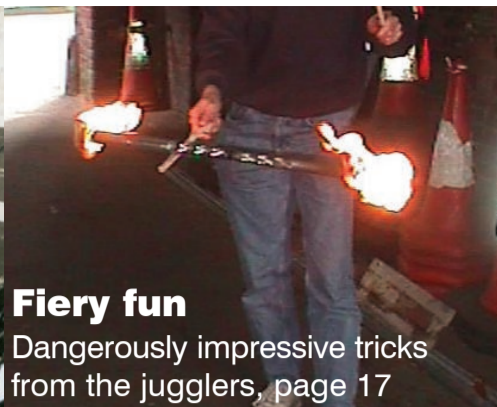


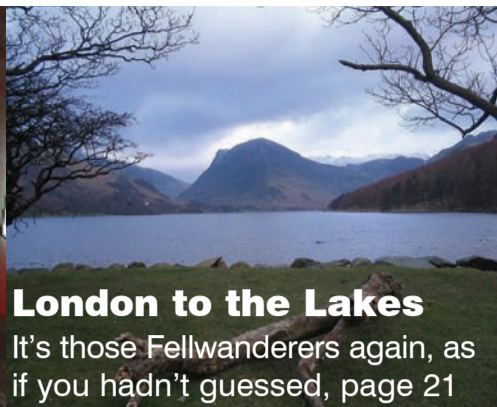
### Still undecided?

Find out more with our general election pullout, centre pages



### Fiery fun

Dangerously impressive tricks from the jugglers, page 17



### London to the Lakes

It's those Fellwanderers again, as if you hadn't guessed, page 21



### Festival of frisbee

Disc Doctors impress at south east regionals, page 26



# Felix



The student newspaper of Imperial College ● Established 1949 ● Issue 1320 ● Thursday 28 April 2005 ● www.felixonline.co.uk

### Extradition hearing

Imperial alumnus Babar Ahmad will discover on 17 May whether or not he is to be extradited to the United States under new terror laws. **►NEWS** page 3

### Tackling poverty

"We live in a world where poverty causes the deaths of 30,000 children each day; a world where 38 million people live with HIV..."

Colin Smith explains how you can get involved in the Make Poverty History campaign at Imperial, while Numaan Chaudhry investigates what the richer nations are doing to address the problem.

**►BUSINESS** page 4  
**►COMMENT** page 7

### Poker aces

Imperial students finish third and 20th out of 259 competitors at the inaugural UK student poker championship.

**►CLUBS AND SOCIETIES** page 18

### Nighthike 2005

Twenty-five teams of Imperial students hike through the night in sub-zero temperatures. Madness.



**►CLUBS AND SOCIETIES** page 20

## Charing Cross Hospital set to close?



Charing Cross Hospital, a centre of learning for Imperial College medical students, may have to close

**By Dave Edwards**  
Editor

One of Imperial College's main teaching sites for medical students faces closure, according to national newspaper reports published during the Easter break.

Consultants at Charing Cross Hospital, in Hammersmith, told the media that "closing the Charing Cross... is the only realistic possibility" to combat the local NHS trust's huge debts and maintenance costs. The hospital's main services would transfer to the Hammersmith hospital in Acton, but no-one knows what the future will hold for Imperial College teaching at the site.

According to an article in *The Observer*, "consultants at both hospitals were told of

the plans last week, but were warned by their chief executive that it would be officially denied if the plans emerged in the run-up to [general election] polling day". The electorate's opinions on any closure or partial closure

**"Closing the Charing Cross... is the only realistic possibility"**

could dramatically influence the result in the key marginal seat of Hammersmith and Fulham, where Labour currently holds a majority of around 2,000.

The plans are likely to be officially unveiled in June,

and there will be a full public consultation before any final decisions are made.

In a statement, Derek Smith, chief executive of Hammersmith Hospitals NHS Trust, announced: "We expect to have to spend up to £400m on renewing our estate during the next ten years. With that level of investment, we have to look at all the options available to us to demonstrate that what we're planning is the best way of spending public funds. We are looking at options at the moment, but as yet have no plans, so have nothing yet to consult on, and are unlikely to have for some time yet."

Professor Stephen Smith, Principal of the Imperial College Faculty of Medicine, responded: "Hammersmith Hospitals NHS Trust is cur-

rently considering a range of options with respect to their service configuration. Imperial College would expect that any substantial alteration in services would take into account the appropriate arrangements for any transfer of our undergraduate and postgraduate education, and honour the provisions for our research activity and facilities."

Lucy Pickard, President of Imperial College School of Medicine Students' Union, told *Felix*: "It's difficult to say what situation we would be in if Charing Cross closed. It's understandable that students are very worried about it. We would like to maintain the medical school's facilities, and if that means we need to fight for them, we will."

**► Comment, page 6**

## Union reveals plans for postgrad sabbatical

**By Dave Edwards**

Imperial College Union has announced ambitious plans for a new Sabbatical Officer, the Deputy President (Graduate Students).

Funding for the post will become available from the Higher Education Funding Council for England (HEFCE). Within the next two months, the Union plans to elect a student who will then work full-time in the role from 1 August, taking the total number of sabbaticals at Imperial to seven.

Mustafa Arif, the President, told *Felix*: "Everyone recognises that postgraduate representation is a problem, and in our QAA [Quality Assurance Agency] submission it was highlighted as a major weakness. The College has accepted that and we have ringfenced money from HEFCE available next year to fund an extra sabbatical to look over the whole remit of postgraduate activity."

The Deputy President (Graduate Students) will focus on academic representation, postgraduate welfare, postgraduate involvement in student activities and other issues.

The plans must still be approved by the Union and College Councils, but Sam Rorke, the Deputy President (Education and Welfare), said he was confident of having a "champion for postgraduate affairs" in place for the 2005-6 academic year.

Only postgraduates will be eligible to stand for election, but all students will be able to vote.

### THIS WEEK

News	page 2
Business	page 4
Science	page 5
Comment	page 6
Columns	page 10
What's On	page 12
Election special	page 13
Clubs and Societies	page 17
Nightlife	page 22
Arts	page 23
Film	page 24
Puzzles	page 25
Sport	page 26

# Felix

Issue 1319

Editor

**Dave Edwards**

Business Editor

**Numaan Chaudhry**

Science Editor

**Darius Nikbin**

Music Editor

**Andrew Sykes**

Nightlife Editor

**Simon Clark**

Arts Editor

**Paola Smith**

Books Editor

**Martin Smith**

Film Editor

**Alan Ng**

Sub Editor

**Sarah Pozniak**

Felix

Beit Quad

Prince Consort Road  
London SW7 2BB

Telephone: 020 7594 8072

Email: felix@ic.ac.uk

Web: www.felixonline.co.uk

Registered newspaper

ISSN 1040-0711

Copyright © Felix 2005

Printed by Sharman and  
Company, Peterborough

## NEWS

# Babar Ahmad hearing: view from the court room

By an Imperial student

At the beginning of the two-day extradition hearing, Babar Ahmad walked into court accompanied by three policemen, turning to smile at his family and supporters from Imperial College. He confirmed his name and had to correct the clerk on his date of birth. He looked unflustered as the charges were read out – no doubt he had heard them numerous times before.

The allegations were based on computer evidence, quoted and repeated several times by John Hardy, appearing for the US government. As this was an extradition hearing, the defence was unable to challenge any of the evidence in court, and so its reliability was not discussed. The evidence quoted included email com-

munications with a person on a US naval ship – the dates of which, according to the Free Babar Ahmad campaign, coincided with Mr Ahmad's wedding day and his honeymoon on a remote island without internet access. Also quoted as evidence was a publicly available documentary DVD on 9/11.

Edward Fitzgerald QC, for the defence, stated the risks facing Babar if extradited to the US, the first being indefinite detention as an 'enemy combatant', which would involve "a flagrant denial of the principles of justice".

Thomas Loflin, a Supreme Court attorney and expert in US criminal law, appeared as an expert witness for the defence having submitted two affidavits to court. He stated that there was a real risk that Mr Ahmad would be turned over to the military as an 'enemy combatant'. If so, he needn't even be given a trial.

Under Military Order Number 1, the only trial available to him would be by military commission, to which even evidence obtained via torture would be admissible. The Order expressly forbids appeal to any other court. A military commission could apply the death penalty. He



The protest outside Bow Street Magistrates Court during Babar Ahmad's extradition hearing

could be handed over to the military as an 'enemy combatant' even if tried and acquitted in a civilian court.

Mr Ahmad could be detained in Guantanamo Bay, "or worse", according to Mr Loflin, who also referred to prisons in other countries such as in Afghanistan, Egypt and Pakistan. The 'Doctrine of Specialty', which prevents an extradited person being tried for offences other than those he was extradited for, would not apply in such places since they are outside US territory. Mr Loflin also commented that "US courts have a somewhat elastic view of the Doctrine of Specialty".

Even if not declared an 'enemy combatant', Mr Ahmad could be subject to 'Special Administrative Measures', regardless of whether he is convicted or awaiting trial. Under these measures he could be indefinitely detained in solitary confinement and have restrictions placed on his contact with lawyers.

Mr Loflin then mentioned the possibility that if Mr Ahmad was tried in a civilian court, the death penalty could still be applied if prosecutors seek a superceding indictment, for example combining a conspiracy to murder charge with a murder charge

(which can carry the death penalty). He also expressed grave doubts that Mr Ahmad could get a fair trial by jury in America, citing attacks and discrimination against Muslims after 9/11.

Mr Loflin further affirmed that a written assurance that the death penalty would not be applied had to come from the top if it was to be effective – that is, from the President or the Attorney General.

The opposing lawyers could not agree on whether declaring Mr Ahmad an 'enemy combatant' would be a breach of the Extradition Treaty.

In the end Mr Hardy agreed on what the potential consequences were if Mr Ahmad were handed over to the military, but would not agree on whether there was a real risk of this happening.

At noon on the trial's second day, Mr Hardy asked the judge for a further two to three weeks to gather more evidence to support his case by interaction with the US government. This was granted, and the trial was adjourned.

It was agreed that a review and remand hearing be held on 24 March 2005, via a video-link with Mr Ahmad. The trial will continue on 18 April 2005 at Bow Street Magistrates Court.



# Felix



## Got some free time next term?

Most of our regular team are busy with exams, so we need other people to help us out during the summer term. If you're interested in writing or editing, let us know at [felix@ic.ac.uk](mailto:felix@ic.ac.uk). We especially need: Comment writers; Reviewers; Proof readers; Coffee Break contributors; Business writers

## Want to see something in Felix?

If there's something you'd like us to put in *Felix*, don't just sit there, do something about it – get involved. Anyone can write for us, and any ideas will be considered seriously. Contact [felix@ic.ac.uk](mailto:felix@ic.ac.uk)

# Business

business.felix@ic.ac.uk

## German bid for London Stock Exchange stops short

After mounting pressure from shareholders, the CEO of the Deutsche Boerse exchange buckled and stopped his bid. **Numaan Chaudhry** excogitates

The start of this week saw Deutsche Boerse AG, the primary stock exchange in Germany, drop its proposed bid to pay £1.3bn for the London Stock Exchange (LSE) after continual shareholder opposition to Chief Executive Werner Seifert's acquisition plan.

Dissident shareholders now own between 50% to 60% of Deutsche Boerse's stock, according to public statements from involved firms, private letters of opposition sent to Deutsche Boerse and people familiar with the matter.

The move to abandon the bid raises questions about the future of Mr Seifert, who has once before tried, and indeed failed, to buy the LSE in his long-term drive to outpace the European rival exchange operator Euronext and kick-start consolidation among European stock exchanges. Mr Seifert faces an arduous task of repairing badly frayed relations with a majority of shareholders of the German stock exchange operator as a result of the bid.

The change in the bid marked a stunning reversal,

as Mr Seifert's talks to buy LSE have been public since last December.

Now Deutsche Boerse's exit leaves open the door for Euronext to buy the London exchange. However, unlike German law, both LSE and Euronext would have to seek shareholder approval for a takeover or merger under, respectively, UK and Dutch laws.

In a statement on Monday evening, Deutsche Boerse said it reserves the right to return with a new offer if LSE is made an offer, from another exchange or otherwise.

Pressure on Mr Seifert had mounted. Some of the dissident shareholders had publicly said they are preparing an attempt to vote out the company's supervisory board at its annual shareholders' meeting, which is set for May. The structure in Germany is slightly different as firms have two boards: a supervisory board of mostly non-executive directors and a management board of 'insider' directors.

"We strongly believe the majority of shareholders are publicly and privately against



Up for sale: the London Stock Exchange

this deal and the company is aware of this," was the opinion of a partner at TCI, a stakeholder of this deal. They commented after Deutsche Boerse's decision as an indication as to what course of action the dissident share-

holders might now take.

Many dissident shareholders argued in recent days that acquiring LSE would have destroyed shareholder value and that the company's cash pile of more than 600m euros might be better spent buying

back its own shares and paying out higher dividends.

Some dissidents said they had no choice but to seek the board's removal because Deutsche Boerse has refused to put its decision to acquire LSE to a shareholder vote.

The battle dividing Deutsche Boerse is the latest instance of hedge funds buying up stakes in companies that are in the midst of acquisition bids in an attempt to influence the outcome of a deal. In Deutsche Boerse's case, however, the fight has spread to include other major and prestigious investors such as Fidelity Investments.

The clash showcases how European shareholders are starting to take a more active role, something they have lagged behind US investors in doing.

While the rebellion has been led by UK and US hedge funds, such as TCI and Atticus Capital, a number of significant institutional investors have joined rank, including Fidelity, Merrill Lynch Investment Managers and Generali Asset Management.

In addition to those heavy-weight investors, two large

US institutions with big holdings in Deutsche Boerse signalled to management over the weekend that they, too, opposed an LSE takeover.

Mr Seifert, along with Deutsche Boerse's supervisory-board chairman, Rolf Breuer, who is also chairman of Deutsche Bank AG, had played down the threat posed by dissident shareholders, arguing that a majority of shareholders supported an LSE acquisition, in recent weeks.

But support has been quite meagre, with just two big shareholders, Union Investment of Germany and State Street Global Advisors, stating their backing for an LSE bid.

Recently, the rebels appear to have the momentum. Deutsche Boerse's shares last week traded at volumes twice the typical daily average, the bulk of trades being conducted by hedge funds attempting to make gains by betting that Mr Seifert would be either forced out or back down from an LSE bid, opening the door to share buy-backs that could boost the stock's value.

Imperial College Union Summer Ball

The biggest event of the year, June 2005

# Science

science.felix@ic.ac.uk

## Global warming: does anyone care?

The evidence is there, the scientists are in agreement, but still the public remains sceptical. **Cato Hoeben** reports on an expert discussion of public apathy towards global warming

Apathy. It could be the greatest threat to humans yet. Changes in climate could lead to outbreaks of malaria, water shortages and flash floods. Skin cancer might even cause 5000 more deaths a year. So why are we more passionate about foxhunting?

That was a question raised during the Royal Society of Arts (RSA) debate on climate change earlier last month. The debate questioned whether climate change really is one of the most pressing threats ever to mankind.

Guest speakers included Michael Grubb, Professor of Climate Change and Energy Policy at Imperial College, Stephen Tindale of Greenpeace UK, BP's environmental advisor Chris Mottershead and Vijay Vaitheeswaran of the *The Economist*. And, like the British Government has begun to agree, they believe that we're in a lot of trouble.

Beginning the debate, Stephen Tindale commented that "not a single paper challenges that climate change is happening". Assuming a linear increase in global warming is in store for us, he believes that one in three people will suffer in the next century unless we act now. But neither the root of climate change nor the changes we face are completely clear.

Studies reveal that global warming is happening, but not how, said Professor Grubb. "The science behind the Intergovernmental Panel on Climate Change [IPCC] stops at the end of this century, so it's difficult to know how things will proceed" he said. That places a big question mark over how to tackle both the change in climate and the consequences.

However, Vijay Vaitheeswaran believes that "because carbon dioxide stays in the air for about a century, we should now be concentrating on preparing future generations" as well as reducing emissions. He also believes that Europe alone can't solve the problem of climate change and that people need to act on an international level. The Kyoto agreement that came into action on 16 February hopes to do just that.

Yet there are sceptics of climate change who argue that humans are not to blame for global warming. They shine

the torch of responsibility at solar cycles and the changing frequency of volcanic eruptions. However, findings last week, that the past 40 years of ocean warming can be linked

**"Despite 51% of Americans expressing concern ... a large number considered it 'a bit of a yawn'"**

to the industrial release of carbon dioxide, might change their minds.

Among the impending disasters, we are also told of the number of appealing possibilities. Tales of grapes growing in Southern England, hotter summers and warmer winters are just a few examples.

The climate section of the BBC website even says that

**"Developing countries resent being told to reduce emissions by rich countries who have prospered through polluting"**

by 2060 the south of England could experience weather like that of the Loire Valley, in France. All this amounts to a confusing message for the public, and some may be seduced by the idea. It might even explain some of the UK's indifference to climate change.

Much like climate change itself, apathy towards it is global too. Despite 51% of

**"Because carbon dioxide stays in the air for about a century, we should now concentrate on preparing future generations"**

Americans expressing concern about global warming, an annual poll in the US found that a large number of people considered it 'a bit of a yawn'.

But the poll's results are

no surprise really. It is well known that the US churns out a huge percentage of the world's industrial greenhouse gases and still doesn't consider carbon dioxide a pollutant.

Professor Grubb made it clear at the RSA conference that the US even has the highest total carbon emissions, as well as the highest per capita. "Countries like the US who are powerful and have the greatest emissions are a great threat," he believes.

Canada, Australia and New Zealand as well as the UK are such countries and hang close to the heels of the US. Interestingly, Grubb's results showed India and China, with their massive populations, far lower down the carbon emissions scale.

Ironically, the US refuses to ratify the Kyoto agreement because of a "lack of restrictions on emissions by emerging economies China and India" said *The Japan Times* (17 February 2005). Yet these are the countries to which the West voices their authority. They often argue that such populations do little to combat climate change.

During the RSA conference, Vijay Vaitheeswaran stated that "developing countries resent being told to reduce emissions by rich countries who have become prosperous through polluting. They often ask: 'why should we slow our economy for you?'"

A valid point. So how do we reach a compromise? According to the majority of the panel, the answer lies within well-coordinated communication between politicians of all countries. It also requires establishing a trend through setting an example. "If Europe doesn't break with its efforts, it's a more hopeful situation with the US," said Professor Grubb. This option also relies on businesses taking more action.

However, Chris Mottershead of BP trusts in the steps industries are already taking. "Governments and industries are tackling climate change," he said, "but we should be concentrating on implementing technology within companies to reduce carbon emissions."

The Carbon Trust is less convinced and is running a campaign to enthuse businesses to get a move on. In DEFRA magazine, Tom



Climate change apathy: what will it take for us to realise the dangers?

Delay, Chief Executive of the trust, says: "Some UK businesses have chosen to act already – but more need to do so. Businesses need to understand that there is a real commercial benefit to be gained".

He also believes that "as public concern about climate change grows, businesses will naturally become more interested in and committed to cutting their carbon emissions".

So what will it take to generate public concern? Fictionalising natural disasters such as *The Day After Tomorrow* and *Twister* appear only to boost box office earnings, and experts pour scorn on the science behind them.

The British Government appears to be taking the issue more seriously now. With energy suppliers and the Energy Saving Trust, it has just launched a £3m campaign to address feelings of apathy in households tackling climate change.

Our concern should be growing. But if we need evidence on our doorstep, then the predictions state we need only wait a decade or two.

### What can I do? Here's what...

- 1. Windows:** Keep them closed while the heating or air conditioning is on.
- 2. Power:** Unless it's necessary to keep them on, turn off lights, computers, TVs and other electrical goods when you're not using them.
- 3. Heating:** Turning your thermostat down by 1°C could cut your heating bills by up to 10%.
- 4. Plug it:** Always put the plug in your basin or sink. Leaving hot water running straight down the drain really is throwing money away.
- 5. Curtains:** close your curtains at dusk to stop heat escaping through the windows.
- 6. Lights:** Always turn them off when you leave a room and adjust your curtains or blinds to let in as much light as possible during the day.
- 7. Fridges:** Don't leave the door open for longer than necessary. Defrost your freezer regularly to (run more efficiently/cheaply). If your fridge is next to a cooker/boiler, leave a good gap in-between.
- 8. Washing machines/tumble dryers:** Always wash a full load. If you can't, use a half-load or economy programme. Use a low temperature programme (washing powders are effective at lower temperatures). Hang clothes up to dry if possible.
- 9. Dishwashers:** Use the low temperature programme and ensure you wash a full load.

# Oh, Kyoto! What a complete farce

Without US participation and with targets set far below the levels demanded by scientists, **Richard Fenning** asks how anyone could take the Kyoto protocol seriously

In February, the Kyoto Protocol limped comically into effect, and for those who believe generally in the predictions of science, the decrepitude of Kyoto hurts like a laughter stitch. It is pathos at its most excruciating. It is a satire on itself. For thirteen aching years, the creators of the agreement have been at the throbbing nexus of economic, scientific and political information.

Armed with the sword of reason, and set against a backdrop of impending disaster, these trusty guardians of our future have tirelessly negotiated the Protocol's details. They've thrust, they've parried, they've compromised, they've traded, they've amended, they've pushed and they've pulled

and they've come up with a reduction in global greenhouse gas emissions of 4.8% below the 1990 level.

Most scientists in a position to comment will tell you this isn't enough. In fact it's hilarious in its inadequacy. It's 'duck and cover' for humanity. Even if it were to be fully implemented for 100 years it wouldn't be enough. Even if it included the United States, China, India and Australia, it wouldn't be enough.

In fact, plot the predicted temperature rise over time with no reduction in carbon emissions next to the temperature rise with the Kyoto targets and the lines stay as close as Laurel and Hardy. But here's the punchline: the protocol is set to expire in 2012 and, due to American

sabotage, no plans have yet been made for a replacement.

As if that weren't painful enough, some critics estimate that this piecemeal gesture will cost \$1 trillion. So geared is the global economy to the release of carbon into the atmosphere that even this vague attempt towards sustainability costs roughly 4% of the sum of all involved countries' GDPs. This is why the US doesn't want to get involved.

Some in the US are also concerned that Kyoto is European and Eastern imperialism through the back door (which is funny when set against the imperialist implications of one twentieth of the world's population using a quarter of its energy output),

but mainly – to paraphrase Bill Clinton, one among many to torment Kyoto – it's the stupid economy.

And here lies the central paradox, which is the cornerstone of this epic tragicomedy. All our main economic models are based on an infinite amount of resources and an infinite capacity for pollution to provide everlasting economic expansion. This is the banana skin. This is what's providing the laughs. It's Basil Fawlty's desperation, David Brent's vanity and Frank Spencer's well-meaning clumsiness together. Science, it is assumed, will provide the answers to make economies grow forever.

But it's now science that is telling us that there just aren't infinite resources on



Kyoto: when it comes down to it, isn't it all a bit of a joke?

the planet and there isn't infinite capacity for pollution. Kyoto's feeble doddering comes from trying to square an infinite model with a finite world. And, to someone who believes in science, it seems that the economic model has

to change in some way. I don't know how, but there has to be someone out there clever enough to work it out, if only because the hapless fumbling of international policy-makers is becoming less and less funny.

## Alternative medicines on trial

Do alternative therapies have any scientific basis?

**Elena Lengthorn** went to the Royal Institution to find out

This debate, one of the Royal Institution's first public events of the year, was inspired by the publication of *Times* columnist Toby Murcott's book *The Whole Story: Alternative medicine on trial?*

Expert witnesses came in the form of Murcott himself; Dr Mike Cummings, medical director of the Medical Acupuncture Society (MAS); and Dr Andrew Moore, editor of eBandolier.com, a website on evidence-based health care. During one of the Institution's *Talking Point* events, the public were encouraged to quiz the speak-

the practitioner and patient. If a little massage therapy is making the difference and doing the trick then why not use it?

A show of hands revealed that over 50% of the audience in the auspicious Faraday Lecture Theatre had undergone some form of complementary treatment. Clearly, more and more people are claiming benefits from alternative treatments, and Murcott would like to see science applied to verify them.

The second speaker of the evening was Mike Cummings, a former RAF Medical Officer who, bizarrely, learnt acupuncture during his service. Despite little favourable evidence at the time, he was keen to continue with practising the therapy after success with some difficult cases. After leaving the military and taking over an acupuncture clinic, he started looking for scientific evidence for acupuncture and doing his own research. Cummings claims that 85% of modern medicine does not have the sort of evidence that is demanded of acupuncture.

Finally, Andrew Moore, the man with the evidence, crystallised the debate down to two things, claiming the data available was inadequate and over-sold. He provided compelling examples, including a widely cited study on tennis elbow in the *Rheumatology* journal based on six trials. One was not randomised, another two were not 'double blind' (when both the patient and the practitioner are 'blind' to the treatment being



Complementary medicine: all the rage, but does it work?

given) and one was invalid. Warming to his theme, Moore accused the well-known Cochrane Collaboration, a non-profit outfit who provide information on the effects of health care, of over-selling. He also suggested that evidence that acupuncture can be dangerous and has injured patients exists. Although this point was not disputed, the small numbers involved were invoked: there have been an estimated ten deaths to date.

The event really brought the lecture hall to life, with the audience clamouring for Vivienne's attention, and even shouting from the upper gallery to get questions heard.

The alternative therapists in the audience were desperate to tell their stories, as were those who had received treatment.

One couple enthusiastically recounted the tale of a neighbour's dog who received acupuncture once a month. Whether the ardour of the audience reflected general public opinion, or just the interest of those attracted to the event, was unclear. What was startlingly obvious from the beginning was that many in the audience didn't need or want evidence, just to share their experiences. For them, at least, anecdotal evidence was enough.

## The big day of physics

**Anushri Patel** reports on events lined up this Saturday at the physics department

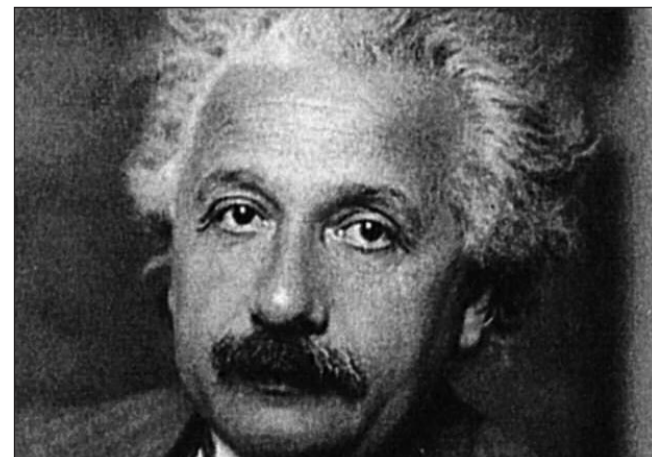
As you all know, this year is Einstein Year.

Aside from the plethora of events being organised around the globe to celebrate physics, PhySoc have also been heavily involved in organising things. As part of an outreach programme, students have ventured into local schools and given a series of lessons and demonstrations on physics.

In addition, this Saturday is the Big Day of Physics at Imperial's physics department. People from all over London are welcome to attend. There are plans for a two hour challenge to take place in the morning, where schoolchildren from the outreach programme will build demonstrations on various physical concepts.

After lunch and a judging session, there will be lectures running for the more mature audience, including topics such as *Life As A Quantum Mechanic* and *Physics And Creativity*. Whilst the lectures go on, there will be a simultaneous series of smaller seminars and group discussions – two on environmental issues, one on music and one on life as a physics student. There will also be lab tours running every half hour, so you can see MAGPIE in action for yourself, revel in the delights that are superconductors and see the infamous lasers in optics!

If you'd like to help in any shape or form, or would like further details about the Big Day, email Brett Manning on [brett.manning@ic.ac.uk](mailto:brett.manning@ic.ac.uk).



Einstein: god of physics, icon of popular culture

**"Alternative medicines can't be tested in the same way as conventional drugs..."**

ers, and the questions were ably directed from the chair by writer and broadcaster Vivienne Parry.

Murcott, one-time biochemist, began the event by reminding the audience that complementary medicine worked alongside to Western medicine and not a replacement. Alternative medicines cannot be tested in the same way as conventional drugs. The issue at stake for Murcott was not whether the alternatives work, but whether science can measure them working. He also suggested that more individualised alternative treatments create a better relationship between

# Comment

felix@ic.ac.uk

## How should teaching be topped up?

In October 2006, the first home and EU undergraduate students paying £3,000 a year 'top-up' fees will arrive at Imperial College. Whilst they will not pay the fees until after they graduate, the College will receive the money up front, through the Student Loans Company. Consequently, there will be a fair amount of extra income coming into Imperial, estimated at around £11m per year (once all undergraduates are paying the higher fees).

Where will the extra £11m be spent? Well, just over £3m will be spent on financing a bursary scheme, approved by the Office of Fair Access. This will be used to provide bursaries of between £300

and £4000 to supplement the maintenance grants and loans received by students from the poorest backgrounds. That still leaves the other £8m – which the College still needs to work out how to spend.

A substantial proportion of it should go directly into teaching. But how exactly should a few extra million pounds a year be used to improve teaching quality? There are a huge number of possibilities. It could be spent on facilities such as labs or libraries. Maybe there could be more use of (expensive) practical teaching rather than theory-based teaching (lectures) where that is appropriate.

Extra money could also be allo-

### STATE OF THE UNION



**MUSTAFA ARIF**  
UNION PRESIDENT

cated to staff pay. This could be beneficial to students and teaching quality in a number of ways. For example, by offering higher salaries, the College could attract better lecturers. Staff/student ratios could be improved, leading to smaller classes. Have you been affected by a brilliant lecturer being made redundant because they do not bring in enough research income? Having extra money to employ teaching staff could allow for such teaching experts to be hired or retained.

Perhaps you think that teaching itself is OK but that money needs to be invested in supporting skills development. Would you like the

College to spend more money on things like 'soft skills' training and help with job hunting?

These are all the sorts of questions we need to be asking. Higher tuition fees improve the status of students as 'customers' of the College. If we are going to be paying the College a significant amount of extra money then we should be in a strong position to influence how that money is spent.

How to spend money on improving teaching quality is something that the Union as well as the College as a whole need discuss in a positive and constructive manner. I welcome all comments from students and look forward to the debate.

## The joy of... Faculty Unions

Imperial College Union is renowned the world over for having a slightly bizarre and rather complex structure. The layer that bewilders most people is our system of Faculty Unions. Originally developing from a collection of social clubs based in each Constituent College (prior to the recent restructuring of Imperial into Faculties), the Faculty Unions offer our students another layer of possible involvement in College life.

What do they do, though? They co-ordinate academic representation in their respective Faculties (using a network of representatives elected by each course, year-group, research group, etc); organise central activities (such as RAG Week events, bar nights, freshers' balls); oversee the Buddies Schemes which introduce freshers into the wonders that Imperial College has to offer

and look after other aspects of student welfare; and serve a variety of clubs and departmental societies, offering them a link to the Union, as well as keeping track of their finances.

"Wow!" I hear you exclaim. "I never knew they did so much! How do I get involved?" Well, the City & Guilds College Union (representing all students in the Faculty of Engineering), the Faculty of Life Sciences Students' Union and the Faculty of Physical Sciences Students' Union (known as LifeSci and PhysSci to their friends) are currently in the middle of election fever. Whilst nominations are closed for most positions, it's not too late to take an active interest in the elections, read the candidates' manifestos, and vote for those who you think will represent you the best. In addition, Faculty Unions are

### UNCLE SAM



**SAM RORKE**  
DEPUTY PRESIDENT  
(EDUCATION & WELFARE)

always crying out for more support from volunteers. Imperial College School of Medicine Students' Union

(ICSMSU) is holding its elections next term, so look out for more info on this. For more information on all elections, please see [www.union.ic.ac.uk/elections](http://www.union.ic.ac.uk/elections).

### That 'OLE Survey

On-Line Evaluations (or OLEs, as they are more affectionately known) seem to be all the rave at the moment. Just as you thought you'd got used to SOLE – the Student On-Line Evaluation – ROLE comes round the corner. ROLE, the Researchers' On-Line Evaluation, ran College-wide for the first time over the last two weeks. It managed to attain an overall response of 39%, reaching a superb 50% in the two Science Faculties. Those of you who took the time to fill it in can give yourselves a pat on the back for

helping to provide your department with the vital feedback it needs to improve the quality of its provision for research students. If you have any comments about the survey, please contact [role@imperial.ac.uk](mailto:role@imperial.ac.uk).

SOLE is currently online, and will be until the 18th March. It achieved an excellent response rate of 50% last term, and it would be great if we could beat that, to show the College that students do care, and we do have a voice in the way we are educated. Visit [www.imperial.ac.uk/sole](http://www.imperial.ac.uk/sole).

Watch out for further OLEs on the horizon, including a survey which will be launched next year covering the College pastoral care system. The working title is – you've guessed it – POLE.

Have a great holiday, and don't work too hard!

## The house-hunting checklist

It's getting to that time when students are starting to think about where they're going to live next year. Perhaps you have to move out of halls, or perhaps you would like to move somewhere for another reason.

When trying to find a place to rent, it can be a stressful time, not only trying to find somewhere but also keeping your potential housemates happy, as many people have different standards in what they are looking for.

It's important to read any contract you are given thoroughly before signing it, as in some cases it could contain unfair terms. The Information and Advice Centre Offers a tenancy agreement checking service which is free to use. We will be able to advise you if the terms within the contract are unfair or not.

Below is a checklist of things to look out for when having a look round a property. I hope that it will be helpful for you. Also, as this is the last issue before Easter, I'd just like to say happy holidays!

### External features

A visual inspection of the exterior of the property is always useful. Look for the following:

- Slipped or broken tiles
- Rotten timber (especially window frames and doors)
- Broken guttering
- Crumbling or cracked walls
- Adequate storage for rubbish
- Whether the property has a yard or garden – if so, ask who will be responsible for its maintenance.

### Internal features

There are a number of questions that you need to ask either yourself or the landlord/agent when visiting a property. These include:

- How many rooms are there in the property?
- How many are communal rooms?
- Are enough facilities being provided for the number of people who will be sharing the house?
- Is the furniture in a good state?
- How is the property heated?

### ADVICE SERVICE



**NIGEL COOKE**  
STUDENT ADVISER

- Do the fridge, cooker etc work properly?
- Is there plenty of hot water?
- Is the house free of damp and/or mould?

### Safety and security features

In addition to checking for yourself that the contents that are provided

are sufficient and in working order, it is vital that you ask questions to the landlord/agent about the safety and security of the property. If in doubt, talk to the Information and Advice Service. The following questions are essential:

- Does the landlord possess a current gas safety certificate?
- Can the landlord prove that a CORGI registered engineer carried out the inspection?
- Have you checked to see that all gas appliances within the property have been included, and passed as being safe, on the gas safety certificate?
- Did the inspection take place within the last 12 months?
- Is there any fire detection equipment (eg smoke alarms) and does it work?
- If there was a fire, would you be able to escape using the main exits?
- Has the electrical wiring been checked within the last five years?
- Are all plug sockets free from cracks or other damage?

- Are there sufficient plug sockets in each room?
- Does all furniture comply with the relevant regulations?
- Are there locks on the windows?
- Have the previous tenants all returned their keys?

### Location of the property

As well as looking at the property itself, we recommend that you also consider where the property is situated and ask yourself the following questions:

- Is the area convenient for your studies?
- How close are you to public transport?
- Are local shops and facilities adequate?
- Would you feel safe walking in the area at night?

If you have any housing enquiries at all, or would like to discuss this article further, contact the Information and Advice Centre on [advice@ic.ac.uk](mailto:advice@ic.ac.uk) or 020 7594 8067.

# Speaking out for Babar Ahmad... and for all of us



**COLIN SMITH**  
WELFARE CAMPAIGNS  
OFFICER

*"All it takes for evil to triumph is for good people to do nothing"*  
Edmund Burke

On Wednesday and Thursday of last week, Babar Ahmad faced the next stage of his extradition hearing. Ultimately, the hearing was adjourned until April, giving time for the prosecution to wind their way out of the latest brick wall they have hit in their desperate efforts to extradite Babar. You can read about the case and what happened inside the court in more detail on pages 1 and 2 of this newspaper. I want to discuss what happened outside the court on Wednesday morning.

It was a cold morning. No – it was an unbelievably cold morning,

which deteriorated further as the snow and sleet kicked in. But this didn't deter over 200 people from gathering for hours outside Bow Street Magistrates Court in Covent Garden to protest against what was happening inside.

This number included around 40 people from Imperial College. The official Union delegation was a mixed group of undergraduates and postgraduates, Muslims and non-Muslims, black and white, women and men. In fact, the turnout, particularly given the weather conditions, was extremely impressive, with the only notable absentee being our beloved president, Mustafa Arif.

It is true to say that the protest really got going after we all arrived, and despite not being able to use our megaphone, a considerable amount of noise was made. Protesters' chants ranged from "Free, Free, Babar Ahmad" to "What do we want? Justice! When do we want it? Now!" But it was also clear that most people in attendance linked what was happening to Babar to issues of civil liberties and the 'war on terror' in the wider world, with "Tony Blair, you will see, Iraq and Babar will be free" and "Hey! Ho! We say no to Guantanamo" also ringing in the ears of those in the court room. I learnt later that Babar and his family heard our chanting and were pleased at the



Protesters make their feelings clear outside Bow Street Magistrates Court

level of support.

After a short 'break' for tea, lunch and anything else that people could think of to warm themselves back up, an even larger crowd gathered around the court again to listen to several speeches, many of which pointed out the links between the restriction of civil liberties and recent events in the Middle East, with the 19 March anti-war demo being frequently plugged.

Speakers ranged from Lindsey German (convenor of the Stop the War Coalition) to Yasmin

Ataullah, a representative from the Muslim Association of Britain and Respect. There were also representatives from the Muslim community and the Socialist Workers Party, but perhaps the most moving speech was saved to last. Following Babar's father and his solicitor was Martin Mubanga, one of the four Britons recently released from Guantanamo Bay. Listening to this man, who has been held captive in some of the worst prison conditions in the world for the last three years, seemed to move the whole crowd

and put into perspective the reality of what Babar may face if he loses his case.

The large turnout was impressive, and showed many people's realisation that we have to keep the fight on the streets as well as in the court room itself. It also showed good people's willingness to stand up in the face of evil, and to stand firmly against it. Whilst the turnout was high, we hope that even more of you will join us next time, when Babar's hearing returns to court on 18 April.

## Silwood science: fashion victims

**Andy Brown**, Silwood Park correspondent, looks at how fur is being used as a fashion accessory

Apparently one of the 'must have' items this season are fur boots. Made from the fur of rabbits, they are rarely found for less than £200 in London.

As we will, one day, be graduates of one of the best universities in the country, we are expected to go into the wider world with knowledge and opinions, so I have compiled the thoughts of Silwood residents on this, a subject especially close to our hearts.

Bunny boots have been photographed on many a celebrity this winter and shops have complained that they have not been supplied with enough to cope with demand. Apart from the major practicality drawback of them being cream or

light grey, and so easily made dirty, I would like to raise some other issues with them being seen as a 'must have' item.

I am not a vegetarian, I do however eat free-range eggs, I have no argument against the regulated use of animals in scientific research for the advance of science, for example aiding the understanding of debilitating diseases of animals including humans. However I do have issues with rabbits or other animals being bred and killed for the sole purpose of their skins being used to make someone look 'cool'. It is not even as if the skins are a utilised by-product of meat used by the hungry locals in these countries, who are without a doubt earning less than

our minimum wage to make these boots and clothes. There was also an example of fox fur being used as a fashion accessory in the Julien Macdonald show to launch London fashion week. I am sure it was not long ago that supermodels and animal rights campaigners were united against the use of fur.

As is the case in science, when an opinion is formed it is often not a one-sided argument. Should animal fur be used in fashion? I own leather shoes; however these cows were not bred solely for their hide, their meat was used too. There are also the cases where I feel animal fur being used is a good thing. Take the example of the Australian bushtail possum (*Trichosurus*

*vulpecula*), introduced into New Zealand from Australia back in 1858, which has since had a devastating impact on New Zealand's native ground nesting birds, nearly driving these species to extinction (a well-known example is the kiwi). A national possum eradication programme is underway, costing the country \$50m annually. One way that has been developed to help raise funds to cover this is the sale of possum fur products. Once killed, possums are put through a 'possum plucker', removing their fur, which is then made into jumpers, socks, gloves and nipple warmers (yes that's right, nipple warmers) to sell to locals and tourists alike.

Silwood residents put forward their opinions on this, and although scientists are not renowned for being the most fashion conscious bunch, the results were interesting. With an even split of males and females taking part in a questionnaire, more than two thirds of people disagreed with fur being used as a fashion accessory. The vast majority did, however, agree that in cases such as the Australian bushtail possum, fur clothing is a good way to raise funds for much needed and financially restricted conservation.

The possum fur nipple warmers did not go down so well, with only one person admitting they would wear them.

## Letters to the Editor

### Pembridge prank proves costly

Dear Editor,

Has anyone got a clue what is going on with Pembridge students being fined? Apparently a toilet was wallpapered with newspaper and rumour has it with some skill. A student prank, and not a bad one at that either. However the whole hall has been given a fine of £20 each to

'cover the cost' of the damage, that's about two and a half grand. I had a look at the toilet and someone has taken the paper down leaving no damage to walls or the paintwork at all and if you have a look round the place that toilet is somewhat unique in that respect. What's with the huge cost? Surely they cannot fine over 100 innocent people when no actual damage has been done, but we are told if we do not pay it will be taken straight out of our deposits.

Yours,  
Name and department supplied

### Smoking ban

Dear Editor,

I would like to applaud the Union's decision to make DaVinci's bar smoke-free. Smoking is antisocial, selfish and inconsiderate, so I am disgusted by the unscrupulous tac-

tics employed to incite smokers into retaliation.

This evening inflammatory notices were placed on every table, clearly designed to taunt smokers. The signs carried a cartoon of a man smashing through a brick wall, with an AK-47 in one hand and an UZI in the other, guns blazing. The words NO SMOKING were painted on the wall in dripping graffiti. When I asked a girl behind the bar about the signs, I was told that "some-

times the end justifies the means", so I suspect they were created by disgruntled staff who resent the no-smoking rules.

I encourage everyone who, like me, detests being forced to inhale others' fumes to visit DaVinci's this month and submit their feedback to the Union.

Kind regards,  
Willard Wheezer  
(Real name and dept supplied)

# Columns

felix@ic.ac.uk

## The Neighbours generation



by RUPERT NEATE

*Neighbours* has to be Imperial students' most watched TV show. At 5.35pm every afternoon, students can put away their books and relax in front of a group of shoddy acting, good looking Australians. Not only is *Neighbours* fantastic telly, it brings

people together – if you're still having trouble meeting people in halls, just start up a conversation about Izzy's illegitimate baby or the Sky-Lana lesbianism.

Let's not forget the lunchtime sitting. *Neighbours* also airs at 1.40pm, a highly inconvenient time as many lectures start at 2pm – something I think College should look into. Don't think that if you've managed to catch the early edition there's no point watching it later. You'll pick up on all the underlying nuances, and will be able to impress your mates with amazing fortune-telling abilities.

*Neighbours* has been one of the only stable influences in my life – I'm not from a two parent family anymore, but *Neighbours* has stood by me since year four of primary

school. Our parents had the Beatles, our grandparents WWII. We have *Neighbours*!

But does my 16-year relationship (outstripping any sexual relationship I've had by more than 15 years) have to come to an end? Thousands of final year students are facing not only the daunting prospect of having to get a job, but the far more heart-stopping realisation that once they get said job they will miss both sittings of daily nourishment. I for one found this such a burden that I've put off getting a proper job for another year.

For those of you who haven't been able to secure sabbatical positions, don't worry – I'm fighting for *Neighbours* to be rescheduled or for an omnibus edition at the week-

end. I've emailed and called Mark Thompson, BBC Director-General, but, alas, to no avail.

### Told to swear allegiance to the nation

Recently the Government released plans for every child in the country to swear allegiance to the UK when they turn 18. The idea being that if we had all stood up, listened to the national anthem and said something along the lines of "As a British citizen, I affirm my loyalty to Britain and its people", then we would all respect each other and the world would be a better place. Hardly likely, is it?

How does Charles Clarke, Home Secretary, expect young people to swear allegiance to a government

that has consistently ignored their opinions on the war in Iraq, and higher education?

Is swearing an oath in the British mentality? Are you proud to be British? I can imagine people being happy to swear an oath of nationalism in overtly patriotic countries, such as the US and Australia. But not in Britain. I am more ashamed of objects of nationalism than proud. The flag of St George has been seized by the far right as a symbol of racism.

Are we even a United Kingdom? Would Scottish, Welsh and Northern Irish people be comfortable swearing allegiance to a Britain they might not feel part of?

Any answers? Email felix@ic.ac.uk.

## The girl about town



by STORMY WOODS

Looking back, dear readers, I cannot quite fathom exactly how last week's entry came about. Stormy is horny (again), and out on the prowl.

The object of last week's affection has revealed himself to be an uptight philistine, completely unable to cope with a couple of paranoia-inducing prank emails and dirty text messages. He's got so angry over what, to me, is an exercise in jest, and is completely avoiding a good

friend of mine, who, to be fair, sent him non-anonymous ego-flattering messages, rather than insults. Alas. My mother's test – making a guy angry, to see whether he'd be violent or psychotic towards you – has been failed miserably.

This, along with his non-existent erection and permanent beer gut, seem to come along with smoking a small greenhouse-worth of wacky baccy every week for the past four years. Stoners are not for Stormy.

It's not just my mother who has a test. There's my very own one, which determines whether a guy will understand me or not. It's based around reactions to a very sick joke, which as a medic I really shouldn't be laughing hysterically at. The only chap I've ever had true feelings for laughed at it for ages and saw the sardonic humour in such a dark image.

*What's funnier than a dead baby? A dead baby in a clown suit.*

Let me know whether you find it funny too. No, really. No-one likes a man who takes life too seriously!

Black humour aside, there's only one thing I want you all to focus on. No, not the comparative failure of 'Hospital Watch', which has yielded one Orlando Bloom lookalike with hideous dress sense, adding more amusement to the unexpected appearances by gangster Sikh from time to time. I really don't understand how somebody could think that promoting a fundamentalist agenda whilst quizzing a girl as to what she'd like in a partner for the entirety of the date would endear himself to her. Similarly, rolling up with a list of profoundly worrying character traits, including the need to carry weapons (the ceremonial Sikh sword plus a pair of numchucks from his days as a 'professional witness' at a known Rudeboy hotspot), isn't a conventional aphrodisiac in any shape or form. Even the crimi-

nally insane amongst the female population would run for the hills on this one!

Alas, the pertinent question arises. How much would one choose to lie/embellish/exaggerate one's achievements in order to get another into bed? Conventional wisdom dictates that women are drawn to capability, and thus power. However, the people with the most to offer tend to be the most silent on this matter, and by extension, the most single. Perhaps relationships are for the more misguided amongst us.

Apologies for having to bitch about the considerable boasting I've had to put up with this week – the week the medics are forced to think about their elective (studying abroad) placements a whole fifteen months away. It's a shame that a placement in England is looked upon unfavourably, since we've got the leading research institutes right upon our doorstep. I could've sworn the pro-

posed IC-UCL merger would've let us demolish the building midway between them, and take over the ruins of Buckingham Palace with our new super-site. Alas, this is not to be, since a key academic involved in the merger plans is too busy feasting his eyes amongst the current second year talent.

I would consider heading over to UCL to check out the talent, but I've never met a more vacuous set of good-looking guys in my life. Give me the talented and funny Imperial chap any day. Let's forgive him once more for boasting since he's actually made it so close to a girl (an experience which the current second year in physics are currently celebrating their Celtic friend with an unsettling Asian fetish for doing!)

And it's on that note, I'd like to leave you. It's the failures and mishaps that are the pillars of success. From gangster Sikh to the humourless stoner, the only way is up!

## Analyse them



by DIOGO GERALDES

Most of you know me as "the irritating guy in the back row that makes lots of noise during classes". But the time has come for me to reveal my true identity: I am a social anthropologist researching at Imperial College.

The main objectives of this column are to analyse and interpret the behaviour of people at IC in general.

### Day 1. The ratio

One of the reasons for the choice of Imperial College as my research environment is, obviously, the girl-boy ratio. Yes, I bet most of you haven't realized, but we have an astonishing 65 guys for every 35 girls! How lucky are we?

The purpose of this week's article is to consider the following questions:

1. Why do we have only 35% girls?
2. Where are those 35%?
3. How do boys behave?
4. Something else that I forgot now, but I'll include when I remember it.

Here's my attempt at answering those questions.

1. In case you haven't noticed, you're studying at a so-called "college of science, technology and medicine". So, what part of science and

technology (let's forget medicine) haven't you understood?

Let's put this in an easier way for you to analyse:

Guys → science + technology = abstract thinking ≠ (painting and colouring).(animals and people).(decorating houses).(writing and reading) = humanities and arts ← Girls

So, if you were a girl, would you prefer sciences to healing people or expressing yourself artistically? (If so, sorry, but you shouldn't be reading this article...)

Girls, unless they are real geniuses or couldn't get into medicine or have some fetish for engineering, don't come to Imperial. (Don't start saying all that bollocks about equality and stuff, because we all know this will continue to happen for at least the next 30 years.)

2. Well, 35% is quite a lot! I can't

quite remember the last time I saw so many girls together (perhaps at that party with South Kensington firefighters' unit? Or maybe the Christmas I spent with the troops in Iraq...)

But why does it seem to me that this college only has about 7.3% of females? I could be harsh and say it's because a big percentage of girls here look like boys or because they never leave their classrooms, but I'll leave this question open for you to think about it.

3. This really embarrassing ratio, the lowest on Earth right after the percentage of girls working as taxi drivers and postmen, can't only be the girls' fault.

If we, guys, behave as we do (nerding a bit here, nerding a bit there, not shaving, not putting in a minimum effort with dressing up, not having intelligent and sensible conversa-

tions, getting drunk and throwing up all over Beit Quad), then the only people we can blame for this miserable situation are ourselves.

So come on, start showering once a week, buy a new second-hand set of clothes in Portobello Market, start reading poetry and watching flowers blossom, and you and I will see, in 3478925347825 years' time, great changes taking place (perhaps, and let's be audacious, raising the ratio to 37.3% to 62.7%). Let's do it!

4. I still can't remember anything to put here, so I'll leave it for next time (if they let me continue writing this outrageous column!)

PS. If you took this article too personally, I would recommend that you get a life (you can start by buying a sense of humour!)

● Comments? felix@ic.ac.uk



# Fairtrade at Imperial

Supported by DaVinci's Catering and Union Newsagent Fairtrade Fortnight: March 1-13



The Fairtrade mark is an independent certification label awarded to products which guarantees that disadvantaged producers get a better deal. This brings real change for five million people: farmers, workers and their families.

Development agencies recognised the important role that consumers could play to improve the situation for producers. By buying direct from farmers at better prices, helping to strengthen their organisations and marketing their produce directly, the charity offers consumers the opportunity to buy products which were bought on the basis of a fair trade.



**FAIRTRADE**

Guarantees  
a **better deal**  
for Third World  
Producers

To subscribe to the Imperial Fairtrade email list email to [imperialfairtrade-subscribe@yahoo.co.uk](mailto:imperialfairtrade-subscribe@yahoo.co.uk).

See <http://www.fairtrade.org.uk/> for further information.

Da Vinci's  imperial college union  
— Café bar —

**ICU Newsagent+**

## Part-time Work on Campus

Are you confident, reliable, trustworthy, honest, hard-working, pro-active, flexible and fun? Do you have good communication skills and like speaking to people?

We are looking for part-time reception staff for the front desk in the Union Offices, Beit Quad, South Kensington. Lunch-time (12-2pm) and evening (5-6pm) shifts are available. Salary during training in May and June will be £4.85 rising to £5.05 in October. You may be required to work during the Summer break.

If you are the right person for the job please email your CV and covering letter to [union@imperial.ac.uk](mailto:union@imperial.ac.uk) by Friday, March 18. Interviews will be held during the second week of the Summer term.



Imperial College  
London

## VOLUNTEERS NEEDED!

Why not get active in the community whilst you're at Imperial College London? It doesn't matter if you work or study in Imperial – volunteering will have always something to offer you! We have over 250 volunteering opportunities in our database, so there should be a project for you.

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](mailto: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

Vote

## Siddharth 'Sid' Singh

for C&G President

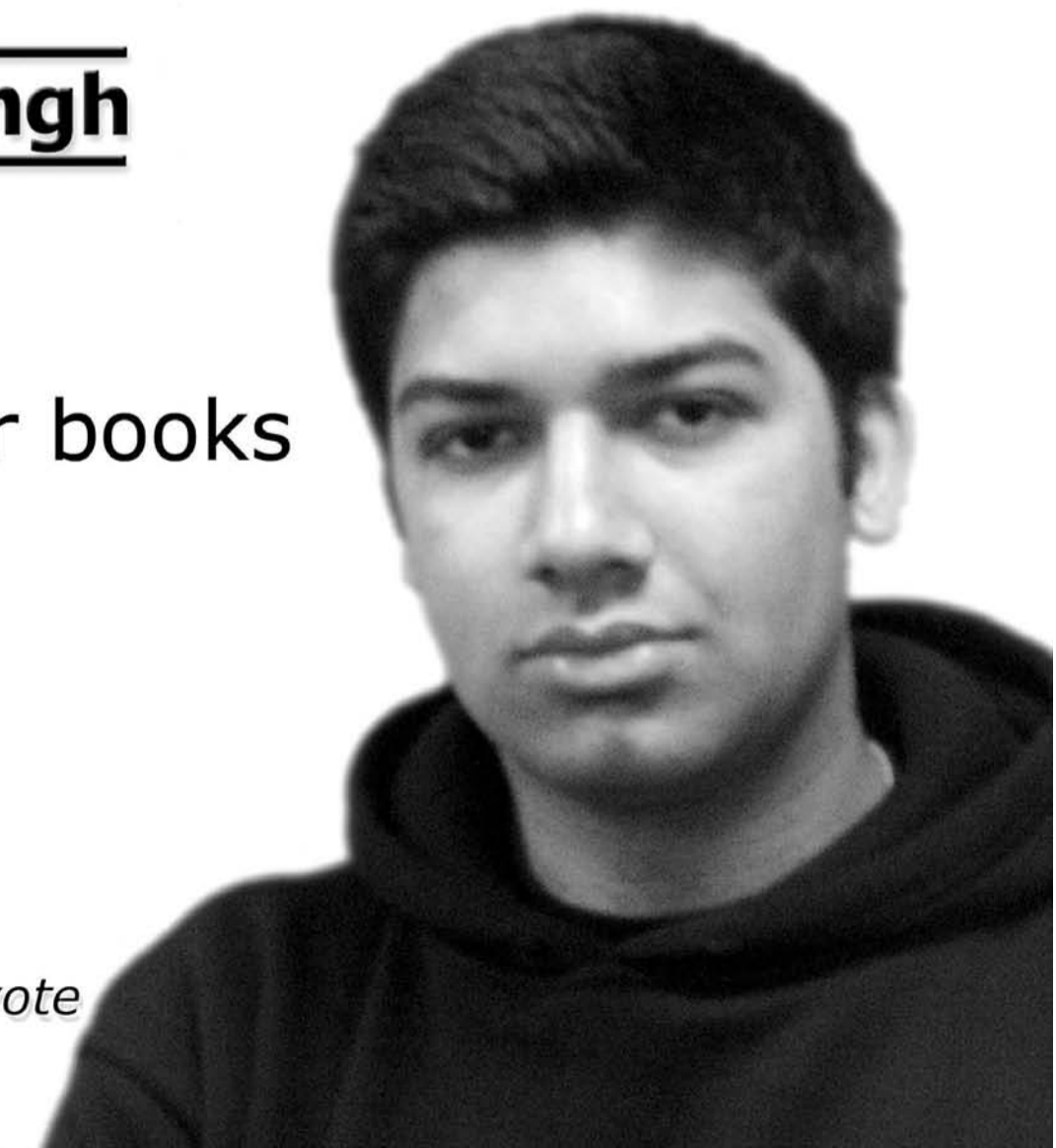
'How about cheaper books for engineers ...'

Hustings - Tue 8th March

12:00 --> 2:00 dB's

7:30 --> 11:00 Union Bar

Vote Online at: [www.cgcu.net/vote](http://www.cgcu.net/vote)



Voting Opens 10th March 12 noon till 14th March

# Entertain: the charity ball



By Alex Rathmell

Last Saturday, the Sherfield Building was transformed for a night of live music, dancing and drinking to raise money for communities affected by the tsunami. The Great Hall was unrecognisable, decked out with a huge stage, speaker stacks that looked like Stonehenge, and a bar of similar proportions. Another bar had appeared in the Ante Room, catering for thirsty punters enjoying more live entertainment in the Main Dining Hall.

The famous Big Band kicked off the proceedings, beginning their fourth gig in four days. It didn't show. In fact, this reviewer had seen all three of their preceding shows, and, if anything, they were getting

better. After a blistering first set, they began running up a healthy bar tab, handing the torch over to rock band Cartel to get underway in the Great Hall.

All the way from Stoke-on-Trent (someone's got to be), Cartel's unique brand of melody-driven punk-rock, interspersed with comedy banter and shameless plugging of CDs, went down a storm. The crowd bounced their way through a 45-minute set encompassing plenty of the band's own catalogue and even an unlikely Franz Ferdinand cover. You can catch Cartel at this Friday's Rock City event at the Union – I'll be down the front, spilling my beer.

Meanwhile in the MDH, the Big Band were launching into their sec-

ond set. Packed with classics, their show ended with the whole room on its feet, dancing in the aisles. Huge thanks go to the whole band for delivering the goods once again. You can see them for the last time before Easter on Thursday 17 March in dB's, and I suggest you do, if only for their unfailingly entertaining range of hats.

Everyone then seemed to pile *en masse* into the Great Hall for some up-beat tunes from DJ Mark Rivkin, followed by the final band of the evening, the gloriously monikered Our Souls. Their set was a high-velocity trip round almost every genre of popular music imaginable, all delivered in a foot-shufflingly funky style. The crowd was shaking its thing and the drinks

were flowing.

The night culminated in a trademark set from Fabric resident DJ MacPherson, before the audience dispersed and the lights went down.

In all, the evening raised several thousand pounds, which is to be split between Oxfam and Action Aid for redevelopment in the areas hit by the tsunami. The money will be used, amongst other things, to provide local people with tools, materials, shelter and wages as they rebuild their communities and get themselves back on their feet. It was all made possible through the support of production companies Orbital Sound and Sound2Light, the generosity of the bands and DJs, the bars and the caterers, and

through the unfailing enthusiasm, commitment and expertise of the event's organisers, Richard Jordan, Mark Rivkin and Kylie Daniels. Organising an event on this scale is challenging enough, but to do it for zero cost, so that every penny of ticket sales goes to charity, is a fantastic achievement.

But no money would have been raised without those of you who paid your tenner and came along on the night. You've really made a difference, and shared Imperial's best night of entertainment this year. So thank you. But you don't have to stop there. Real change to help the world's poor will come only from sustained effort. So do your bit today, and let's not wait for the next tsunami.



Clockwise from top left: Cartel, Our Souls, the Jazz Big Band, and Our Souls again

# Clubs & Societies

felix@ic.ac.uk

## Ten things I can do that you can't

### EPISODE SEVEN: Frisbee freestyle

#### JUGGLING CLUB

By Chris Rowlands

Avid readers of *Felix* may have noticed a large number of reports in the sports pages involving the little known but very sexy sport of Ultimate Frisbee. It is a fact of life that frisbees are cool, but if you don't really fancy running around after 175g of aerodynamic plastic, there is the more sedate alternative of Frisbee Freestyle.

While they're not getting Vietnamese children to sew clothes together for Tiger Woods to flaunt himself in, a certain multinational company recently decided that Freestyle was rather stylish. Since they spent rather a large amount of money on the idea, it would seem a shame not to at least try it. The basic idea is that you spin the frisbee very fast, then toss it around your body in a variety of silly ways. Next, toss it to someone else, who does their own mean little manoeuvre, much like a plastic-assisted breakdancing face-off, but without the bling and inevitable 14-year-old ghetto kid going "man, that was whack fo' shizzle".

The first thing to do is get your frisbee and spray the underneath with silicon spray. This will make it nice and slippery and make performing tricks much easier. Feel free to make anything else nice and slippery as you see fit, and make sure you trim your nails since they're going to be important in a minute.

Hold the frisbee like you're about to throw it, but instead of throwing it a long way, throw it only a short distance and with so much spin your wrist snaps [see picture 1]. Do it a bit less next time though. When it comes back down, put your finger underneath it and let the frisbee spin on your nail. This is actually quite tricky as you have to move your finger so that it is under the lowest part of the frisbee. But once it's spinning, you can appear both smooth and sophisticated, as Steve demonstrates [see picture 2].

From this position, you can toss it into the air and catch it again, bounce it off your knee or grind it on your teeth. You can also perform chest rolls [see picture 3] and back rolls [see picture 4], although you may find this easier if you move your pony tail out of the way.

Once you've mastered all of the above, you are ready to further your mystical journey into the finer aspects of frisbeetarianism (the belief that when someone dies, "his soul gets flung onto a roof, and just stays there" - George Carlin). For this, I can highly recommend contacting [juggling@ic.ac.uk](mailto:juggling@ic.ac.uk) and telling us how clever you are. We'll be in the union on Tuesdays from 6pm onwards, and just before this article ends, I'd like to thank the IC Disc Doctors for the loan of one of their frisbees, a replica of which can be seen in the Union Bar for those of you with sharp eyes and a taste for real ale.



1. Throw the frisbee a very short distance, with a lot of spin; 2. 'Catch' it and let it spin on your fingernail; 3. Try a 'chest roll' if you're feeling adventurous; 4. Or even a 'back roll'

## Dramsoc presents... an evening of farcical fun

#### DRAMSOC

By Tom Cafferkey

Ladies and gentlemen, three minutes until curtain. No two... or is it one? However long you have to wait until seeing the latest DramSoc production, *Noises Off* by Michael Frayne, it will be too long!

Directed by Andre Refig, this is sure to be an evening of farcical fun. How could anyone miss out on a play that contains female leads

wearing nothing but their underwear and sardines that can manage to attack actors at all the wrong moments?

The play is based on a theatre group's production *Noises On*, but things are not going well. With Lloyd, the sarcastic and perfectionist director, clashing with Selsdon, a geriatric, alcohol-dependent old hack, and angry lovers being chased with fire axes, this promises to provide entertainment throughout.

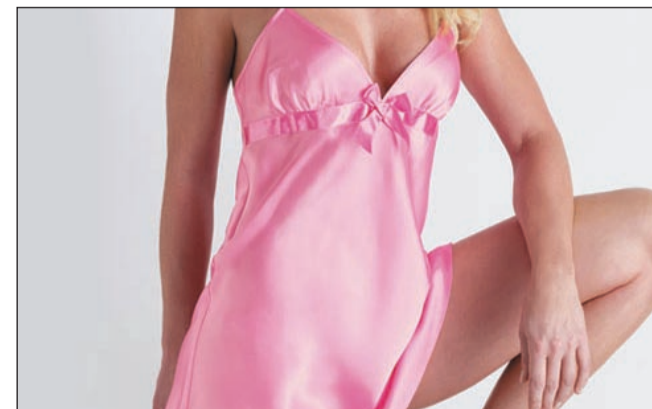
It starts with a rehearsal for *Noises On*, which frankly isn't going well. As the show is on

in only a few hours and some people have had only a catnap behind the sofa in the last 48 hours, things are getting a bit stressful. With missed cues, doors that can't open, and characters being assaulted with various bunches of flowers, nothing starts smoothly.

This play really captures the stress and sometimes extreme panic that settles in during any production. The inherent trick in *Noises Off* is how the cast have to execute the same dialogue and complex entrances and moves, but from the reverse perspec-

tive. This is achieved by turning the whole set around during the second act! No mean feat... but the show must go on, even though there's utter bedlam backstage and the matinée is descending into a complete nightmare!

I have to recommend this latest offering from our resident thespians, as it brings together wit with intellectual offerings, which many farces find difficult. Showing Monday 14 March to Thursday 17 March at 7.30pm in the Union Concert Hall, it's only £4:50 for students and £6 others.



Female leads wearing nothing but their underwear? It must be *Noises Off*, next week's Dramsoc play

# Want to do something different this summer?

## IMPERIAL COLLEGE AID TO THE BALKANS



By Joseph Ward  
and Oliver Todd

Stability has long been a stranger to the Balkans. Throughout history, the region has been the battleground of Europe, and this provides the backdrop for

the advancing poverty, soaring crime and persistent sectarian violence that we see today.

Since 1989, when Bulgaria began the transition to democracy and market economy, the society has undergone significant upheaval. While enjoying the gains in terms of human rights and civil liberties, quality of life has declined most acutely for the poorest and most socially marginalised.

Now bereft of the state enterprise that once shouldered its burden, the monolithic state institutions of old are in neglect. The young, female and ethnic minorities were hardest hit by the recent economic depression

with unemployment rates rising to 80-90% in some Roma gypsy communities. It is feared by many that Bulgaria runs the risk of losing the new generation to a lack of educational opportunities and a breakdown of the traditional social support network without replacement with the new.

While laying to waste much of the original state welfare, the cultural transition necessitated to provide support for orphans and disabled children otherwise has been slow. The adoption of orphans is a new phenomenon in Bulgaria, and in its early stages has often been exclusive of ethnic minorities and the physically disabled.

Imperial College Aid to the Balkans (ICAB) is a new society that will organise volunteer placements to Bosnian and Bulgarian orphanages and children's homes starting this summer. Many of the problems in these institutions stem from a lack of staff. We hope students from Imperial can provide worthwhile support to the existing carers and help fill this gap during their stay.

There is of course a danger that this charity will become part of a so called 'NGO syndrome'. It is no exaggeration to say that often well meaning, but essentially ineffective, western organisations do little to help in the countries they operate in, and in

some cases get in the way and even exacerbate the problems they are there to alleviate. We hope, however, that ICAB will be able to offer a valuable resource and will fill a demand for staff that plagues these institutions. Our overall aim is achievable and coherent: to provide a memorable summer experience for some of the most disadvantaged children in Europe.

The trips will be in groups of four and last a minimum of two weeks. Our sister organisation OXAB has been running similar projects for several years with much success, and through these links we have already set up placements for Imperial this

summer. ICAB is merely the mediator; it will be the student who decides when to go, where they go and who to go with. This is an opportunity to do something different this summer, to learn about another part of the world, and help out at some of the most understaffed institutions in the two troubled countries.

To find out more about the Balkans and ICAB, please come to one of our meetings: on Thursday 10 March (today) at Charing Cross Seminar room B1 (basement of the Reynolds), or on Tuesday 15 March at South Kensington Campus, SAFB room 121 opposite lecture theatre 1. You can also visit our website, [www.icab.org.uk](http://www.icab.org.uk).

# Christie backs Free Weights Club

## FREE WEIGHTS

For those of you who don't know, the students' union has a gem of a club housed in the basement of the Southside Building, off Exhibition Road.

Yes, it's a Free Weights Club focused on general fitness and specific sporting fitness needs. It's not exactly free, but it is cheap and it has a great range of high quality equipment. The term 'free weight' is used because we have barbells and dumbbells which are used while exercising without the direct control afforded by the arms or levers of a machine.

Formed in the late 1980s, the club has grown significantly to have around 250 members each year for the past few years. In the past five years around £25,000 of members' funds has been invested in upgrading the equipment to a high standard.

Isn't free weights just for bodybuilders and Olympic weightlifters, I hear you ask? Of course bodybuilders use free weights just as they use machines. However, your free weights gym is not focused on being a bodybuilding club. Certainly, people can build their body mass in the gym, but the focus is on general fitness and supplementing sports fitness training through lifting weights. The aim is improved strength, power and endurance.

Free weight training is a preferred means of developing elements of specific fitness for many sports. For example, to be considered for the elite squad of English rugby, you must be an effective user of free weights able to do lifts such as the clean and the snatch.

The Free Weights Club enjoys the membership of sportspeople from a variety of clubs including badminton, water polo, martial arts, rowing, rugby and foot-

ball. Importantly it also has a strong contingent of non-sports club members, many of whom are members of other clubs and societies.

We have around 80 square metres of floor space, including zones for bench press, squats, free weight barbell and dumbbell exercises as well as a number of free weight and fixed weight machines for specific muscle group workouts. Warming up, there is a bicycle and there are mats for stretching.

The club has two qualified instructors but in addition has recently enlisted the services of a well-known advocate of free weights. Linford Christie has competed and won at the highest level in his sport. He won Olympic gold in the 100 metres in Barcelona in 1992 in addition to world and national titles. Free weights have been an integral part of his training programme for over 25 years.

We asked Linford what he saw as the benefits of using free weights. He told us that "free weights challenges you to ensure you get your technique right so you can apply maximum effort (both physical and mental) so you can keep on improving your performance".

Elaborating, he said: "When you do free weights it is important to make sure you use each muscle group effectively. For each exercise you need to know what are the prime or secondary movement muscles and what are the stabilising muscles. You need to know the right way to push or lower a weight. If you do this and get your technique right you can then face the mental challenge of lifting the weights according to the programme you are working to and aim at improvements"

Anything else? "Yes, when you are competing or training for your sport it's very rare that your muscles work in isolation. When you use most machines you are typically



Imperial Free Weights Club members with Olympic gold medallist Linford Christie

isolating a muscle group or a few muscle groups. When you use free weights, all muscle groups are in use, whether as prime or secondary movers or indeed as stabilisers. That is a key reason why sports people have a preference for free weights".

In respect of machines versus free weights, Linford commented: "I do use machines from time to time and you have some here. They are without doubt useful and have their place. However, you just don't face the same challenge with lifts such as the free weight bench press and free weight squat".

Mmm, but isn't there a danger you might lift too much and get injured? "Well no, that's where common sense

and experience come into play. You should lift with good technique and according to your capability and not that of others. For some of these exercises, like the bench press, you should have a spotter or helper present in case you feel you need some help. If you are working to a programme you shouldn't be going overboard anyway. By all means aspire to do what others have achieved, but take the necessary steps and precautions in getting there."

Do you think you would have achieved your goals without using free weights? "No I don't. Machines just cannot do enough for you if you want to reach the pinnacle of your sport."

In which case, are they

just for the elite? "No way. All of the squad members (both male and female) I have trained with over the years have used free weights and so did my competition and their colleagues. I certainly see the same in other sports. And of course in the gyms I have trained in over the years I have seen lots of non-sportspeople use free weights to good effect. I have been invited many times to give advice to schoolkids who are encouraged and keen to use free weights."

Why get involved with our gym? "Well I do know some of the past and present members and I am doing quite a bit toward helping people in their endeavours. Although we have an Olympic bid going

on, I value facilities like this and am keen to see people make as much use of them as possible to help achieve their goals - whether sporting or just general fitness. I did not have a gym like this available to me when I first got going. It's a great asset and I can't believe that the students only pay £25 a year to use it. The Union has done well by its members".

Whether you just want to improve your fitness or are seeking to achieve your goal of sports stardom, your Free Weights Club will be delighted to see you. Visit us in the basement of the Southside Building or contact our club secretary for more information about joining and using the facilities.

## CLUBS &amp; SOCIETIES

felix@ic.ac.uk

# Behind the scenes at Question Time

Two members of Imperial's own television station found their way behind the scenes when David Dimbleby and his team set up shop in the Great Hall last week

## STOIC

By Louisa Evans

Did anyone notice those three large, white trucks parked up by the Sherfield Building? One of them had a microwave dish sticking out of the top, with the sacred markings of the media on it: 'BBC'. Simply looking upon the three letters brought thrills of excitement to the passers-by: I know, I saw you all turning your heads in excitement – I was watching you from the walkway!

The political heavyweight of the televisual airwaves was in London. *Question Time* had arrived at our very own Great Hall. Kept that quiet, didn't they?!

Well, I suppose it is understandable really. They wouldn't want a bunch of nosy students rocking up and pestering them with excited questions, would they? Well, I ignored what my common sense was screaming at me and went behind the scenes to watch how a real television programme is put together.

The setup started at 7.30am and by 10am the set was built, the lighting rigged and the gleaming white letters saying 'London' had been laid out ready for inspection by the set designer, Paul Devine. No one was overly impressed when some careless footwork on my part sent them flying so they had to be relaid, but the crew were looking a bit bored so I thought I'd give them something to do.

The set designer took me through the setup stage by stage. To light the four guests and David Dimbleby took no less than 72 individual lights. Sound was provided by two sets of microphones for each of the panellists and six boom mikes over various areas of the audience and, in

total, 30 people were needed to get the show on the air. This made me stop and think. Maybe that's where we've been going wrong at STOIC (Student Television Of Imperial College). We usually have one guy on sound, one on each camera (often just one) and one guy to do vision mixing and directing (obviously slightly redundant – or so we thought – with only one camera). Hmm.

It wasn't until later that the really exciting kit arrived, in the shape of eight large format cameras and one 'glam cam' – a guy dressed in black running about the stage with a hugely complicated but impressively effective steadicam, followed closely behind by a guy carrying the cables. It doesn't sound like a great job description, but it was fast work and you get to be on television loads!

Shortly after everything was plugged in, the floor manager called us over to actually sit as the panel to finalise the camera shots to be used, the lighting and the sound. Very cool. I didn't dare move, but just about the best bit was when they did a steadicam rehearsal for the title sequence.

"Cue music! And go!" and the *Question Time* theme tune rang out over our heads as the lights came up. Even cooler.

Probably the most amusing events of the day in hindsight was when one of the crew approached me rather tentatively and asked if I was Karen. Before I could reply she said, "...because there are two guys from Special Branch looking for you down there, can you go and talk to them?"

I practically jumped out of my seat. I definitely wasn't Karen and on no account did I want to be mistaken for anyone who was wanted by



Imperial's Great Hall is transformed into a BBC studio

Special Branch!

"Err, no!" I stammered. The woman asking me was taken aback by my abrupt, if faltering, response, "gosh no, I don't know who Karen is, I'm just a student!" It wasn't until later that it dawned on me. Far from seeking out a fugitive who had gone into hiding at Imperial College, the two police officers were probably interested in the fact that the Home Secretary, Charles Clarke MP, and the shadow home secretary, David Davis MP, were about to show up.

Dimbleby himself arrived a few hours before the show was to go on air. It was really interesting seeing him walk on set. A bit stereotypically, he

was followed by an entourage of trendily-dressed young ladies gushing at him about how great it was to see him etc, and as soon as he arrived all the newspaper-reading loungers seemed to sit up a bit more straight and a hush descended on the crew. Well, to some extent. The uber-cool pointedly ignored his arrival in an 'I-know-you're-here-but-I'm-choosing-to-ignore-you' way.

There was definitely a change in atmosphere in response to Dimbleby's arrival though. He did a couple of interviews for them (more ever-so-grateful gushing) and then moved on to recording the trailer for the show to be broadcast in only a couple of hours, before the news. He was a lot more playful and light-hearted than I imagined – the serious, hard-hitting Dimbleby seemed to be reserved for the politicians only, and I felt very smug at that. He clearly enjoyed his work and spoke of how it was very important for the BBC to keep the public informed of global events that changed the lives of thousands of people as well as the domestic politics hitting our headlines on most days.

The trailer took only two takes, with the minimal amount of fuss and bother. Then it was down to rehearsals. Again, I was a little bemused – Dimbleby, rehearsing? But it was true: I saw it with my own eyes. I even recorded it with STOIC's

own camera, until he started waving his hand at me and pointing urgently as the theme tune rolled out once again. At first I thought he was just being friendly, even humouring me. Then I realised it wasn't quite a cheeky glint in his eye and I dropped the camera out of sight, like a paparazzi caught red-handed. He was fairly jovial about it, explaining to me that rehearsals are, in fact, confidential and asked me who I was filming for. I gushed and giggled out an answer, much to my own embarrassment. All the cameras were trained on me at the time – this wasn't how I had wanted to introduce myself!

Rehearsals were pretty quick and we were sat in the audience and grilled by Dimbleby (again – but in a nice way) as part of the sound check. That was pretty exciting too. The topic of the day was the case of the young Muslim girl who had won the case against her school about her wish to wear a more modest uniform in accordance with her view of Islam. I thought I had the subject off pat, but when you get pointed at by the man himself and the whole crew is silent (with the director in the outside broadcast truck outside), it feels like being interrogated by the Gestapo! I was truly in awe of his superpowers.

I got to chat to Dimbleby after the rehearsals were over on a PR venture promoting STOIC. He was quite sur-

prised – and impressed – to find that we did all of our work for the sheer love of it and didn't get any accreditation towards our degrees. I stopped short of giving him a business card though (I got them done for free at VistaPrint, trouble is, that's exactly what they say on the back). Besides, I had given one to Paul Devine earlier in the day, and he'd even come over to our studio... obviously to see who his closest rivals in the ruthless world of media were and steal our secrets.

The show went on air at 10.35pm. Apart from the bit when Charles Clarke MP dropped his tie-clip microphone and nearly burst our eardrums, the recording looked ridiculously easy. Everything ran so smoothly. Almost like a STOIC production. It had made for a pretty informative and very exciting day for all – Dimbleby had never imagined getting on STOIC.

Dramsoc helped the crew take down their kit, and reality fell upon us all once more. The tantalising, heady touch of the media world had passed and, as we stood there, waving the trucks off into the moonlight, we all shared the same thought. Could we put this on our CVs as work experience if we applied to the BBC?

For more information about making television programmes or filming events, contact us at info@stoictv.com.



STOIC's David Balfour practises his debating skills on the Question Time panel

## CLUBS & SOCIETIES

felix@ic.ac.uk

# Pictures from an exhibition

### PHOTOSOC

By Saeed Amen

I'm sure everyone at Imperial knows where the Sherfield Building is. Apart from being 'that place where we have exams and go to the JCR', it also boasts the Blyth Art Gallery on its fifth floor. This is the annual setting for Photosoc's exhibition, displaying the best work from our members.

This year the committee designated the (optional) theme to be 'Exploring Time'. The theme was deliberately made to be quite vague, in order to give members freedom to interpret it. As a result, our exhibition has a real mix of photos, some quite wacky shots as well as more conventional prints.

Half of the photos are framed, with the rest being mounted directly on foam board to give an experimental

feel to a section of our exhibition. The photos are roughly split between digital and film prints, both black and white and colour. Digital prints are certainly more of a feature in this exhibition compared to previous years. For the first time, we are also exhibiting a set of camera phone photos, by Gus Sepp.

As in previous years, awards were given for the best photos at the opening evening (last Thursday). Rather than the committee judging, the task was given to Richard Dickins, director of music at Imperial, and Mindy Lee, the College's arts amateur, both of whom helped organise the exhibition along with the Photosoc committee and members.

The overall winner was Kristina Buch, with runners-up in colour (Sarah Shemilt) and black and white (Pavlos Papaefstathiou). Also new this year was the audience vote, won by Fenella Beynon. The vote was conducted using a

state of the art ballot box, specially cobbled together from spare bits in the dark room, just in time for the opening evening.

Also exhibiting alongside Photosoc are some jewellery sculptures which look impossible to create. If you have got any spare time, make sure you visit the gallery before 20 March when the exhibition ends to see our award winning work!

If exhibiting in a real art gallery sounds good to you, join Photosoc and you'll be able to take part in next year's exhibition. Photosoc holds meetings every Thursday at 1pm in dBs and events (some subsidised) throughout the term, ranging from photo shooting trips to studio sessions to darkroom tutorials. It's great to see that we have so many photographers at Imperial. With the proliferation of camera phones, this number is sure to increase in the future.



Top: Kristina Buch with her winning photograph. Bottom: keen observers enjoying this year's Photosoc exhibition in the Blyth Gallery, Sherfield

The place for eating, drinking and performing science

## April event

Thursday **14** April

FameLab™  
Time: 11.00–20.00

Do you want to become the new face of science?

FameLab is a national competition to find the UK's best new talent in science communication. Win broadcasting time on Channel 4, a masterclass in science communication, a schedule of speaking events and £2000. Come along to take part in the London round of the auditions.

You will be given a maximum of three minutes in which to impress the judges, who will be looking for entertaining, exciting talks that engage the audience. Talks can be aimed at any age range. If you are successful you will go through to the second round, and will be asked to give a different five-minute talk in the afternoon.

To enter FameLab you must be at least 18 years old and working in the fields of science, technology, engineering or maths. Come along on 14 April for the regional auditions at the Dana Centre and present any scientific topic to our panel of judges.

To find out more see the Dana Centre website:  
[www.danacentre.org.uk](http://www.danacentre.org.uk)

Dana Centre, Wellcome Wolfson Building,  
165 Queen's Gate, SW7 5HE  
Ⓧ Gloucester Road

This is a smoke-free environment. Disabled parking only. Residents' parking restrictions apply until 22.00.

**dana**  
centre  
talk science

The Dana Centre is a collaboration between the BA (British Association for the Advancement of Science), The European Dana Alliance for the Brain (EDAB) and the Science Museum. It is part of the new Wellcome Wolfson Building, which is supported by four principal donors - the Wellcome Trust, the Wolfson Foundation, The Dana Foundation and the Garfield Weston Foundation.

## CLUBS &amp; SOCIETIES

felix@ic.ac.uk

# All new Arts Fest ends on a high

## ARTS FEST 2005

By Barnaby Adams

Had any one heard of the Arts Fest until a few weeks ago? I certainly hadn't, but that outrageously pukish pink publicity campaign somehow managed to get over 250 people to attend the variety show that was the Arts Fest 2005 Finale Concert.

As well as more traditionally 'artsy' items such as performances by Imperial Brass, Sinfonietta and IC String Ensemble, the Finale Concert showcased everything from dance to martial arts.

The highlight for me was the capoeira demonstration. I'm not sure anyone in the audience had ever seen or heard of the Brazilian martial art before. Everyone seemed enthralled by the unique fusion of South American music, self defence and dance. There were certainly a few worried looks and gasps from the crowd when the Capoeiristas started bashing their swords together... I'm not sure the Union steward standing next to me, shifting in his boots, enjoyed it so much.

With entertaining, and at times off the wall, commentary from the evening's hosts, Alyona Andreicheva and Neville Tam (both dressed to the nines), the show was a great demonstration of the range and quality of performing arts at Imperial College.

A special mention should go to Lara West, a dancer with Dance Company who broke her foot in their last piece but carried on valiantly to the end. Her dedication is admirable!

The Arts Fest 2005 week opened on the Monday with a "folding session" in the JCR at lunchtime by Origami Society, which was followed in the evening by a Chamber Music Concert. Although the attendance was reasonable, the high standard of ensembles deserved a bigger audience.

The Jazz and Rock gig night featured sets from four bands playing music ranging from ska to blues rock. At the night's peak, White Elephant were performing to an appreciative audience of over 130 people. My personal highlight was the ska band Circus Penguin, who I thought were worthy of a later slot.

The Dance Extravaganza on Wednesday afternoon had a disappointing attendance, perhaps due to the business of sporting activities, but I guess not many people knew what exactly to expect from such a vaguely branded event. The 30 or so who did turn up had more than a pleasant surprise, finding free introductory lessons in capoeira, breakdancing, hip-hop, contemporary dance, latin and salsa which ran all afternoon – it should have been named

the Dance Marathon.

Later that day, over 150 charitable souls attended the Tsunami Appeal Concert featuring Symphony Orchestra, Choir and Big Band. Considering that the event was free, with voluntary donations only, the total of over £450 was astounding and was testament to the generosity of Imperial students and staff.

Jazz Big Band as usual pulled in the crowds and performed their 'Atomic Big Band' show to a packed dBs. It's a pity that the Union isn't always this bustling, as a fabulous night was had by all.

Much overlooked, but not forgotten, was the Art Exhibition in the Blyth Gallery. Not only was I impressed by the quality, but also the imagination evident in the works displayed, all of which were by Imperial students.

In summary, I felt that Arts Fest 2005 was a week of high quality, fun and free events which perhaps deserved more notice.

It remains to be seen whether Arts Fest 2005 will be successful in getting more people interested in artistic pursuits, as was its aim. Certainly the attendance was improved at the established events such as Jazz & Rock and Big Band gigs, but the uptake on some of the new events such as the Dance Extravaganza was less impressive. Was it because it was all branded as 'Arts Fest', which certainly made some passers-by refuse flyers without a second glance at what free events were on offer?

Regardless, I am looking forwards to what Arts Fest 2006 might have in store.



Top to bottom: Jazz and Rock gig night in dBs; Capoeira free lesson during the Dance Extravaganza; Dance Company free lesson



# What's on

felix@ic.ac.uk

## THURSDAY 10 MARCH

### UNION EVENTS ICU CHOIR SPRING CONCERT: BRAHMS: A GERMAN REQUIEM

8pm  
Great Hall, Sherfield Building  
On the door: £4/£8  
After the death of his mother in 1865, Brahms' grief spurred him to compose this Requiem. However, instead of using the traditional Latin text, with its terror of the Day of Judgement, he carefully selected words from the German Bible that would console the living. *Ein Deutsches Requiem* has since become a Requiem for the early 21st century.  
Contact: claire.doyle@ic.ac.uk

## FRIDAY 11 MARCH

### UNION EVENTS ROCK CITY

8pm-2am  
Beit Quad  
£3  
Featuring The Mutts and Echelon live. Carlsberg and Tetley £1 a pint in dBs bar all night.  
Contact: union@ic.ac.uk

## SATURDAY 12 MARCH

### CLUBS AND SOCIETIES PHYSOC presents THE BIG DAY OF PHYSICS

10am onwards  
Blackett Laboratory  
FREE  
A day of celebrating physics as part of Einstein Year. View science projects made by local schoolchildren and tour the laboratories, seeing

Imperial research first hand. There will be lectures, seminars, group discussions and lab tours. So come down and see what physics is really all about! Turn to page 5 for more information.  
Contact: brett.manning@ic.ac.uk

### UNION EVENTS ROCKSOC presents PANDEMONIUM

7-11pm  
dBs, Beit Quad  
£2-£4  
Rocksoc brings you a night of live music from Hedroom, Pornovurt, Envy and Other Sins, and Mr Toms.  
Contact: laura.nixon@ic.ac.uk

### UNION EVENTS MALAYSIAN NIGHT

7pm  
Great Hall, Sherfield Building  
£9  
You don't know what it's like to see the vibrant red of the hibiscus flowers, to celebrate the festive dances, to taste the aromatic food, to see the village girls, or one village girl in particular... come back to the village with us in this annual theatrical production. Free Malaysian food and a prize draw for a 16 day Europe tour.  
Contact: tickets@coconite.com

## MONDAY 14 MARCH

### NEW MAGAZINE 'I, SCIENCE' RELEASED

From 10am  
Pick up your free copy of Imperial's new science magazine from the usual *Felix* distribution points, the SCR and some postgraduate common rooms.

*I, Science* is a 32-page magazine written and produced by Imperial College students in association with *Felix*.  
Contact: science.felix@ic.ac.uk

### TALK HUMAN RIGHTS IN IRAQ: PAST, PRESENT AND FUTURE

7.30pm  
Lecture theatre 2, Sir Alexander Fleming Building  
FREE  
A talk by Jill Knight, Iraqi Country Coordinator for Amnesty International.  
Contact: oscar.dahlsten@ic.ac.uk

### UNION EVENTS DRAMSOC presents NOISES OFF

7.30pm  
Union Concert Hall, Beit Quad  
£4.50 students; £6 others  
An evening of farcical fun from the Dramatic Society. See page 12 for more details.  
Visit www.dramsoc.org/tickets

## TUESDAY 15 MARCH

### UNION EVENTS PARAMOUNT COMEDY ON TAP

7.30pm  
Reynolds Bar, Charing Cross Hospital  
£4  
Featuring Simon Evans, Rhys Darby and Carey Marx.  
Contact: medic.president@ic.ac.uk

### UNION EVENTS DRAMSOC presents NOISES OFF

7.30pm  
Union Concert Hall, Beit Quad  
£4.50 students; £6 others  
An evening of farcical fun from the Dramatic Society. See page 12 for more details.  
Visit www.dramsoc.org/tickets

### UNION EVENTS STA TRAVEL QUIZ NIGHT

8-10.30pm  
Beit Quad  
FREE  
Cash and beer prizes on offer at the last quiz night of term.  
Contact: union@ic.ac.uk

## WEDNESDAY 16 MARCH

### UNION EVENTS DRAMSOC presents NOISES OFF

7.30pm  
Union Concert Hall, Beit Quad  
£4.50 students; £6 others  
An evening of farcical fun from the Dramatic Society. See page 12 for more details.  
Visit www.dramsoc.org/tickets

### UNION EVENTS SPORTS NIGHT

8pm-1am  
Beit Quad  
£1  
Carlsberg and Tetley £1 a pint all night in all bars.  
Contact: union@ic.ac.uk

## THURSDAY 17 MARCH

### UNION EVENTS DRAMSOC presents NOISES OFF

7.30pm  
Union Concert Hall, Beit Quad  
£4.50 students; £6 others  
An evening of farcical fun from the Dramatic Society. See page 12 for more details.  
Visit www.dramsoc.org/tickets

### UNION EVENTS JAZZ BIG BAND

8pm  
dBs, Beit Quad  
FREE  
Imperial's famous award-winning Big Band will play their last gig of the term to a

packed audience in dBs. Get there early if you want to sit down!  
Contact: union@ic.ac.uk

## FRIDAY 18 MARCH

### UNION EVENTS END OF TERM SHOWCASE

8pm-2am  
Beit Quad  
Price TBC  
Contact: union@ic.ac.uk

## ALL WEEK

### UNION EVENTS FAIR TRADE FORTNIGHT

See page 8 for details  
This fortnight aims to raise awareness of the ideals of FairTrade and to promote the growing range of fairly-traded products available. A stall will be set up at various points around campus which will offer information and free samples.  
Contact: jamie.brothwell@ic.ac.uk

### CLUBS AND SOCIETIES PHOTOSOC: SPRING TERM EXHIBITION

Blyth Music & Arts Centre, Level 5, Sherfield Building  
FREE  
Contact: pavlos.papaefstathiou@ic.ac.uk

### FILMS: VUE CINEMA, FULHAM BROADWAY

Student discount ALL WEEK

**HITCH (12A)**  
Daily: 12.20pm, 1.20pm, 3pm, 4pm, 5.40pm, 6.40pm, 8.30pm, 9.30pm.

**HOSTAGE (15)**  
Daily: 12.35pm, 3.05pm, 5.35pm, 8.15pm. Fri and Sat only: 11pm.

**THE CHORUS (12A)**  
Daily: 12.50pm, 3.10pm, 5.30pm, 8pm.

**NINE SONGS (18)**  
Daily: 2.50pm, 5pm, 7pm, 9.15pm. Fri and Sat only: 11.10pm.

**THE BOOGIE MAN (15)**  
Daily: 4.30pm, 9.45pm. Fri and Sat only: 11.50pm.

**KINSEY (15)**  
Daily: 12.10pm.

**HIDE AND SEEK (15)**  
Mon to Fri: 4.10pm, 9pm. Sun only: 12.15pm.

**HOTEL RWANDA (12A)**  
Daily: 1.40pm, 6.50pm.

**LIFE AQUATIC (15)**  
Daily: 3.20pm, 8.45pm.

**IN GOOD COMPANY (PG)**  
Mon to Fri: 1.45pm, 6.30pm.

**THE SPONGEBOB SQUAREPANTS MOVIE (12A)**  
Sat and Sun only: 11.20pm.

**THE MAGIC ROUNABOUT (U)**  
Sat and Sun only: 10.50am.

**SON OF THE MASK (PG)**  
Sat and Sun only: 10.30am.

**OCEANS TWELVE (12A)**  
Daily: 12.40pm. Mon to Fri: 6pm. Fri and Sat only: 11.20pm.

**MEET THE FOCKERS (12A)**  
Daily: 2.35pm, 5.10pm, 7.45pm.

Mon to Fri: 12noon. Fri and Sat only: 10.30pm.

**RACING STRIPES (U)**  
Sat and Sun only: 11am.

Come and enjoy a Starbucks coffee at the Café Consort in the Royal Albert Hall



The Café Consort welcomes you, offering take-out coffee or a light snack, whether you are just passing, meeting friends, having a break from work, or stepping across from Hyde Park.

Café Consort is open from 8.30am to 4.00pm, Monday to Friday and 10.00am to 4.00pm, Saturday and Sunday. The entrance is located in the South Porch of the Royal Albert Hall at Door 12.

Take advantage of the Café's new loyalty card - buy 9 coffees and get your 10th free! Simply ask a member of staff for your card on your next visit.

We Proudly Brew  
STARBUCKS COFFEE



www.royalalberthall.com

# FRESH HAIR SALON

**CUT & BLOW DRY**  
ONLY BY EXPERIENCED STYLISTS  
**£20 ..... LADIES**  
**£17 ..... MEN**  
CASH ONLY  
Normal Price £43

**NOW 10% DISCOUNT ON ALL COLOURING SERVICES**

*'Not the cheapest but the best student offer around!'*

15a Harrington Road  
South Kensington  
London SW7 3ES  
(1 Minute walk from South Kensington Tube)

Telephone 020 7823 8968  
and ask for a student discount

# Felix Annual Research into Confectionery at Easter



Welcome to our traditional Easter Egg tasting eggstravaganza (chortle). Eight intrepid members of the *Felix* editorial team risked the dual dangers of vomiting and sugar highs to bring you the lowdown on this year's batch of ovate chocolate delights.

This being FairTrade Fortnight, we attempted to find a FairTrade Easter egg, but sadly we tried three different supermarkets without discovering one. In fact, the first two people we spoke to at Sainsbury's didn't know what FairTrade was.

Since the content and size of the eggs varies, we thought it would be useful to let you know what extra toys or accessories you receive with each one, and also the weight so you know how much you're getting for your money. The prices given are from Sainsbury's on Cromwell Road.

Happy Easter!



## AFTER EIGHT



**Brand:** Nestlé  
**Extras:** 1 small box of After Eight Mints  
**Total weight:** 335g  
**Price:** £4.99

**"Not what you'd expect from an Easter egg. Basically it's a big mint in the shape of an egg. Reasonable taste though"**

This was popular with most reviewers, though some questioned the suitability of changing the trademark after-dinner mint into an Easter egg

Official FARCE rating:



## CHOCOLATE ORANGE SEGSATIONS



**Brand:** Terry's  
**Extras:** A handful of Segsations chocolates  
**Total weight:** 187g  
**Price:** £1.55

**"The unique orange and cocoa combination makes this egg stand out from the crowd"**

One reviewer recommended testing this egg for the Sudan 1 food dye, but everyone else rated it highly. Just beating the Creme Egg into second place, Terry's Chocolate Orange Segsations is this year's FARCE winner

Official FARCE rating:



## CREME EGG



**Brand:** Cadbury  
**Extras:** 2 Creme Eggs  
**Total weight:** 195g  
**Price:** £1.55

**"Nice and cheap, but for the same price you could get five Creme Eggs from the Union shop. Is the big one worth three?"**

Simple but effective, this was our second favourite overall. Oh, and did I mention you can get three Creme Eggs for 89p at the Union shop?

Official FARCE rating:



## GREEN & BLACK'S ORGANIC TWISTS



**Brand:** Green & Black's  
**Extras:** 4 praline and 4 hazelnut & currant milk chocolate twists  
**Total weight:** 215g  
**Price:** £5.05

**"It may be better for the environment, but organic chocolate tastes horrible"**

It seems that you either love this egg or hate it. Someone gave it five stars; someone else gave it zero. One for the more sophisticated palette, perhaps?

Official FARCE rating:



FEATURE

felix@ic.ac.uk

### HEROES



**Brand:** Cadbury  
**Extras:** 1 small bag of Heroes  
**Total weight:** 183g  
**Price:** £1.55

**“A generic Cadbury egg and miniature Heroes. Boring but nice”**

The same milk chocolate egg as the Creme Egg, right? Wrong – according to *Felix* 1261, Cadbury’s claim that their eggs are different! The portion of Heroes was disappointingly small

Official FARCE rating:  
★★★★☆

### KIT KAT JENGA



**Brand:** Nestlé  
**Extras:** 1 Mini Jenga game;  
1 Kit Kat Chunky bar  
**Total weight:** 115g  
**Price:** £4.95

**“Not enough chocolate here, but it’s rescued somewhat by the jenga game”**

The Jenga game was our favourite ‘extra’ this year. The small blocks were a bit fiddly, but it provided a good few minutes’ entertainment

Official FARCE rating:  
★★★★☆

### MARS DELIGHT



**Brand:** Mars  
**Extras:** 2 twin Mars Delight bars  
**Total weight:** 200g  
**Price:** £1.55

**“Generic chocolate pumped full of sugar. Delight? No. Dizzy? Yes”**

The latest variation on the theme of the Mars bar, this wasn’t outstanding but does offer good value for money

Official FARCE rating:  
★★★★☆

### MILKYBAR



**Brand:** Nestlé  
**Extras:** 2 egg-shaped wobbling toys;  
1 bag of Milkybar Buttons  
**Total weight:** 95g  
**Price:** £4.95

**“The Milkybar kid is strong and tough... he’s let his quality control go a bit now though. Not as tasty as I remember”**

Definitely aimed at younger children, this egg comes out worst in terms of ‘price per gram’

Official FARCE rating:  
★★★☆☆

### SIMPSONS COUCH POTATO



**Brand:** Kinnerton  
**Extras:** 3 truffle filled milk chocolate bars  
**Total weight:** 165g  
**Price:** £1.55

**“A cynical attempt to sell a bad egg in the name of a good TV show. The chocolate borders on being edible”**

This awful egg was our least favourite, barely managing a rating of one star. The Coffee Break team decided that it’s not fit to feed their dog

Official FARCE rating:  
★☆☆☆☆

### TOBLERONE



**Brand:** Kraft  
**Extras:** 3 Toblerone bars  
**Total weight:** 285g  
**Price:** £4.99

**“Toblerone is superb. I can see how Alan Partridge got addicted. The perfect combination of honey, almonds and Swiss chocolate”**

This went down well. Even at £4.99 there is a fair bit of chocolate for your money, with three Toblerone bars included

Official FARCE rating:  
★★★★☆

### WHITE MALTESERS



**Brand:** Mars  
**Extras:** 2 bags of White Maltesers  
**Total weight:** 190g  
**Price:** £1.55

**“A big egg and two bags of Maltesers is good value, and the chocolate isn’t half as vile as the Milkybar”**

This egg caused a near-death experience for one reviewer last year, but it went down quite well this time around

Official FARCE rating:  
★★★★☆

### YORKIE SUBBUTEO



**Brand:** Nestlé  
**Extras:** 1 Yorkie Subbuteo penalty shoot-out game;  
1 Yorkie bar  
**Total weight:** 133g  
**Price:** £4.95

**“Penalty shoot-out will entertain child for 90 seconds, and it will take a further 90 to eat the miniscule egg”**

The inclusion of a Subbuteo game is certainly original, but we weren’t too impressed

Official FARCE rating:  
★★★☆☆

# Music

music.felix@ic.ac.uk

## Hood crippled by technical failure

The ever-morphing, ever-experimenting Hood put on an impressive live show, only to have it all fall apart with power cuts, while Elisse discovers the joy of live music in London

### LIVE REVIEWS

#### Hood

The Spitz

★★★★☆

It was my first time at the Spitz and I was really impressed. It's a five minute walk from King's Cross station and really easy to find. We walked through the blistering cold, past the old Spitalfield market and into the Spitz. As I entered, a restaurant greeted me with warm gusts of gastronomical delights. I ignored my urge to steal someone's plate of pasta and proceeded up the stairs to the venue.

The venue is awesome and holds about 250 people. Its white walls are separated by oak beams which reach up to the high ceiling. The room is surrounded by a cushioned bench – handy if you're a lazy git like me. The stage was lit by purple and blue spot lights; simple but classy.

When we got there it was starting to fill up and shortly after the first band came on – the Scottish band Half Cousin. I was watching from the 'wings' and watched as they proceeded to carry on half a radiator, part of a shopping trolley, an old electronic drum kit (the kind you can buy from Argos), and an old blue metal locker. To be honest I expected at worst some sort of experimental noise bollocks. What we got was phenomenal: the lead singer, clearly an accomplished guitarist, finger picked his way through some delicate and beautiful riffs. He made me laugh though; he was so Scottish Indie he could have joined Belle & Sebastian and no-one would have noticed.

His gorgeous voice shut me up though. I don't yet know what it sounds like on record but live it was ethereal. The rest of the band kicked in; the drummer looked like Hagrid from Harry Potter, his huge unkempt beard shaking as he furiously battered his unconventional kit. Using the radiator and office chair leg (set up on a cymbal stand) as substitute cowbells (a wise deci-

sion as they provided the same high pitched percussive element but quieter, shorter and sharper), Hagrid bust out some strange break-beat/rock-beat hybrids. As he was cymbal and high-hat shy the beats sounded sparse and though loud and powerful allowed the more graceful guitar and vocals to shine through. The bass player was also an integral part of the band playing heavily distorted bass lines, but in short bursts again not suppressing the vocals. At the same time he used his foot to hit the pads of the aforementioned electric drum kit, adding another layer of percussion. The band was completed by keyboard player who also added percussion by drumming on the big blue locker they brought... I don't know why but it sounded mint. They finished their set with a solo acoustic song, got up and packed their gear into the big blue locker. DIY efficiency at its best.

The night was going well by my standards, and I tentatively waited for Hood to come on. I was also unsure about how exactly they would put together a live show that would meet the high standards that they set on their records. Hood is an ever-evolving collective. Over their nine albums of work (of which I have heard four) their musical style changes covering many genres including indie rock, electronica and hip hop. Indeed their universally acclaimed *Cold House* is blessed by the presence of hip hop experimentalists cLOUDDEAD on no less than three tracks. Their line up reflects their recording career with a very long list of temporary members. Founding members Richard (vocals and guitars) and Christopher Adams (bass) are joined by Stephen Royle on drums as a permanent member, and aided by Mark Wright.

Opening with *You Show No Emotion At All*, they began to show their proficiency in the live field. Against a backdrop of projected autumn sunsets in public parks (I found this quite nostalgic) they created a warm atmosphere of guitars and keyboards brushed with skittering beats and white noise, the bass



Hood: not much to look at, but utterly compelling on record and live

undulating like the hills in the film reel. It was compelling to watch, and more so to listen. However, three songs in and disaster struck – an onstage power cut! I've never seen one of those before. So for the next two songs the PA was a bit sketchy with a loss of vocals at one point, and also the drummer's headphones faltering, knocking him out of time. It must have been really gutting for the band and we were certainly disappointed as it really affected their performance.

Hood persevered like professionals and continued to play tortured, beautiful creations. The system returned to normal and Hood played out the rest of their set. Anyone who knows Hood will tell you that it's very hard to successfully describe their music. The vocals drift like ghosts in and out of the intricate network of notes and electronic beats, supplemented by live drums and keyboards. The resulting sound is beautiful and melancholy, tragic and inspiring, heart warming and spine chilling. I know this appears to be hyperbole but they were very very good, and only massive technical failures held them back from a near perfect performance. **Monkeez**

#### Nicholece K Garner / Shrugged

The Play Room

★★★★☆

Last Wednesday night I lost my London-afflicted musical purity and descended deep into the dungeons that is The Play Room, at Chez Stelios (10 Paddington St Marylebone, Tube: Baker Street). My friend suggested that I come and hang out while he played in the band for Nicholece K Garner, the star act that night, supported by 3-piece Shrugged.

The wave of nostalgia hit me the moment I entered the room. I've previously been avoiding London's local music scene for two reasons – I thought that for my first year at least I should hang out with my classmates and attempt to concen-

trate on my course. Also, I left my dear music-loving friends back in hometown Melbourne, and had a mighty hard time convincing the classical music geeks in London that the alternative stuff is cool. Naive as I was, I've wasted a lot of valuable time not enjoying London's underground music scene.

The Play Room transported me back to my days in Melbourne, which is a city littered with invisible treasures – funky hideaway bars and jazz clubs that crawl with life at night. The cozy dark room with low ceilings, pretty lights and lots of candles was buzzing with people that you don't see on the streets of London during the daytime hours – the all-natural part hippie trendies, or "St Kilda crowd" as we would say at home. The atmosphere was friendly and relaxed, and nearly everyone seemed to be mates with someone on stage.

Nicholece K Garner – also a Melbourne girl – brought her wholesome, vibrant style to the heart of London. With a clear high voice that was not at all whiney (see: Kasey Chambers), husky at times but very bold and direct, Nicholece's singing was energetic and captivating. The group worked very well together as a whole, the musicians getting on with what they were doing without a fuss. The songs had varied themes of nature, loneliness, 'naughty' girls... the usual innocent stuff – my favourite being *The Stop And Go Man* about a relation of Nicholece's aspiring to be the man with the stop and go sign on a country road in outback Australia.

There were bits of funk, blues and even reggae in the set, at times sounding a lot like the John Butler Trio (especially when singing about Jabbaluka, a controversial uranium mine in the Northern Territory). She whetted our appetite with interesting introductions to each number, and added to the relaxed nature of the whole thing with her chirpy, uninhibited style. Nicholece and co. were musical and entertaining – it was fresh, a little different, and the sort of unoffensive music that

almost anyone would be content to listen to.

Of course, going to see unsigned bands can be dangerous business – it's venturing into the unknown where lies the occasional treasure, but there's certainly a lot of strange waters to wade through. Shrugged were an interesting bunch – I thought at one point Matchbox 20, at another Coldplay, and constantly about how the singer would benefit from a lesson or two. Don't get me wrong – they could make a pretty good noise, and the musical ideas were sound – with some lovely melodically sensuous chord progressions to prick up the ear. Unfortunately for them, the singer was, only a little, but pretty consistently below pitch, which may not annoy most people, but my musical ear betrays me yet again. Having said that, Jack White manages to miss four or five pitches but somehow it's still OK, so maybe he's onto something...

There was certainly a lot of acting going on on stage – the frontman swinging from side to side with his eyes closed was not too unusual, but the bassist curiously managed to play the instrument with his elbow bent (possibly in some strange show of pained emotion) back so that he looked rather like a chicken. They had very lyrical melodic lines, and ambiguous chord points that were very attractive. The lyrics were not very memorable, but all in all, a decent show.

It was certainly an interesting, entertaining night out, and I have a feeling that I got good value for my money (all four pounds of it). It's tempting to indulge in taking a risk every forthcoming Wednesday – and going to The Play Room to be entertained. The venue itself is so snug and comfy – it's an appealing place to de-stress midweek whilst enjoying some new and unusual music, and it's a great way to keep in touch with some of the goings-on in alternative music... I've finally realised that it makes you look pretty cool when you can talk to musicians and music-lovers about bands no one's heard of. **Elisse**



Hood: still can't afford a few guitar stands

Demo reviews: we love new music

DEMO REVIEWS

**Freezerburn**  
Candela

www.freezerburn.co.uk

★★★★☆

With influences as diverse as Sylvia Plath, White Noise and Mowtown, the inimitable Freezerburn are a force to be reckoned with, meaning they can be forgiven for taking from everyone, and sounding like no one. Championed by the likes of Ikara Colt, Miss Black America and Stu Campbell of JJ72 and Lowgold fame, the Hampshire trio have made a tentative foothold on their path to musical glory, by the means of their brief yet promising demo.

Title track *Candela* is the autumn rainy-day anthem we've all been waiting for. Reminiscent of early Ash, Loui's versatile Terry Abbott-esque vocals wind themselves expressively around poetic lyrics, catchy bridges and crashing guitars. Finishing off with a crashing crescendo, Freezerburn entertain with a DIY foot-tapping charm that doesn't fail to seduce. *Into Your Arms* is a feistier, thoroughly energising effort, with Kat's wailing being a textured foil to the lead. Riffing and noodling in the Brian Molko school of rock and roll, these are the tracks JJ72 are wishing they'd made for that difficult second album – fingers crossed hope the competently resourceful Freezerburn get to make the debut they deserve.

**Sajini Wijetilleka**

**Car Crash Horror**

When Truth Fails

www.carcrashhorror.bravehost.com

★★☆☆☆

When the tightly-played drum parts are the highlight of a song, with pseudo-atmospheric, yet unoriginal guitar parts alongside slightly lacklustre, haunting vocals that the nasally-constipated Dave from InMe would debate trading for; it's a given the listener will not have a good time. Welcome to 'When Truth Fails' by Car Crash Horror. Sans inspiration is one thing, but sans passion is another – the Sex Pistols had only two chords to express themselves with, but they presented those two with verve, vigour and raw energy. Thankfully, Car Crash Horror aren't completely devoid of passion – the carefully-crafted slowie, *Rubbing Dust*, with its mournful lyrics, and cymbal-bashing poses with competence, and the band meander onto their perkier final offering, the intriguingly-titled *Friends and Strangers*. It is evident that diversity is not their strong point – as the concluding track appears to be a more vigorously strummed version of the first, with a more interestingly timed vocals part, and striking crescendo to complete it with. Talent is not the limiting factor here, more the lack of creativity – Car Crash Horror won't crash and burn if they take good care of themselves.

**Sajini Wijetilleka**

# It's grim oop North

Newcastle's finest and Warp's latest signing, Maximo Park, chat to *Felix* about their accents, pop, and the red book

## INTERVIEW

**Maximo Park**

Infinity

★★★★☆

OK, *Lord Of The Rings* mania has gone too far when they let the hobbits form a band. Cheap shot at the certainly eccentric looking Young Knives who take to the stage to an already large crowd. Hailing from Oxford (shirt and tie: check. Thick rimmed glasses: check. Boring monologues between songs: check), they make a curiously angular new-wave racket whilst looking like accountants being electrocuted. Yelpy, dischordant and not bad at all.

But the sold-out crowd at London's trendy Infinity club in Mayfair aren't here to see some socially retarded midgets, oh no. They've come to see the on-the-up northerners known as Maximo Park. Having to force their way to the stage through the crowd singer Paul announces "We are Maximo Park from Newcastle-upon-Tyne" before leaping in the air in perfect synchronicity to the music.

And what music! It's somewhere between the tunefulness of Franz Ferdinand, the mad choppiness of The Futureheads and the pop sensibilities of Pulp. Hearing the songs sang in a heavy and melodic Geordie accent is a relief after so many bands that hide their accents. The crowd dances crazily and ecstatically (Probably helped by the cheap cheap drinks), and loud cheers ensue for staples *The Coast Is Always Changing* and brilliant next single *Apply Some Pressure*. The band put on a good stage show as well, with guitar sparring between lead guitarist Duncan, and bassist Archis. Lukas, the keyboardist, does a strange foot-stopping karate-chopping dance whether he's playing or not, and Paul leaps around, does mad-eyed stares, and generally causes the sound-engineers a headache by flinging his microphone around on a tiny stage, causing much humming feedback. At one point he pulls a mysterious little red book from his suit-jacket (the band are all immaculately dressed) and seems to sing his lyrics from it frantically.

After a not too surprising encore (you'd have to fight your way through the crowd to get away, so they just hung around at the back of the stage) they stuck around to DJ until 3am (Interpol, Coctau Twins, Phil Collins (!), the Batman theme) and talk to anyone who came their way (especially if they were ladies, of which there were plenty). I dragged Paul backstage for a chat.

**I saw you supporting The Futureheads a while back, and you both seem very proud to announce where you're from, and don't try and hide your accents. This is often missing from music, why do you think this is?**

It's strange that people care so much, and that people draw attention to it. It seems the most straightforward

and honest thing in the world to sing in my own accent. It's embarrassing to put on a fake accent. I wouldn't expect you (I am a pansy southerner) to put on earthy northern tones to fit in. We want to appear to be honest, there's a certain kind of band where you know that the music has come from a central core of their person, which is the thing that makes the music resonate. That's what we want to be, I can be happy that we haven't tried to fool anybody, that our music's pure.

**Do you write the lyrics?**

Yeah, I write the words. I came into the band a little after everyone else, there were a few lyrics there already like "I'll do graffiti and you'll sing to me in French" and I just changed the clauses. Duncan and Archis sang before, and they swapped guitar and bass. That was how Maximo Park worked, and I'd seen them in Newcastle a few times.

**You're signed to Warp, which tends to be an electronica label, and I find it interesting that they're your record company...**

So do I, and that's one of the reason that we signed to them. We met with a number of different companies, and the independent company that is Warp stood for the same things we stood for; being creative, being individual, trying to push things as far as they can go. They weren't saying, "we want you to be an indie band" or anything, and the term indie doesn't really mean anything to me now. The word independent does, but that's not its meaning any more.

**Many small bands get so fed up of record labels they split or form their own label...**

Well, that's kind of what we did initially, set up "Billingham Records", named after the town where I was originally from. We put out 300 copies of our debut single on red vinyl, recorded in a house in Newcastle where we used to rehearse. Duncan is a trained sound engineer and he recorded it. We did everything ourselves, the DIY ethic. That's how they (Warp) found out about it, we put it in Rough Trade (famous independent record shop/label), put it in the right places, and they picked up on us and decided that they wanted to sign a band like us.

**A lot of bands don't publicise themselves very well, but you have made a really good start. How does it feel to have sold out a few gigs already, and did you feel constricted by a small stage?**

The whole of this tour's sold out now, which is amazing. It just steps up every time, which is really heartening. I personally like playing larger stages, but I also like the atmosphere of smaller gigs. There is something that gets lost with larger audiences. It's the law of averages, people will be there for different



Maximo Park: often set upon by feral stripy ties

reasons. It's nice to play in a 200 capacity place with people who are obsessed with music. That's why we write songs, to try and reach people who wouldn't normally listen to an edgy guitar band. That's why we try to be as poppy as possible.

**People often hate the idea of being 'pop'. Why do you think that is?**

Pop to me just means a tradition, a tradition that you love and you hate. You want to rally against the stuff you hate, and the stuff you love does this. Whether it's Aretha Franklin or Smokey Robinson singing these soulful pop songs, or Liz Fraiser from the Coctau Twins gushing out these beautiful choruses. It's working within constrictions, but we like to write pop songs with a verse and a chorus, but breaking down the boundary as to what the chorus is and what the verse is. We just want to play around with that idea.

**Do you think that the recent injection of intelligence into a lot of music, such as Franz Ferdinand or Bloc Party, is making pop more credible?**

I think that's true. We want to put an intelligent spin on things because not do so would be alien to us. I think people don't give the masses or the populous enough credit. So much is sold to the public that is substandard, and because that's the tradition record companies think it's not worth worrying about because "people" are stupid. I believe that everyone's got something in them that means that they can connect with another person. That's what we try to do, we try to connect person to person via word of mouth, rather than going "this is a big band, here is our single, you will like it because it is advertised well". We want to get into peoples faces, but then they can make their own mind up, and then hopefully they will be given a better product. An independent record company is the same as a big record company, it's trying to sell something, but it's trying to sell something that is beneficial and

good rather than something lame.

**I hit your message board and found rubbish questions like "what's your favourite cheese/lollipop?" and "is the red book a harking back to love?"**

It kind of is! The reason that it first appeared is a double gesture really. I didn't know the words to the songs that well, I couldn't remember what I'd started, and the words to each verse are different. I wanted it there so I decided to make it a performance piece. You might as well use it as something entertaining. I'm on a stage and people have paid to see that, people don't want you to just stand there. The music deserves a bit more. It may be a bit too theatrical for some people, you've got to carve out your own individual way of dealing with things, and that's my way of dealing with forgetfulness! I used to have the lyrics inside the book, and it's sometimes nice to reference things. Everyone goes "this is really good, you've got to hear this", so why can't you do the same with books? Why does "high culture" have to be divorced from "pop culture", I think everything should be sitting next to each other. It's a more expansive way to look at the world.

**Finally, I had trouble in chatting to all of you in the venue because you were always surrounded by ladies! Surely this is a good thing?**

The world is a big place, and everyone's got a chance! Duncan and Tom (the drummer) both have girlfriends, but the rest of are just very lonely individuals... well I am, that's why I'm the singer! There's no time on the road for a relationship.

**Unless you get a girl in the band...**

Unless...[some careful consideration] I don't think there's room, we've already got five people, that's quite a large number.

**James Millen**

## MUSIC

music.felix@ic.ac.uk

# Bloc Party on Mars, anyone?

Forgive the bizarre headline, but two of the best albums of the year so far are reviewed below. So get reading!

## ALBUM REVIEWS

**Bloc Party**  
*Silent Alarm*  
 (Wichita/V2)  
 ★★★★★

The weather is cold and fresh, the sky is bright and there are some flurries of snow swirling around my head. Strangers smile at me in the street as they scrape ice off their cars. And *Silent Alarm*, the debut album by London art-school types Bloc Party, is being pumped into my head by those famous white earphones. It is all too perfect, and brings a tear to my eye.

This album really is that good. It is so exciting and forward looking, yet so "the sound of now". Whether it's observing the interweaving guitar and vocal harmonies of *Helicopter* on MTV2, feeling like you're hearing something that shouldn't see the light of day for another decade in the form of the dark, techno-fueled comment on mental illness that is *She's Hearing Voices*, or just plain getting your groove on down the club to the thumping *Banquet*, you cannot, nor should you want to, avoid Bloc Party. Any discerning fan of the alternative music scene will be well aware of these songs already, so let's delve deeper into this album.

Check out *Positive Tension*, a sparse and moody song, with spacey guitar effects squelching around your head, before guitarist Russel Lissack goes all Johnny Greenwood and rocks you into oblivion, as bassist/vocalist Gordon Moakes intones "success" over and over again. Or the opener *Like Eating Glass*, with those awesome drum rhythms you usually find in electro songs, vocalist/guitarist Kele Okereke yearningly yelping "I can't eat I can't sleep / I can't sleep I can't dream", and you just melt. *Price Of Gasoline* is incredibly dense and dark, sounding like something dredged from the deepest trench of London's dirty new-wave scene (for those in the know think Lomax).

None of this however can prepare you for their quieter songs. Many of you will already be familiar with latest single *So Here We Are*, with drummer Matt Tongs post-rock snare drumming, and the climactic chorus (when it finally arrives) of Kele shouting "I've figured it out". *Blue Light* is a tender tale of love lost and coming to terms with it ("if that's the way it is, then that's the way it is"), with the feeling of a heart-break resolved being poignantly echoed in the music.

But best of all, and probably the standout track on the album, is *This Modern Love*. Kele's voice is panned around your head through light distortion, playing call and response with himself before gently begging "baby you've got to be more discerning, I never know what's good for me / Baby you've got to be more demanding, I'll be yours", the last phrase sang in breathy harmony by the rest of the band. Then comes military drumming, and a simple yet moving repeated guitar riff, with glockenspiel lovingly laid beneath it. The drumming gradually becomes more complex as the band harmoniously sigh beneath Kele as he sings "This modern love breaks me / This modern love wastes me." The song builds towards the end as the two guitarists perform the most restrained guitar sparring ever heard, and drops right back down to Kele's call and response motif.

Despite the fact that this album is about three songs too long, it is almost this generation's *OK Computer* (and I'm a huge Radiohead fan). Unfortunately I think it will age quickly. The music scene it emerges from is changing so rapidly. Fortunately I cannot see Bloc Party ever getting tied to one sound, so we will be graced by their presence for many years to come.

**File under:**  
 Post-punk revivalists  
**If you like this, try:**  
*Gang Of Four - Solid Gold*

James Millen



The Mars Volta: one last time, kids, this is Omar Rodriguez from The Mars Volta. You know who you are

**The Mars Volta**  
*Frances The Mute*  
 (Island)  
 ★★★★★

Prog-rock! The genre (with its silly name) is often associated with impenetrably complex time signatures, stop-start rhythms and splitting headaches as a result of both. Yeah I know, original journalism, well what do you expect? I'm not paid to write this crap. OK anyway, *De-loused In The Comatorium* came along a couple of years ago and everyone went crazy with how amazing it sounded. It was a completely indefinable experience, and I was scared that the follow up would not even compare in greatness. I lay awake at night crying at the thought that they would turn into a rap-reggae band with 12 minute baboon solos. So now with this, their 5 song 77 minute opus, I am ready to go through the sleepless nights again because this album is challenging and obtuse but ultimately rewarding and never disappointing.

For those who have little patience, tolerance and demand immediate results (in other words, Americans), beware for this album unravels its ideas, narrative and purpose slowly and almost painfully. It is an album that you will either love or hate, this partly explains its brilliance as we all know that universally approved albums are always bland and hard to feel passionate about. The psychotic genre hopping and guitar soloing is a reflection on a colourful life's worth of drug abuse, death and frustration. Some see the obscure lyrics and awkward music as a way to obscure their humanity but Omar and Cedric are intelligent, complicated and challenging individuals.

By reflecting this in the music they are exposing their true selves and not a watered-down version.

Opener *Cygnus...Vismund Cygnus*, starts with a plaintive acoustic guitar and characteristic Cedric croon and out of nowhere, the guitars and drums enter and sound unforgiving. There is increased Latino influence with both the opener and *L'Via L'Viaquez* employ Latin-American rhythms that drive the tracks with great swing. After all, Omar and Cedric said that they'd rather have people swing their hips to their music than pogo. The Mars Volta sound has moved completely away from *At The Drive-In*, where there is no real trace of Fugazi inspired punk-rock which has lost all meaning for them and they refer to it as "jock-rock".

The album has three facets, the slow plaintive side demonstrated by *The Widow* and *Miranda*, *That Ghost Just Isn't Holy Anymore* which both seem inspired by the passing of Jeremy Ward and surpasses *Televators* for its emotional immediacy. The other sound is the mentioned Latin-American influenced rhythms and thirdly there are the post-rock sounding "noodling" bits and jamming which colour and break up the former sounds. *Cassandra Gemini* is the culmination of all these facets and may feel unordered but order is never fun or ever really human. They refuse to be anything except themselves and for that they have produced a truly inspirational album.

**File under:**  
 Experimental, progressive rock  
**If you like this, try:**  
 Nothing else really sounds similar

Matty Hoban

## SINGLE REVIEW

**Biffy Clyro**  
*Only One Word Comes To Mind*  
 (Beggars Banquet)  
 ★★★★★

"Mon tha Biffy!" Biffy Clyro have provided the best live sets I've ever seen, closely challenged by Muse. Unfortunately, the bane of every indie elitist's life, popularity, has hit Simon Neil, and the brothers Johnston like a big *Kerrang!* shaped truck.

After their second album, *The Vertigo Of Bliss*, things seemed to go a bit crazy in camp Biffy. There was the download-only single *There's No Such Thing As A Jaggy Snake* which, despite sounding like three blokes screaming over the top of a snake charmer's melody, beat releases by Avril Lavigne and Keane to the top of the download chart. They then released their new album *Infinity Land*, with singles *Glitter And Trauma* (skittery alt-rock), *My Recovery Injection* (accessible emo-style rock) and now *Only One Word Comes To Mind*. What does their new single sound like? Well, I've heard it compared to The Smiths. Bright guitars jangle, drums bounce along, and they show off their triple pronged singer attack with some nifty vocal harmonies. It's got a tune like no Biffy song since their debut album *Blackened Sky*, and then, randomly, at the end it explodes into a heavy metal riff! Bonkers. It's bound to bring even more black clad teenagers into their ever-increasing fold. And after years of being one of the most exciting underground rock bands in Britain, they deserve all the success they will get.

James Millen



Bloc Party: more emo than MySpace. Don't lynch me, I still like them

# Brit Awards 25

The Brits this year were unusual as guitar bands' impact on the charts crossed over to the awards ceremony. *Felix* tried to get into the red carpet area and spent the night outside

## LIVE REVIEWS

### Brit Awards 2005 Earl's Court 2

If you didn't already know, the 25th Brit Awards were held two weeks ago at Earl's Court, London. I decided to try my luck and get some interviews for both readers of *Felix* and listeners of IC Radio.

I turned up outside Earl's Court 2 early in the afternoon and found out that the security at this event was very tight. I was hoping to get into the TV/Radio Press Area so I could talk to the stars as they arrived but the one thing I needed to achieve this was a Red Carpet Pass. After about half an hour of trying to convince the staff that I was meant to have one, I was escorted off the premises. Things were not looking good.

Eventually I managed to sneak back in and convinced one security guard to let me into the paparazzi area, so I could at least see all the arrivals. Soon afterwards some members of Stoic arrived and they joined me.

First to arrive were Franz Ferdinand – the Scottish band with the most nominations of the night. Soon afterwards the Scissor Sisters arrived, then Lemar and Jamelia came together. They kept on coming – Keane, Daniel & Natasha Bedingfield, McFly, Aleesha ex-Misteeq, Robbie Williams sporting a newly shaven head, Green Day, Jordan, Steve Brookstein from X-Factor, Joss Stone, Simon from Blue, Minnie Driver, Sharon & Kelly Osbourne, Will Young, Dannii Minogue, Rooster, Gwen Stefani.... The list goes on.

Unfortunately from my position I couldn't get any interviews but I nearly talked to Snoop Dogg and Pharrell who came over. I asked Pharrell how he was doing and he just nodded at me, which doesn't really work for radio. Anyway, the stars came and went and we decided to retire to a pub because it was freezing outside.

The Scissor Sisters opened the night with a great performance of *Take Your Mama Out* alongside Jim Henson singing watermelons, barns and giant birds. They

were the big winners of the night scooping all three awards they were nominated for – International Breakthrough Act, International Group and International Album. Franz Ferdinand, Keane and Joss Stone all walked away with two awards each, Robbie Williams was presented with the Best Song From The Past 25 Years by Little Britain's Matt Lucas and David Walliams (who dressed up as ex-Take That members Gary Barlow and Howard Donald), while Sir Bob Geldof received an Outstanding Contribution To Music award.

The Brits are known for their great duets – past examples have included Kylie & Justin Timberlake, Robbie Williams & Tom Jones – and this year was no exception. Daniel and Natasha Bedingfield did their first ever duet singing Chaka Khan's *Ain't Nobody*, Lemar and Jamelia did a very hot performance of *Addicted To Love* and there was a surprise duet on the night between Robbie Williams and Joss Stone with *Angels*.

Undeterred I went back to Earl's Court 2 after the awards, not knowing anything about what had happened at the ceremony, hoping to catch some of the stars as they make their way to the aftershow party which was also held at Earl's Court. Surprisingly the first person to the leave the event was Jordan. She said the highlight of the evening was the food but she also said, "There were good performances. I liked Daniel Bedingfield and Natasha they were very good and Robbie Williams and Joss. Very good."

Girls Aloud left not too long afterwards. Cheryl was a bit disappointed to lose out to McFly in the Best Pop Act but Nadine enjoyed the evening: "It was very very good. The highlight was Jamelia and Lemar for me," whereas Sarah preferred Snoop Dogg and Pharrell's performance of *Drop It Like It's Hot*, as did Amy Winehouse: "Snoop and Pharrell made my fucking night, actually they made my week." When asked how the night went Amy replied, "My night starts now. They didn't even have any Jack Daniels in there... Me saying that I look really pissed – I'm not. I've been drinking water because I'd rather stay sober



The Brits: Gwen Stefani and 'friends' pose for a photo opportunity

on a shitty night than drink shitty alcohol and get depressed."

I saw other celebs walk by that I couldn't coax over to talk to me. They included Simon from Blue, who was on the phone and just waved, and Tom from McFly, who looked over when I called his name out and then proceeded to walk straight into a bollard. Unfortunately Stoic didn't capture that on film – they left shortly afterwards whereas I persisted and got to talk to a few more people.

Fame Academy headmaster Richard Park thought it was "absolutely marvellous, sensational performances. I love Franz Ferdinand so I thought they were fantastic but there was any amount of highlights: Joss Stone singing with Robbie Williams that was awesome, Green Day just brilliant. This was one of the best Brits I've ever been to and I've been to them all for twenty years. The feeling when Geldof sang *I Don't Like Mondays* was also marvellous. Great night." Fellow reality TV judge, Nicky Chapman from Pop Idol "had a great night" and loved Robbie and Joss' performance.

I just managed to spot Capital DJ Foxy leaving not from the red carpet and rushed over to him, then spotting he was with fellow presenter Katy Hill. Foxy was very friendly "Hello there. It was very good – a very good show, Chris Evans was

very good, Gwen Stefani was very good, the Scissor Sisters were a brilliant opening, don't you think, Miss Katy Hill?" and she replied, "Brilliant opening, absolutely fantastic. You were quite excited with Bob Geldof." Foxy thought he was "fantastic" and the award was "long overdue." When asked about the atmosphere backstage Foxy told me, "I've been doing it 16 years now so I suppose it was very organised. But it's always fun, a good atmosphere. I managed to do my show before and do some backstage stuff and then come out and then I watched the show. It'll be the best TV show they've ever done by a long way – it's a made for TV award show." Katy Hill was disappointed that Natasha Bedingfield didn't win anything – "I think she's amazing" – but when asked about the duet she explained, "I thought the choice of song was a bit bizarre seeing as they're brother and sister – it was a little bit lovey-dovey and a bit sexy. I think they could have chosen a better song but they're both amazing singers," and Foxy agreed, "They're class those two. Joss Stone was also class. I think it's interesting because a lot of people chat, there's lots of people you know so it ends up being quite a chatty night and there's lots of booze going so everyone's getting hammered and people lose concentration. But when Robbie came on the room was just - bang - Robbie Williams is on stage and that was great. People will talk about Scissor Sisters, they'll talk about Green Day because they were bloody good they came on they rocked and I think people will talk about Robbie's duet with Joss Stone and their blossoming love affair," at which we all laughed and I bid them farewell.

My final interview of the night was Aleesha, member of the recently split group Misteeq. She said, "It was fantastic but my feet are killing me and I'm being an old woman and going to bed... Scissor Sisters were the best."

I stayed outside the venue in the freezing cold until the aftershow party finished, two o'clock in the morning, but I failed to find the secret exit where most of the stars were leaving from.

Martin Archer

## SINGLE REVIEWS

**The Subways**  
Only One Word Comes To Mind  
(WEA)  
★★★★☆

The Subways are a hotly tipped trio from that most rocking of places... er, Welwyn Garden City. Somehow, even with their rather suburban surroundings, they have managed to craft a fantastically filthy and raw brand of garage rock. This is their first single off of their debut album but don't let that fool you, they are seasoned professionals having already played Glastonbury as well as the Reading and Leeds festivals. The single is a ball of musical energy, played fast and hard it doesn't get the chance to outstay its welcome clocking in at only 2:58. It's very reminiscent of The Von Bondies at their rollicking best and paints a bright future for this young band.

Dom Wong

**New Order**  
Krafty  
(London)  
★★★★☆

After the huge successes of their two most recent albums, *Get Ready* in 2001 and *Retro* in 2002, Manchester's arguably most influential band return with the first single from their eighth studio album *Waiting for the Sirens' Call*. Krafty is a far cry from the band's club-orientated earlier albums, applying synthesisers and electronic drums as embellishments rather than foundations. The song has all the ingredients of a great New Order track – emotive electronica, timeless vocals, and Peter Hook's inimitably gnarly bass. The chorus is anticlimactically drab after the potential you can sense in the build up, the song in general lacking the dynamics and strength one would expect from a grand return single. The band themselves consider this to be one of their finest ever tracks, but, while undeniably being a good song, it feels more of a mid-album filler track given New Order's history.

Ben Ramadan



Amy Winehouse: "I'm not pissed, honest..."

# Arts

arts.felix@ic.ac.uk

## Lobsters and a different opinion

**Tatum Fjerstad** checks out the hype and gives new talent a chance

### THEATRE

#### The Most Humane Way To Kill A Lobster

Closes 19 March

Theatre 503

Lachmere Pub

Battersea Park Road, SW11

Box Office: 020 7978 7040

Taking a break from the West End theatre scene can be refreshing, but it can also be risky. If you like to take risks and see new plays, and support the arts in a way that might actually benefit the growth of fringe theatres, I encourage you to take a step out and do some research on the theatres that house this kind of work.

But don't go to *The Most Humane Way to Kill a Lobster*, at least not until the end of the run. Perhaps, by then, it might have a bit more meat on its bones and be able to pull off what put me off.

First time playwright Duncan Macmillan and first time direc-



Putting your lobster into boiling water straight from the fridge is thought to be the most humane way to end its life

tor Claire Lizzimore are just that – first-timers. There were several motifs and effects that they both wanted to incorporate, but it came across as a desperate attempt at an ideal that just can't be fulfilled in small theatre, with a small cast, and with an under-worked script.

Inexperience isn't terrible, however – this production was a great way to watch progress. It would be interesting to see the show twice; once at the beginning and once at the end of the run in order to see

**“Progress is great, but new writers and directors shouldn't bite off more than they can chew”**

how the show has improved.

*The Most Humane Way to Kill a Lobster* is about anything but. There may have been a motif or symbol of some sort involved there, but I missed it. Loretta, played by Holly de Jong, is an estranged mother disconnected from the rest of the world. Throughout the play she is gaining courage to confront a dark spot in her past while maintaining a home and raising a daughter.

Loretta is the only character who speaks for the whole of the play. At the supposed climactic point of the play, one other character speaks, but it doesn't really set his character apart from Loretta's in any sense.

I'm sure the directors want to send the message: it's not what we say but what we don't say, but this tired cliché is just that – tired, over-used and overemphasised. The only way most directors and playwrights know how to convey this message is by talking too much and giving emphasis on silence at the climax, which tends to be more annoying than anything else.

Character development in this

production was rather poor. I could tell that the actors could give more than they were giving; they all had the potential to do far better. None of them were truly in the moment, I saw each of them thinking about their next move before they made it and calculating what their response would be to their scene partner. Most audiences can see that, and many actors think they can ride on past without anyone noticing, but audiences are smarter than you think and they are a massive beast that can tear a production to shreds if the actor isn't in the moment.

So the lesson here is that progress is great but new writers and directors shouldn't bite off more than they can chew if they want to be successful. Baby steps are the safest route.

#### A Life In The Theatre

Booking to 23 April

Apollo Theatre

Shaftesbury Avenue, W1

Box Office: 0870 145 1163

Perhaps you've heard of this one, perhaps you've heard too much about this show. Maybe you're sick of the publicity it's getting. I was too. That's why I saw it. Hype is hype, ladies and gents, and you never know how things really go down unless you see them with your own eyes.

So I feasted my sights upon Patrick Stewart and Joshua Jackson in their performances of David Mamet's *A Life in the Theatre*.

For those not familiar with Mamet's plays, they are all full of short lines meant to be carried as realistic conversations with the characters interrupting each other, interrupting themselves and responding quickly to the many things going on around them. There are no dramatic pauses or thoughtful self-righteous scenes for the actors to embellish.

Mamet is also very anticlimactic. He despises the 'shock and awe



Yes, I know we've already run this picture, but you'd be surprised at how hard it is to find a good photo of Joshua Jackson

factor' in the cliché sense. Mamet strives to shock audiences by showing them a very raw vision of life. He uses dry humour to make his audiences laugh, and as soon as the audience is used to laughing he subtly grabs them by the balls and makes them cry.

This particular Mamet play is about two characters, one young and one old, one with experience and one without, and you follow them on a journey through, pardon my pun, a life in the theatre.

Joshua Jackson, while dreamy and all that good stuff, played more than an inexperienced actor – he was

**“Hype is hype, ladies and gents, and you never know how things really go down unless you see them with your own eyes”**

one. Next to a marvel like Patrick Stewart, it took me a while to discover Jackson's character. He was out for the laughs and when he got them, he became more relaxed and eased into it. But actors should not

depend on their audiences for success. They must be able to hold their own, and I noticed him struggling with that.

Patrick Stewart, on the other hand, was astounding. His performance would make Mamet cry. He obviously understood Mamet's intentions with the character and the play and carried them out with apparent ease. Hurrah for actors who study their playwrights!

The set and lighting were very clever and should be studied by those considering a career in both fields. On the surface it was very simple, but this sort of simplicity is rather hard to come by in a successful fashion. The actors, when 'performing', played to an audience that was behind them. Our backstage was their audience, and their backstage was where the audience was. But the way the drop was painted and the way the lights were used, you could almost see the mirror image of yourself watching the play they were putting on for another fictional audience.

Out of all the West End shows I've read about and seen, I think this one is the most worth the theatregoers' money. It has a splash of America with British theatre experience that balances and carries itself very well.

## Briefly: Matisse and his textiles

### EXHIBITION

#### Matisse, His Art And His Textiles: The Fabric Of Dreams

Closes 30 May

Royal Academy of Art

Piccadilly, W1

Box Office 0870 8488484

A lot has been said about Matisse. He's been referred to as both 'unchallenging' and 'a genius', and vast numbers of exhibitions have been devoted to his work. He enjoyed success in his lifetime and continues to be popular. Matisse is known by most and should, in fact, be a part of anyone's knowledge of

art and artists. So, with this recommendation, I do urge you to book tickets and go to the new show at the Royal Academy.

I particularly love Matisse for his use of colour: the colours are bold, bright and exquisite. However, the focus of this exhibition is not so much colour but Matisse's fascination with and use of textiles throughout his lifetime. The exhibition charts the involvement of Matisse with textiles from birth to the end of his career.

It's often easy to overlook the influence of textiles on the composition of Matisse's work; however, this exhibition snaps them all into focus very effectively and with a lasting effect. Samples of textiles

from the artist's hometown as well as pieces representative of his personal collection are shown alongside the paintings that used them as inspiration.

One of the many treats in this exhibition (while it is small, it does pack in a lot) are the paintings on loan from the Hermitage in St Petersburg. Many of the paintings will be familiar to cognoscenti, at least in style and content even if they've never seen them, but the paintings on loan from Russia will be new to most and represent a period of Matisse's artistic development that many will be unfamiliar with.

Other pieces meriting one's special attention are the collage and

paint works. These are what could be called the culmination of his obsession with textiles, forms and colour. In his later life, Matisse devoted increasingly more time to these, producing some truly stunning works of impressive simplicity. What is missing from the exhibition, however, are his chasubles, but these are included in the catalogue.

I do suggest booking tickets in advance for this show, or at least attempting to turn up at not particularly normal gallery-going time, as it is likely to be a very busy one. I went to a preview on a Wednesday evening and the place was packed!

**Paola Smith**  
Arts Editor



*Decorative Figure on an Ornamental Background, 1926*



# ROCK CITY

PRESENTING THE BEST LIVE ROCK BANDS

Friday 11th March  
8 pm - 2 am

# THE MUTTS



# Echelon

Over 18s only  
Student ID required  
R.O.A.R

£3.00 Union  
£3.50 Guest  
£2.50 Ents Card

£1 pint Tetley and Carlsberg  
in dBs bar all night

The Union advises you to drink sensibly

imperial  
college  
union

DRAM  
SUC

TETLEY'S  
BITTER

Carlsberg

# Film

film.felix@ic.ac.uk

**vue**  
cinemas  
www.myvue.com/students

Listings: page 17

## 20th Century Fox presents

Felix previews the next two big releases from 20th Century Fox

### Kingdom of Heaven

Director: Ridley Scott

Starring: Orlando Bloom, Eva Green, Jeremy Irons, Liam Neeson, Edward Norton, David Thewlis  
Released: May 6

From the director of the hugely successful *Gladiator* comes this year's early summer blockbuster – an epic of gigantic proportions named *Kingdom of Heaven*. It is of reassurance that Ridley Scott – the master of modern epics – will be directing this. Scott has claimed himself that this production will be “even grander than *Gladiator*.” The film boasts a strong cast, featuring Orlando Bloom, Liam Neeson, Eva Green, Jeremy Irons, David Thewlis and Brendan Gleeson, to name but a few.

Set in 12th century Europe and the Middle East, this movie epic tells the story of a young peasant (Orlando Bloom) thrust into a long war. Serving a doomed king and eventually rising up to knighthood, he finds himself faced with the daunting task of protecting the people of Jerusalem against external threats whilst trying to keep peace across the land. All this while fall-

ing in love with an exotic princess (Green). In short and from the trailer, it looks like the product of three epic films – *Gladiator*, *Alexander* and *A Knight's Tale* – thrown together. However, given the current situation in the world today, it will be interesting to see how Scott has dealt with the sensitive issue of the Crusades whilst still being historically accurate.

Judging by the trailers, the film seems to follow Scott's previous

**“It will be interesting to see how Scott has dealt with the sensitive issue of the Crusades”**

work – *Kingdom of Heaven* certainly does look like a visually grand masterpiece. The trailer shows dramatic landscape shots of amassing armies and powerful battle scenes interspersed with lines of poignant dialogue. The soundtrack accompanying the trailer gives the musically inclined amongst us something to look forward to: Harry Gregson-

Williams has produced a very atmospheric and moving score not dissimilar to the soundtrack accompanying *Gladiator*. Why exactly Scott did not keep Hans Zimmer, the composer of *Gladiator*'s soundtrack, on this project is still unclear. It is interesting to note that although Scott decided to replace Zimmer with Gregson-Williams, the exact opposite occurred for the scoring duties of *Madagascar*.

The acting talent seems promising. Liam Neeson looks particularly fitting as Godfrey of Ibelin, and Eva Green does a commendable job of looking like the hauntingly beautiful yet vulnerable and forbidden princess. Orlando Bloom – the protagonist of the film – is the only one I still have issues with, however. True, he does manage to look convincingly rugged in some of the shots as the young valiant knight. Still, though, he delivers his lines with a stilted forcedness that makes me cringe. I think giving awe-inspiring pre-battle speeches is just not his thing. Let's hope he doesn't throw us another wooden performance reminiscent of those he gave us in *Pirates of the Caribbean* and *Troy* – maybe then *Kingdom of Heaven* might just live up to its hype. **Marya Ziauddin**



Has Orlando Bloom been in a movie that wasn't set in the past?

## Repair for adventure!

### Robots

Director: Chris Wedge

Starring: Ewan McGregor, Robin Williams, Greg Kinnear

Previews: March 12, 13

Released: March 18

The Academy Award winning director of the worldwide smash hit *Ice Age*, Chris Wedge, brings you this ground-breaking, spectacular, three-dimensional world, taking animation to a new level.

It's set in a world full of mechanical walking talking robots! To make things better, about five Oscar winners have been brought in to voice the robots, each with their own distinctive personality. Characters include the idealistic robot Rodney Copperbottom (Ewan McGregor) who tries to convince his electronic mates to come together and make the world better; a beautiful executive Cappy (Halle Berry); the despicable corporate tormenter Ratchet (Greg Kinnear); a master inventor Bigweld (Mel Brooks) who has lost his way; and a group of misfits known as the Rusties led by Fender (Robin Williams) and Piper Pinwheeler (Amanda Bynes).

Fender's head, arms and legs routinely fall off at the most inconvenient moments and as Rodney fulfills Fender's ongoing need for repairs, the two become great friends. Piper is Fender's tomboy sister, who surprises everyone with her determination and strength.

The story continues with Rodney



I can think of easier ways to make babies

having two main dreams. One is to make the world a better place and the other is to meet his most adored idol, Bigweld. On his way, he meets Cappy who catches his interest. Despite his good intentions, Rodney ends up facing opposition from an evil corporation lead by Big Weld and finds some unlikely allies in the form of a ragtag group, the misfit robots, as he tries to make robots capable of making the world a bet-

ter place.

On first impression, *Robots* doesn't come over too well. It is supposed to

**“The expectation is high; though it doesn't seem so funny”**

be a comedic tale but somehow it doesn't go in that direction. Yes, it is from the director of the well known hilarious *Ice Age*, but the trailer doesn't really set it off right. A robot says: “I know this place like the back of my hand”, then looks at his hand and says “hey, that's new!”. Imagine how long that took to come up with. But with Chirs Wedge, the expectation is high; though it doesn't seem so funny.

As is always said, never judge a book by its cover. After all, it's supposed to be a heart-warming story that proves that a robot can shine no matter what he or she is made of. Well, if you would like to see what Chris Wedge has done or see how a world might exist if it was completely inhabited by robots (what would it look like? how would the robots act?) then go and see this film.

**Vidula Vinayagamorthy**

# Let's talk about sex

"Sexual behaviour in the human male" – Alfred Kinsey 1948

## Kinsey

Director: Bill Condon  
Starring: Liam Neeson, Laura Linney, Chris O'Donnell  
Length: 119 minutes  
Certificate: 15  
★★★★☆

Growing up in a morally uptight family, Alfred Kinsey (Liam Neeson) has always been taught to consider sex as a major taboo. Hence, Alfred has never known intimacy with a woman until he marries Clara McMillen (Laura Linney). Alfred is a biologist, and being the scientist that he is, he believes that there is a scientific solution to every problem. Thus, after a disastrous first night in bed, he decides to meet up with a sex doctor to resolve their issues; a meeting that spurns Alfred and Clara into a journey of sexual experimentation and discovery.

Much to Alfred's surprise, he discovers that other couples are similarly ignorant about sex (it is the year 1948). Realising this astonishing dearth of clinical research and scientific data about sex, he sets himself on a journey to understand it by stripping away the emotional entanglements. His research exposes not just the common heterosexual relationship, but also other controversial relationships such as bestiality and homosexuality. It also favours polygamous relationships as these apparently have the ability to spice up one's sex life.

Alfred does not just view his findings as a separate aspect of his life; he applies them to his marriage as well. Through his research, he becomes

involved in a homosexual relationship with his research colleague, Clyde Martin (Peter Sarsgaard). He even allows his wife, Clara, to engage in extra-marital sex. When his findings are first published, they are likened to the explosion of an atom bomb by the press and Alfred is held in high regard by every American for his expertise in sex.

However, his fall from the throne arrives when he decides to publish his findings on the sexual behaviour of American women. His research is met with disgust, and he loses all

**"Homosexuality, bestiality and polygamy were all practised in the fifties"**

funding for his research. His wave of bad luck does not end there. The sexual utopia Alfred has created between his research mates and their wives crumbles to pieces when Clyde's wife threatens to leave him for another man. As a result, Alfred spirals into a pool of self-doubt and depression.

Frankly, *Kinsey* does not provoke today's audience as much as he must have done in the fifties. The internet has, without doubt, helped alert today's public to every imaginable and warped method there is to achieve sexual satisfaction. However, the real shock behind *Kinsey* is the fact that homosexuality, bestiality and polygamy were practised in the



A movie about sex. A ruler. You write the caption

fifties. Many have argued that these methods are prevalent in the 21st century due to moral degradation in our society. However, the satanic tools accused of spreading this moral degradation had not yet come into existence in the fifties. Does it mean that these things, considered unnatural by many, are in fact, natural after all?

The cast list is one to be applauded. Liam Neeson plays the role of an emotionally inadequate scientist to perfection. His control of his body language and facial expressions is

a perfect manifestation of his acting skills. Peter Sarsgaard also gives a convincing performance as a bisexual young man. However, Laura Linney needs to vary her facial expressions to further strengthen her role as the supporting, unconventional wife of an eccentric.

One cannot watch *Kinsey* and not expect any scenes of nudity. *Kinsey* is in fact littered with nudity and provocative sex scenes. However, these are done in an objective and tasteful manner which helps remind the audience that it is purely a biopic

depicting the scientific findings of the American sexual culture in the post-war years.

Overall, *Kinsey* is not a movie to be taken lightly. It provokes one to question one's sexuality and one's idea of 'normal' sexuality. It might even prove offensive to some, but for open-minded viewers who can take it in their stride it is well worth a watch. Nevertheless, watching the eccentricities Mrs Kinsey has to endure puts all other relationship issues in their place. So, Mrs Kinsey, I salute you! **Angela Yuen Lee**

## Flying high

### Flight of the Phoenix

Director: John Moore  
Starring: Dennis Quaid, Giovanni Ribisi, Miranda Otto  
Length: 113 minutes  
Certificate: 12A  
★★★★☆

Discontented pilot Frank Towns (Dennis Quaid) and his co-pilot AJ (Tyrese Gibson) arrive on a plane in the Mongolian desert to pick up a group of oil-digging people and take them back home. So, after a few arguments and angry looks, the group eventually packs up and departs.

The audience gets to know each character after a bit of friendly chat between the seated groups. As you could very well guess, the plane ride isn't what you would call a smooth or pleasant journey. A huge sandstorm causes turbulence. Towns makes the dumb decision to fly through, over and then around the storm. Ultimately the plane starts falling to pieces and crash lands.

Obviously the radio antenna is one of the pieces that falls off, causing no distress signals to be sent out before crashing. Though Towns endangers all their lives, no-one puts the blame on him as he flies through the storm. Instead they thank him for crashing.

After realising they are in the mid-

dle of a huge desert and miles away from their original path, they realise no-one is going to find them. One important comment that did come up every single time was that nobody really cares about these people and nobody would actually be searching for them. Rub it in, why don't they?

So they have very little water and even less food and the hope of being rescued is quickly dwindling. After a huge display of animal behaviour over water, Elliott (Giovanni Ribisi) brings on the unexpected news of re-building the plane. Of course, they have all the tools necessary and the design, according to Elliott, is perfect. This plan, however, needed a lot of cooperation from every single person. After firstly disbanding the idea, they give it a shot as it would be something to do as opposed to just standing around.

The newly built plane is to be named *Phoenix* after a mythical bird that is reborn from its own ashes, hence the name of the movie.

I must admit that this was one of the better films that I've seen for some time. The audience is kept thrilled with the inclusion of a marauding gang of black-clothed ninja-looking bad people who use humans as target practice.

This plot is not about history or heart-warming characteristics of the human soul. It isn't a love story



Crash landing onto a screen near you

and you won't be impressed by the solution to their problems either. This is just a good old movie that will get your heart pounding the old-fashioned way (remember what that's like?) It's just plain exciting.

It's an extraordinary bit of film making. The questions are: can they all work together? Can Elliott's design work? Will they get out before the ninjas attack them?

However, the main and most interesting question is: who is going to die next? The pacing of the movie is brisk and energetic and it has loads of spirit.

As for acting skills, Ribisi's high nasal voice is just hilarious and deadly serious. Does this movie bring out the action-adventure-ness in it? Definitely!

The CGI is also pretty good and believable, though the sandstorm did seem pretty as opposed to scary with its mysterious shifting sand. Sure, the movie is pretty predictable, due to its lovely title, but it's great fun. It also had a great soundtrack that couldn't have been any better. All that can be said is, this flight is definitely one to be boarded!

**Vidula Vinayagmoorthy**



As part of the release of *Flight of the Phoenix*, 20th Century Fox have generously provided you with the opportunity to win t-shirts, a gift set (with watch and swiss army knife), and 'sandwizards' (?)

To win, be one of the first to answer this:

**In the 1965 original *The Flight of the Phoenix*, which desert did they crash into?**

Email your answer to film.felix@ic.ac.uk. Usual *Felix* rules apply.

**Alan Ng**  
Film Editor

## FILM

film.felix@ic.ac.uk

# Who's hiding in your closet?

An opportunity to exploit childhood nocturnal fears is missed in a second-rate horror, writes **Marya Ziauddin**. See *Monsters Inc* instead

## Boogey Man

Director: Stephen T Kay  
Starring: Barry Watson,  
Emily Deschanel  
Length: 89 minutes  
Certificate: 15

★☆☆☆☆

Sam Raimi's production of *Boogey Man* exploits all of those fears of the dark that we had as children – things that go bump in the night, eerie shadows, shifty shapes and that sinisterly semi-open closet door. *Boogey Man* does a good job of creating that all-too-familiar sense of fear most of us harboured as children, only this time it's better because we can take refuge in the fact that it is being played out on a screen in front of us rather than experiencing it directly again.

The film opens with eight-year-old Tim Jensen trying to sleep in his room at night. His imagination runs into overdrive and everything in his room seems to take on sinister and ghastly shapes in the moonlight. After repeatedly opening and closing his bedside lamp to confirm there is nothing in the room with him, his father finally enters and scolds him for his irrational fears.

In order to prove there is no 'boogey man', Tim's father makes a show of searching through the room and loudly announcing its absence. That is until Tim points to his slightly ajar closet door. The father approaches the closet and is suddenly seized and pulled inside by something and then disappears forever. And so begins *Boogey Man*.

Now, fifteen years on, Tim (Barry Watson) is a successful magazine editor, engaged to his girlfriend and

**"...will make you jump in your seat and make your heart beat faster"**

colleague Jessica (Tory Mussett). Unable to put the past behind him, he still harbours a fear of closets and has not been home since the incident with his father fifteen years ago. He receives a phone call at his girlfriend's house one weekend informing him of his mother's death (possibly another victim of the boogey man?) and decides he has to confront his fears by returning to the house – the place it all started – and

spending the night there.

The actual idea behind the film must be commended. Sam Raimi and Stephen Kay do a good job of developing the story in such a way that it keeps you guessing throughout, at who – or what – the boogey man actually is. Is it just a figment of the protagonist's imagination or is it really something supernatural? The film also has some good frights packed in – things that will make you jump in your seat and make your heart beat faster.

However the film lacked a lot, which is the reason why *Boogey Man* failed to make the mark. Dialogue and character development are virtually non-existent – you end up neither knowing nor caring about Tim's new girlfriend. Tim also meets his childhood friend Kate when he returns home. Although there are hints of sexual tension between the two, the relationship is completely overlooked in order to make way for sweeping, badly angled camera shots of the house – something you already get plenty of. Add in some completely random plot 'asides' such as a little girl who knows the truth about the boogey man and an uncle who gets shrink-wrapped, and you get a better idea



Much like his dress sense, *Boogey Man* is distinctly plain

of just how much of a non-event the actual plot was.

Plot holes aside, perhaps the biggest letdown was the ending. It just was not scary – simple as that. Several loose ends were left untied – the mystery behind Tim's uncle's gruesome death and the point of

those missing children with a grey hue just weren't explained.

Overall, the film is suitable for some gasp-out-loud frights, but if you want to see a movie that actually has a plot, stay in your closet when *Boogey Man* rolls into town.

## Disturbing and unsettling, but brilliant

### The Woodsman

Director: Nicole Kassell  
Starring: Kevin Bacon, Kyra Sedgwick  
Length: 88 minutes  
Certificate: 15

★★★★☆

Paedophilia is one of our society's most taboo subjects. Often sensationalised in the media, we are told it is a clear black and white issue, where paedophiles are quite clearly evil people.

So it's very strange to think that anyone would want to make an entire film about this controversial issue. As distasteful as the concept may be, it's approached with surprising sensitivity and taste. *The Woodsman* is a courageous and often moving drama about a convicted paedophile trying to go straight.

Kevin Bacon stars as Walter Rossworth, a convicted paedophile who has just been released from prison after serving 12 years and gets a job in a Philadelphia lumber yard. It's not such a good idea, though, that his downtown apartment is opposite a primary school. At the local lumber yard he meets and begins a strange affair with Vickie (Kyra Sedgwick). Vickie, who takes an instant shine to a loner-like Walter, is ready to confess her worst sins to him, but he is not inclined to reciprocate. And, when he finally does, he immediately shows her the door since his guilt and embarrassment makes it extremely difficult for him to stay with someone once his secret is revealed. Walter seems kind and repentant, yet can he ever truly be forgiven or trusted again?

How much sympathy can we extend to a man who has done the

things Walter has, and who may still be capable of doing them?

To its credit, *The Woodsman* does not try to force too much compassion on us, or to advance any plea on Walter's behalf, apart from the recognition of his humanity. For some viewers – as for some of Walter's co-workers and family members – this may be too much to ask. But the movie neither excuses nor exploits him, and instead regards him with

**"The Woodsman is about a convicted paedophile trying to go straight"**

wary, ambivalent curiosity.

The whole thing hinges on Bacon's performance, and his quiet, brooding turn is among the best work he's ever done. He's also backed by a solid cast with good contributions from both Sedgwick (his real-life wife) and Benjamin Bratt, who plays Walter's understanding brother-in-law. It is hard to doubt Bacon, who has already been widely praised for his bravery in taking on such an unpalatable role. Walter is literally being torn apart by his own self-contempt. Holding on Bacon's face in tight close-up, Kassell gazes, amazed as he acts with every muscle, every pore of his body.

Other great performances include Mos Def as a local cop making it very clear that he's keeping a close eye on Walter. There is some fantastic dialogue between Sergeant Lucas and Walter. Def plays a unique and especially human police officer who sees it as his mission to put scum



Crash landing onto a screen near you

like Walter back in jail. Lucas can't understand why such criminals are ever released into society. And prepare to be amazed by Hannah Pilkes, who plays one of the film's potential victims. It's unsettling and absolutely mesmerising.

The movie provides no easy answers, and it has the good sense to know when to shut up and let the images tell the story. The way Walter looks away from adults and at little girls says things more powerfully than any dialogue ever could.

*The Woodsman* is very well directed for a debut. Kassell's direction is visually strong without becoming a distraction. She directs the film in an unassuming, stripped-down style, avoiding any visual or narra-

tive clutter that would pull attention away from the actors.

Walter's quest for normality isn't easy, and it isn't linear. In fact, it isn't clear if he'll ever make it. As he tells Vickie, most paedophiles are never cured and end up reincarcerated. The resolution the picture offers may be more hopeful than believable, but the filmmakers nonetheless make an honest attempt to avoid either prurient sensationalism or fake redemption.

The subject matter alone will be enough to keep some audiences from seeing *The Woodsman*. However, I would strongly suggest you go and see this film, no matter how uncomfortable it makes you feel.

Haj Althahir

## OUT NEXT WEEK

Released on Friday 11 March at Vue Fulham Broadway:

- Hitch
- Hostage
- The Chorus
- Nine Songs

Visit [www.myvue.com/student](http://www.myvue.com/student) for more details.

There are also special paid previews for:

- Robots
- Constantine



Keanu Reeves in *Constantine*: it's the *Matrix* wardrobe again

# **I, science**

**A science magazine for Imperial College**

**Issue 1 out this Monday, 14 March**

**Pick up your free copy from the usual *Felix* distribution points,  
plus the SCR and some postgraduate common rooms**

# Coffee Break

With David Hasselhoff



Okay FUCWITs, it's the last issue of term and your last chance to get some big points. We won't be back for a while, so you should get them while you can! Send your answers to [coffee.felix@ic.ac.uk](mailto:coffee.felix@ic.ac.uk)... and have a great holiday!



## Bumper Jumbo Quiz: Coffee Break's Greatest Hits

This week we're going to go back over old ground – the questions here are all based on things we've done in previous issues. There's two points for each correct answer, making a huge 48 points available. It's enough to let some of you catch up!

1. Way back in the autumn term, we did our very first issue. Nobody entered. Shame really, 'cos it was great. The main feature was **Mission: Imperial**, where we took a picture of the *Felix* tank and you had to tell us where it was in College. We've since lost the tank so, we've used The Hoff instead. Guess what we want you to tell us about this picture? (Clue: tell us where it is)



2. In our second issue we did one of our favourite quizzes, **Whose Breasts Are These?** For some reason the editor wasn't too keen though, something about 'too much nipple'. But who's this?



3. **George W Bush Is Dumb**, and despite our best efforts, he's still the boss. Not especially surprising really. Tell us which of these quotes isn't a real Bush-ism.

A. "We're concerned about AIDS inside our White House. Make no mistake about that."

B. "When we consider the future of our nation's libraries... we must remember the lessons of September 11th."

C. "I believe that, as quickly as possible, young cows ought to be allowed to go across our border."

4. In **Goonies Never Say Die** we asked you to match the Goonies quote to the character. We don't want to repeat ourselves though. This time, tell us which of these quotes isn't from a legendary eighties film (and is from some poncey bollocks instead).

A. "I'll tell you why. I think you're a lonely person. I drive by this place a lot and I see you here. I see a lot of people around you. And I see all these phones and all this stuff on your desk. It means nothing."

B. "Unbelievable, that old Biff could have chosen that particular date. It could mean that, that point in time inherently contains some sort of cosmic significance... On the other hand, it could just be an amazing coincidence."

C. "And then there was your boobs we did. Now, your boobs were Minnie and Mickey, I remember that because of Disneyworld. And Felix! Felix is what we called your... \*meow\*."

5. In issue 1305 we asked you whether a celebrity was **Dead or Alive**. It's the same again this time around.



6. It's the General Election in a matter of weeks, and I'm sure we'll come up with something really satirical and witty nearer the time. Until then we'll do what we did before, **The Blair Film Project**. Tell us what film Blair has managed to squeeze his way into.



7. **Foot In Mouth** was a quote quiz, where you had to match the bullshit said to the celebrity bullshitter. Here's a quote, who said it?

"Instead of getting married again, I'm going to find a woman I don't like and just give her a house."

8. We took the piss out of the over-paid prima-donnas of the Premiership with **Ugly XI**. Here's another mingling footballer. Tell us who it is.



9. For **International Beats** we translated a song into a foreign lan-

guage and then back again, creating a hideous shitty version, like a Joss Stone cover if you like. Tell us the artist and the title of this song:

"Not more long frightened of the darkness

Neither the noon darkens anything

Nothing so ridiculously adolescent and desperate

So childish

In a better slower rhythm

And more calculated

No opportunity of the escape."

10. When we did **Coffee Break Cryptograms** we didn't think anyone would like it, seeing as though we just got it off the web (though not the first page of Google, we're far too cunning for that). Here's a cryptogram for you. Tell us what it means.

PERSONALITY  
PERSONALITY

11. Baby pictures of famous people was the idea behind **Hollywood's Finest**. Here's another baby, tell us who he/she/it grew up into.



12. At Christmas we did a couple of things, the big one being our **Super-Mega-Ultimate Xmas Lyrics Quiz**, a true test of festive spirit. What song is this?

"And it's been so long  
But I will be there  
To sing this song  
To pass the time away  
Driving in my car."

13. Our other Christmas thing was **Good Year / Bad Year**, our very brief quiz on 2004. Here's an even briefer quiz on 2005:

The Huygens probe landed on Saturn's moon Titan this year, but how many moons does Saturn have?

14. The first issue of the year brought **Double Vision**, a chance for us to fiddle around badly with Photoshop, a task with which we succeeded spectacularly. Here's a mix of two celebrities, just tell us which two:

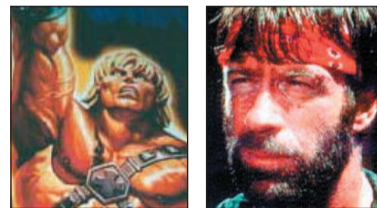


15. The **Movie Quote Quiz** does exactly what it says it does. However seeing as though it's the last issue, and it's far too easy to Imdb straight quotes, we're gonna mix it up a little. Like question nine, it's going into another language and back again.

"It did not matter. Did not it signify anything. When I was broken, I would leave and would steal some more. We ran all. We settle police officers. We settle lawyers. We settle the judges... all was for the to take. And now it is all over."

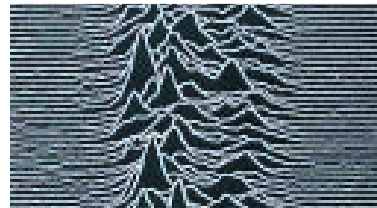
16. **Odd Ones Out** was a bunch of random sets, and you just had to tell us which didn't belong. Same thing this time too – which is the odd one out here, and more importantly, why?

Here are Bert, Mustafa (looking rather fetching in his pink shirt), He-Man and Chuck Norris.



17. **Beat The Intro** was another lyrics quiz, however, it's far too easy to just *Google* these things. This time you have to complete the song, which has an Imperial theme. 'Oh RSM...

18. Here's a **Close-Up** of an album cover, you just tell us the artist and title please.



### 1317 Answers

This was the issue with **Eight Things We Hate About You**, which was really just an excuse to moan about Imperial.

- H. The Medic Scum
- F. Geeky Blokes
- B. Computing
- C. Our Crappy Staff
- A. The Sports Teams
- D. RSM
- E. The Lack of Girls
- G. The Union

Exams are coming, which means Coffee Break will have to take a break... unless you fancy writing for us! Email [coffee.felix@ic.ac.uk](mailto:coffee.felix@ic.ac.uk) to get in touch, it'll be fun!

### FUCWIT LEAGUE 2004-5

- Araldite Sniffers 237 points
- Smith & Wesson 188 points
- The Illegitimate Bionic Progeny of Jeremy Beadle 134 points
- Management Slackers 127 points
- Caledonian Conspiracy 103 points
- Forever Throwing Doubles 97 pts
- Team Willy J 93 points
- Kings of Kensington 82 points
- Team Robin 81 points
- Schoolboy Error 80 points
- Eastbound and Down 80 points
- Tinkerbell 69 points
- Team Bulwer 42 points
- The Schist Ones 38 points
- KPN<sup>2</sup> 35 points
- Withnail and I Society 31 points
- Rod Watson's Super Army 29 pts
- Oliver Carson 29 points
- Natasha Kundi 10 points
- Shatner's Bassoon 9 points
- Minzy's Special Needs Corporation 6 points

Answers to [coffee.felix@ic.ac.uk](mailto:coffee.felix@ic.ac.uk)

There are prizes for the top teams at the end of the year!

COFFEE BREAK

coffee.felix@ic.ac.uk

19. In issue 1313 we did **Small Stories**, where we condensed the plots of great films into a couple of lines. Just tell us what film we're describing here.

'There's this guy, and he goes to this party to see his missus or something, but there are some bad German terrorists there. Then he kills a bunch of them.'

20. **Cat-Phrase** - the hastily drew, poorly thought-out, fun game for all the family. Our artist is away this week, so were forced to use the magic of copy and paste to put this together. Just say what you see, what's pussy doing?



21. The Hoff got a page all to himself for **Dear David**, and he hasn't left since. Here's a quick problem, just tell us who's it is, and what they're actually talking about.

"Dave,  
Nobody understands me. Everyone keeps telling me what they think is best, what about me?"

Maybe I enjoy taking crack? Maybe I enjoy doing heroin? Everyone just wants to spoil my fun!

My girlfriend left me recently and we ended up arguing in the pub, and some paparazzi took pictures, so she's well pissed now.

I know I'll find other women Hoff, so should I carry on with my life, or should I clean up to win back my ex?

She's pretty fit.  
Thanks David, loved your work in Baywatch!"

22. **Heroes and Villains** was really just a chance to slag off people we dislike - the heroes bit came later! Here's another villain of ours, just answer the question about them. And remember kids, if someone offers you an Usher, 50 Cent or Maroon-fucking-5 record, just say no.



'Hahahahaha! We're the delightfully EVIL staff of the world-famous plaza hotel, New York. We terrorised that little brat Kevin McAllister in the legendary work of genius, *Home Alone 2: Lost in New York*. Kevin scared us out of his room by using

an inflatable doll, manipulating it so it looked as though it was singing in the shower. But what kind of doll was it?'

- A. David Hasselhoff
- B. A naked lady
- C. A clown

23. More slugging off a couple of weeks ago, with **Eight Things We Hate About You**. This time we were moaning about Imperial, which moan-wise is a bit of an open goal, seeing as though nobody seems to like the place. Here's another moan, but what are we talking about?

'Some people are just far too keen, especially this lot. It's a case of job's for the boys with these guys, though there is the occasional girl there. They run this College in the most clique-y way possible, and bombard us with pointless crap come election time.'

24. Just last week we did **History Of Hoff**, to spice it up a little this time round we've made a slight and subtle change to the format, replacing David with his arch-rival and nemesis, Mr T. Tell us what historical event Mr and his bling are obscuring to get the points.

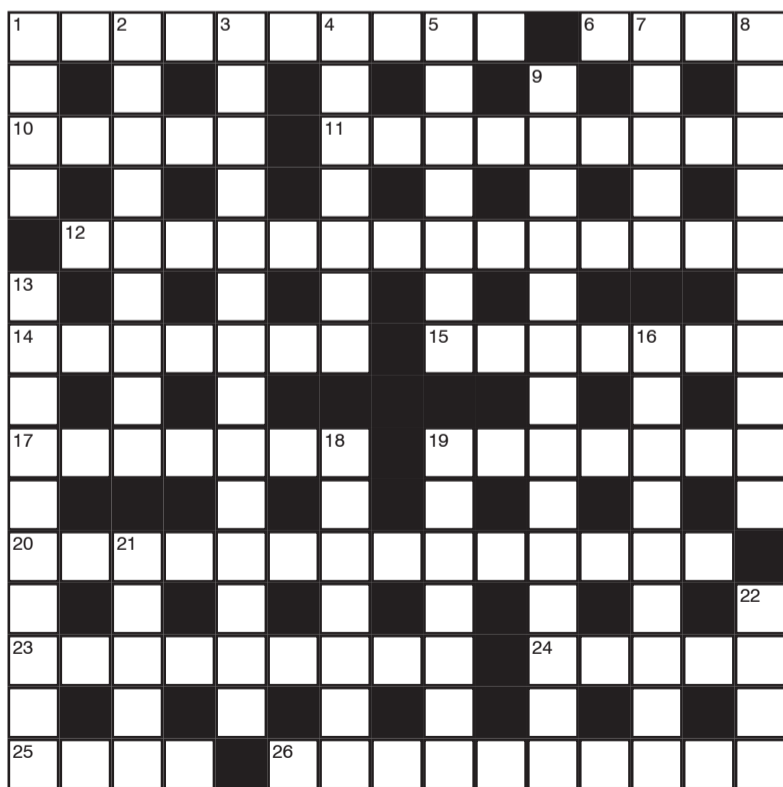


Well, good luck! You've got until the beginning of next term!

1	13
2	14
3	15
4	16
5	17
6	18
7	19
8	20
9	21
10	22
11	23
12	24

Felix Crossword 1319

by Snufkin



Across

1. I'm back on Seinfeld, drunk - you've got to watch your step in such situations! (10)
6. She had a little hut (4)
10. Arms pulled half off - that's enough! (5)
11. She will look good with chav clothing (5,4)
12. Might these be found at an aristocrat's garden party? (5-3-6)
14. 100 old members reported slander (7)
15. Falls back again with Royal Artillery (7)
17. Rocky moraine yielding lettuce (7)
19. Civil War soldier hurt free lad (7)
20. How a model pupil turns up to lessons? (6,3,5)
23. Inmate all sick of food (9)
24. German heartthrob - might he get his hand up this? (5)
25. See fruit (4)
26. Give weapons to our Charlie, a boy built like a tank (6-4)

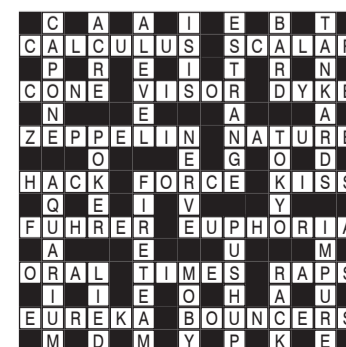
Down

1. Flesh distracted team (4)
2. What does Mr Perfect have? That's easy! (2,7)
3. Another man's terrorist? (7,7)
4. Trance club drug (7)
5. German city doctor needs lunatic (7)
7. Time on island with beautiful woman (5)
8. Hateful beast let Ed loose (10)
9. Intriguing items necessary for production of *Julius Caesar*? (5-3-6)
13. Where one can see test results? (5-5)
16. March is over by the time this sucker shows up (5,4)
18. Former thespian is a demanding sort (7)
19. Dog eating priest in Beethoven opera (7)
21. Dimwit starts to input data in other table (5)
22. Metal cable (4)

Hello again, and welcome to the last puzzle of term. I've nothing to say about it - no theme, no obscure words, just an ordinary cryptic. So instead I'll write something about extraordinary cryptics, for the benefit of those who find ordinary ones too easy but haven't yet found anything more taxing. Specifically, I'd like to mention the Listener crossword, printed in the Weekend Review section of the *Saturday Times*. Listener crosswords are thematic, challenging and rewarding; recent themes have included a murder mystery in which solvers had to find the culprit, Dante's *Inferno*, and the construction of a Valentine's Day card. If you're a hardened solver, I strongly recommend you give them a shot. If not, fear not: *Felix* will provide.

Snufkin

Issue 1318 solution



Last week's winner is Matthew Pott, EEE II

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

VOTE

# AAISHA

## FOR C&G PRESIDENT

- MORE EVENTS, MORE WOMEN...

More inter-departmental competitions & events with neighbouring female colleges.

- MORE SUPPORT WITH JOBS AND INTERNSHIPS

I'll get the people that count to come and talk about the jobs that matter, both in engineering and finance.

I've got the most experience. I started up BioEng Soc and have been Vice President for the last 2 years.

I know the job better than anyone else.

**TALK IS CHEAP.  
MY RECORD  
SPEAKS FOR  
ITSELF.**

VOTE 10TH - 14TH MARCH

[WWW.CGCU.NET/VOTE](http://WWW.CGCU.NET/VOTE)



### *The stoic extravaganza!*

Student Television of Imperial College



9:30am Neil Monteiro's A Room of my own  
A mind-bending horror starring Tom Hewitt.

9:40am Flicks  
Reviewing the very latest films with Duncan Pearse and Andre Refig.

9:55am Chris Hemmens's Moving In (film orange)  
A comic film starring Amadeus Stevenson and Soizic le Courtois.

10:10am The DICQS  
Our resident quiz show hosted by Robert Tye.

10:35am Preparing for Emergencies  
Sketch show featuring Richard Fenning, Robin Wilkinson, Brian Owens, and James Deery

10:50am The Matt & Dave Show  
The latest light entertainment show with another dollop of Harass the Masses, Dave's top 3 and Alphalympics; with Matt Cunningham and Dave Balfour.

11:30am End **Friday 18<sup>th</sup> March, be there!**

Repeated 12:00 - 2:00pm & 2:30 - 4:30pm  
Watch all of this on our screens in the JCR.  
Alternatively see some individually at [www.stoictv.com](http://www.stoictv.com).



# SPORTS NIGHTS



## 8-1am

FREE BEFORE 9 / ENTS CARD £.50

UNION AND GUESTS £1.00

FREE CLOAKROOM FOR SPORTS BAGS

## EVERY WEDNESDAY

# CARLSBERG + TETLEY



# £1 PINT / ALL NIGHT / ALL BARS

IMPERIAL COLLEGE UNION ENCOURAGES YOU TO DRINK RESPONSIBLY





# Going for a ride



Zoë and Dutch at Brunel



Tess jumping Mouse

## RIDING

By Gemma Doré

Well the Riding Club A Team had an interesting season this year. We only had three competitions, as Kingston had dropped out of the league before Christmas. We were competing at our new yard at Trent for the first time, so the extra training sessions really came in handy.

Our first competition of the season was at Brunel – not our favourite venue, I have to say – we always seem to do badly there and this year was to prove no exception. I woke up on the Monday with an awful cold, and by the time evening came I found myself on the phone to captain Jo having serious doubts that I'd be able to ride. She convinced me to come along anyway, and so I arrived at Snowball Farm wishing I was in bed!

The rest of the team were fit and healthy, and Tess was excited to be at her first ever BUSA comp. This soon wore off however, as you realise that a large part of doing well

in BUSA, as with all aspects of equestrianism, involves having luck on your side and what kind of mood your horse is in – and it really can go both ways.

The dressage was a bit of a shambles really. You need to be within about 5% of the leading test to be in with a chance, and a red-faced Tess (who spent the whole warm-up wishing that she was allowed spurs on her deceptively lazy horse, who seemed immune to the whip) got off to a really good start being less than 3% behind the leader. Zoë and I were just about on the case, both being 5% behind, and Jo had felt the brunt of BUSA bad luck, by being the last to go on her horse, which was absolutely knackered by this point, and could barely maintain a good canter.

Not surprisingly, we went into the jumping in last place, and – let's face it – the jumping was merely a formality, as the track was tiny, with the only 'problem' being a tight turn into the last fence which was a style. This meant that it had no real bearing on the results, and last is where we

stayed. Tess did brilliantly to pick up fifth in her first comp, and Zoë beat me to eighth by one point. The highlight of the day for me was the worried manner with which the other teams enquired if we still rode at Medburn, and if we did, would we be using Winston (anyone who rides that horse is scarred for life!)

Next up was UCL. Again, the dressage was awful. I thought I'd done really well on Cashmere, possibly the idliest pony I'd ever ridden. He went quite well, and did a nice test, with a fairly consistent head carriage. I really didn't expect to be so far off the pace – over 10% behind, though the lead scores were some of the highest I've ever seen at BUSA. In my defence, I was still relying heavily on Nurofen to get me through the day and I was first on, and the Judge is usually always over- or under-generous with the 1st rider (I claim under!) Tess rode the huge Bertie excellently to take the leading test with him. Jo did a great job on Frank, and Zoë – who is more used to taking her

mum's Thoroughbred eventing – is, by her own admission, not a cob rider, so I'll say no more about that! Again, the jumping had very little influence on the dressage, but we got two riders placed again – Tess joint third and Jo joint eighth.

And now, the home comp. Well it was interesting! I had only ridden my dressage horse, Malibu, three times, (I rode my old dressage horse, the phenomenal Winston, at least about 100 times) and Zoë had only ridden Gus for about 20 minutes (though he is very similar in character to Zoë's favourite horse, Basil). There were no worries about Tess and Jo though – they knew their horses inside out.

The dressage was the best yet; we ended on a score of six, with both Jo and Zoë absolutely blowing away the competition on Storm (who is not an easy ride) and Gus, who developed brain strain (though after Zoë got off, as she was lucky enough to get him first) when the second girl bullied him a bit, and he therefore decided to have a

tantrum in the middle of their test. There is no consoling Gus after he's been upset, his little thoroughbred brain can't handle it, so the third rider also had a dreadful time! Tess was ever so disappointed with her six mark discrepancy.

The Brunel girl had ridden Merlin before, at a friendly comp we held for C team riders last year (what their best first team riders were doing there I'll never know, hardly fair on the other universities who did send C team riders), and knew exactly what buttons to press. I had Malibu first (bad luck of the draw) and she was like a rocket, but had calmed down by the time her subsequent riders got on. The girl who won on her made two mistakes that the judge didn't seem to pick up (grrrr), and the less said about the whole thing the better, as far as Tess and I were concerned!

The jumping was slightly more eventful than previous comps, but not much as Trent had lowered our course after the previous week's B team comp. Trio, Flash, BJ and Pablo all jumped really

well, though when I warmed Trio (Tess' jump horse) up, he was squealing, bucking and bronco-ing like a rodeo pony, and progressively got faster and faster for the other teams. Tess did a brilliant round on him though, especially since she had him last, and he really was a like a steam train by this point. Jo jumped a brilliant clear on Flash (with Zoë and I just having one pole) to secure first, with Zoë in third, Tess in fifth and me in seventh. We got team first place, and to cap it all off, Jo and Tess made it through to the regionals as the two highest scoring individuals, so big congratulations for them!

If there are any people reading this who fancy a go at competing, then please get in touch, as we are losing four team riders this year and would love to hear from anyone who is happy doing a Novice level dressage test and jumping a strange (sometimes in the worst sense) horse around a 3ft course. You can find all the info you need on our website: [www.union.ic.ac.uk/riding](http://www.union.ic.ac.uk/riding).



Jo on winning form with Storm



The A team, desperate to get down to the pub

## SPORT

# Winning wet weekend for Boat Club

## ROWING

By Ben Anstiss and Clarice Chung

Two Head races over a single weekend, Saturday in Reading and Sunday in Nottingham (BUSA), meant a busy few days for Imperial College Boat Club. Reading was an opportunity for the 'non-student' Senior 8+ (made up of graduates and a few ex-IC rowers), the second 'student' Senior 8+ and the Novice men and women to show what they're made of before the massive Head of the River Races on the Thames this month.

The Novice girls and the

student Senior 8+ competed in the morning division. The girls made a vast improvement on their performance in Peterborough to come second in their division (far, far better than last!) just behind the Reading crew. They have really worked hard these past weeks to improve dramatically as a crew and should be commended for the effort they and their coaches (Foxy in particular) have all put in.

The non-student Senior 8+ and the Novice men competed in the afternoon division. The novice crew decided to boat extra-early to get a nice long warm-up paddle before racing. So early, in fact, that the senior crew were nowhere to be seen and their boat was

still on the trailer. As a testament to IC efficiency, when the novices de-boated, the senior guys were all standing round, their boat on the trailer; they had managed to arrive, rig their boat, race and de-rig in well under an hour.

There were excellent results for both boats, with the senior crew coming 1st in the Senior 1 category, 1st in the division and 3rd overall for the day, just behind Isis (Oxford) and Leander. Particularly well done to Rich 'Hasselhoff' Harrison who rowed so hard he threw up 15 strokes from the finish. The Novices won their category easily, placing 10th in the division and 18th overall, 36 seconds behind the senior boat! Their next

race is the Kingston Head on 12 March, then the weekend after it's the Head of the River Race on the Thames from Chiswick to Putney.

Determined to carry on from the success of the Reading Head, a small group of rowers piled into our shiny new minibus for the long tedious journey to Nottingham. It was, in general, a relatively successful day with IC boats being placed in the top 3 for every race they entered.

The men's coxed four of Oli, Rich, Iain, Big Ginger Henry and little Ali won their event easily. Our top men's eight came up against their old rivals Oxford Brookes in a bid for the headship. Unfortunately for them,

Brookes were rather stacked with GB rowers who'd just come back from training camp in Seville. And being Brookes boys, they spend their entire lives rowing and pretending to do 'degrees' in tourism or hotel management.

The women performed well, despite a major disadvantage. Whilst all the other crews paraded their incy-wincy child-like coxes, they were stuck with me - rather too tall and definitely far too heavy to cox. To top it all off, I'd forgotten my lifejacket and CoxBox (the magic box that tells me how fast we're rowing and connects my microphone to the speakers so that the rowers can hear me). Oops...

The coxed four came joint

first with Cambridge, even after a ten second penalty for use of foul language. The coxless four brought home bronze medals, despite having never rowed together before. The eight raced well, overtaking both Brookes and Loughborough along the way. The race officials had repeatedly told us that we'd won the Championship Eights, but at the medal presentation we were suddenly told we'd got silver. They'd made a typo, apparently, that took 10 seconds off our time. How convenient that Nottingham should win (narrowly) on home ground! Never mind, we'll open up a can of whoopass on them at the Women's Head, revenge will be sweet!

## DeIViants start a winning streak

## HOCKEY

By Richard Kirk and Atul Rana

After a season of continuously being dicked on, the almighty deIViants started winning matches and we want to share the goodness with everyone. So here are our victorious tales of deIViancy.

**Imperial Men's 4th 2**  
**St Bart's Men's 3rd 0**

We set out to Stepney Green with a thirst for revenge as memories of our last disastrous encounter were still fresh.

The match started off with frosty snow falling on the pitch on a chillingly cold afternoon. The first half was uneventful, but the game soon livened up in the second with credit due to Zaidi and James.

Quite frankly, Zaidi rocks on pitch for us. Supported by a few ringers (mentioning no names, Andreas, Rich F, Charlie and Andrew) in midfield, we showed that we are a force to be reckoned with, so when James put the first goal in from a sharp strike, we were in for the kill.

As for St Bart's, they were good, but not good enough. Azlan quickly picked out their star player, giving Tim and Tom the chance to force many attacks. Continued pressure pushed us further ahead with a goal from James 'Charlie' 'Will I ever live up to my brother's reputation' Edge.

The defensive fort was being held tight by Rich, Andrew and Atul, who spoiled any attacks. Not all credit can be given to them though, as we still have Doug, our wicket keeper/goalkeeping star who once again denied others the satisfaction of calling him

'Dirty Sheets', wiping up any chances that St Bart's may have had. We must also mention a notable performance from Ray in midfield, who is proving to be once of the most successful freshers ever to grace DeIViant ranks.

It is always good to have such a victory, however this week's result was particularly sweet as after our last meeting we went away robbed 3-3 after a last minute goal from a penalty corner.

**Imperial Men's 4th 4**  
**GKT Men's 3rd 0**

This was a monumental event in deIViant history, as we made friends with the opposition's ladies' team (or so we'd like to think). But back to the point, we won our first BUSA match ever. No doubt these winning memories will be glorified in the hazy mists of beer in the future!

Struggling to get a squad

in at the start of the match, the deIViants were helped by lady luck when the fifth team match was abandoned. From a feeble seven players, we now had a magnificent 13.

The game began at a shockingly slow pace, so much so that captain Kirk retreated back from his experimental midfield position to defence to chill with the gang at the back. Fortunately James, Andreas and JonnyQ showed their dominance in midfield, keeping GKT in their place. Their best chance only occurred when captain Kirk shot at his own net, trying to chip our 'keeper Doug!

Andreas then quickly saw GKT's weak spots and rammed two goals in. But even with our 2-0 lead we were not happy. JonnyQ reminded us of recent draws following from leading positions in his motivational half time team talk. This talk must have worked, as in the sec-

ond half we were much more aggressive with Manish, Atul and Ray making some fine challenges to prevent their attacks reaching our D.

The hero of this half was Andreas again. With another two goals, he thrust us into the lead. It must be noted that Charlie faced GKT's number 10 with passion resulting in threats from the GKT nutter such as "I will break your legs" and "I will eat you alive" before the said opposition player decided that stealing our beloved Charlie's stick and throwing it off the pitch would be best plan of action. The official umpire, meanwhile, was probably daydreaming.

The game ended with a barrage of short corners against GKT. Sadly these were all directed at Tim, who felt that he could do a far better job than the rest of us and then single-handedly managed to miss three short corner

opportunities in a row.

We then spent a few hours in the pub with GKT, where we successfully smashed pin glasses, both insulted and impressed GKT ladies, and even learnt a few drinking songs from their ladies' squad to add to our repertoire of deIViant tunes. Notable points of the post-match celebrations involved Tim downing four shots of gin when Lauren asked him (funnily he never drinks with us for some reason), Ray and Andrew's 'pint through socks' and Doug's party piece fineage while drinking six shots of gin. He also deIViantly managed to lose control of his pint and smash it on the floor.

Happy with our first BUSA win and overall five points in our first year in the BUSA leagues, the fourths have finished the year in style and the chant "IC IVths walk on water" was sung out again to lift those deIViant spirits up.

## Seconds edge closer to ULU safety

## FOOTBALL

**Imperial Medicals Men's 1st 0**  
**Imperial Men's 2nd 4**

After relegation in BUSA, the inquest into what went wrong concluded that our (Imperial Seconds') mistake was leaving Will in charge. Even though he was only in charge for one game, the boy managed to relegate us, but not content with that he also had to personally score the screamer of an own goal that sank us. Special Will, very special.

With the bizarre events of this season's BUSA fixtures behind us, Team Bouncebackability needed to rapidly accumulate some

points in the last few games in the ULU league to avoid the drop in both competitions.

If that wasn't enough to get the boys up for this game, our opponents were medics. And not just any medics, they were our own medic first team who were also firmly lodged in the southern hemisphere of ULU Premier 1. So a six-pointer and a bit of old school rivalry to boot looked like making for an interesting day.

Our skipper got up that morning went out for a fry-up in preparation for the game at his local greasy spoon, but was kidnapped by the Links boys and was next seen waddling around Princes Gardens naked! The rest of our merry gang managed to make it

though, and for once we had subs and balls to warm up with. It was all looking too good to be true, but would it last or would it all fall apart?

We started well with Kemo and Will looking solid at the back, when not practising their diving for future fixtures that is. With the midfield of Easter and Has doing 'exactly what it says on the tin' and Parrott and Benji looking dangerous out wide, the job of the resident mole in the hole was taken by Hideki, leaving Pacman up front.

Soon a free kick about 40 yards out on the right hand side was awarded. All the big guns/big headed folk went up, but Easter had other ideas. After spending an entire training session taking free

kicks from long range that week and with a bit of a tail wind and the low sun in their keeper's eyes, he decided to have a pop... a poor decision though, and the effort was fairly comfortably saved.

With a lot of our players out of position, the quick counter could have caught us out, but Easter dealt with the clearance and put the considerable bulk of Greedy away down the left wing. Greedy put over a cross, the medic 'keeper got a touch on it and it fell in the box. First to react was Hideki, and a tricky ball was athletically volleyed in. A very cool finish and just the start we were looking for.

We didn't have to wait long for the second either. A Parrott run and shot down

the left had their 'keeper flapping again, resulting in another loose ball in the box. And yes, up popped the mole for his second, another good slot and we were flying.

There was very little traffic going in the other direction and it was evident that Clifton was getting seriously bored in goal. When he was called into action, the voices in his head were definitely on song and the red mist had descended, but other than adding a little spice at the back, this was pretty irrelevant that day.

It didn't take long for the third to come. Benji was away down the right hand side and finished emphatically for his first Imperial goal. Keep a clean sheet now and it'd be a good points haul for us all in

our fantasy league. But wait, that bloody pesky mole hadn't finished yet and cunningly took on the keeper, rounding him with ease to tuck away his third and our fourth.

Meanwhile, AK had been on the sidelines making a dramatic recovery from his four-month long injury. He suddenly declared himself fully fit and came on for the man of the match Hideki.

A great result put us nearly into the safety of mid-table mediocrity. ICSM at the time of writing have a lowly one point and are lying in the drop spot. But ULU tables are never up to date so hopefully we will get a repeat of this fixture next year as it always makes for an interesting clash.

SPORT

sport.felix@ic.ac.uk

# 'Goal of the season' brings dramatic triumph

**HOCKEY**

Sponsored by



**Imperial Women's 1st 4**  
**GKT Women's 1st 3**

**By Hannah Marshall**

What a nail-biting finish to the ULU League! ULU ladies'

premier two teams battled it out on Monday night at Harlington in a match where everything was at stake. IC had to beat GKT to stay in contention to win the league, while GKT only had to draw or win to gain top spot.

The match started with Imperial dominating play, moving the ball decisively around the pitch and creating a decent array of chances. A shock goal from GKT against the run of play in the first half took the wind out of IC's sails

for a while, but they fought on relentlessly, building play and looking the sharper team.

Still 1-0 down at half time, but full of optimism, IC again set the pace after the restart.

It wasn't long before some promising pressing play was rewarded by a short corner in the Imperial side's favour, and Helene Wehrmann put a venomous shot in the bottom right corner to bring it back level.

The cold of the night and

murmurs of flu took their toll for a while, as IC were forced to absorb some pressure themselves, with GKT determined not to be made to look stupid. Two rather unfortunate goals were conceded by IC as concentration lapsed, and they found themselves 3-1 down.

It took a second delightful through pass from Wehrmann to the slick stick of Roxy FP for IC to pull back a slither of hope and bring the score to a more respectable 3-2.

Then, with ten minutes remaining, Helene really did have the goal in her sights that night, working even more magic with a second short corner conversion, making it all even at 3-3.

IC knew that a draw simply wasn't good enough, and in the dying minutes Helene and Roxy joined forces again, with Roxy's touch on a flying pass from midfield just enough to send the ball over her shoulder and that of the rooted GKT 'keeper. A sure

contender for goal of the season, not to mention the fact that it won the game for IC at a tense 4-3 final scoreline.

Whilst Roxy and Helene stole the show in terms of goal scoring, the defeat of GKT was at the hands of a formidable team effort, and everyone played exceptionally well.

Now all that remains is to beat them again in the final of the ULU Cup when we have a full strength team... bring on those GKT Medics!

## Riding roundup

**RIDING**

**By Kate Douglas**

*"Recognize the Bolsheviks? Why, you may as well speak of legalising sodomy!"*

Thus spoke Spirit: Stallion of the Cimarron, well not really, Winston Churchill did. But Spirit was a horse. Winston Churchill wasn't a horse but I bet he liked them... almost too much... but that's not the point.

So another competition year is over for the Imperial College Riding Club B/Shield Team. The word 'year' is used in the loosest sense as we only competed in four competitions against the same three teams; Reading, RVC and Surrey.

The second competition was the RVC home competition, held in the delightful township of Slough. Cold, early mornings aren't conducive to me being in the best of moods so what could have made the day better? It sure wasn't waiting outside in the cold at 8am for our driver. What it was, though, was the lack of minibus. That's right. No showing up in classy IC minibus style for us. Instead, we had to sprint across Hyde Park to Paddington, considerably weighed down by our extensive riding kit: hats, boots, whips (ooh-err) and back protectors (similar to Kevlar stab-proof vests).

So what, I hear you ask, actually happened at the competition? Well, as is normal, dressage was first up for the day. I took a gingery (chestnut) animal who was apparently still a baby, Kat rode Mouse, Sarah was on a small pony called Becky and El chose Rocket who was reap-

pearing from last year.

Nothing terrible happened and I was able to perfect my dressage reading ability. Lunch was mediocre, a few sandwiches and 'Nice' biscuits: disappointing really after Reading's banquet from the previous week, but free lunch is free lunch. When you're standing outside in the cold for six hours, you learn to value your lunch.

Anyway, jumping closed the day. All four teams gathered outside the arena to watch the horses warm up. Kat was delegated to ride Aria again this year, a chunky grey mare. Sarah took Acti who I had done well on last year, and El rode Dutch who had tossed her off last year (pun intended?).

Once again, 'dumb-as-nails' Kate (me) took on the powerhouse giraffe-on-speed that was Figaro. But we all survived, which was nice. There were no frightful incidences to report, except that one of the Reading girls didn't pay much attention and went through the jump rather than over it. Their grave mistake was our outrageous gain and we actually, truly, for once, didn't lose! We came third and I got an individual 7th. A good day for all.

A week later, it was our turn to host the ceremony and we were allowed to do it at midday as opposed to stupid o'clock. This week Sarah was replaced by Jess. Now, the point of home competitions is a home advantage. Or so I have always been led to believe. However I feel as though I have been lied to. For all the money I spent learning how to ride Pablo, I may as well have not bothered as we didn't produce the goods. Kat rode Sushi: I didn't see it but unfortunately someone else

did amazing on that pony so Kat suffered numerous penalties. Jess and Storm did fine and Jess got the best score, meaning no penalties. El and Lily performed a good, test even though Lily resembles a mule. Can you guess what came next? Yes, lunchtime followed by jumping. Can you see the pattern?

While we ate, we watched (some with excitement, some with apprehension) as the jumping course was erected. The aforementioned emotions increased as the A team demonstrated how good our horses can be. BJ, Flash and Trio wowed the other teams with their speed and agility. Avignon caused people to bury faces in sleeves to stop laughter being heard. OK, so it wasn't that bad but she did just blankly refuse to jump and so enter Shannyn 'squeals-like-a-pig' to act as a replacement.

The long and the short of it was that our jumping course caused numerous problems. There were poles down everywhere and a few refusals thrown in for good measure. But us IC girls came out tops and won ourselves another third place, Jess got herself an individual 2nd and I got an individual 5th. So again, not a completely failed day.

Finally the last competition was held in Farnham, home to the Surrey girls. We arrived ridiculously early thanks to Luke, our chauffeur for the day. What have I said about early mornings? Throw in the fact that it was hovering around two degrees and I was not the happiest bunny. The Reading girls got lost en route, delaying the start of the fight... I mean competition.

The horses weren't anything special and there's nothing

to really say about them. We did what we try to do best but usually end up failing at, and went to work on the dressage tests. No-one appeared to do terribly on our side. The judge once again thought otherwise, and the marking was extremely questionable which didn't improve the bleak day.

Lunch was terrible. And jumping just capped it off. The course was NOT an actual course. It was just numerous randomly numbered jumps which happened, by chance, to be spatially similar in terms of being enclosed by the same fence. It caused us to force the horses to bend in ways that would make a Cirque du Soleil contortionist wince.

Needless to say, the jumping was humorous but not beneficial to our team score. Jess barely managed to drag her tired and flat-footed steed around and took several poles and jump wings with her. I got one pole down on the pro-show jumper who was minus an important piece of tack (in my opinion), El had a similar round and Kat took on 'Georgina Ballerina', who could be likened to one of the hippos from *Fantasia*, but all went well. And the results? A not unexpected fourth place for Imperial College, with Kat and El getting 7th and 6th place respectively in the individuals.

So that was that. Final count for Imperial: two third places, two fourths and a smattering of individuals. We lost of the league, RVC won the league but fun was had by all. At least, I hope we all had fun. Fun tended to be had most by me in the Union later those Wednesday evenings. The Union encourages me to drink responsibly, but seeing as I had to drink for four people...

## Results

### MONDAY 28 FEBRUARY

**FOOTBALL**

Holloway Men's 5th	0	Goldsmiths Women's 1st	8
Imperial Men's 5th	0	ICSM Women's 3rd	0

**NETBALL**

Goldsmiths Women's 2nd	11	Imperial Women's 1st	4
Imperial Women's 2nd	28	Bath Women's 1st	15

Goldsmiths Women's 1st	13	<b>TABLE TENNIS</b>	
ICSM Women's 2nd	22	Imperial Men's 1st	4
		York Men's 1st	12

### TUESDAY 1 MARCH

**BASKETBALL**

King's Men's 1st	43	<b>FOOTBALL</b>	
Imperial Men's 1st	45	Imperial Men's 2nd	0
		King's Men's 1st	1

### WEDNESDAY 2 MARCH

**FENCING**

Reading Women's 1st	135	Imperial Men's 5th	5
Imperial Women's 1st	89	St Bart's Men's 2nd	2
		King's Men's 5th	1
		Imperial Men's 6th	2
		Imperial Men's 7th	1
		School of Pharmacy Men's 1st6	

**FOOTBALL**

Royal Free Men's 2nd	1	St Bart's Men's 3rd	3
Imperial Men's 4th	3	ICSM Men's 4th	0

Imperial Men's 6th	3	<b>SUNDAY 6 MARCH</b>	
Queen Mary Men's 3rd	3	<b>NETBALL</b>	

**HOCKEY**

UCL Men's 1st	3	GKT Women's 2nd	10
Imperial Men's 1st	4	Imperial Women's 1st	0
ICSM Men's 1st	2		
GKT Men's 1st	1		



# Sport

sport.felix@ic.ac.uk

## Imperial take their best shot



Imperial's first team takes aim for the flush (left to right: Anthony, Geoff, Tristan, Tim)



Imperial's BUSA Clay Shooting teams 2005

### SHOOTING

#### BUSA Clay Shooting Championships 2005

By Geoffrey Quint

Saturday 26 February saw the hosting of the BUSA Clay Shooting Championships 2005, the most anticipated

competition of the shooting calendar. In accordance with the traditional popularity of the event within the rifle club, Imperial once again entered three men's teams and a ladies' team with a total of 16 competitors.

We set off from South Ken around 5.20pm on the Friday evening. Happily, we ended up

arriving only 20 minutes late, but unfortunately this would prove to be the closest we ran to schedule all weekend.

Despite our lateness, we were still registered before half of our competitors. All of the teams opened with the flush - 100 clays launched randomly from a choice of five fixed traps and shot as a

group of four guns. Following the flush, the group split into their teams to shoot the 50 bird sporting. The standard proved challenging this year, with the first teams shooting the Championship course, which was more difficult than the Trophy course shot by the others. All of our teams performed better than

this time last year, but we still leave plenty of room to progress.

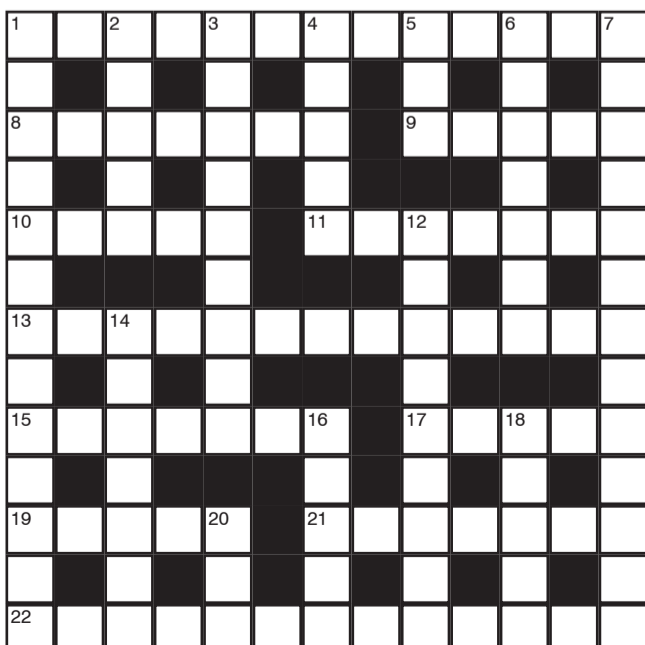
There were some really noteworthy results from Imperial. Tim Aplin finished joint 6th in the country with 38 out of 50. Tristan Carmichael was close behind with 37, which was good enough for joint 11th. Finally, Konrad Skorko really

outshot his position in the 3rd team with a 33; a score better than any of his colleagues in the second team and putting him joint 18th in the Trophy competition.

An exciting weekend finished in the Union where all enjoyed some well-deserved drinks. I really cannot wait to do it all again next year.

## Quick Crossword

by Fishface



### Across

1. Unblemished; perfect (4,9)
8. Becomes more lenient (7)
9. Toxin used to remove wrinkles (5)
10. A native of India (5)
11. Action brought before a court (3,4)
13. Relating to great English playwright (13)
15. Signs up (7)
17. Alain \_\_\_\_, French racing driver (5)
19. Kofi \_\_\_\_, UN Secretary General (5)
21. Art of folding paper (7)
22. Hobby of watching vehicles; 1996 film; novel (13)

### Down

1. US homemaking icon now under house arrest (6,7)
2. Synthetic material (5)
3. Buyers (9)
4. Of the nose (5)
5. World governing body of rugby union (1,1,1)
6. Enter rudely or inappropriately (7)
7. Almost zero (4,2,7)
12. Deficient attribute; vulnerable area (4,5)
14. Capital of state of Georgia, USA (7)
16. Pry (5)
18. African forest mammal (5)
20. Woman belonging to religious order (3)

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

### Issue 1318 solution

S	L	E	I	G	H	T	O	F	H	A	N	D
M	M	U	I	I	M	E						
A	M	B	L	E	M	A	N	S	I	O	N	
L	R	S	O	L	G	T						
L	I	A	I	S	O	N	A	R	O	M	A	
C	C		O	N		L						
A	D	E	S	T	E	F	I	D	E	L	E	S
P		O	A		U	U						
I	D	L	E	R	T	H	U	N	D	E	R	
T	E	P	H	S	D	G						
A	C	A	D	E	M	E	U	N	I	T	E	
L	R	D	N	A	S	O						
S	O	N	G	O	F	S	O	L	O	M	O	N