Stan counts Rowan Atkinson as his key inspirational figure, as well as fellow Brummie Frank Skinner "for his slightly twisted humour".

Stan says he feels that he's "not good at talking to people" and so spending some time in the toilet before gigs is the best way he can prepare and stay focused.

Stan hopes that his tour of student unions will give him an opportunity to try out his new material, and he looks forward to making an appearance at Imperial.

Stan Stanley is truly a warm and likeable Brummie and his enjoyable line in mocking humour should be popular with the Imperial crowd.

● **Comedy, dBs, tonight, 8pm, £3.50-£4.50**



Stan Stanley: so good, they named him twice. And no, his jokes won't be as bad as that one

MEET THE UNION'S STUDENT ADVISER

IN THE JCR, SHERFIELD WALKWAY TODAY, THURSDAY, OCTOBER 14

THE UNION ADVICE SERVICE OFFERS FREE, CONFIDENTIAL, IMPARTIAL AND EMPOWERING INFORMATION AND ADVICE ON A MULTITUDE OF PRACTICAL ISSUES INCLUDING:

- ACADEMIC ISSUES
- FINANCE QUESTIONS
- INTERNATIONAL STUDENT ENQUIRIES
- DISCIPLINARY HEARING SUPPORT
- CONSUMER AND EMPLOYMENT ISSUES
- HOUSING ADVICE
- PERSONAL SAFETY, SEXUAL HEALTH, DRUGS AND ALCOHOL

MEET NIGEL COOKE, THE ADVISER AT HIS STALL IN THE JCR, 11 TO 3PM, THIS THURSDAY, OCT 14.

HE WILL BE ABLE TO ANSWER QUICK QUESTIONS, PLUS HAVE ON HAND A SELECTION OF INFORMATION LEAFLETS ABOUT IMPORTANT ISSUES.

PLUS FREE PERSONAL ATTACK ALARMS AND CONDOMS TO GIVE AWAY.

UNION ADVICE SERVICE
IMPERIAL COLLEGE UNION, BEIT QUAD,
PRINCE CONSORT ROAD, LONDON, SW7 2BB

TELEPHONE
020 7594 8060

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ADVICE@IMPERIAL.AC.UK



APPOINTMENTS ARE NOT ALWAYS NECESSARY

ROCK CITY

Fri October 22

8pm > 1am, Cost: £3

DJ Way Way
Boxer Rebellion



Smirnoff Vodka and Draft Mixer £1
While Stocks Last

Imperial College Union, Beit Quad,
Prince Consort Road, London, SW7 2BB



DJ WAY WAY

My London

felix@ic.ac.uk

In this new feature, *Felix* will profile one Imperial student each week, and they'll tell us what they do in London, their favourite places and a few tips that might be useful. This week, we spoke to third year Physics student **Nichola Jahn**



Name: **Nichola Jahn**
 Department: **Physics**
 Year: **3**
 Living in: **Fulham**

My... clubs

"Aquarium is my favourite club in London. Just up the road from the Medicine Bar in Old Street, it plays host to Carwash every Saturday – the best seventies dress-up night with disco, funk and soul music all night. The club itself is small but there's loads to do, including a swimming pool and jacuzzi with an underwear only policy! They do student discounts too." www.carwash.co.uk

My... pubs

"The Litten Tree in Putney is amazing... 15% discount off its already cheap drinks and food, and special offers sometimes too! Putney's great – there are loads of nice restaurants, bars and shops for a more laid-back trip out."

My... restaurants

"The whole of Brick Lane in the East End! OK, there are some exceptions but there are so many amazing places to eat up there, and if you haggle as a group you always get a great deal."

My... work

"Twice a week and some weekends I work as an Army Cadet Force Instructor over in Kennington (just south of Vauxhall), which is something completely different. We work with teenagers aged 12 to 18, giving them comprehensive life skill coaching and instructing them towards a BTEC in Public Service. It's a very hard-up area in general, and we help where the schools are failing these kids in discipline, education and welfare."

My... money saving tip

"There are so many free music nights. If you fancy a cheap night, then buy a copy of *Time Out* and take pot luck. I managed to see the backing band for Groove Armada a while back at an amazing Caribbean themed bar for free."

My... favourite day out

"This summer I discovered the recreation areas in Bishop's Park (also home of Craven Cottage in Fulham) and one Sunday, after getting bored of the Fulham DC Carnival, I went up to the mini beach in the park with some friends.

Admittedly twice the size of the other paddling pool goers, we splashed around in the sunshine like nutters which was cool. Then we wandered along the river to Putney Bridge and walked back down the other side up the Half Moon Pub to enjoy an afternoon of jazz with their resident band [free, every Sunday 2-5pm].

Afterwards, it was a short wander up the high street to Pizza Express to have dinner in their garden restaurant, and a walk home just as the sun started to go down."

My... ideal London date

"The most romantic place anyone ever took me was Chelsea Bridge (the one next to Battersea power station and park) in the middle of the night. There's an all night cab drivers' café there, which does great hot chocolate, so we sat on the bridge drinking hot chocolate watching the trains go over the river in the shadow of Battersea power station... it was amazing!"

Interested in telling us about your London?

We want to hear from you.

Feel free to choose different categories to this week.

Email felix@ic.ac.uk



Brick Lane: Nichola's choice for restaurants

Poster Rules and Information

Poster Design

- Carry the Union logo and the words "Imperial College Union".
- Display the time, date and location of the club event.
- Name the club or society as a club or society of Imperial College Union.
- Be no bigger than A2 in size.
- Be in English only or have an English translation of anything said in a foreign language, the translation being equal or greater in prominence.
- Not contain any offensive language, including implied offensive language.
- Not contain material that may bring the Union into disrepute or is of a libellous nature.
- Not contravene the Equal Opportunities Policy.
- The poster should either advertise a specific event with the date of the event mentioned or advertise the activity generally and include a reasonable expiry date on the poster.

When posters are put up they must:

- Be put up using blu-tack or an equivalent.
- Not be put up with Sellotape or glue.

- Not be put up closer together than 5 metres apart where there is insufficient space for other clubs or societies' posters.
- Not be put up on glass doors
- Not be put up over other in-date posters
- Not indicate that an event is open to the general public unless previously agreed by the Union President.
- Be removed within 5 College days of the event being advertised having taken place .

Locations

Posters should only be put up in the following locations:

- The Union Building with the exception of the Union Bar, da Vinci's, dBs, the Union Dining Hall, or above the first floor
- The Junior Common Room pillars in the Sherfield Building
- Southside Lounge, but not on the windows. Posters may be placed in Southside Bar at the discretion of the Southside Bar Manager.
- On the communal noticeboards along the walkway.
- Basement of Mary's i.e. Gladys's, Bar, corridors, at top of stairs.
- Stairway noticeboards at Mary's, on each floor.

- Glass notice boards at BMS and in UMO student post room.
- Reynolds first floor walls and basement walls.
- Academic departments and halls of residence with permission (see web for more details).

Restricted areas

- The noticeboard outside dBs on the ground floor foyer is restricted to central Union publicity only. Posters may only be put up there with the permission of the President, his or her nominee, or the Permanent Secretary or Marketing Manager.
- The noticeboard outside the Union Dining Hall on the right, on the first floor landing, is restricted to central Union notices, such as minutes, elections and meeting publicity. Posters may only be put up there with the permission of the President.
- The Careers Bulletin Board by the right of the Union Reception is to be restricted to employment opportunities.

<http://www.union.ic.ac.uk/resource/>

Freshers Week

Smile, you're on camera

By popular demand, here's the traditional *Felix* assortment of photos from Freshers Week



Music

music.felix@ic.ac.uk

Togas, 'emo' and gothic folk

Felix reviews the new double album from Nick Cave, the first offering from a young UK band, and the latest release from Swedish plagiarists The Soundtrack Of Our Lives

ALBUM REVIEWS

yourcodenameis:milo

All Roads To Fault

(Polydor)

★★★★☆

With their counter-culture packaging, angled fringe haircuts and monumentally stupid name, you'd be forgiven for writing off yourcodenameis:milo as yet another Converse-worshipping 'emo' band. I'd already done it without listening to a note. But instead of bastardising At The Drive-In's back catalogue by feeding through Pro-Tools and making it pop (cf. Finch), yourcodenameis:milo clearly have a little more ambition.

Their sound is a sometimes disquieting mix of lurching, stop-start riffage, slower progressive guitar passages and the occasional monumental chorus. They've inherited At The Drive-In's love for complex dual riffs and innovative chord progressions, Biffy Clyro's relentless volume changes, and the mighty Trail Of Dead's gloriously over-the-top vocals.

Opener *All Roads To Fault* welds a schizophrenic, shouty verse to a truly massive guitar-destroying chorus that's convincing enough proof of the band's intent. It helps that it has a hook roughly the size of every Strokes chorus put together. *The Problem* jerks from quiet to loud almost without warning, providing one of the most thrilling moments on the album, while *Fourthree* sees yourcodenameis:milo using their quiet side: pretty, lilting guitars join the heavy moments together, providing a little relief from the assault.

Capturing the sound of live, heavy guitar music has always been a real challenge for producers – records just won't sell if the guitars don't sound just right. Luckily for yourcodenameis:milo, they managed to secure the legendary Steve Albini

behind the desk. Once again, his touch proves essential to this record – as *First Mater Responds* moves from its heavily compressed verse into a huge wall of grinding distortion with squiggly guitar arpeggios dancing everywhere, you can almost picture the huge grin on his face. The duelling, call-and-response guitars on the high point of the album *Lions, Then Donkeys* will induce headbanging not seen since "One Armed Scissor" in all but the most sedate.

If anything, yourcodenameis:milo have found a 'sound' that's incredibly mature for a band so young. Unlike, say, Reuben, they've not painted themselves into a stylistic corner. If you've heard a few records from what could be loosely termed the British rock underground – bands like Million Dead and Pretty Girls Make Graves – I can guarantee you'll find something in this record to love.

Andrew Sykes

Music Editor

Nick Cave

Abattoir Blues / The Lyre Of Orpheus

(WEA Records)

★★★★☆

There's something just a tiny bit terrifying about Nick Cave. It could be his Neanderthal eyebrows, his impressive bird's nest hairstyle, or his grave, cadaverous stare. But I think it's probably the total surrealism of almost everything he does. Utterly compelling, but a tiny bit terrifying.

Two albums packaged as one, *Abattoir Blues* and *The Lyre Of Orpheus* deliver a double dose of the delightful Cave madness. Sounding, at various times, like frenetic jazz, disjointed blues, energetic country, smooth easy listening, gothic balladry and a gospel choir on crack, this is an eclectic mix united by a morbid exuberance and some frank-



The Soundtrack Of Our Lives: See! A bearded man in a toga!

ly quite mental lyrics. All gleefully intoned in Cave's sepulchral vocals, they range from the self-mocking ("I look at you and you look at me and deep in our hearts know it / That you weren't much of a muse, but then I weren't much of a poet") to the vaguely obscene ("I put one hand on your round ripe heart / And the other down your panties") to the mildly confusing ("I'm down here babe with the eskimos / With the polar bears and the Arctic snow / With a party of penguins who do not know / How I can get back to thee"). Referencing historical and literary figures from Karl Marx to the ancient Greek poet Sappho, it's an intelligent and amusing collection that will have you discovering new gems listen after listen.

The music itself is heavy on the percussion and 'unusual' instruments – panpipes, anyone? While fairly simple, it has a drive that renders it almost hypnotic. At times, it seems that the Bad Seeds have lost their habitual gloom to begin producing almost upbeat ditties; at others the familiar malaise returns with renewed intensity. Not really

one for the emotionally unstable, *Abattoir Blues* and *The Lyre Of Orpheus* is definitely an acquired taste – the spooky, dominating vocals and schizophrenic rhythms can be unsettling to say the least. But those who dare to brave the lunacy – or who have already picked up the urge – will find themselves listening for hours with a silly little grin on their faces. Mad as a fish with a motorbike but just as much fun, this is a nice little treat that just keeps on giving.

Anna Novitzky

The Soundtrack Of Our Lives

Origin I

(WEA Records)

★★★★☆

You might not have heard of The Soundtrack Of Our Lives (TSOOL), but on first listen they are instantly familiar. This six piece from Sweden are fronted by a man who insists on wearing a toga all the time, sounding at times like *Exile On Main Street*-era Rolling Stones, and at others the rightful heirs to Pink Floyd's throne.

2001's *Behind The Music* brought TSOOL to the attention of the UK mainstream music press. This, their first album for three years, carries on exactly where *Behind The Music* left off. It is an album that grabs you from the first note, and before you know it, you've picked up the entire lyrics and sang it to yourself as you wait for the bus. Or at least, I have.

The single *Bigtime* is a perfect example of TSOOL's sound, incorporating pleasingly dirty guitars, a riff that Keith Richards would chew his own arm off for, and a suitably bizarre lyric about the damage done to society by technology from the fantastically named Ebbot Lundberg. By the time the anthemic, air-guitar friendly chorus rolls around, you're nodding along while Lundberg yells, somewhat cryptically, "Big time! We're all partners in crime!"

The immediacy of every single

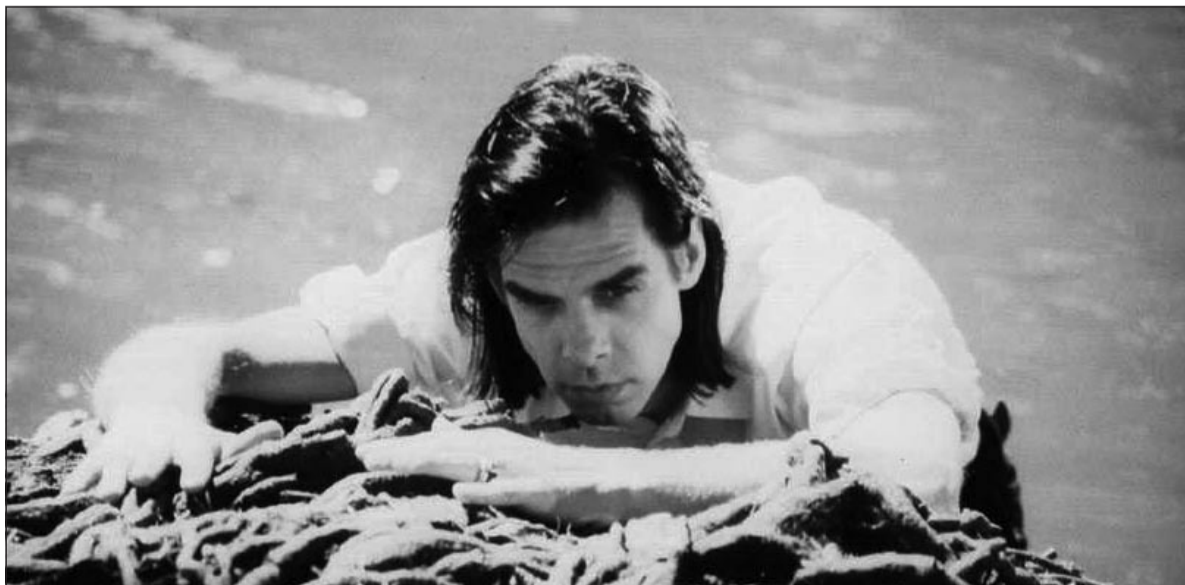
song on this record is truly refreshing, but that's not to say it's predictable. Much more than that – TSOOL take the same chord changes you've heard a thousand times from a thousand different guitar bands, and somehow make it sound fresh. A clever riff here, a well-placed vocal line there, and you begin to see how good a band with six very talented songwriters can be. And they're Swedish, which always seems to help.

Literally, Lundberg is quirky and direct. He's not singing in his native language, which often has the effect of making the simplest lines sound slightly odd. His voice has a wonderful smoky edge to it, which he layers over itself many times – it's almost as if there's a bizarre choir of Lundbergs singing every word with him. On *Midnight Children*, he lets his bassy voice ring over a grooving guitar and spacey organ figure, rescuing the track from mediocrity. In fact, when the quality control does fall, as it does in the middle of the album, the vocals are usually the thing that saves you pressing the skip button.

Just like *Behind The Music*, the interplay between the two very talented and endlessly versatile guitarists, Ian Person and Mattias Bärjed, is what drives the record. Along with the aforementioned *Bigtime*, *Royal Explosion* showcases their harder, power-riffing style. *Heading For A Breakdown* has a delicate two note pattern in the foreground, and a genius bluesy figure in the background.

TSOOL aren't exactly innovative; in fact, they're positively retro. This record isn't quite as good as *Behind The Music*, which featured a more diverse sound than that displayed here. Some people may tire of the relentless 'borrowing' from the great rock bands of the last 40 years, but the unique spin they put on it prevents them from becoming a cover band. *Origin I* isn't a classic, but a worthy introduction if you've not picked up on them before.

Andrew Sykes



Nick Cave: "bird's nest hairstyle and neanderthal eyebrows"

MUSIC

music.felix@ic.ac.uk

The esteemed Mr Millen makes his return to these pages

SINGLE REVIEWS

Eastern Lane

I Said Pig On Friday
(Rough Trade)

★★★★☆

Eastern Lane are definitely a singles band. A couple of bland EPs were followed up by a decidedly mediocre debut album, *Shades Of Black*. But then out of nowhere came *Feed My Addiction* and *Saffron*, two taut, tight and, more importantly, fantastic rock songs.

Now comes the brilliantly titled *I Said Pig On Friday*. Some would say it's a dark tale of local custom from their worrying League Of Gentlemen-esque home town, Berwick-upon-Tweed. Personally I prefer describing it as a glorious slice of storming indie-disco-rock. It's another weapon in the growing arsenal of the budding guitar-music-you-can-dance-to scene.

I Said Pig On Friday is by no means as perfect as its title. A kinder reviewer might describe the main riff as "infectious", but I would say "repetitive", or even "for God's sake people it's only two notes played over and over and over again". And the bizarre a capella bit sounds worryingly, um, inbred. There's a good chorus though, and it's got one of those cool endings, you know, where it just... stops. Listen out for it at your local indie disco, and get on the dance floor.

James Millen
Alternative Music Society President

The Departure

Be My Enemy
(Parlophone)

★★★★☆

Where did The Departure spring from? I'm innocently waiting for The Killers to play their set when five young men walk on stage and start making this awesome, atmospheric, catchy and danceable music. They look like the offspring from the make-up sex after the goths and indie kids have been fighting: all crazy hair, eye shadow, suit jackets and, er, golfing jumpers.

Hailing from Northamptonshire (as far as I'm aware only previously 'famous' for Raging Speed Horn), *Be My Enemy* is their follow up to debut *All Mapped Out* and sounds like a dark Franz Ferdinand, with razor sharp drums, duelling echoey vs new-wave guitars, and David Jones' weird crazy old man voice. Intriguing, fresh, exciting and really, truly great.

James Millen

The Kaiser Chiefs

I Predict A Riot
(Drowned In Sound Recordings)

★★★★☆

I bet this band truly believe the hype they've been gathering. They probably think they're "quirky" and "the next big thing". Gaining much critical acclaim, especially following their tour with fellow merchants-of-mercenary The Ordinary Boys, the Kaiser Chiefs (depressingly) may have their dreams come true.

They're a bit like Franz Ferdinand without the originality or risqué homoeroticism, or Dogs Die In Hot Cars without the 'being good'. I wish I could describe it more, but my brain is shutting down after having this on repeat for the last ten minutes. I think there's some honky-tonk keyboard, a quiet bit, some handclaps maybe. You get the idea, just don't get the single.

James Millen

Marilyn Manson

Personal Jesus
(Interscope)

★★★★☆

Normally, I'd try to put an attention-grabbing opening paragraph here, but Marilyn Manson needs no introduction. You know who he is, your granny knows who he is, and she doesn't think he's at all the sort of person you should be listening to. But when was doing what you should ever any fun?

Personal Jesus, the single taken from Manson's best of album *Lest We Forget*, fits neatly into the great tradition of his previous covers: as with *Sweet Dreams* and *Tainted Love*, he has taken a faintly drippy eighties classic and invested it with a generous shot of the anger and bile that made him famous. The result is less vitriolic than might have been expected, but it's damnably catchy and, like much of his music, surprisingly fun to dance to.

While it's true that these days it's more about the spectacle than the music for Mr Manson (was it ever not?), it's also true that he really knows how to put on a show. Matching the decadent aesthetics of his recent album, *The Golden Age of Grotesque*, with its spooky synths, jerky beats and hoarse vocals, *Personal Jesus* - song, video and performance - is a sight to behold, monochrome suits and scantily clad ladies and all. Plus, on a recent appearance on *CD:UK*, Manson's make-up made the under-tens in the audience cry. The old dog's still got it.

Anna Novitzky

Babyshambles actually play

After his removal from the Libertines due to drug "issues", Pete Doherty finally makes it on stage again as Babyshambles



Babyshambles: the ever coherent Pete. Why does he even bother to wear a guitar?

LIVE REVIEWS

Babyshambles

King's Cross Scala

★★★★☆

At this moment in time, Pete Doherty is a man carrying a back-breaking amount of expectation with him. After being banned from playing with The Libertines due to his continuing drug problem, he has nearly been imprisoned for an offensive weapon charge and earned a reputation of not turning up to his own gigs (of which one no-show in Aberdeen was greeted with a crowd riot). He was expected to pathetically fall from grace, but this concert was a warning sign to such naysayers that he is still capable of performing a blinding rock and roll show.

Greeted with electrified cheers from the audience, Pete wasted no

time in ripping into the set opener, *Man Who Came To Stay*. Backed by his group Babyshambles, who showed they were capable of pounding out jagged rock that could rival the Libertines, Pete was clearly pleased to be performing. He sang his lungs out and even launched himself into the crowd twice, whilst all the time being given the crazed support that most would only associate with a Michael Jackson concert. He even got the crowd to sing along with him when he performed *Happy Birthday* for guitarist Pat Walden.

Despite this, you could see that all was not well with Pete, which was evident from his wandering attention span in the early stages of the set. However, it snapped back when it came to references to his past, such as the snarled lyric "What's the difference between death and glory..." on *Fuck Forever*, and the accelerating/decelerating *Gang Of Gin*, which blasts his former

Libertines bandmates.

The tempo slowed halfway through the set, when he was joined by former Massive Attack vocalist Dot Allison for a few acoustic numbers, but the main treat of the evening was the three beautiful renditions of old Libertines favourites *Don't Look Back Into The Sun*, *Time For Heroes* and *What Katie Did*, the former accompanied by a stunning and surprising xylophone arrangement.

After this, the gig went back into full-on rock mode, which Pete does best, and after an hour's set which ended with the thrashing *Wolfman*, he left the stage with the crowd in hysterics. Despite what the music press might say about him, this night showed that Pete is still on top form, and even if the Libertines do go under, the Arcadian spirit will still be carried on, which can only be good news.

Matthew Hartfield

Free tickets

After a week with no competitions (shock horror) we've managed to lay our hands on a couple of tickets to see the excellent Seether at the Mean Fiddler on Tuesday 19 October.

If you haven't heard of them, Seether featured on the *Spiderman 2* soundtrack and are absolutely huge in South Africa, where they are originally from. Their debut album was among the top sellers of the year in their home country's anaemic rock market.

Their new single, *Broken*, features the vocal stylings of Evanescence singer Amy Lee and is out right now. The record has been produced by the well-known nu metal producer Jay Baumgardner, who's also been involved with acts like Papa Roach and Drowning Pool.

Seether are flying into the UK to play three gigs, and this is their only one in London. If you want to win these two tickets, just answer this simple question: What was the name of Evanescence's all-conquering number one single?

Answers to music.felix@ic.ac.uk please, with "Seether competition" in the subject line.



Want to write music reviews?

Email music.felix@ic.ac.uk

EVENT **Teach First Presentation, Imperial College**

DATE **25th October 2004**

TIME **6.30 pm**

VENUE **Directors' Suite, Science Museum,
Exhibition Road**

I taught first.

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Nina Conti

It was a good sign when after only 7 months of doing ventriloquism as stand up Nina won BBC New Comedy Awards in August 2002. Since then she has done two Edinburgh shows and played at comedy festivals in South Africa, New York and Glastonbury. Now, in 2004, returning from 'Just for Laughs' festival in Montreal she is embarking on her second pilot at the BBC, a sitcom entitled 'One Free Hand'.

"Nina is a star in the making. She commands the stage with charm and authority and has terrific comic timing" Metro

"Dark good looks, warm stage presence and deft comic timing" The Guardian

"This glamorous young woman can make anything talk-and how!" Daily Mail

This warm and likeable Brummie has a quirky, jokey approach, producing a gently mocking set with plenty in the way of enjoyable highlights.

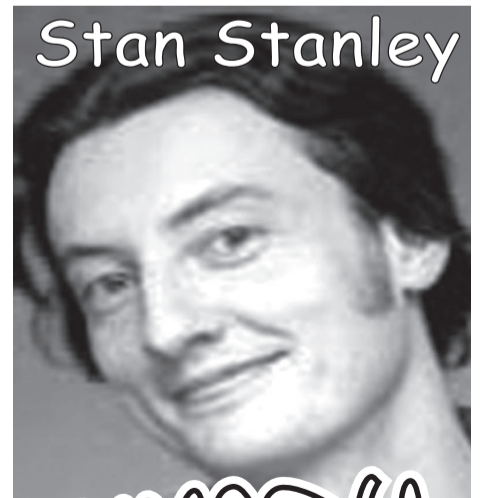
With timing Accurist would be proud of, and a nicely twisted outlook on the world, his distinctive style is proving a success on the circuit.

His light-hearted manner often disguises some clever and hard-edged satirical observations. He was a finalist in the Daily Telegraph Open Mic Competition 2002.

The clever and satirical observations at the heart of his set have more of an edge than their light-hearted treatment would suggest - and it's all accompanied with big, deliberate mimes that could seem stagey, but actually hit their mark brilliantly.

**Thursday, Oct 14
8pm for 8:30pm in dBs**
Ents Card £3.50, Union £4.00, Guest £4.50

Stan Stanley



COMEDY
imperial
college
union

Nightlife

clubs.felix@ic.ac.uk

Wet and hard, Seaman too

'Percussive wet funk' from German DJ Timo Maas and progressive house from stalwart Dave Seaman on show at The Gallery

CLUB REVIEW

The Gallery

Turnmills, Clerkenwell Road
£12/ £15 after midnight/£10 members
★★★★☆

Farringdon is a funny place at night at the weekends. Around the time of the last tube, the streets near the station are awash with people. Whilst the majority will be on their way to giant superclub Fabric (see Size Matters, right), a good proportion will be heading to one of the city's oldest and most popular clubs, Turnmills.

The club has a fair amount of history attached to it – it was the first place in the UK to hold a 24 hour entertainment licence, the birthplace of gay hard house pioneering club Trade, and it has been owned by DJ Tall Paul (who also runs Duty Free Records from there) for more than 15 years.

Inside, the club is deceptively large, vaguely L-shaped, with low ceilings. On some nights, it can support up to four different rooms of different music. Taking a wander around, you'll discover that there are plenty of nooks and crannies to lose yourself in. The décor is colourful and abundant, with drapes, old movie posters, strangely shaped rails and nobbly divisions. There are several seated areas, and it's usually not too hard to find a place to sit when you need a breather. The sound systems are huge, and even if they're not the best around they are punchy and do the job well.

Tonight I went to check out The Gallery, Turnmills' resident Friday night. With a large base of members, tons of regulars and a grand reputation, it's easy to see why this is normally a rammed session, and

that's without even mentioning the line-ups. Which I'm about to do.

Paul Oakenfold played here the previous week, Armin van Buuren the week before that. This month Fergie and Tall Paul are playing too, so you can see this is a good place to come to check out big names. Tonight, those names were Timo Maas and Dave Seaman, and by the time I had arrived Timo was already playing.

The self-styled German is a producer as well as a DJ, and before he made it big he used to sell mobile phones. Once he got into the music scene, he became one of the busiest men in the industry. Fans of the music will remember his classic proggy *Ubik*. He's remixed many big artists, including Kelis, Placebo, Garbage and Fatboy Slim, and that Azzido Da Bass track a couple of years ago. The compilations *Music for the Maases*, collections of remixes plus some of his own tracks, have been successful across two volumes.

There's only one way to describe the way Timo Maas plays – wet and hard. Driven by his desire to make music away from the standard "cheesy shit", he takes good quality dance music and throws it about to whip up a frenzy on the dancefloor. His music is bouncy and fun yet to the point and smart. He's not afraid to play popular or commercial music either – he played three Prodigy tracks. After a good few hours on the dancefloor, getting down to Timo's blend of what some people call 'techno pop', I came to appreciate the air conditioning. Whilst in some corners of the club you might feel a bit of an icy blast, when you're in the thick of it you'll be grateful for the circulating air, keeping sweat to a minimum.

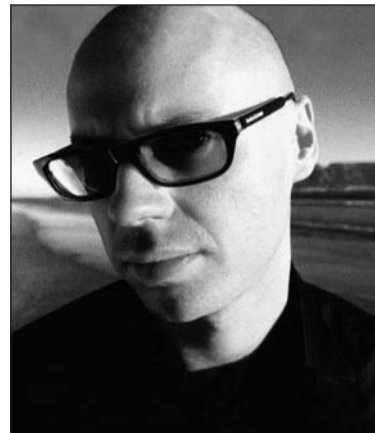
Next up, it was the turn of progres-



Timo Maas

sive DJ Dave Seaman on the decks. A former DJM champion and past editor of Mixmag, Seaman has been around for a while. As well as breaking such prolific artists as Sasha, Digweed and Full Intention via his mate's record label, Stress, he's a popular remixer and has a string of successful mix CDs to his name, including *Global Underground* and *Renaissance* titles. All in all, this guy really knows where it's at in terms of dance music.

His mixing is, as you'd expect, superb. Heavy, harmonic basslines and esoteric vocals and samples are mixed together with great musicality and dexterity. There was never any question of the dancefloor not being full; at times I find this place a wee bit claustrophobic, getting bumped around by too many shoulders and elbows. For the most part, though, this isn't really an issue, so long as you have the right attitude and acknowledge that everyone is there to dance. You're going to be squashed, people will push past you, bits of bodies will poke into yours. If you have personal space issues it might get a tad wearing when that



Dave Seaman

sweaty monkey bumps your arse on every beat of a snare. It's just as easy and a lot better to just shrug it off though – be tactile, accept that clubbing is a contact sport, and become absorbed in the crowd.

It is a lot easier to tolerate a packed dancefloor when a lot of your fellow revellers are attractive members of the opposite sex. Luckily, in Turnmills, there's no shortage. The clientele are stylish and sexy, and the way they dress matches the decor (or possibly the other way around). They're friendly, up for it, and not afraid to check out what other talent is around. If you're looking for a place to go clubbing, with proper, decent dance music, and a chance of pulling too (which is surprisingly easy – loud music means no small talk), Turnmills is ideal. Looking around the place throughout the night, you'll see plenty of face sucking going on.

All in all, The Gallery is a consistently good night out, well worth the money, and with the possibility of a lengthy queue if there's a particularly famous DJ on.

Simon Clark

Size matters

London has some huge venues. Here's a quick rundown of the giants.

Fabric, Charterhouse Street

Fabric is probably London's only true superclub. It's five years old, and in those five years has built a reputation that means it regularly fills itself – no mean feat with a capacity of 3000.

With three rooms, it's incredibly easy to get lost in here, so make sure you stay with your friends. Fridays are FabricLive, often with a live act appearing early in the night in the main room. Usually there's drum and bass in the second room, which means many many chavs. Still, sometimes it's fun to don a fake Burberry cap and hoody and blend in. Saturdays are Fabric, a more housey affair, and Sundays host metrosexual DTPM. The best nights are when Sasha makes the occasional appearance.

seOne, Weston Street

seOne has long been renowned in the underground dance scene as one of the biggest and best places to go for a dirty rave-up. Sited in the tunnels under London Bridge Station, its capacity is also around 3000. The most recent management have tidied it up a fair bit – it used to be a car park in the week, a rave venue at the weekends – with proper floors and painted walls. The best night held here is the quarterly Rairdance Indoor Rave Festival.



One of the 'arches' at seOne

Brixton Academy, Stockwell Road

This place is bloody huge. It's a converted theatre which holds about 4500 people. Voted best venue many times over the past few years, when this place hosts dance events there's not much to touch it.

With a huge balcony, there are some fantastic views to be had when the place is packed with mental ravers, resonating with bass and the lasers going wild. The sound system is probably one of the most powerful in London – stand in the sweet spot between the speakers and the bass will run right through you. The Academy hosts all manner of dance events, for example Hard House Academy. I'd recommend anything with very bassy music.

Completely Trashed

CLUB REVIEW

Trash

The End, West Central Street
£5
★★★★☆

Here's an unusual situation: myself and my (male) housemate sitting in the living room discussing what to wear for the night out, while asking our other (also male) housemate if he's got any clothes we can borrow. Not something that happens everyday, if ever. Had we had our brains messed with by aliens? No. We were going to Trash.

Usually I wouldn't give a club with a dress code a second glance, feeling happily safe in the knowledge that wearing trainers is going to save me from whatever godforsaken trendy West End club I'm being enticed to go to. But this is different. It may be a dress code,

but it is comfortably without limits or standards. Allow me to explain: According to their website, Trash want you to "make an effort", with absolutely no explanation as to what that means. The first time I ever went there I was turned away, but this time I had help (we were on the guest list) so we weren't too worried, opting in the end for the usual festival t-shirt and a typical indie stripped t-shirt.

Entering the club, there's a dance floor to the left with an award-winning sound system that sounds breathtaking. To the right is a bar and a very nice chill-out area with couches and tables. The founder of The End, Mr C, did an excellent job of making the venue enjoyable not only to those who want to dance, but also to those who just want to sit in a corner somewhere and enjoy the music. The headline DJ tonight was called Annie, a Norwegian girl

who plays a very good mix of happy electric pop. She wasn't on for more than an hour, being replaced by resident DJs playing a wider variety of music, including the likes of J5 and Dead Prez in the chill-out room, and dance/techno mixes on the dance floor. By now, the place had started to pick up and the dance floor was filled with happy smiling people. If you're still wondering about the dress code, most people were dressed stereotypically indie, with a few goths and punks wandering about.

Trash is a very good night out and highly recommended, even if you do have to go through the hassle of finding something to wear. The crowd are nice, with all manner of people and ages showing up. It's a great place to go if you want to dance, or just be a wallflower and enjoy the music.

Olle Åkesson



Nordic beauty Annie

Arts

arts.felix@ic.ac.uk

Hypnotism at the Tate Modern

Emily Lines visits the third instalment in the Tate Modern's series of displays of new work by artists rarely exhibiting in the UK

Photography exhibition
Untitled: Mohamed Camara
 Tate Modern
 Admission free

I had forgotten how much I love the Tate Modern. Making the trek down the District Line, I fully expected to stay in the gallery for about half an hour to take in a new photography exhibition, and ended up wandering around for most of the afternoon. If you go to one gallery in London this year, make it this one. Where else do you find such a mixture of modern masters and experimental spaces? Where else can you walk straight from works by Picasso, Modigliani and Spencer, to a massive sound-video installation showing nocturnal animals passing through the artist's studio at night (*Mapping the Studio* by Bruce Nauman)?

If you do go, take the time to find the west door and enter through the Turbine Hall. This towering industrial space usually houses a large-scale work of art, and the glass roof and steel rafters make a fantastic array of shadows in the space, demonstrating that floor-to-ceiling concrete can be beautiful.

The exhibition I went to see is by a Malian photographer called Mohamed Camara, born in 1985, and who only started taking photos in 2001. All this makes him a bit intimidating. His works are the third part of a series called *The Public World of the Private Space*, which showcases new works by international artists not well known in the UK. This is in fact Camara's first exhibition in Britain, and his first in a public gallery.

The exhibition contains a collection of about 60 photographs and a video, all of which deal with domestic subject matter from Camara's hometown, Bamako in Mali. What is immediately striking about the photos is their intense use of light and shadow. Many depict everyday scenes inside dark houses partially illuminated from blinding sunshine coming through doorways and cur-

tains. The pictures demonstrate poverty – Mali is one of the world's poorest countries, mixed with accents of western life such as football shirts and adidas shorts, illustrating the influences of youth culture.

Camara captures movement and activity as if it were an accident from unusual viewpoints, like glancing through a window, around a corner, or reflected in a mirror. He takes the position of an impartial onlooker – it is as if his presence is accidental, yet many of the shots are set up, and his exceptional use of vertical lines, light and shade, strong blues and earthy browns are reminiscent of portraiture and still life, without appearing contrived or false. Their intimacy and use of angle implies that rather than looking in on life, the artist is looking through the domestic scene around him into the outside world.

Curtains and drapes, along with the blinding sunlight they shade, are important in this series. They are used to hide aspects of the domesticity Camara is capturing, and to reveal intimate details of the lives on show. Camara repeatedly captures sleeping or relaxed people, and the contrasts of white light and black shadows deaden these scenes, creating an intoxicatingly drowsy atmosphere.

“The images capture mesmerising domesticity of faceless people”

The video, *Les Rideaux de Camara*, 2004, continues the theme of curtains as focal points from the photograph collection. It consists of a series of interior shots of curtains blowing in the wind, and records the movements in and out of the house. These are representative of the recurring theme of viewing the bright, light outside world from the dark interior. The continual fluttering of the curtains reveals the scene



The Tate Modern, just in case you don't know what it looks like, from St Paul's Cathedral

both by showing the exterior activity, and by momentarily illuminating the inside of the house. These shafts of light catch the texture of the walls, the objects on the floor and the edges of figures, intrusively permitting a slight glance of the lives surrounding the static position of the camera.

The images are hypnotic – the repetitive billowing of the curtain, the impenetrable black of the interior and the sporadic movement around the viewer, who gains a viewpoint of intimate observation of a routine with a continuous, timeless quality. They capture mesmerising domesticity of faceless people, and though the actual view changes frequently, the overall impression is of repetitiveness and normality described in an honest and intimate way.

If you are interested in photography and emerging talent, this exhibition is certainly worth seeing. Taking time to look closely at the images reveals a wealth of intricate detail and gives privileged access to a private world.

If you're not tempted by this exhibition, take the time to go to the Tate Modern anyway. The permanent collection is an excellent combination of more famous works and emerging talent – it's not all piles of bricks! Each time you go, things have changed and there are new areas to discover. For example, I found a storytelling opera describing the process of sexual differentiation in the womb using images from fantasy, Celtic legend and fetishism. The work, *Cremaster 5*, by Matthew Barney, is described as a 'personal mythology for a fragmented world' and ends with one man dropping from a vine and another sinking in the Danube, symbolising the dropping testicles and creation of a male baby. Enjoy.

● The Turbine Hall this week receives its latest installation. For our enjoyment (at least until 28 March 2005), the Tate Modern has commissioned American artist Bruce Nauman.

Nauman is known for his use of a wide variety of media in his art. For this project, he has chosen to produce a sound work featuring the human voice.

The Turbine Hall installations are known for their power and innovative approaches to what we fondly call art. Hopefully Nauman's contribution to the Unilever Series will live up to the expectations of a public that was stupendously spoilt last year by Olafur Eliasson's *The Weather Project*. For those of you who can't remember what that was, I mean the one where the Sun was indoors.

It has also been announced that Unilever have decided to extend their sponsorship of the Turbine Hall installations by a further five years. So, if Nauman proves to be a disappointment, at least we should have five more chances of seeing something as good as last year's installation.

On a slightly related tangent: Nauman studied maths and physics before finding his calling.

Ramblings on the subject of art (and walking)



PAOLA SMITH
 ARTS EDITOR

I've been doing a quite a fair bit of walking around town lately, as one often ends up doing when showing a visitor round. Apart from the resulting aching legs and sore feet, not to mention a renewed lack of faith in London Transport, the whole experience has been quite enjoyable.

When you live in London you miss so many sights, or in my case you really begin to take them for granted. Not only is London bursting at the seams with museums and galleries, but we also have a fantastic number of historical sights and a

wealth of glorious architecture.

London has examples of so many different architectural styles (though I must say that all this awful sixties stuff has to go, and soon if at all possible). The timescale that the architecture spans here is vast – there are Roman remains in the City and even we at Imperial are at the vanguard of design with our very own Norman Foster business school entrance.

Architecture is most definitely a form of art, but unfortunately it is one that is mostly forgotten by both art lovers and philistines alike. So, if

you know something about architecture or are at all interested, please feel free to inform the rest of us through these pages. My own knowledge of architecture doesn't stretch much beyond Inigo Jones and a very detailed array of useless information about Chiswick House for which I have GCSE History to thank.

On another subject, I went to the opera quite recently, and more of you should do so too. Opera is quite possibly my favourite art form, and I like to plug it as much as possible.

The Royal Opera's season is well

under way, as is that of the English National Opera at the newly refurbished Coliseum. Both are currently doing productions of Mozart operas, so there are no excuses not to go. Mozart always writes good tunes, and he can also be funny (unlike a certain Mr Shakespeare whose sense of humour has not really stood the test of time as well as it could have).

As I have a little bit of space left to fill: Marcelo Alvarez is a wonderful tenor who should be heard, even if only on a recording.

Books

books.felix@ic.ac.uk

Schrödinger, Schumann and psychology

Can a physics equation, a dead composer and **Martin Cansdale** explain the mysteries of reality?

Mobius Dick

by Andrew Crumey
(Picador)
£16.99, 312 pages
★★★★☆

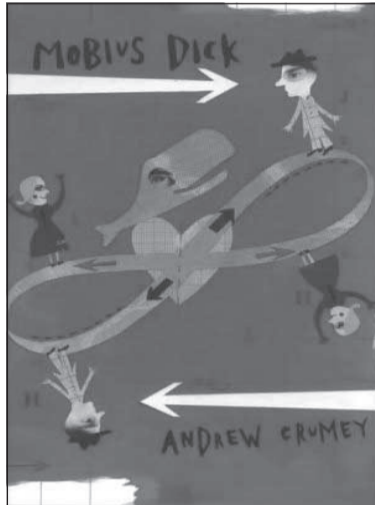
This is a book about a quantum physicist called John Ringer. It's also a book about the last days of Schumann, an amnesic hospital patient called Harry Dick, and the winter in which Schrödinger discovered his famous equation. Not satisfied with all this, *Mobius Dick* also considers reality, coincidence, and causality.

In a nod towards one of the many other works discussed in this book, the four threads are carefully interwoven. At first, the subplots seem like distractions, with no explanation of why the next chapter is a seemingly irrelevant tale of a nineteenth century composer. As it becomes apparent that the stories are linked, the question of why they are there

is replaced by a delightful mystery of what they mean. The interplay of the plot strands is clever and effective. Rather than have a main story with the others adding something to it, each depends on the others in a complicated symbiosis. The themes of the book are introduced by Ringer, disdained with cool scientific clarity, and then picked up and enlarged by other characters.

The main 'Ringer' plot concerns thriller-like events at a research station in the Scottish Highlands. In spite of this, it has a meditative feel given by Ringer's frequent reminiscences and philosophical daydreams. The tempo of the book comes more from movement between stories than from John Ringer's adventures.

The tones of the stories are captivatingly varied. Ringer interacts with others, but the story barely seems to leave his own train of thought. Schrödinger talks, observes and experiences more vividly, while



Harry's amnesic confusion gives a completely different confused and superficial air to encounters with his therapists.

According to a review of Crumey's last novel, *Mr Mee*, "the deadpan

humour never wavers." The one criticism I have of this book is that I spent 100 pages wondering whether it was meant to be funny. The author seems to be making sly digs at 'unscientific' modes of thought, by putting idiotic remarks and unfounded conclusions into the mouths of artists and psychologists. Would a 'writing therapist' really tell a patient that she was only working in a hospital because there was no money in short story writing? Would a psychologist, in what seems to be the near future, really jump straight from the name 'Thomas Mann' to phallic associations, or ask an amnesic patient to guess what symptoms they might have been showing before the accident which robbed them of their memory? It's not really clear if these attacks are meant to amuse, or are part of rather clumsily executed caricatures. Fortunately, this problem becomes less noticeable as the stories progress.

John Ringer uses an analogy to describe Schrödinger's equation, and how it relates to the real world. He compares reality with a giant book, containing all possible stories. The appeal of *Mobius Dick* comes from an inversion of this image.

"I spent 100 pages wondering whether it was meant to be funny"

Of the stories contained within the book, which are 'reality'? Are the stories all 'true' in the framework of the book, or is one somehow more real than the others? Throw in quantum mechanics with its probabilities, wave-particle duality and other common-sense defying concepts, and you get a fascinating novel.

Closet humour

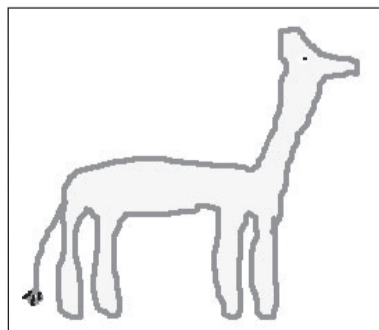
There's something strange in the neighbourhood. Who ya gonna call? A zookeeper, a sex therapist and a lifestyle coordinator. **Martin Smith**, Books Editor, has all their numbers

Jim Giraffe

by Daren King
(Jonathan Cape)
£10, 216 pages
★★★★☆

Scott Spectrum is the slightly nerdy brains behind the successful television show *Space Man In Space*. Space man flies his spaceship around the galaxy and battles space aliens in space. Nice and straightforward, just like Scott's life. He has a beautiful wife and a boss who loves him. However, against all reason, Scott wakes up one night to find a giraffe in his wardrobe. Or rather, the ghost of a dead giraffe. From here on in, things start to get a bit weird.

The Giraffe, Jim, turns out to be a profane, perverted, beer-swilling



What's yellow and dangerous? A randy giraffe called Jim

ing apparition that seems intent on saving Scott's life in the style of *A Christmas Carol*, with images from his past, present, and future. The key to this cunning plan seems to rest mainly on Scott giving his wife Continence "a good seeing to". And so the fun begins in one of the silliest books I've read in quite a while.

Jim Giraffe is a bizarre romp through the imagination of Daren King, full of zany hairpin bends and, above all, more sexual innuendo than you can shake a large rubber phallus at. The character of Jim

"The giraffe, Jim, turns out to be a profane, perverted, beer-swilling apparition..."

is inspired, and together with the well-meaning but erotically clueless Scott they make an a very odd but extremely funny pair. Even more bizarre things happen as any sense of ground rules about what is physically possible are discarded. This makes for a very entertaining read that appealed to my twisted sense of humour for at least the first third of the book. However, as the story continues, I think the imagination became a bit too much for me: if

ever the writer seemed to back in to a corner plot-wise, you could tell that yet another 'shifting of the goal posts' was about to occur. Like Jim sprouting a pair of wings, for instance. Then again, he is an imaginary giraffe... or is he? Anything could happen in a story like this, and it often does.

Going to bed having read the first half, I dreamt about the glowing review that I was going to give this book. It was witty, original and readable. However, the final three chapters utterly spoil it for me: it seemed as though the author had got a bit bored with the story and had just decided to end it. In short, I recommend that you read and thoroughly enjoy everything but these three chapters, carefully tear them from the back of the book and burn them with a copy of the script to the third Matrix film. That way everyone's happy. Then just write your own ending. It shouldn't be too hard, just make something up. Then again, maybe you're one of those people who likes Marmite, and you'll adore just how random Daren King can be. Reading this has certainly inspired me to get hold of *Boxy on Star*, his first book.

● The accompanying website, www.jimgiraffe.com, is equally daft and includes a version of noughts and crosses with Scotts and Jims.



Three wise monkeys. The one in the middle is Daren King

Film

in association with
Odeon Kensington
see What's On, page 12

film.felix@ic.ac.uk

Go see Saw!

Every piece has a puzzle...

Saw

Director: James Wan
Starring: Leigh Whannell, Cary Elwes,
Danny Glover, Ken Leung
Length: 100 minutes
Certificate: 18
★★★★☆

Horror movies are a fine art. Many have failed because the audience are disappointed unless they're scared witless and go home with the fear of God in them. The problem with horror movies is they are an intrinsically personal entity. What might petrify and paralyse one man, another would scoff and sneer at. So let me enlighten you: *Saw* terrified me to the very core. Yet, watching it

was bordering on enjoyable – I can never understand why people don't like a good horror movie. Maybe it's just the sadomasochist in me speaking, but I love being frightened.

I'm not afraid to admit that I actually screamed at one point during this movie, something I have never experienced before (so don't start making judgments about me yet). Watch the movie, and if you don't jump, you'll deserve a medal. To capture the imagination and attention of an audience as well as *Saw* does is unique.

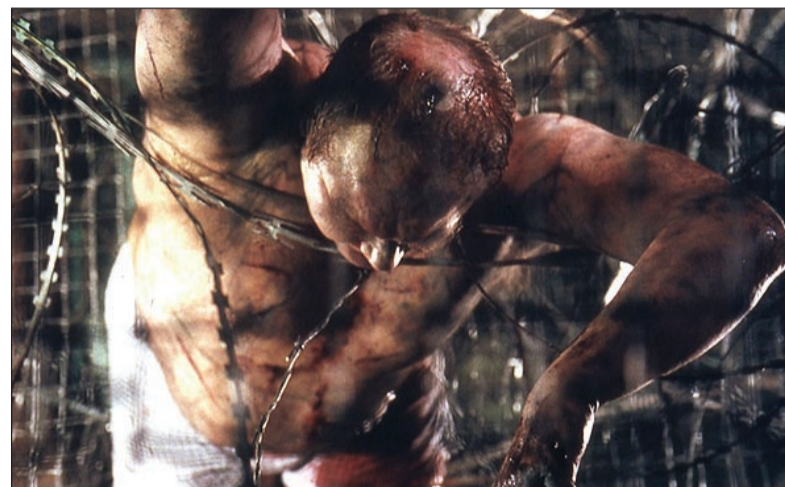
A good horror film is a rare treat. Touted as the best horror movie since *The Blair Witch Project*, *Saw* is a disturbing yet meaningful movie. One of the most fiendishly inventive

thrillers for a long time, it is a troubling and violent film that merrily plays with your mind as it twists and turns through its tricky and menacing plot.

Saw tells the story of two men, Adam (Leigh Whannell) and Lawrence (Cary Elwes), who mysteriously awaken in a dilapidated bathroom, both chained by the ankle to steel pipes from which there is virtually no chance of escape, with a blood-soaked body between them. Neither man knows how or why they are in this situation. To say any more would be an injustice to the film.

Saw has some horrifically imaginative deaths and a filthy, soiled appearance that is comparable to *Se7en*. The structure of the movie consists of flashbacks that work fantastically well in keeping you puzzled and guessing. When the truth is revealed and all the pieces start falling into place, the film becomes enthralling and riveting. To say that you could not tear your eyes from the screen would be an understatement. To say that you would be on the edge of your seat would be an understatement. No matter how horrific or gruesome the scene, your sheer curiosity carries you through the movie.

Cinematography and soundtrack work in harmony to generate a bona fide sense of claustrophobia and disorientation. The tension really is tangible at times; the silence of an audience can be deafening. The costume of the villain is one of the most



How much blood would you shed to stay alive?



Saw has a filthy, soiled appearance comparable to *Se7en*

unsettling elements to the movie, and not since Stephen King's *It* have I been so unnerved by a simple costume. Cleverly, first time direc-

"No matter how horrific or gruesome the scene, your sheer curiosity carries you through the movie"

tor Wan leaves a lot to the imagination, leaving your imagination to run riot.

Saw isn't without its flaws though. Whannell, who is also the

screenwriter, is average at best. His performance at times is laughable, especially in the emotionally charged scenes. The same can be said of Elwes. Their lack of talent is a real shame in such a cleverly devised movie. The supporting cast, Glover and Leung, are steady and dependable, if not amazing.

Foregoing the supernatural for a more realistic serial killer protagonist, this is the kind of horror film that is really chilling. It will stick long in the memory, no matter how hard you try to forget it. Brilliantly terrifying, yet masterfully intelligent and original, *Saw* is a rare breed of movie.

Alan Ng
Film Editor

Layers of fun? Or not, as the case may be...

Layer Cake

Director: Matthew Vaughn
Starring: Daniel Craig, Dexter
Fletcher, Michael Gambon
Length: 104 minutes
Certificate: 15
★★★★☆

Get Carter. The Long Good Friday. Lock, Stock and Two Smoking Barrels. Snatch. What does this tell you about the British gangster movie? That there are already far too many of them? Yes, perhaps. Or that they're good, so let's have some more. That must have been Matthew Vaughn's reasoning before he decided to direct *Layer Cake*.

As described in its awful trailer (involving a pompous cookery show presenter listing all the different 'ingredients' that make a good gangster movie), *Layer Cake* promises a heaped tablespoon of violence, chopped up film-making, a dollop of swearing, and a pinch of sex – all served in a piquant cockney accent. Suffice to say I expected a generically modified *Lock, Stock and Two*

Smoking Barrels clone.

The plot surrounds, in no particular order, a nameless London cocaine dealer, a Yugoslavian neo-Nazi sect, a bunch of incompetent cockney gangsters, the missing daughter of a rich English aristocrat, five million pounds worth of ecstasy, and a hired killer by the name of Dragan who specialises in decapitations.

Prepare to be slightly underwhelmed by the acting, which lacks the vitality and rawness of the cast of *Lock, Stock*. *Layer Cake* stars Daniel Craig (*The Power of One*, *Tomb Raider*) as 'X', the hero of our story. It also stars Dexter Fletcher (*Gamesmaster* presenter, and also from *Lock, Stock*) and Shakesperian actor Michael Gambon (*Gosford Park*) as a wealthy, violent aristocrat.

The director, Michael Vaughn, was the producer behind *Lock, Stock* and *Snatch*. Unfortunately, what Vaughn fails to understand this time is that you can't have your *Layer Cake* and eat it. The reason why the aforementioned gangster films were suc-

cessful is because they were original and they did something different. That is what led to the revival of the entire genre. However, *Layer Cake*, as demonstrated by the trailer, is a very conscious attempt to latch onto the tail end of our forgotten fascination with hyper-violence and criminal Londoners who compulsively break the rules.

Guy Ritchie made *Snatch* and

Lock, Stock look like a piece of cake. But *Layer Cake* is laboured, tedious and self-conscious. Unlike Jason Statham, the verbally agile and convincing star of *Lock, Stock*, Daniel Craig looks like a constipated Gordon Tracy from *Thunderbirds* and sounds like the voiceover from *The Magic Roundabout*.

Undeniably, the film has some moments of entertainment thanks

to some MTV-style hyperkineticism and moments of belly-chuckling humour. But from the first scene, which had shades of Ray Liotta's opening speech in *Goodfellas*, we are presented with a movie that fails to serve up something fresh and original, essentially being a badly disguised collage of a host of other gangster films. Every scene has been done before, every character portrayed in the recent collective memory.

So the question is, are the public sick of seeing British gangster movies? Have we had enough of cockney hardmen bowling around shouting "Listen you muppet, you're a slag" and then shooting some poor guy's face off? The answer, I think, is yes.

Paradoxically, given its relatively small budget (£4 million) *Layer Cake* will inevitably make money. However, as with *Donnie Brasco* which was the last great American gangster film, *Layer Cake* marks the denouement with which the British gangster movie genre has, finally and inevitably, been exhausted.

Darius Nikbin



"Prepare to be slightly underwhelmed by the acting..."

Want to review films, get free tickets and go to previews? Write for Felix Film! Email Alan on film.felix@ic.ac.uk

Shooting success?



"A gun isn't a weapon, it's a tool, like a butcher knife or a harpoon or a... a... an alligator." Members of the Rifle and Pistol Club pose with some of their weapons (or should that be tools?)

SHOOTING

By Sam Dash

The Rifle and Pistol club has had a very mixed year. To start off, they lost two of their best rifle shooters. That meant any chance of success in rifle leagues was dramati-

cally reduced. Then they had a flood at their range, meaning that they couldn't start shooting for the first two weeks. In addition, some guns were damaged in the process.

However, after a bad start, things started looking up. A lot of people were interested in clay pigeon shooting, which meant that there was a full

team to represent Imperial at the BUSA championships. In fact, many of the team had only started shooting clay pigeons earlier in the year.

The true disaster this year came with the closing down of the range. The range had been built with the aid of the club in the 1970s, and although it was small it was also very handy.

It will become a storage room now – what a brilliant use for bullet-resistant walls!

The club has now relocated to the huge Stock Exchange Rifle Range, which, although spacious with many different gadgets and a self service bar, is unfortunately in Moorgate. The club hopes to subsidise travel to and from the range.

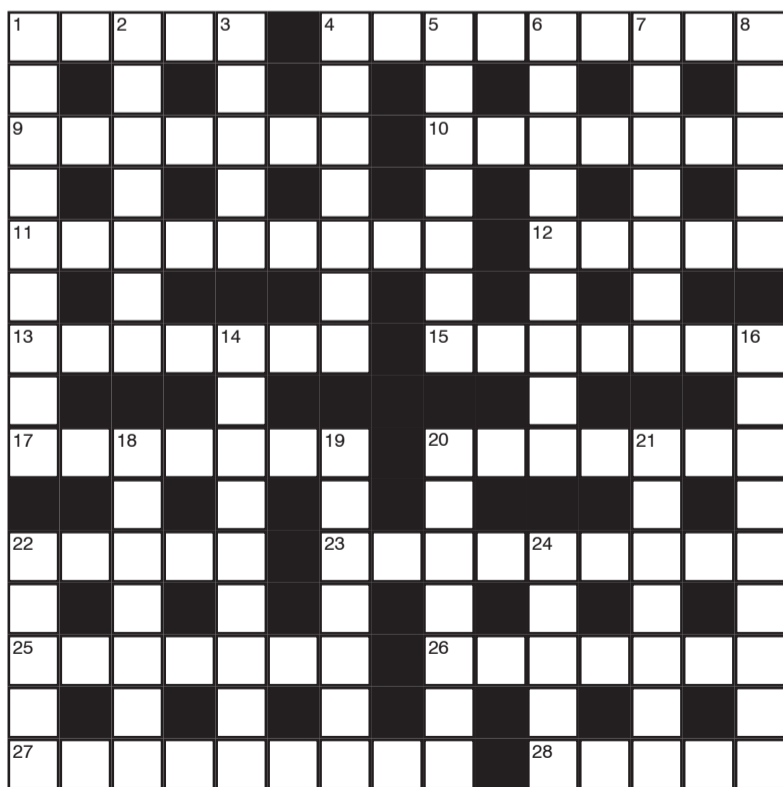
They have also armoured a small cupboard on the South Kensington campus to store shotguns, which will make it easier for them to organise clay shooting excursions.

Despite the numerous setbacks, last year still provided some successes. Isao Matsumoto was able to win his prone rifle class in the

NRSA Eley championships. Leo Fok came third for the third year in a row in his air pistol class at the same championships. Members went to the national air pistol championships, the NRA Imperial meeting, and all BUSA shooting events. Perhaps not the club's best year, but a fine year nevertheless.

Felix Crossword 1301

by Mummy Huffwell and Fishface



Across

1. Clever trolleys go backwards (5)
4. We hear soft play is quite the opposite (9)
9. Homer is inside the careless imp's onions (7)
10. Traditional duties? (7)
11. Discharges drug assignments (9)
12. Those funny values (5)
13. Appalling stand-up used to clean floors (7)
15. It's common to fight and argue (7)
17. Massage woman and get disease (7)
20. Novel. Allow small publication (7)
22. Noisy beginning of Worcestershire, perhaps (5)
23. I'm on time to meet you informally and unprepared (9)
25. Ant bite irritated a monk (7)
26. Within entrances – not outside (7)
27. Game of "split seam" (9)
28. Increases in iris essence (5)

Down

1. Hang the Queen a garter (9)
2. Body parts play sitar, MP (7)
3. Tries exams (5)
4. Heavy rain and mild front due shortly (7)
5. Grasshoppers stupidly cut loss (7)
6. First direct, easy solution for every problem: gunman (9)
7. An additional one, not girl (7)
8. Donkeys' bottoms (5)
14. See portly creased fabric (9)
16. Substitute mothers – a male fantasy? (3-6)
18. Fat cry (7)
19. Bent dealing straightened out (7)
20. Bless bread roll and silly ties (7)
21. Computers upturned spot after area between waist and knees (7)
22. Physical exercise – take to a higher level (3-2)
24. Command sequence (5)



Hello again friends, and welcome once more to the fish tank.

In my desperate search for a crossword to test your skills this week, I was faced with two options: raid the archives and steal an old puzzle, or take the dangerous step of attempting to reincarnate Mummy Huffwell. I chose the latter, and I hope you enjoy the result.

Naturally, any errors found in the puzzle are due to Mummy H's trance-like state as she wandered aimlessly around the office this afternoon. I would like to think that my clues prevented us from wandering aimlessly towards a very bad crossword, but that is for you to decide. **Fishface**

Issue 1300 solution

P	L	A	C	E	B	O	M	O	R	L	O	C	K
E	N	X	U	U	O	U	E						
R	N	A	O	U	T	O	F	A	C	T	I	O	N
F	B	D	S	F	K								
E	V	A	L	U	A	T	E	S	P	O	N	G	E
C	P	S	R	S	O	E	D						
T	A	T	A	F	A	B	U	L	O	U	S	L	Y
I	I	I	I	B	L	S							
P	O	S	T	M	A	N	P	A	T		U	P	
R	I	T	P	S	Q	S	N	A					
E	U	S	T	O	N	S	U	I	C	I	D	A	L
S		T	F	A	A	O	A						
E	X	C	R	E	M	E	N	T	A	L	R	O	D
N	U	N	T	I	A	M	I						
T	H	E	A	T	R	E	C	U	R	T	A	I	N

Last week's winner is Larry Booker. Well done!

Send your answers to coffee.felix@ic.ac.uk or bring this page down to the Felix office in the West Wing of Beit Quad. Each week, we'll choose a winner and print their name, thus providing them with almost unlimited kudos and self-satisfaction. Everyone who provides us with a correct solution will get an entry into our prize draw at the end of the year



sport.felix@ic.ac.uk

Fencing in Hong Kong

FENCING

By Sam Dash

This year has been a busy one for the Imperial College Fencing Club, who came second in the league, narrowly missing out on first place to Reading. The club fenced at a high profile event entitled 'What Price Gold? Should London Persist in its Bid to Hold the 2012 Olympic Games', held at the Imperial College Tanaka Business School for its opening. There was also success in the BUSA individuals' competition and the University College International Competition.

This summer, the fencing club managed to take a small team to Hong Kong. They were invited and competed in the Hong Kong University of Science and Technology International Competition. They were the only team from Europe and the west - everyone else had come from universities in Hong Kong, Macau and Singapore. The small squad of five Imperial students and one from SOAS decided to compete in as many events as possible.

The team arrived in Hong Kong a week before the competition began. This enabled them to see all the major sights of the country, from the Peak, the highest place on Hong Kong, to the world's

biggest bronze Buddha. They went around all the major museums as well as bars, clubs, restaurants and shops.

The first day of the competition saw individual matches take place. Everyone was doing both weapons, with exception of Fabian and Eric who decided to concentrate on epee. Admittedly, most of the team were not amazingly experienced, having only been fencing for a year. This explains why no one brought home any medals, although star fencer and president, Eric Lai, came eighth in epee. However, everyone enjoyed the challenge.

That night, some of the Imperial team went out partying, arriving home at 4am, giving them only four hours' sleep before the next day's fencing match. However, they kept on doing well, only narrowly losing the foil team match and winning the epee team match. By the time of the second epee match, Eric had arrived, which got the team's spirits up. Despite all their efforts though, they were defeated by much stronger opposition.

At the end of all the matches, although the Imperial team didn't win any medals, they still received a small gift for turning up. A good time was had by all. Meeting and fencing new people on the other side of the world has never been so much fun.



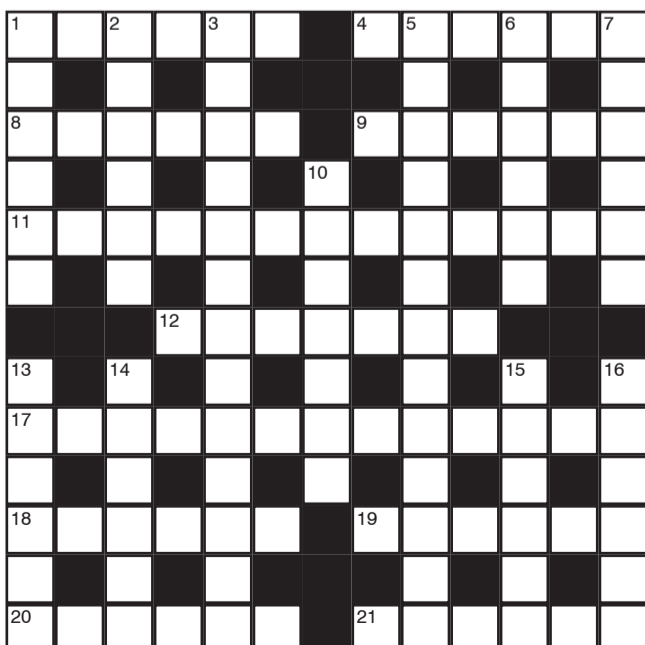
Sitting on the fence: the rest of the university squads look on as four matches take place

SEND US YOUR SPORTS REPORTS!

If you've played a match, been on tour or entered a competition, why not write about it for *Felix*? Send your reports to sport.felix@ic.ac.uk, with a good quality photograph if possible

Quick Crossword

by Cactus



Across

- 1. Virginal (6)
- 4. Approval (6)
- 8. Prawns in breadcrumbs (6)
- 9. Asian wild ass (6)
- 11. Hallowe'en (3,7,3)
- 12. Back up (a law) (7)
- 17. Hypnotic drug (13)
- 18. Banished (6)
- 19. Romantic song (6)
- 20. Lower back (6)
- 21. Developed (6)

Down

- 1. Serf (6)
- 2. Firmly established (6)
- 3. The beginning and the end (5,3,5)
- 5. Advert worn over the shoulders (8,5)
- 6. Young eagle (6)
- 7. Gamebird (6)
- 10. Tumours of glial cells (7)
- 13. Petition (6)
- 14. Average (6)
- 15. Sloping font (6)
- 16. Escaped (6)

Send your answers to coffee.felix@ic.ac.uk or bring this page to the *Felix* office in the West Wing of Beit Quad

Issue 1300 solution

