

page 18



Science
Brian May
back in the
big smoke

page 6



Travel
Lithu-
Mania

page 22



felix

The student newspaper
of Imperial College

No. 1,362 • Friday •
3 November 2006 •
felixonline.co.uk

Ex-president disregarded constitution

Andy Sykes
Editor-in-chief

The previous President of the Union, Sameena Misbahuddin, may have “flagrantly disregarded” the Union’s constitution, claimed Jon Matthews (Deputy President, Finance & Services) at a meeting of the Executive Committee on Tuesday.

Mr Matthews’ comments were made while introducing a paper submitted to the Committee, which accuses Miss Misbahuddin of breaching the constitution during her handling of the sabbatical elections last year. The allegations centre around the post of Deputy President (Graduate Students), a post currently occupied by Shama Rahman. Ms Rahman apparently put forwards a proposal to the Executive Committee, via Miss Misbahuddin, that suggested she take up her position in September, rather than in July with the other sabbs. This was to allow Miss Rahman to work on completing her MSc during July and August; refusal of the proposal may have meant Miss Rahman would have to step down.

Miss Rahman claims to have spoken to Miss Misbahuddin about the proposal while she was deliberating over whether to stand for the position. However, the first paper put before Exec by Miss Misbahuddin was only a day before the final candidates’ meeting that would allow the votes to be counted. As such, only 24 hours were allowed for discussion of the paper, which was done by “electronic meeting”, something that is neither allowed

nor forbidden by the Union’s constitution. The proposal was rejected by 6 votes to 5, and shortly afterwards another proposal was circulated after the final candidates’ meeting with a very short deadline. Again, the paper was discussed electronically, with most of the votes arriving after the deadline. The proposal was passed 6 to 5, but some Exec members were unhappy with the short deadlines, lack of discussion and apparently forcefulness of Miss Misbahuddin and leaked the closed session emails.

On learning of the leak, Miss Misbahuddin told Exec that she “no longer trusted them” with closed session business, and that she would decide on such business by herself, without consulting the committee, which is unconstitutional.

The two proposals led to confusion as the new sabbs arrived this year, with the team being presented with the first, rejected proposal rather than the second, accepted proposal. The former said that the DPGS would be absent for the whole of August, when in fact she would be absent for the last three weeks of August, and work two days a week during July and the first week of August.

This reporter was unable to contact Miss Misbahuddin, but spoke to the previous incumbent of the post of Deputy President (Clubs & Societies), Simon Matthews. Mr Matthews said that he only knew about Miss Rahman’s proposal 24 hours before the candidates’ meeting, when it was brought to Exec, and added that he felt “it [the decision] was definitely rushed”. Com-

menting on the threat to conduct closed session Exec business without consulting the committee, Mr Matthews said: “I’m not 100% sure that anything was decided outside of Exec that should have been discussed.” He also hinted that he was being kept in the dark about Miss Misbahuddin’s decisions: “I’m aware of a few things (I’m not going to be specific) that I wasn’t told at the time but would have expected to have been.” However, he said that he felt the threat of unilateral action was more of a “threat/loss of temper” than a serious move.

He was supportive of Miss Misbahuddin’s attempts to get the proposal approved, calling it “well-intentioned”. However, he was critical of the handling of the second proposal: “Exec certainly had no time to consider it properly, and there was a significant amount of pressure brought to bear to accept it. With hindsight... they should have stuck to their original decision.”

The reasons for the current sabb team bringing up this matter have been questioned by a number of hacks. Ostensibly, the paper was brought to try to amend the constitution to clarify the situation with electronic meetings, and to reconsider the role of the DPGS. The paper included several options for a future Graduate Students representative, such as changing the start date, making it part-time sabbatical position akin to a Faculty Union President, and renaming the position to GSA Chair. These considerations will be investigated over the next few weeks by the sabb team.

Robert Winston: Playing God?



Lord Robert Winston, took part in a special lecture entitled ‘Playing God?’ on Tuesday evening inside the Great Hall. The IC Professor of Fertility Studies spoke to a packed house about the connections between faith, religion and science. There was one especially amusing anecdote about the scientist who discovered sperm cells, only to be afraid of his own small wriggling gametes, thinking he had some strange disease.

Turnstiles to come?

College closes reception desks around South Kensington campus

College has unveiled plans to change the access to the campus, with reception desks within buildings being phased out in favour of swipe card turnstiles.

Through the summer, the College has been consulting with staff around the campus in order to decide how best to "restructure reception services". The initial plans, which were the subject of discussion amongst College Security and receptionists, involved the closure of twelve out of the fifteen reception desks around campus, with two more being converted into 'concierge positions'. In the buildings where reception desks were to be removed, turnstiles activated by swipe cards were to be installed, similar to the ones in the newly completed Chemistry entrance. This meant that visitors to one of the buildings with turnstiles would be directed to a central desk in the Sheffield Building where a member of staff from the desk or the destination department would take the visitor to the correct building and give them access.

The revised plans are somewhat similar, with seven desks remaining: the College Main Entrance, the Chemistry & Biochemistry building, the Blackett Lab (Physics entrance), the Faculty Building, the Huxley Building, the Skempton Building and the Sir Alexander Fleming Building. The external facing entrances will be swipe card access only; these are the Royal School of Mines entrance, the Huxley entrance at 180 Queens Gate, and the Aeronautical Engineering entrance. These entrances will only be accessible to students who study in these departments, apart from the Aero entrance, which will permit any student with a swipe card.

The loss of reception desks means that extra staff are likely to be taken on to deal with the extra mail. Whereas post was previously left in the reception areas of buildings by postal staff, it will now be delivered directly to the department itself, resulting in "an improved postal serv-



The magnetic strip turnstiles in the new Chemistry entrance

ice". Couriers will also be directed to new drop-off points, varying with department.

Felix has learned that plans to install more of the swipe card access turnstiles in buildings are under consideration. The turnstiles are monitored with CCTV, and only allow access to students and staff who work inside that particular building. Jumping the gates should trigger alarms, and Security can locate the jumper by viewing the CCTV footage. Turnstiles are likely to be added to the Queen's Gate and Prince Consort Road entrances by January.

When the plans were proposed during the summer, they were met with criticism from some inhabitants of the campus. Some suggested that they would make collaboration across departments difficult, as freedom of movement from building to building would be restricted. Ceri Davis, Head of Security, has said that the final decision on who would be allowed access to the building

would depend on what the managers of the building wanted, and that despite the buildings being on swipe-controlled access 24 hours a day, College Security has no problem allowing all students and staff access to all the buildings.

Though Mr Davis has promised proximity readers for turnstiles, the ones in the Chemistry Entrance are magnetic strip only, and have proved somewhat problematic, being slow to reset on occasion. However, the concierge position allows congestion to be bypassed by opening the glass gates.

The overall aim of the plans is to improve the security of South Kensington campus, and to centralise visitor access. However, the promised closure of Imperial College Road, and turnstile placement at all entrances of the campus are probably a fair way off since both Westminster and the Royal Borough Councils must agree, and may also depend on the long-term plan of pedestrianising Exhibition Road.

Elections complete

This year's Council elections are complete, with results being announced at Thursday lunchtime, but not without the usual share of silliness, farce, and mistakes.

Despite being announced as "the most successful Council Elections turn-out ever", the average turn-out was only 7.2%. This is likely attributable to the lack of campaigning of most candidates, as most of them were standing unopposed by anyone but Re-Open Nominations (RON). The highest turn-out was in the Faculty of Medicine, with 12.3% of undergraduates coming out to vote for their counsellors.

Notable victors from the elections were: Ashley Brown, the editor of Live! (CGCU online newspaper, live.cgcu.net), who was elected as Postgraduate Engineering Counsellor; Alex Guite, the leader of the NUS Yes campaign, who was elected as Postgraduate Natural Science counsellor; and Andy Sykes, the Fe-

lix editor, who was elected as Non-Faculty Counsellor, a rather odd position that represents less than 100 students in the College, including those in the Tanaka Business School and the sabbs themselves.

Despite heavy email campaigning by John Collins, the Union President, some positions remain unfilled, and will have to be elected at the next Council meeting. An 'administrative error' led to the Welfare Campaigns Officer not being included on the website form for voting or standing, leaving prospective officers confused. This position will also be elected at Council.

As reported two weeks ago, hustings in the JCR proved as farcical as usual, with most students only paying attention when RON (Stephen Brown) took to the stage.

Nonetheless, any increase in voter turn-out for what is often seen as the "hacks' elections" is to be commended.

Student's death in Beit Hall



Beit Hall, where the student was found dead in his room

An undergraduate maths student was found dead in his room in Beit Hall on Tuesday.

The alarm was raised by the student's mother, who had not been able to contact her son. The wardening staff acted immediately and gained access to his room, then called paramedics and the police. The cause of death is being investigated by the police. The student

had previously suffered from epilepsy however.

The student's parents have been informed of the tragedy, and a College tutor is currently supporting them, along with the Warden of Beit Quad. Ben Harris, Deputy President (Education & Welfare), said: "At this sad time the thoughts of all those involved in the Union are with the student's friends and family."

felix 1,362
Friday 03.11.06

Da Vinci exhibition

"The collection manifests itself as a fascinating and beautifully arranged collection of sketches and thoughts of the prolific genius that was Leonardo."

PAGE 5 & 16

Trouts and radicals

"A friend asked me if I wanted to go and see a blues guitarist called Walter Trout. Intrigued by the name I agreed, despite having only a passing interest in blues music, and boy was I impressed with the result."

PAGE 14

Fabric's seventh

"By 3am we left happy that we'd spent a great night out, although not relishing the prospects of trying to drive home."

PAGE 15



Rotten Peaches

"She's yet to come to the crushing realisation that she an invisible speck in the universe and no-one cares that she DJs."

PAGE 21

Going surfing

"To many who don't know, wind-surfing is probably the greatest hangover cure you can dream of."

PAGE 28

Coffee Break returns

"David Hasselhoff left a void in Felix that many have always thought could not be filled (due to the size of the Hoff's monstrous loins). Luckily for all of you I'm far better! Hear me roar! So stand straight when I'm talking to you!"

PAGE 32

Sport does exist

"Five weeks of having a non-existent sports page and my article getting published under "hockey" instead of "football" last week was enough to piss me off completely."

PAGE 35 & 36



Borat moviefilm out everywhere today in London! Is it essential viewing?
PAGE 17

Students' uncapped top-up anger

Students march to Trafalgar Square in national protest over government plans to lift the cap on top-up fees

David Ellis
News Editor

7,500 students marched through London on Sunday to protest against top up fees. The march began in Bloomsbury, passed Downing Street and ended up in Trafalgar Square where 3,000 balloons were released, one for every pound each new student owes to the government under the new Top-Up fees scheme.

The protest was aimed at forcing the government to drop plans to remove the £3,000 cap on top up fees. Many students want the entire scheme scrapped, although the government pushed the Higher Education Act through parliament, which set up the current scheme, in 2004. There were fierce protests at the time, and now plans to lift the cap on fees have rekindled the touch paper.

Top up fees are an attempt to reform the way undergraduate students pay for university courses. Until 1997 students would pay nothing for their university education.

After 1997 students had to pay up to £1,250 per year for their degrees, the exact amount was set by 'means-testing' which looks at the income of a student's parents. Students could then apply for a means-tested student loan from the Student Loans Company, a government owned organisation. The loans were charged such that interest is in line with inflation. In 'real' terms this meant the loans were interest free. After graduation the student pays back the loan at a rate of 9% gross income on all earnings above £15,000. The introduction of these fees was controversial, seeing the average student debt rise from £2,212 in 1992 to £13,501 in 2005.

Under the new scheme, which came into effect this year, universities can charge up to £3,000 per year for undergraduate studies, provided they meet certain equality standards as far as induction is concerned. The Student Loans Company pays the fees instead of the student and the loans system remains unchanged. The student loans and the university fees are then paid back to the Student Loans Company after graduation under the same terms as before.

The changes mean that the average student debt is predicted to reach £20,000 for students enrolling in 2006.

The scheme that applies to this year's freshers is only the beginning of the government's plan though. There are suggestions for the £3,000 cap on top up fees that cur-

rently applies to be lifted; this has sparked the recent protest. If the £3,000 cap is lifted then students could be exposed to even more financial pressure. Predictions show that average graduate debt could rise to £44,000 by 2023.

The main concern is that students from low to middle income backgrounds will be deterred from further study by the burden of debt. Gemma Tumelty, the NUS president, said: "We really believe that debt will be a huge deterrent on students entering education."

"This year there were 15,000 fewer students - that's a huge concern to us, particularly when Government is trying to widen participation."

Although new students will not have to pay their fees until they start working, Ms Tumelty said the prospect of debt after graduation was "still there like a mill-stone round someone's neck".

Just 10 Imperial students as opposed to 40 LSE students attended the protest. The low turnout certainly does not reflect the Union's position with Union President, John Collins throwing his support behind the march. John Collins also noted in an article for *Live!*: "Around a dozen students from Imperial were spotted on the march which compares favourably to larger London Unions such as UCL, which has a smaller turnout."

The union didn't receive help from ULU due to illness, and heard the details of the protest late because Imperial is not a member of NUS. But these factors did not stop a concerted publicity drive by the union which included a poster campaign, publicity at the JCR and the front page of the union website being given over to the protest. The main reason for a low turnout appeared to be a sense of apathy amongst Imperial students.

Ben Harris, Deputy President for Education and Welfare, said that the main reason people were not interested was because the cap would not be removed whilst they were at university. The drawn out approach the government has adopted on the introduction of top up fees seems to have taken the edge off the campaign as far as Imperial students are concerned.

Compared to last year's larger march, there were 20 fewer Imperial students attending this time round. This low turnout amount would appear to be part of a national trend.

Speaking to *Felix*, Ben Harris said: "I believe the low turnout from Imperial mirrors a national trend. This is partly due to the fact



Students gathered to hear speeches from prominent campaigners in Trafalgar Square last Sunday

that any attempt to lift the cap, although a very real danger, is still three years away."

The impetus for reform came from the universities themselves. The Russell Group, the British equivalent of the Ivy League, has been particularly supportive of the new measures.

In the US the undergraduates pay large amounts to study. The university loans the student the fees until after graduation. An undergraduate course at Harvard, for example, cost \$39,880 for the 2004/5 academic year, that's approximately £21,000. The price contains board and lodging, tuition fees and health care cover. Students can claim \$28,500 in aid from the university. The rest must be paid up front. By contrast, an Imperial student living in Beit hall in the same academic year would have expected to pay around £6,000 for a similar service.

With the stark difference in the amount students pay gives the US universities access to far greater resources than the British ones. The Russell Group, and other universities claim that this causes US

institutions to be far more competitive in attracting research grants, the main source of income for universities. There is then a snowballing effect as top academic talents chose to work in the US, attracting more research grants. The British universities are together in the view that something must be done.

The solution proffered by the government is the so called top up fee. But the scheme is a contradiction to a fundamental principle that Britain aspires to. Namely, that no citizen should be held back from success for lack of opportunity. We have the NHS; every citizen is entitled to healthcare, state education; every citizen is entitled to an education. Top up fees are seen by many as depriving those from less affluent backgrounds from the opportunity of higher education. The effect is to drive a wedge into society, widening the rich poor divide. Last week *Felix* reported on the case of Geraint Banks-Wilkinson, a student who took his own life because he was unable to cope with the financial pressure of studying at university.

The message is getting through to school pupils. 'Sexy Maths' was an outreach program at Imperial College last year. Students went to local schools and give a presentation aimed at advertising the advantages of studying at university and, in particular, the advantages of studying Mathematics at university. The program was very successful, leading to the more appropriately titled 'Maths Matters' program, although one of the main questions school pupils asked at the events was: "Why should I study at university, don't you end up with a lot of debt?"

This is precisely the question the government doesn't want school pupils asking, they claim to be dedicated to increasing the number of graduates. With this in mind, they currently offer a system of grants for disadvantaged students that can total £3,000 per year. They don't, however, tackle the problem of students being disaffected with the burden of debt resulting in the 3.7% fall in the number of student applicants, that's equivalent to the entire population of Coventry University.



3000 balloons released in Trafalgar Square, one for every pound new students owe to the government for each year of their degree

Top-Up Fees Information

- Families earning less than £17,501 can apply for grant of £2,700 a year, which reduces to nothing for families on £37,425
- Universities charging maximum fees will have to fund bursaries of at least £300 for the poorest students
- Students can still pay up-front if they want to
- Unpaid fees are repayable by graduates once their annual income passes £15,000
- Payments must be at least 9% of gross income above £15,000

City explained: hedging with swaps

Jayraj Choksi
Business Correspondent

Options and futures allow the opportunity to hedge price risks, swaps allow the opportunity to hedge risk against cash flows. At their most simple, swaps do exactly what they say: they swap the cash flow of, say, company A with those of company B. Inherently, they are not traded on exchanges and are classified as over the counter (OTC) derivatives, contracts which are structured specifically for their primary market, by investment banks. As such, they cannot be bought or sold on the open market and represent flows which are of course very specific to the counterparties involved in the transactions.

There are three main types of swaps: interest-rate, currency, and equity swaps. In an interest-rate swap (IRS), there is a transfer of the interest rate paid on borrowings and loans by company A and company B. Why would companies want to swap interest rates? Just like options and futures help eliminate price risks, interest-rate swaps help eliminate risk to interest rates. Typically, in an IRS, a company will exchange the floating interest rate (i.e. variable market rate), usually LIBOR plus 50 basis



Currency swaps play an increasing role in hedging all kinds of risk

points, to a fixed interest rate. LIBOR is short for London Interbank Offered Rate, a rate that banks offer each other on borrowings on the London interbank money market. The British Bankers Association publishes different rates with different maturities; for example, there exists a daily LIBOR, three-month,

six-month, one-year, five-year – any period up to 50 years. Basis points simply mean 0.01% (1bps = 0.01%). It is worth noting that the principal borrowing, the money on which the interest rate is being paid, is not the focus of the swap, only the interest rates themselves. As with cash settled options and futures, a swap is

settled in net. So for example if A owes B 1.5% and B owes A 3%, B simply pays A 1.5%.

Currency swaps employ a similar structure; however, they relate to the conversion of one currency to another. In effect, currency swaps allow companies to borrow debt in one country, where it may be cheaper, and then swap it into the currency they need it in. This can be a dangerous game as the company has debt obligations in the currency it has initially borrowed in, and if there are no revenue streams in that currency to cover for the repayments, the company would then have to convert money, exposing it to foreign exchange rates.

A landmark currency swap occurred in 1981 between IBM and the World Bank, arranged by Salomon Brothers (now a part of Citigroup). IBM had raised debt principal in Deutsche Marks (DEM) and Swiss Francs (CHF), and swapped them into dollars (USD) to finance their various corporate ventures. The problem for IBM was that to repay its DEM and CHF loans it would rack up considerable transaction costs when buying the DEM and CHF to repay their loans, pay a call premium (i.e. pay more than market price), issue bonds in USD then convert the money to DEM/

CHF and pay capital gains taxes if they made any money in the process. At the same time, the World Bank wanted to borrow DEM and CHF to lend to its customers, and doing so on the open market would involve issuing DEM and CHF bonds, which would have had large issuing costs.

Under the swap, the World Bank assumed IBM's DEM and CHF obligations and borrowed in USD to pay off IBM's loan. Actually, it delivered the money straight to IBM. In the meanwhile, IBM paid off the World Bank's USD loan. The currency rates swung in IBM's favour, and Salomon Brothers made a lot of money.

Finally, equity swaps. These are actually a subset of a broader type of swaps called total return swaps. In this type of swap, party A holds certain assets, say shares, and pays any returns those assets make to party B, who in return pay A interest. In essence, party B has gained exposure to the price risk without actually holding the asset, but any capital gain made from the assets must also be given up by A to B. Any losses are paid by B to A.

In short, swaps allow companies to hedge their operational risks and allow them to cut many of the costs associated with raising debt.

Get on the property ladder

The average couple borrows more than £28,000 from parents

Paul Estruch
Business Correspondent

Renting a property is expensive and difficult, but getting your foot on the property ladder is even harder. As of October 2006, according to rightmove.co.uk, the average asking price for a property was nearly £220,000 and this is even higher in Greater London, at over £300,000. These prices are amplified in some areas; for example, in September in Kensington and Chelsea, the average asking price jumped 10% to just short of £1 Million. The main cause

of this is a lack of houses of the right quality in the right areas.

For first-time buyers these prices are proving just too high. First-time buyers are now borrowing 3.27 times their income on a mortgage. Imperial College Graduates, who earn the most of all graduates, last year averaged starting salaries of £25,780, which even with borrowing over 3 times would leave them with a house well below the national average.

All this is not to say it is impossible to get yourself on to the property ladder once you graduate. The

government has recently raised the threshold on stamp duty, in an attempt to make it easier to buy cheaper houses for which first-time buyers demand.

The government has also just introduced a scheme called Open Market HomeBuy designed at providing an additional 25% of the value of homes in interest-free loans for key workers.

Many people rely on their parents to give them a little boost. With the average couple needing £29,000 for deposit and stamp duty on a house, people spend years saving up just so they can take out a mortgage. This is where mum and dad join in, helping towards the deposit, or even contributing to mortgage repayments. Most parents get this money from the big increase in value of their house, completing the property circle.

Increasingly another way of gaining a mortgage is becoming popular. Getting a house and sharing the mortgage with another person often allows someone to get a share of their first property. However this has many pitfalls. Finding someone to share a mortgage with requires a lot of trust. It is very difficult to get out of the mortgage if you cannot stand to live with each other: you are liable for any of their shortcomings in payments, and you both have to agree what to do with the house further down the line.

Whilst it can be tough to get on the property ladder it is definitely possible. Once you do get yourself a nice little place, you can sit back and reap the benefits of increasing house prices whilst others are trying to get themselves their first house.



The average property in the UK is now worth in excess of £200,000

Analysis: oil cartels



OPEC is the oil cartel responsible for half the world's oil output

When you first think of cartels, it conjures the image of an illegal drug empire in the deepest jungle of South America with tight ranks and extreme rules, such as the Medellin Cartel. Whilst a cartel in business is unlikely to result in deaths, it can involve the exchanging of brown envelopes and secret meetings.

A cartel is a group of independent businesses whose goals are to jointly raise prices and income, limit supply, or eliminate competition, usually in a market where there are only a few sellers, for their advantage. Such cartels are illegal in most countries; however, they continue to exist, particularly internationally, where nations have immunity under public international law. In the UK, the Office of Fair Trading enforces European Community (EC) and UK competition laws in particular the Cartel and Competition Act 1998.

Perhaps the most renowned and most commonly used example of a cartel is that of the Organization of Petroleum Exporting Countries (OPEC). It has 11 member state, and was founded by Libya, Iran, Iraq, Saudi Arabia, and Venezuela. Its members are very important to

the production of oil, accounting for about 60% of the world's known oil reserves and 41.7% of the oil production in 2005. Its main aim is to protect the interests of its nations by controlling the amount of oil its members output. Whilst this might sound all bad and mean high prices for us, OPEC also tries to keep the oil market steady by altering its output and can even increase output to try and absorb a sudden market increase in the price of oil.

Closer to home, earlier this year, many airlines, including British Airways, had their offices raided by the EC and the Department of Justice and are still under investigation. This was to look into possible price fixing of fuel surcharges and other costs related to cargo. With the EC imposing a maximum fine of up to 10% of annual sales, and with the negative publicity, this could be costly to the airlines involved.

Typically cartels have a very short life. It is very easy for one member to break production limits and produce more in attempt to make more money for itself. As soon as this happens, the cartel will become ineffective, and normal market forces will begin to take over.

Science through the looking glass

Felix examines the new field of neuroesthetics, and decides that it is time to start uniting science and art

Nell Barrie

For me, the choice between art and science first came at the end of GCSEs. I was hit with the stark realisation that I might need chemistry and maths A-level to go with the biology that I loved. But if I'd kept my options open at A-level, then I certainly would have had to pick sides when I decided on a degree. But why is there this polarity, never 'science and art' but only 'either or'?

The idea of the "two cultures" of science and art is an old one. Science is thought of as being all about reality, while art allows you to put your own interpretation on life, the universe and everything. But are they really so different? A scientific theory can be thought of as a representation of reality – it's never completely accurate, but it's supposed to help you understand the world a little better. But isn't a painting just another representation of reality? Doesn't religion help believers to understand their world? Does science really have a monopoly on truth?

Even the smallest introduction to philosophy of science will quickly illustrate that scientists don't have all the answers. More and more scientists are turning to art either as a way to communicate their work, or as an interesting new subject for study. A recent event at the Science Museum's Dana Centre is just such an example. "Art of the Brain" was presented by Dr Lizzie Burns, a science-based artist, whose aim was to inspire the audience about neuroscience by using art.

Dr Burns presented her own art inspired by neurons and the brain, and the audience got messy with paints, pens and even coloured air dough, making their own brain art

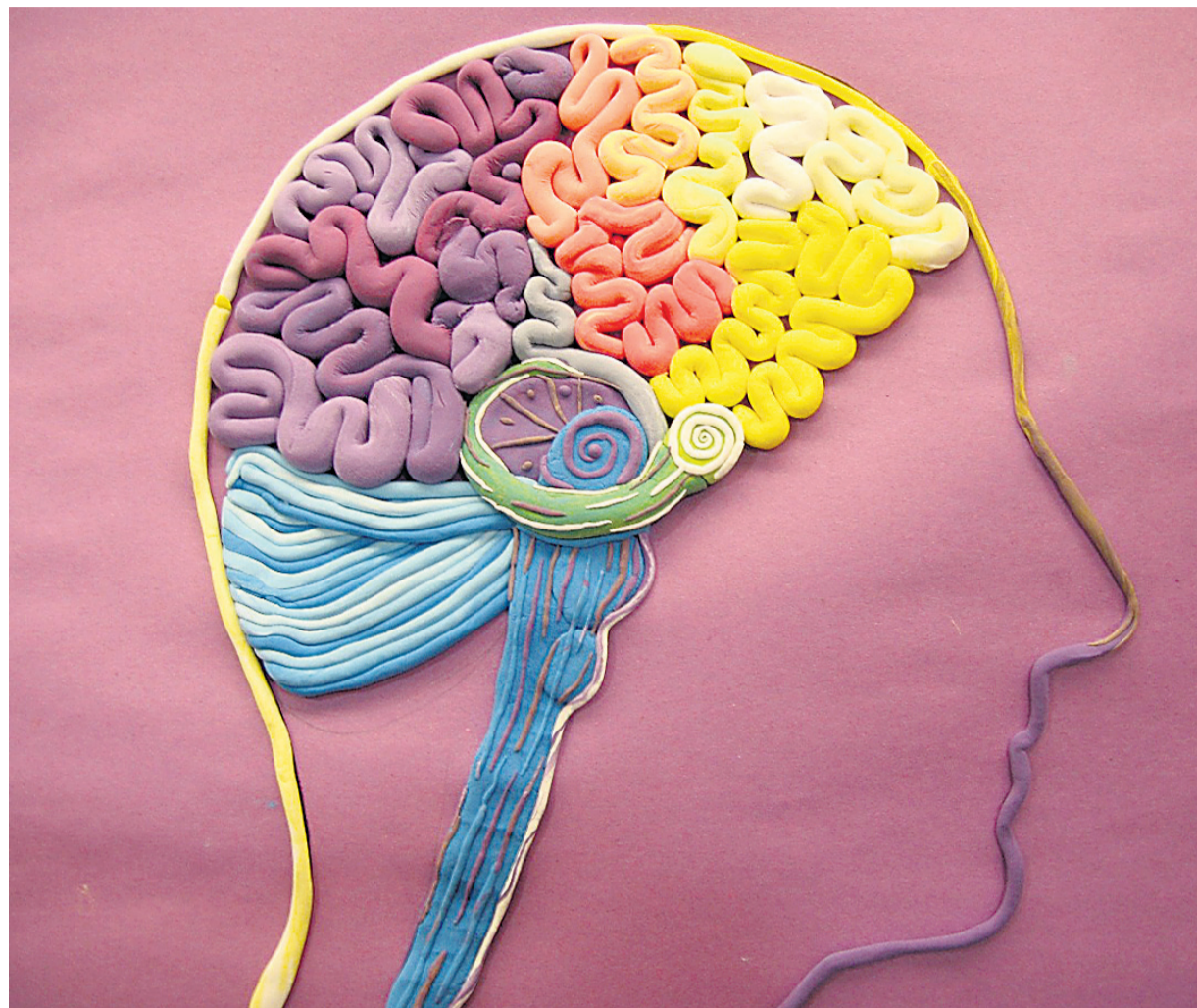
and learning about the brain at the same time. I asked Dr Burns why she thinks art and science can work together.

"I genuinely have always loved both art and science," she told me. "I really got into art properly after 'discovering' Dali... he saw science as holding the secrets for some kind of divine truth. I use art as a tool for communicating science – I seem fairly unique in having the science background but also being an artist... but I see the combination as a way of being able to help people find their own way into seeing how beautiful and inspiring science is."

She certainly succeeds in inspiring participants in her events. And she's not alone in combining "the two cultures". Scientists around the world are becoming interested in the new field of "neuroesthetics". The idea behind this new discipline is that art, as a human activity, can be understood by looking at the laws of the brain. For example, new brain imaging techniques are beginning to allow neuroscientists to study the neural basis of visual art.

The Institute for Neuroesthetics was recently founded in Berkeley, California, and is attached to the Wellcome Laboratory of Neurobiology at University College London. The institute pursues the idea of consilience – the integration of knowledge from different fields (such as art and science).

Neuroesthetics is interesting in the way it assumes that art and science are not really so different. Scientists with an interest in where art and science meet are now engaged in research projects like identifying the molecular basis of the brain's emotional response to art, and looking at neurological conditions like synaesthesia, in which the senses become intertwined so that sounds



One of the products of "Art of the Brain". sponsored by the Medical Research Council and EDAB

can be coloured and colours can have their own sounds.

It's a young field, but with big players like the Wellcome Trust becoming more engaged with art through their Sciart programme (funding art based around the biomedical sciences) it looks like art

and science are set to become better friends than ever before.

So while the new spin on "the two cultures" aims to bring science and art together, it's becoming clear that the two have never really been separate. Prehistoric art was a window on the artists' world, just as sci-

ence and art are for us today. Each inspires the other, and we need both to appreciate and understand the universe. "The most beautiful thing we can experience is the mysterious. It is the source of all true art and science." And no, it wasn't Dali who said that. It was Einstein.



Da Vinci's intricate observations

Da Vinci decoded: a beautiful mind

Tamara Nicolson

Mention the words 'da Vinci' and most people will automatically think of Dan Brown's over-rated pot-boiler, or perhaps of the legendary Mona Lisa. If, like me, you have dutifully tramped off to the Louvre in order to see that 'enigmatic' smile from 100 feet away, behind hordes of like-minded tourists, you might have felt the selfsame disappointment as me.

However, the da Vinci Exhibition currently on show at the V&A provides no such disappointment. The collection manifests itself as a fascinating and beautifully arranged collection of sketches and thoughts of the prolific genius that was Leonardo. It provides the viewer with some insight into the thoughts of arguably the greatest artistic and scientific mind the world has ever seen.

The underlying and continuous theme running through the exhibition is of the great man's fascination with how the world works – of how everything (including the human body) is mirrored in the whole of nature: the smaller merely reflecting the whole. Thus, we are

privileged to witness Leonardo's interest in the workings of the human body via sketches and scribbles. In one display, he draws the arteries of an old man (Leonardo himself skilfully dissected the old man after death). At once, the observations of the human arterial system seem to have triggered a parallel fascination and flurry of intellectual output associated with rivers and aqueducts (not least architectural ideas involving aqueducts, valves, pumps and irrigation systems). The 'body of the world', 'veins of water' and the 'tree of blood vessels' as he himself described them, were the inspiration for these new ideas. That is, the workings of the human system (ie. nature), such as the heart valve and the manner in which the body pumps blood, provided the inspiration for these new architectural ideas.

There is little doubt however, that despite being appreciated mainly for his artistic side (at least in our day and age), this exhibition celebrates Leonardo the Scientist – one who utilised drawing as a primary tool of analysis. For example, the iconic image of a man drawn within a circle and a square with out-

stretched arms and legs was, for Leonardo, the product of a study in human proportion. Other sketches of parts of the human anatomy and buildings are also studies of proportion, or innovatory ways of shaping space (such as the depiction of an extraordinarily 'plastic' spiral staircase – the technical feat of a very skilled draughtsman). Of course, these drawings are no less beautiful for the fact they are first and foremost scientific studies. Here we see that science and art are interchangeable; though whether Leonardo himself made the distinction is debatable.

Certainly his oil painting of the Mona Lisa residing in the Louvre, is one in which beauty rather than science seems to be a primary aim; however, even in this work, the background mountains are studies of proportion and space, the face of the Mona Lisa draws from his fascination and subsequent mathematical studies of light reflecting off the human face (drawings which we see in this exhibition).

Furthermore, the figure of the Mona Lisa herself is also more than partially the result of da Vinci's fascination with human pro-

portion. Perhaps most startlingly of all, da Vinci manages to render that most irrational thing – beauty – into something highly rational and scientific.

Thus, the 'Experience, Experiment and Design' exhibition at the V&A showcases Leonardo's application of the rational, his struggle for new knowledge and his attempts to uncover laws of the universe. It is during this process that he also simultaneously uncovered great beauty. Here we witness the workings of a breathtakingly original mind, yet we also see how the application of science to his art helped him to come up with a massive array of new ideas. Indeed his ability to combine all these aspects have provided the inspiration for some of the greatest inventions and works of art known to mankind.

Leonardo da Vinci: Experience, Experiment, Design. V&A, Exhibition Road. Exhibition open until January 7th. £7 students/£10 adults. Telephone the booking line on 0870 906 3883. Audio tour highly recommended. £3 students/£3.50 adults.

Brian May: BSc, CBE, PhD?

Colin Barras chats to the Queen legend about his new book, Jimi Hendrix jamming in the Great Hall and his return to Imperial to finish the most overdue thesis ever

Brian May returns to the studio to work on new album? That's not especially newsworthy. But Brian May returns to Imperial to work on PhD? Now, there's a scoop! Tape recorder in hand, I phoned Brian for a chat.

Long before Queen, Brian had developed a great passion for astronomy. He chats to me about zodiacal light; "A beautiful light you can see just after sunset if you're lucky and you live in the tropics." This, then, was the subject of his PhD. "Most people think it's due to dust in the solar system that's scattering the light. People were wondering where the dust came from and there was the inkling of the idea that it might be something to do with the way that the solar system was formed.

It was an object of great interest at the time."

The time in question, the late 1960s; Brian, a recent

graduate from the Physics department, was deeply involved in post-graduate academic life at Imperial.

What was life like for an Imperial student in those halcyon days? "Well, a lot of hard work," Brian admits. Some things never change. But this was the world of Swinging London, and Imperial saw its fair share of action. "It was a fantastic time to be around musically," he recalls, "I was on the entertainments committee and we booked a lot of great groups: Spooky Tooth, for instance." I maintain a polite silence. But a Wikipedia search later reveals this group to be noteworthy for its Cumbrian origins, greatly increasing the rock credentials of

my home county. Back to the 1960s Imperial music scene, Brian is soon on more familiar ground. "Well, Jimi Hendrix... that was a great coup. He was playing in the Great Hall. We sold 1000 tickets!"

Brian's own music career took off at around this time. One of his early groups, 1984, supported Jimi's Imperial gig, "If you could call it supporting!" says Brian, bashfully. Later, an early ancestor of Queen was to have its first rehearsal in a room somewhere behind the Great Hall. "In those days it was called the Jazz Club Room. I rented it for a couple of days and that's where Roger and I first played." This being Queen drummer Roger Taylor, then a student at London Hospital Medical College. "So, Roger turned up and set up his drum kit and started tuning them and I was quite amazed. I'd never seen anyone tuning drums before," recalls Brian, used to the hit-it-and-hope approach of most rock drummers. "He tuned them in the most amazing way so they all started to blend together. I was absolutely stunned."

Brian and Roger, with their friend Tim Staffell, played under the name Smile. But within a short space of time the band line-up had changed to include Freddie Mercury on piano and vocals, and John Deacon on bass. Queen was born and Brian began to drift away from his astronomy research. I wonder if he ever considered quitting the band for academia? "I think I was slightly discouraged with academic life because my supervisor was raising so many issues about the thesis, saying 'write a bit more, write a bit more'. I got to the point where I thought:

I can't do this any more!" This is probably a familiar story for many going through the PhD process. Brian decided to give up the research entirely, and soon Queen had released their first album. The rest, as Brian jokingly agrees with me, is rock and roll history.

But, while you can take the student out of academia, you can't take academia out of the student. Brian continued to be fascinated with things astronomical and ultimately developed a close friendship with Patrick Moore, astronomer and populariser of science. Patrick is one of Brian's co-authors on *Bang! The Complete History of the Universe*, published earlier this month. The book claims to be a readable account of astronomy. Is this a direct reference to the work of Stephen Hawking, famously an author whose books are bought but seldom read? "We have boundless respect for Stephen Hawking," Brian says, "but I personally found *A Brief History of Time* a difficult book. A lot of people who are deep into their disciplines don't realise how simple things have to be before a normal person can understand them."

The science communicator's job is a tough one, as Brian concedes, "There's this fine line you walk. You don't want to sacrifice major concepts but you don't want to get deep into problems that people can't follow." He has in mind one area of understanding that remains baffling to the non-scientist. "I think very often it's the maths that puts people off. I personally love maths, but a lot of people get an instant block when they see an integral sign."

But Brian's interest in science communication goes beyond this. "In many disciplines you're wrestling with a problem in one small area and the problem could already have been solved in another area and you wouldn't know about it." To help the spread of scientific knowledge even within the science community, the authors of *Bang!* have set up a website, www.banguniverse.com. "I encourage everyone to visit. We're hoping it will develop over the next few months as an organ of interaction."

This newly re-kindled passion for astronomy has encouraged Brian to finish that PhD he began almost 40 years ago. Surely this is one of the longest running PhDs ever? "I know! It's going to be a record!" he jokes. "I've been in touch with Professor Rowan Robinson, who's the head of astrophysics, and he's very kindly offered me a desk and computer." Brian has already been down to "re-recce" Imperial.

I ask him if much has changed. "The big surprise was trees in Beit Quad! There was nothing there when I was a student. You guys have done a good job making it into an area that can be used and enjoyed. And with tables where you can sit and have a beer!"

He may be older and wiser, but Brian is beginning to think like a student again. Isn't it wonderful?

Bang!



Bang! The Complete History of the Universe

Brian May, Patrick Moore and Chris Lintott
£20, Carlton Books, London 2006.

This is a beautiful coffee-table size book, filled with gorgeous photographs of the universe and elegant explanations of the state of our knowledge about the cosmos, its origins and its future.

Divided into seven chapters, it tells the biography of the universe, sidling through the beginning of light, the universe's evolution, the formation of stars and planets and the emergence of life. The final chapters look into the future and to the anticipated end of the universe.

The text is accessible and engaging without coming across as dumbed down. It is aimed at a non-scientific audience and includes asides (in 'grey areas') explanations of the Kelvin temperature scale and other concepts that might be unfamiliar to a non-Imperial student.

Like bonus tracks on a CD, after chapter 7 we come to more fascinating information. Tips for getting into practical astronomy and guides to the night sky help you go further; biographies of sixteen astronomers and physicists, whose research has led to our current understanding of the universe.

What is unclear is who wrote what parts of the book. An entire section is dedicated to the biographies and achievements of astrophysicists - it would have been nice to know each of the author's own contributions. There's a *Bang!* website www.banguniverse.com you can look at.

Joanna Carpenter

Win Bang!

Felix has 10 copies of *Bang!* to give away. To win, answer the following question:

What musical instrument did Brian May play in the band Queen?

- The kazoo
- The guitar
- The cello

Email to the answer to:
science.felix@imperial.ac.uk



Brian May's cosmic background

Felix looks back in time at the Imperial alumnus' poor student days and the formation of rock icons Queen



Brian May's (far left) writing partners for *Bang! The Complete History of the Universe* including Patrick Moore (left) and Chris Lintott (right)

Colin Barras

There are many roads to rock stardom, but few are as unlikely as the one travelled by Brian Harold May. He was born in Middlesex in July 1947 and his first ambition was to become a surgeon rather than a musician claims his mother. Indeed, his music career had inauspicious beginnings with much-hated compulsory piano lessons from the age of five. His father, an accomplished ukulele player, was undaunted by this apparent lack of interest in all things musical. He introduced Brian to the ukulele the following year and Brian quickly showed an aptitude for the instrument. On his seventh birthday, after persistent nagging, Brian was given his first guitar. The seven-year-old Brian was developing in other directions too; his love of astronomy and photography date to this time.

Academically gifted, Brian won a scholarship to Hampton Grammar School at the age of 11. He maintained his interest in music during

his teenage years, famously working with his father, Harold, to build an electric guitar from the wood of a nineteenth century fireplace. The unique sound of this guitar, the "Red Special", was later to become as recognizable to legions of Queen fans as Freddie Mercury's vocals.

But, ever the realist, Brian still recognized music as a mere hobby. Encouraged by his parents, he continued his education at Imperial College in 1965, reading physics and infrared astronomy. During his time at Imperial, he continued making music, initially through a band formed during his school days (called 1984) and later through the short-lived group Smile. It was through Smile that Brian met future Queen drummer Roger Taylor.

In due course Brian graduated with a BSc Honours degree in Physics and Mathematics, and embarked on a PhD, also at Imperial. He studied zodiacal light, the sunlight reflected off interplanetary dust particles. The research went well, and Brian published in both

Nature and the *Monthly Notices of the Royal Astronomical Society*. An academic career seemed assured.

But then the financial reality of student life hit. Brian's doctoral research dragged on into a fourth year, and the grant to support his living expenses dried up. Brian resorted to teaching in a comprehensive school in Brixton to make ends meet. Meanwhile, his evenings were devoted to music. By now, Smile was no more; in 1970 the lead singer, Tim Staffell, had left the band to pursue new musical horizons elsewhere. Tim's roommate, Freddie Bulsara (later Mercury) persuaded Brian and Roger to continue performing, and together formed Queen. In 1971 John Deacon joined the band on bass.

Short of both the time and money necessary to complete his PhD, Brian chose to discontinue his academic work. The decision proved to be a wise one; Queen recorded their eponymous first album in 1973 and debuted in the UK singles charts with *Seven Seas of Rhye* in 1974.

The band was incredibly prolific, releasing a further fourteen studio albums and three greatest hits packages between 1974 and 1999. This was a band of musical equals; all four band members contributed memorable songs to the Queen canon. Brian was responsible for rock anthems *We Will Rock You* and *Now I'm Here*.

Following the untimely death of Freddie in late 1991, Brian coped by throwing himself into his solo music career. The Brian May Band was formed in 1992 and toured the world and elsewhere on the back of a successful album. Brian continued to explore new musical directions; Queen had become the first rock band to become involved in film scoring, for *Flash Gordon* in 1980 and *Highlander* in 1986. Brian penned the score for the French art film *Furia* in 1999. Elsewhere, he was involved in the successful translation of Queen's music to the stage; The Queen musical *We Will Rock You* is now well into its fifth successful year at the Dominion

Theatre on Tottenham Court Road.

Brian continues to make the music headlines in the new millennium. One of the abiding images of the 2002 celebration of Queen Elizabeth's Golden Jubilee is Brian's rendition of *God Save the Queen* from the roof of Buckingham Palace. In 2005, Roger Taylor and Paul Rodgers, lead singer with 1970s band Free, joined Brian on the first tour by Queen in twenty years. Later in the year, Brian received a CBE at Buckingham Palace.

But Brian has not forgotten his early interest in astronomy and photography. He has been a regular guest on *The Sky at Night*, the BBC's long-running television show devoted to astronomy, and is reportedly working on a biography of nineteenth century photographer T R Williams. He was awarded the honorary degree of Doctor of Science by the University of Hertfordshire in 2002. Recently, Brian has decided he will finally return to his academic studies to finish the PhD he began in the late 1960s.

Comment & Opinion

A waste of time, effort, and money

Their ideals may seem attractive on the surface, but if you have ever been unfortunate enough to be closely involved with the NUS you will know the reality is a whole world away from what they lead us to believe



Tom Page

"I thoroughly believe that Imperial should vote in the upcoming referendum to stay out of NUS"

I thoroughly believe that Imperial should vote in the upcoming referendum to stay out of the NUS. Why? I write as someone who has experience of NUS from being President of Durham Students' Union (DSU). I have only just started at Imperial, but I can speak as someone who was very heavily involved in DSU and had precious few good experiences with the National Union.

There are three core problems with the NUS. It doesn't know what it's for, it has no forum to decide what it should do, and it is incapable of acting when it makes policy decisions. Beyond this, there is a fourth issue that is not so much about the theoretical institution, but the people who are involved: it is highly self-serving, and frequently more concerned with its own internal politics than issues facing students across the UK.

I went to three NUS National conferences – 2003, 2004, and 2005 – such are the pleasures of student union presidency. There will be those who will say that Imperial needs a national voice and NUS is where it can achieve it. One visit to NUS National Conference (NC) illustrates how false this is.

My first visit to NUS NC was comparatively better than everyone had told me it would be – sure you had rigged elections, voting cards that you could buy from political factions

in return for your support, people on the balcony instructing their faction how to vote, stage occupations, endless procedural motions, votes taking longer than an hour, dismal attendance by the NEC (National Executive Committee – NUS's top officers), but in comparison to what I was promised this seemed like above par for the course.

Go three times and you realise how entrenched these failings are. Political factions dominate NUS. People grouping together because of a shared goal of opinions is no bad thing, but at NC all that matters to swathes of the delegates is which faction wins each issue, not the issue/election itself.

Because of the power of the factions, and the amount of noise a small group of students can make, NUS is impotent to represent the "average" (I don't use this term pejoratively) student. Near riots, screams of "Intimidation!", and farcical votes of no confidence will be brought up at the first mention of the Israel/Palestine occupation, but barely anyone will listen during a student housing debate, and the resolution eventually passed will be so very mundane and anodyne you'll wonder why you even bothered to vote.

This polarisation extends to the NUS's campaigns. The only higher-education funding line the NUS will even listen to is the total abolition

of fees. This is an attractive argument, but go and speak to MPs and it ruins any chance of a debate – it made discussion almost impossible when at the Higher Education Act 2004 votes Durham was trying to argue that top-up fees weren't the way to fund education and we should look at other options, but all the NUS hacks could argue was the same inflexible line – it must be totally free with no payment.

In the three years I was involved the NEC were a supercilious, self-interested group. They would turn up at Durham once in a blue moon, although you will no doubt get the chance to meet many of them in the next few weeks – if there's one thing you can be sure they'll turn up for it's a disaffiliation/affiliation referendum. After this initial flurry, Imperial would see very little input from the NEC, yet we'd be paying them tens of thousands of pounds a year.

In fact finances have been a major problem in NUS with many (most?) affiliated institutions underpaying, leaving NUS with a massive deficit (the truly incompetent spending of money by the NEC also does little to ameliorate this issue). Even the NUS Treasurer 2004/05 (Martin Ings, an uncharacteristically honest and hard working NEC member) would often look despairing as he read out the latest batch of NUS expenditure.

Surely, though, as I'm sure the pro-NUS camp will rightly say, Imperial needs national representation: as the relationship with the University of London draws to a close, it's vital that we can speak up and be counted.

I couldn't agree more, but NUS isn't capable of being that forum. We should look at working with comparable institutions – strong independent unions working together, co-ordinating campaigns and lobbying. We're ideally situated to meet regularly with relevant MPs – at the mass lobbies of Parliament that NUS organises the turnout is often embarrassing. We will be more effective acting without the cumbersome monolith.

The pro-NUS camp will idealistically talk about the voice NUS will offer us, the solidarity we'll develop, the resources for union officers and the benefits for every student. We are only able, however, to join one version of NUS – the real-world version, and that couldn't be further from the ideals that it should espouse.

NUS has much to gain from Imperial joining, yet we have little to tempt us bar the chance of 10% off at Topshop.

Let's save our cash, our time, and the trips to Blackpool, and instead plough that resource into working actively with other unions and improving services right here.

Everybody needs a good neighbours' liaison officer



Brian Falzon

"I have amassed a comprehensive list of all the creative ways in which students manage to get themselves into trouble"

Every warden at Imperial has an added remit related to the role of liaison. For example, one warden is the liaison for issues regarding the Health Centre, another with Registry for disciplinary hearings etc.

I am the Neighbours liaison. I'm not entirely sure how this was actually assigned. It could be because I am 'battle-hardened' – having dealt diplomatically with a hurl of abuse from one particular neighbour on more than one occasion before such roles were officially assigned.

Or, hailing from Australia, someone thought it amusing to assign me the role of liaison with the namesake of that atrocious Aussie soap opera!

Being in my penultimate year as warden of Fisher Hall in Evelyn Gardens (appointments are made for a fixed period) I have amassed a comprehensive list of all the creative ways in which students manage to get themselves into trouble.

For the most part, getting up to some mischief is all good fun but the funny side is not always appreciated by private residents who live in the neighbourhood or indeed by the wardening team who often have to deal with the

consequences.

And a particular neighbourhood it is indeed, where the cost of an average two-bedroom flat is comparable to the GDP of a small country and the standard vehicle of choice is either a Porsche, Maserati, or a Chelsea tractor.

A few years ago I had to discipline one of my student residents to make him understand that it was not acceptable behaviour to urinate on one of these possessions, parked outside Fisher, while his mate took photos.

Neither was it acceptable for one student to be lowered, on a rope, by a friend, from a 3rd-storey window to a 2nd-storey one, to be let back into his room.

Noise is a particular problem. It only takes a few individuals in a high density accommodation environment to generate a level of noise which can quickly annoy neighbours.

Noise curfews are in place at all halls of residents at Evelyn Gardens but these rules are, regrettably, sometimes flouted. So, on a number of occasions my wardening team has had to diplomatically handle calls from very irate neighbours: "... yes sir ... of course sir ... we will look into it straight away ... yes ... no sir, they're not all ani-

mals actually ..."

Over the years I have attended Kensington and Chelsea Police Community Panel and Neighbourhood Watch meetings where I was able to meet neighbours and police officers and discuss issues which were of relevance to halls of residence.

Most neighbours are quite happy to have students around them but it is the intolerant few which we, as the wardening team, need to placate. This task is made easier when students respect the fact that liv-

"It could be because I am 'battle-hardened'"

ing in an area which was recently referred to as the most expensive real estate in the world brings with it certain added responsibilities.

Considering the concentration of students that we have at Evelyn Gardens, the number of incidents are comparatively low.

There are also certain advantages: local businesses love the extra commerce that the students bring

and some offer substantial discounts. The restaurant Tampopo, for example, gives a 20% discount with a student card. A number of other outlets regularly give us free items to use as raffle prizes.

The fact that students don't bring cars down to London also means that parking congestion is less than it would be if Evelyn Gardens was all residents.

And I wonder how many burglars have been scared off by the nocturnal habits of some of our students.

Got anything you would like to share with our readers? Please send all contributions to comment.felix@imperial.ac.uk

Wielding the mighty organ



Andy Sykes
Editor-in-chief

Fear not, dear reader, for I have returned from my editorial hiatus, and I'd like to get a few things straight. Firstly, I didn't put myself on the front page. I was graduating at the time, and my deputy editors were in charge. When I returned on Thursday, my face had become the front page picture story, and they weren't really happy about removing it. Secondly, my response to Rupert's letter has generated a lot of complaints, and I've tried to reply to all those that took the time to write in individually. If you feel something is missing from Felix, or that I'm doing a terrible job and should be replaced with an educated chimp and a typewriter, then you should tell me. I will reply personally to any email sent to me that's obviously a "Dear Editor" letter. I am only capable of generally directing Felix in a particular direction, not generating the content personally – that's down to you, the readers.

A few of you that approached me while I was distributing the papers seemed upset about the loss of Page-3-which-was-never-on-page-3. "Where are the titties?" they asked. One young lady wondered if she'd ever get see the rugby team sans shirts again. Well, fear not, for Felix has a very talented photographer, and a willing list of people to get naked (no, not you again, Luke Taylor). Your gratuitous nudity will return next term.

Though you're probably sick to the back teeth of it, next week's Felix will be a NUS referendum special, with both the Yes and No campaigns doing their best to convince you that their cause is the right one. You can be assured that Felix as a whole is neutral, though the team have their own opinions on NUS affiliation.

I would relate an anecdote in this space, but this week the staff have chained me to a Mac so I can't escape to the bar. If anyone is reading this, please help.

A retraction

Stephen Brown
Comment Editor

Last week I was inadvertently very naughty, mainly due to my copying and pasting frames from previous issues. I expressed opinions on the upcoming referendum in my editorial, which referendum regulations say I should not have done in my capacity as a sub-editor of *Felix* since the newspaper has no opinion on such matters. I would just like readers to know that my opinions were written in a personal capacity and that *Felix* is unbiased in this debate and apologise if my editorial implied otherwise.

felix

Editor-in-chief Andy Sykes | **Managing Editor** Alex Antonov | **Deputy Editors** Tom Roberts, Becky Warren | **Science Editor** Krystyna Larkham | **Politics Editor** Matthew Hartfield | **Business Editor** Michael Olymbios | **Music Editors** Matthew Hoban, Jenny Gibson, Tom Whitson | **Film Editor** Angela Lee | **Arts Editor** Emily Lines | **Food & Drink Editor** Hannah Theodorou | **Fashion Editor** Dolly Delaney | **Nightlife Editor** Gregory Mead | **Comment Editor** Stephen Brown | **Environment Editor** João Vitor Serra | **Clubs & Societies Editor** Kirsty Patterson | **Copy Editor** Andy Mason | **Andy's Mum** MILF

Felix, Beit Quad, Prince Consort Road, London SW7 2BB. Tel 020 7594 8072. Fax 020 7594 8065. Printed by The Northcliffe Press, Northcliffe House, Meadow Road, Derby DE1 2DW. No 1,362, Friday 3 November 2006. Registered newspaper ISSN 1040-0711. Copyright © Felix 2006.

Reasons for voting 'yes'

Why I don't want ICU to be the most isolated union in London



John Collins

Imperial has been outside the National Union of Students (NUS) for nearly thirty years and in two weeks time we will be faced with that age old question once again: should Imperial College Union affiliate to the NUS?

All Union Presidents get asked this question pretty regularly and now that I have been officially relieved of my duties as Returning Officer for this referendum I finally have the freedom to share my personal views with you on this subject. Of course, these views are mine alone and do not represent the position of ICU or any of its committees or constituent parts. But they are shared by many prominent leaders within the Union, including some of my predecessors and colleagues.

Unlike most London student unions, ICU has been affiliated to the University of London Union (ULU) but not to the NUS since the 1970s. We presently pay around £79,000 each year to ULU and they use this money to run bars at Malet Street that our students rarely visit and manage clubs and societies that (with a handful of exceptions) directly compete with our own. The only real benefits we get from being part of ULU are that we get access to ULU sports leagues, access to other student union officers and support for our campaigns. Sadly, from 2007 we will no longer be allowed to be part of ULU as our dear Rector is leading Imperial College out of its parent institution, the University of London, and into new territory of independence.

Our withdrawal from ULU will result in two significant consequences: firstly, we will ultimately be £79,000 per annum richer. Secondly, we will have no means

of promoting any welfare or political issue that falls outside the jurisdiction of Imperial College.

Now we could spend our newly acquired £79,000 p.a. on beer, but I suggest that this is not the most mature or inclusive way of allocating ICU's resources. We could spend it on our clubs, and we do plan to spend some of it on compensation for those clubs that will be adversely affected by our withdrawal from ULU. However, with all this spare money floating about, should we not be looking at the bigger picture?

When we leave ULU next year we will undoubtedly become the most isolated student union in London. We will have minimal influence on any debate that takes place outside our campuses, reducing our capacity to represent the views of our members. Should ICU wish to campaign on top-up fees, student debt, Council tax, tenancy law, the Oyster Card, the Congestion Charge, the Charity Bill, or anything else that our Rector has no control over, then frankly speaking, we would be powerless to influence these debates.

"The NUS provides support services to affiliate unions"

Imagine if you were a cabinet minister or an editor of a national newspaper and you were approached by two student leaders who both wanted to raise an issue with you that their constituents felt strongly about. Now imagine if one of them spoke for 12,000 students and the other for 5 million. Who would you listen to?

Whether you like it or not, there is only one body in the United Kingdom that speaks for UK students on a national level and that is the NUS. Do not come under any illusion that the media remotely cares about what we, as Imperial students, think about national issues – we simply have no voice.

We may be the third best university in the country, but the rest of the top 10 universities' student unions are all affiliates of the NUS; we're really not that important. Not only are the likes of Ox-

ford, Cambridge, the LSE, UCL, Warwick, Kings, Manchester, Bristol, and Edinburgh members of NUS, but they are also leading players within it.

The NUS provides support services to affiliate unions. I strongly doubt that ICU would be able to employ a strong team of professional lawyers, researchers, lobbyists, regional liaison officers, campaigns support staff, and officer development staff with just £52,000. Many of the benefits of these services may not be immediately obvious to our students, but they are nonetheless important. For example, presently we rely heavily on the College for legal support, which is helpful when ICU is being threatened with legal action from an external source; but what do we do if the College themselves are using lawyers against us (as has happened in the past)?

The NUS can mobilise its resources to achieve things that individual unions simply cannot manage on their own. I am currently working through the process of closing down a small section of the Prince Consort Road for our Centenary Ball – a time consuming and complex task. Last Sunday the NUS closed down two miles of streets in Central London (and Trafalgar Square) for a national demonstration against top-up fees. No other student led organisation can do that!

Of course the most obvious benefit of being in the NUS is that all Imperial students would be able to obtain official NUS discount cards, which are widely recognised outside the South Kensington area and throughout the rest of the UK.

I fully accept that the NUS has its faults and I believe that there is much that we can do to improve it; but I also believe that we have absolutely no chance of changing the NUS whilst we stay out. Even though Edinburgh only affiliated last year, they have already established themselves as the leaders of a growing movement for reform within the NUS and I expect that if we affiliate this autumn then we would fully support and strengthen their cause.

So when I come to vote on November 14th, I will say "yes" to a national voice, "yes" to professional support for our officers, "yes" to reform, and "yes" to discount cards.

BST is not for me, says Hugh Stickley-Mansfield

Last Sunday marked the end of British Summer Time for another year, bringing with it the twice-annual irritation of adjusting all the clocks to hand, a task made even more arduous by the inclusion of clocks in pretty much every electronic device littered around the average home.

What is doubly galling about this is that most of these are damn-near impossible to adjust, meaning that for the next six months many people will be constantly lied to by their microwaves or setting the wrong things to record with their set-top boxes, and so on. This year sees the ninetieth anniversary of the introduction of this less-than-marvellous innovation which has been with us (on and off, of course) since 1916, following the Defence of the Real Act of 1914, one of a number of wartime measures such as banning kite-flying, feeding bread to wild animals, or buying alcohol on public transport, and various powers of censorship and requisition on the part of the government.

Fortunately for the kite-flyers of Britain, most of DORA's provisions have since been removed, but BST still remains. The reasons for BST are sensible enough – to shift the hours of sunlight to when they would be of most use in order to increase productivity and reduce accidents. However, this does not address the issue of why winter should have to revert to GMT – given the lack of sunlight at the best of times, why fiddle around with the clocks at all? In fact, from 1968 to 1971 this was indeed the case, but this was unpopular with the Scottish, amongst others, since dawn would approach noon.

There is a libertarian argument against any legislation in the matter, since it should be up to individual organisations and people as to how they organise their days, rather than have government dictate sudden shifts that may be merely irritating, but also potentially unhealthy. As an insomniac, I dread the approach of BST each spring, as it often denies me an hour of my al-

ready scarce sleep. This is in addition to owning considerably more clocks than is strictly necessary (in common with George III, who was considerably more obsessive about timekeeping, and was fortunate enough not to have to contend with any such troubling notions as daylight savings), making the whole concept of BST utterly unappealing to me. Perhaps it would be different if I lived in somewhere like Brixton or World's End, in which case I might well care more about whether or not I would be walking home in the dark than I would about wasting half an hour every six months and having my sleeping habits out of kilter for the first fortnight in April.

Though worse still is forgetting about the whole thing, leading to running an hour late for much of the day or to being an hour early and losing any benefit that might come from a potential hour extra spent in bed. Or compounding the error by turning clocks forward when they should go back, or vice versa. Not that I did that this year, I assure you.

Letters to the editor

The first batch of complaints have hit our inbox, driven mainly by the ex-editor's letter and the slightly snappy response

We liked the old Felix better

Dear Editor,

I was a bit disappointed to read your reply to Rupert Neate's letter in the last *Felix*. Okay, his letter was rather confrontational, and indeed some lesser editors would probably not have had the balls to publish it, but I take issue with your comment that your editorial was "backed up by the opinion of the general College population". In fact, pretty much everyone I know in College thinks that this year's *Felix* has by and large been less interesting and enjoyable to read than last year's.

Possibly this is due to us only having seen the first few issues, but there is an almost universal opinion amongst *Felix*-readers that whilst this year's may on the whole be better written, with fewer spelling mistakes and grammatical errors, it is simply less interesting and entertaining than last year's *Felix*. The news doesn't seem very pressing, possibly because there's not much about, but more importantly the rest of the newspaper just takes itself too seriously and does not really have any light-hearted, 'enjoyable' stuff in, perhaps forgetting that it is a student newspaper and not the *Financial Times*.

My opinion is that you can only aim as high, culturally, as the quality of your writing can allow and unfortunately, due to the nature of our university, writers of quality content are in short supply, so aiming too high culturally can easily result in ending up being plain boring.

Regards,
Chris Thomas

PS I won't be too surprised if you don't publish any of this letter, but I hope you take the opinion on board.

Dear Editor,

I feel compelled to write to you about your response to Rupert Neate's letter (Page 8, Felix 1361). The comment that your previous editorial about last year's *Felix* "backed up the feelings of the general population of the college" seems completely at odds with my own experiences. As a fourth year student, I can say that *Felix* under Mr Neate was a far more entertaining read than it had been previously. Furthermore, I have yet to speak to anyone who disagrees with this sentiment. In contrast, I am somewhat unimpressed this year with front page stories about your own graduation.

I'm sure it's too early in the year to judge your own editorial skills, but it would be a good idea to learn from your predecessors success rather than to belittle it.

Regards,
John Lyle

Andy Sykes, Editor, writes:

Dear Chris and John,

Of course I'd print your letter, Chris; it is not in my interest to censor bad feeling about the newspaper.

As all the letters about my response were negative, I will admit that my viewpoint seems to be in the minority. I, of course, saw things from a different angle, working for the newspaper and having been involved in *Felix* for many years. I admire Rupert's courage in taking on both the College and the Union, but I believe on several occasions he far overstepped the mark. Many students did not know what happened behind the scenes, such as the dissatisfaction within the editorial team about the editor's management style.

You do go on to make a counter-statement that is as broadly sweeping as my own. In my defence, I've

had a number of people approach me and say they're enjoying the paper more now than previously, and a number approach me and say the exact opposite. I think and hope that we're slowly improving; I was still recruiting team members until recently.

To deal with your second point about entertaining content - I unfortunately lost the beloved Hoff this year, as he has graduated, and his replacement hasn't been able to work due to excessive commitments. I'm working hard to restore something on a par with the Hoff, even if it isn't outwardly visible. As the new staff grow more confident, so their sections become more interesting.

As to the graduation photo story, well, I didn't do it. I was, obviously, graduating as the paper was coming out, so I handed over what I could to my deputy editors. When I finished the front page on Wednesday, it was the Tibetan protest outside the hotel in Kensington High Street. When I returned on Thursday, it had changed to a photo of myself looking like a complete moron.

The news in College and the Union has been somewhat slow of late, as I'm sure you've noticed; there's not much I can do about that, I'm afraid.

What really riles me, and what Chris has pointed out, is that I am not responsible for the content of the newspaper even though I am generally held to account for it. My entire life is spent in the office, more or less, but I cannot write everything. The bottom line is: you provide the content. If you're not happy with something, come and speak to me. I'm always ready to hear new ideas.

As for the comment about learning from my predecessors - that is exactly what I've done. I've been involved long enough, and seen four editors come and go, to pick up knowledge and skills.

I hope you find this issue more enjoyable.



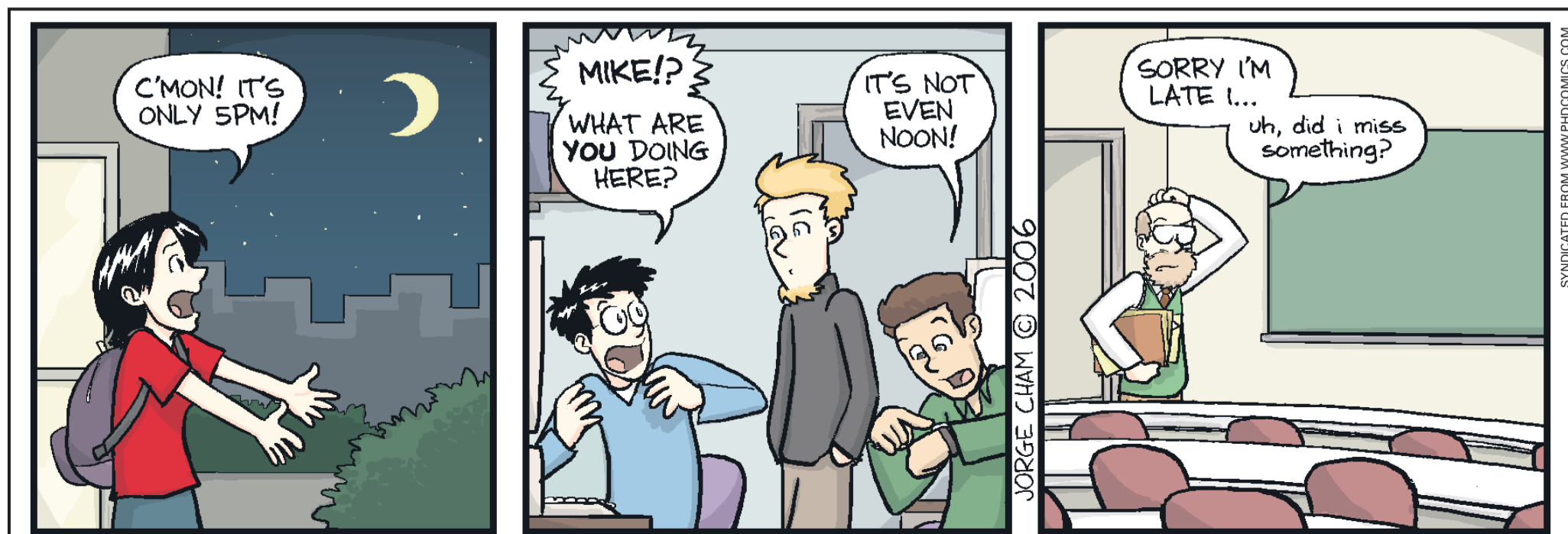
Do you have an opinion about *Felix* in general, or do you have a grievance that you wish to air?

Write to us:
felix@imperial.ac.uk

We print all letters received. Honest.

PhD Comics

Daylight Savings Time



Don't Be Afraid Of The Dark

Health & Safety Advice

Recently, in the Union we have been informed of some quite concerning incidents regarding the personal safety of students in and around the South Kensington area. It is important especially at this time of year when the clocks have gone back and the dark nights are drawing in that students are aware of their surroundings.

The Information and Advice Centre can help if you have any concerns regarding personal safety. We can give out free personal attack alarms as well as give free booklets to students which can give you common sense advice when walking the streets at night. Below are a few quick tips for you to take on board:

- If you are going out make sure you know where you are going and have a planned route. It is good practice to tell people where you are going if you travelling on your own.
- When walking around look confident, be purposeful and be alert to your surroundings. People who look confident are less likely to be attacked.
- Try to avoid taking shortcuts through dark alleyways or parks, as this will increase the amount of risk you will be in as it will often be hard to see what is around you.
- Try not to draw attention to your valuables especially at night, keep things like mobile phones and iPods well hidden from people.
- Avoid walking past parked cars with their engines running and people sitting in them.
- If you are travelling by bus try to sit near the driver, or if by train try to sit in a busy carriage.

It is also important to be aware, when you are trying to get home late at night, of the transport you are getting into, London

has quite a big problem with unlicensed mini-cabs.

- If you are stranded somewhere and need to take a taxi, ensure that you use a licensed mini cab or licensed black taxi.
- It is always better to book a taxi in advance rather than trying to hail one late at night.
- If you can, try to share a cab home with friends.
- Confirm the details of the cab driver before entering the car to ensure it actually is your cab.
- Make sure you sit in the back if you are on your own and ensure that you leave all doors unlocked.

These are just a few quick tips to bear in mind when you are going about your daily life. If you have concerns regarding personal safety then please do not hesitate to contact the Information and Advice Centre, other people that can help include College Security or the local police.

The main thing to remember is to always be aware of your surroundings and don't take risks that you don't need to.

Don't let your concern turn into a crisis make The Information and Advice Centre your one stop shop for all your welfare needs.

Tel: 020 7594 8067
E-mail: advice@imperial.ac.uk



Nigel Cooke
Student Adviser
advice@imperial.ac.uk

GSA Update

Now that the term is under way the Graduate Students' Association has started the ball rolling with our first meeting which took place last week. We had lots of enthusiastic ideas and the wine was flowing...no, not the last part alas. Ideas included comedy nights, weekend trips to other cities (within England and abroad!), fashion shows and quite interestingly, a sports tournament between the Graduate Schools in as many number of sports as there is interest in (kickball, anyone? It's a cross between dodgeball and baseball in fancy dress). Most urgently though, we discussed the GSA Christmas Ball on Monday 11th of December. This is looking set to be a fantastic event with comedians, break-dancers, mulled wine (non-alcoholic as well) and a 3-course meal. There are also rumours of jugglers, casino and vodka/fruit punch "luges" with an ice bar and all of this for £25. Tickets will be on sale very shortly.

In the very near future though, I would like to announce a landmark event between the Royal College of Music, the Royal College of Art and Imperial for a postgraduate night on Thursday the 9th of November. It promises to be a night of eclectic music and people. A chance to meet the neighbours!

Hope to see you there!
Shama



Shama Rahman
Deputy President
(Graduate Students)
dpgs@imperial.ac.uk



Colleges' Night
The party for postgraduate Imperial, RCM and RCA students
Thursday 9th November
8pm - 1am
Live music and Dj's
and a chance to meet the neighbours

Db's Union Building
Imperial College
Beit Quadrangle
Prince Consort Road

£3 on door
or email Shama to reserve:
dpgs@imperial.ac.uk

organised by
gsa
GRADUATE STUDENTS ASSOCIATION

panache | fashion fusion Noël

the
imperial
collection

THE IMPERIAL COLLEGE
CHARITY FASHION SHOW
FRIDAY 3RD NOVEMBER 06 | 7:30pm
GREAT HALL, SHEPHERD BUILDING,
SOUTH KENSINGTON, SW7 2AZ

AFTER PARTY FROM 10 PM AT
THE ROOF GARDENS CLUB

VIP £25 | Guest £17.50 | (including After Party) | After Party £15

For tickets email>>>>
we.fashion@imperial.ac.uk
www.icpanache.com



Website Success

Update on imperialcollegeunion.org

The Union website imperialcollegeunion.org has been going from strength to strength since the beginning of term. Last Month (October) the site served nearly half a million pages and 7.5 million requests. The busiest day was the 4th October, the day after Freshers' Fair, with over 28,000 pages served.

A big thanks to all of you who have visited the site and used its services. Keep checking the site for the latest Union news and Club & Society Information.

A - BADGE - OF - FRIENDSHIP + KIDS WILL BE SKELETONS
.CO.UK → Myspace.com/ourkidswillbeskeletons

PRESENT

GÂTECHUEN

HARD-HITTING BASS + DRUMS DUO
FROM POITIERS, FRANCE. THINK SHELLAC/FUGAZI/NIRVANA.
www.myspace.com/gatechuen

MAN AUBERGINE

LONDON BASED PROG-BLUEGRASS-ALT-ROCK SPLENDOR WITH BANJOS
www.myspace.com/manaubergine

LE SINGE BLANC

FROM LORRAINE, FRANCE. TWO BASSES
AND DRUMS IN THE VEIN OF SONIC YOUTH/CAN.
www.myspace.com/lesingeblanc

BETT QUAD, PRINCE CONSORT ROAD, SOUTH KENSINGTON, SW7 2BR

AT
IMPERIAL COLLEGE UNION

ON
5TH NOVEMBER



Reviews

MUSIC

music.felix@imperial.ac.uk

Albums new and not so new

This week *Felix* goes over some albums recently released to a summertime record



Deftones
Saturday Night Wrist
(Maverick)
★★★★☆

As soon as the drums kick into the opener of Deftones' fifth studio effort, *Hole in the Earth*, you know they are onto a winner. Immediately the hairs on the back of your neck stand up as the huge drums and driving guitars throw you into the opening vocals delivered so effortlessly by frontman Chino Moreno. It is the perfect opener to the Sacramento quintet's *Saturday Night Wrist*, and what follows is a mixture of brutal riffs and ambient melodies reminiscent of the heavily acclaimed *White Pony* and to some extent 2003's *Deftones*.

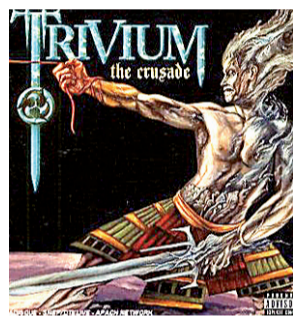
Beware is a crushingly heavy, slow tempo, bass-driven song which leads the listener into the brilliantly-sung chorus. There are some beautifully melodic moments on *Saturday Night Wrist*; from the haunting opening atmosphere of *Cherry Wave* to the vocal performance by Moreno on the first half of the final track, *Riviere*. However that's not to say this album doesn't rock, the opening samples of *Combat* lead into aggressive vocals of Moreno screaming, "Whose side are you on?". *Rapture* is full of driving riffs and uptempo drum beats, and the breakdown in *Rat!Rats!Rats!* is just plain brutal! This song alone would satisfy any pre-*White Pony* fan.

That's not to say this album doesn't have its faults, in fact this is the album which almost broke the band. Guitarist Stef Carpenter admitted on several occasions that they almost "threw Chino out", due to him leaving the recording of his vocals to tour with his side project, Team Sleep. Indeed, as with the song *Lucky you* on its predecessor, there is an obvious Team Sleep moment on *Saturday Night Wrist*. *Pink Cellphone* features the vocals of Giant Drags' Anne Hardy, and seems out of place on the album. Not so much a classic Deftones song, but more of an electronic beat over which Hardy delivers weird spoken-word lyrics, at times cringingly explicit for no real reason. There is also a guest appearance from System of a Down's Serj Tankian on the track *Mei*, which again seems pointless and out of place on a Deftones album and I feel they could have used bassist Chi Cheng's guttural vocals on the heavier songs.

Overall, *Saturday Night Wrist* manages to perfectly balance the

elements of the bands past to create an original sounding record in a time when many of their contemporaries are content to re-package established, and often outdated, trends. Whether *Saturday Night Wrist* receives as much praise as 2000's *White Pony* will remain to be seen when it is released. In my opinion this album deserves to be ranked within the top 3 of their back catalogue.

Christian Maine



Trivium
The Crusade
(Roadrunner)
★★★☆☆

This being the Kerrang darlings' sophomore album, a term that resonates pretty well with a band that was once described as playing like a bunch of fifteen year-olds. I doubt their fans could tell the difference though, since most of them are fifteen (chronologically or otherwise). Despite this, you can't accuse them of having no ambition; and perhaps a little too much at that! Now then, this album certainly isn't the first in that general shift by mainstream metal from the hugely irritating screamo craze back towards retro-tastic hair metal, even if this album is admittedly most evocative of the thrash classics by the likes of Metallica and Megadeth. The band can even turn out copycat Kerry King solos and work in some interesting time signatures at times. It just makes you wonder what they could have achieved without such an annoying front-man!

Unashamedly my main problem here is with Matt Heafy. Now he may have been helped into the saddle by the fact that his dad runs a record company, and I don't really hold a grudge against him for that. I don't even get that irate at the fact he plays the late 'Dimebag' Darrrell's old guitar. But I can't forgive him for consistently falling into awful cheese-laden ballads in virtually every song, or for that matter, the entire length of *This World Can't Tear Us Apart*. BLEURGH!

Here is where it goes horribly, horribly wrong: For tonight Matthew Heafy is going to be performing as James Hetfield – a premise that is neither original nor anywhere near the original; thus we end up with some of the worst, wincing, tone-deaf drawling I have ever heard. The lyrics on this record, now (unfortunately) clearly audible, clearly consist of the kind of hack-

neyed politically-correct moralising that makes me want to reach for a bucket.

Because inevitably and here's the crunch, Trivium suck – There's just no way round it. Trivium really do give Mr. Dyson something to worry about; no matter how hard they try not to (and there's certainly been a smidgen of effort here), and definitely no matter how technically they can play, it still ends up as an ultimately forgettable album.

To start with, Trivium need to learn the definition of irony (*noone really knows the definition* – Ed), as the name itself suggests either much sarcasm or an inferiority complex, something that this band seems to eke the complete opposite of. On the plus side at least, I give it to them for having the cheek to try and make another Master of Puppets, even if *The Crusade* is nothing more than Garbage Inc.

Alex McKittrick



Cherish
Unappreciated
(Parlophone)
★★★☆☆

This self-named album from the four Atlanta sisters leaves nothing to the imagination. It is an unencouraging Jazzy Pha production. This album has very little party feel to it. It's all about boys. Don't women have anything else to sing about other than boys?

We have the very crunk track *Do It To It*, which basically tells you to get into the ATL style of dancing and which sounds like a female and less aggressive version of Lil' Jon's *Do it To It* track. The next track *Chevy* throws about slangs non-Atlanta residents would not understand. *Unappreciated* is self-explanatory and *Moment in Time*, the sister do show us a bit of their vocal ability. My favourites are *Stop Calling* – not because I would love to play this track to all bugaboos but it actually shows that the girls take time to sing about the odd things women experience – and *OOOH* because it raises a lot of issues young teenagers and women go through in today's society.

This does sound like a standard girl-group album; trying hard to cover all the basics about relationships and recording it, or four girls who have always dreamt of being stars. At the end of the day this album is not great but one would definitely find something to relate to.

Folake Adegbahun



Tapes'n'Tapes
The Loon
(XL Records)
★★★★☆

Hailing from Minnesota, USA, Tapes'n'Tapes offer up a quirky slice of indie-pop for our listening pleasures in the form of this, their debut album. The music itself is simple enough, just guitars, drums, bass and vocals. In fact the opener of the album is called *Just Drums* and is easily the best opening track to an album I've heard in a while. It kicks into life with an infectious beat and a catchy riff, and when it breaks down in the bridge to – you guessed it – just the drums, then bringing the rest of the band back in it shows the band at their very best. It's so intense and brilliant when it all comes together that I usually can't help but rewind it and listen to it again.

The album never quite manages to reach this high again, and indeed some of the album is quite boring and a couple of songs miss the mark and just get annoying after a few listens. This hit-and-miss approach does pay off in places though, because the hits are just that. Tracks like *Cowbell* and lead single *Insistor* really grab your attention with their foot-tapping beats and curiously hum-able melodies.

This isn't to say that Tapes'n'Tapes are a one-trick pony though, and they demonstrate their versatility with some slower, delicate, (whisper it) ballads. Songs like *Omaha* and *10 Gallon Ascots* are slow-burning anthems which provide beautiful counterpoints to the fast-paced singles and give the album a good balance.

Not all of the album works, and songs like *The Iliad* seem more like b-sides than the more album-worthy material. The singer's voice can also be grating at times, and his high-pitched, almost whiny style could put some people of the band altogether.

Overall this album probably won't change your life, and it isn't really anything incredibly original either; but it is a very well crafted set of songs which are fun to both listen and dance to as well. Hopefully the band can take the best from what we have seen on offer here, leaving behind the rest, and create a superior second album which would surely be a classic in the waiting. Until then though – get this, enjoy most of it and just forget about the rest.

Toby Prudden



Matty Hoban
Music Editor

Oh my sweet Jesus of Nazareth – the film version – do we have a lot of reviews for you this week. Sorry about the anaemic state of last week's music section, I had little time as I was at a (brilliant) gig and was feeling under the weather. Also, I apologise for the focus on guitar bands, I was trying to add a bit of a theme to tame the excellent yet random nature of this section.

This week we have some albums ranging from the new Deftones album released this week to an album from the summer getting some overdue attention. In these album reviews we cover alt-rock, metal, indie-rock and R'n'B. Variety I believe is the spice of life (along with a pinch of nutmeg) so if you feel you can add more variety then whip over some reviews to us and we'll put them in and keep you informed about our reviewing possibilities.

We've also got a singles roundup, and a live review of blues great, Walter Trout. I hope this meaty selection is whetting your appetite for the bonanza of content that will be November's *FeMM* or *Felix Music Monthly*. Yes, we are staying true to our word and putting one out every month. Next week will be when you can happily pull it out and study it in front of everyone, and you can pick up *FeMM* out of *Felix* as well.

For next week we hope to have more columns, reviews, features and listings. We are going to dissect music in hideously beautiful ways for your reading pleasure. You'll be baying for more by then end, and we might give it to you, you dirty people.

In other news, we have another Kids Will Be Skeletons gig night in the union on Sunday November 5th. If you are stuck for ways to celebrate the murder of treacherous Catholics, then come on down. We want to celebrate revolution as opposed to repression on this day. So we have two bands from France, the original country of revolution, coming over to play.

Entry is £3 for students and £2.50 for alternative music and jazz and rock society members. Again the reason for the door price is to cover the transport for the French bands. Expect a riotous night in the spirit of revolution

So many fish puns, so little time

live review



Walter Trout and The Radicals
Mean Fiddler

To most Imperial students the name Walter Trout probably sounds like little more than a crap name for a fish. However, for fans of contemporary blues-rock, this guy and his band, The Radicals, are one of the most exciting blues outfits around, with a highly enviable live reputation.

All of this was totally unknown to me when a couple of weeks ago a friend asked me if I wanted to go and see a blues guitarist called Walter Trout. Intrigued by the name I agreed, despite having only a passing interest in blues music, and boy

was I impressed with the result.

Put simply, the gig was awesome. The guy clearly has a large set of very devoted fans and the reception afforded to him before, during and after his performance was probably the warmest I've seen at the Mean Fiddler, and not without merit. From the first minute, the Trout stormed through a selection of blues and rock songs, with a hefty dose of some very entertaining and exciting improvisation thrown in.

A technical fault with the band's keyboard equipment meant the keyboard player was redundant for the duration of the gig, so the band performed as a power trio, something the Trout declared he hadn't done since he was 18 years old, an age which judging by his appearance was probably a few decades ago. The result of this was a gig played louder, faster and heavier than normal, with both audience and band quite clearly loving it. The set-list included some classic Trout songs from his first albums as well

as a few from his latest album *Full Circle*. Highlights included the song *Walking in the Rain*, and some blazing improvisations, with the Trout declaring, "For 20 seconds in that song I was hallucinating. I thought I was Jimmy Page". Indeed his guitar playing was top class all night, and at times reaching the kind of speed that no shred guitarist would be ashamed of, but always in his own blues-rock style.

On the down side, whilst the lack of keyboard perhaps made for a more 'fun' gig, the music did at times seem slightly bare without them, and it was a shame the band weren't able to perform as they had planned.

Overall though it was a great gig with a lot of memorable moments, and which was a lot more fun than I had expected. I would strongly advise anyone with even a passing interest in blues or blues-rock to go and see Walter Trout if he comes to London again – I know I will.

Christopher Thomas

RICHARD BOYLES



He plays much better than he looks, but then that can't be hard

Now for our weekly singles round-up

single reviews

Justin Timberlake
My Love
(Sony BMG)
★★★★☆

While the futuristic-funk of *SexyBack* was a little too reminiscent of Nelly Furtado's first two 2006 singles (*Man-eater* and *Promiscuous* both also produced by Timbo), *My Love* tears a page out of the book of 2003's mega-hit *Cry Me A River*. Even the anti-JT music lovers have to admit that when he hooked up with Timbaland in 2003 magic was made. The Britney-bashing *Cry Me a River* helped blur the line between ballad and club record and enabled Justin to excel on a slow song despite his weak falsetto.

The emotion and skill which was lacking in the vocal performance was just poured into the lush production and the international hit was born.

My Love is a close relative but not so close as to dis-

miss it as lacking in originality. From the manic laughter that goes on in the background during the chorus to the rap verse, courtesy of the Rubberband Man himself, T.I. all tricks available are used to sell this song and truth be told it all works very well. *My Love* is destined to hang about at the top of the charts for a while.

Fans that are able to forgive the cheesy come-ons, see past the little boy who cried to his mommy on Punk'd and left Janet to take the blame for the infamous 'Superboob' stunt might actually take him seriously in the role of lover man. In Justin's best interest we'll just pretend the awful *Let Me Talk To You (Interlude)* rap didn't happen.

Jemil Salami

Sohodolls
No Regrets
(Filthy Pretty)
★★★★☆

Musically, this is pretty standard, but very well done, electro-fare. Carefully considered vintage synths layer a sparse aural landscape while just-so guitar lines jump in to vie for attention.

Right at the start of the fairly perambulatory verse, singer Maya von Doll sets the tone, delivering with a sultry drawl: "Hotter than your average bitch, flick on, flick on my switch".

No messing about here, what she lacks in creative rhyming she makes up for with brazen sexual allure, playing on male fantasies of the confident sex-kitten they would like to meet in that sweaty indie-disco of a Saturday night.

The electro-trash sentiment con-

tinues into the chorus, as she chants "Take me, I want a test. Take me, I'll have no regrets" over an annoyingly wonderful synth chord pattern. The music is clean, sparse and Kraftwerkian in its clinicalness, but the lyrics are seductive filth.

The whole thing is very self-consciously cool and comes over a bit gittishly trendy-scenester so I found myself disliking the single on principle, which is wrong because it's really rather good. Plus they're a bit like Goldfrapp, but sluttier – which can only be good.

Adrian Nightingale

The Good, The Bad & The Queen
Herculean
(Parlophone)
★★★★★

I have never been much of a fan of Blur. Most of their supposed classics leave me rather underwhelmed, although some are pleasant enough. Gorillaz, also, do nothing for me, despite my usual appreciation of Danger Mouse's work. As such, I have never understood why so many people consider Damon Albarn to be some sort of musical genius, and I certainly wasn't expecting much from his unnamed new band. However, on the strength of this first single from their forthcoming concept album about London; The Good, The Bad & The Queen, I have to admit to being very pleasantly surprised.

Herculean is a whimsical, hopeful song with an almost ethereal quality to it; there is a simple, almost stark quality to the melody, and the harmonies are equally understated. The lyrics speak of canals, gasworks and the welfare state and in a few brief stanzas succeed in evoking a strong sense of place. As such, lyrically, it might not appeal so strongly to those not as enamoured of the Capital, but it is at heart an astounding piece of music.

Hugh Stickley Mansfield

Various Artists
Janie Jones (Strummerville)
(B-Unique)
★★★★☆

The 30th October will see the release of single *Janie Jones* originally performed by the Clash, now re-recorded by a number of artists for charity. Babyshambles, Carl Barat, The Rakes, We Are Scientists and The Kooks are just a few of the artists who appear on the single. On the b-side is a solo version of the track by Pete Doherty which we happened to get hold of. Now I personally love the Libertines, but never really latched onto Babyshambles. However, given what the guys pulling himself out of, I was impressed. He sounds back on form and I thoroughly enjoyed the track. Obviously the song itself is a piece of songwriting genius by The Clash and only they can perform it to perfection, but I feel he does it justice. All proceeds from the release will go to Strummerville (Joe Strummer's foundation for new music)

Sam Lombard

FeMM November

Next week we will be having our second Felix Music Monthly. Hopefully we will have the following in it:

More opinion columns and reviews

Interviews with The Cooper Temple Clause and Battle

Features on the independent media and Little Bird Project

A possible gig listing section



Adventures in Farringdon

Fabric's seventh birthday celebrations fail to deliver promised root vegetables

Adventures In The Beetroot Field
Fabric
★★★★☆

Being the totally dedicated reviewer that I am, I decided to take this club review from a different angle: a sober one. Yes indeed, I did not drink a *single* beverage during our evening at Fabric, mainly for the somewhat stupid reason that I decided to drive there, although for the sake of this review, I'll say that it was so I could fully appreciate the wonder of the many acts I was planning to see, who did indeed turn out to be quite wondrous, and perfect for the final night of the Fabric 7th birthday celebrations.

By the time we had worked out how the hell to drive to Farringdon from South Kensington, it was about 11pm, so the place was fairly busy when we arrived. Although not so full as to make it uncomfortable, the atmosphere was very friendly and, as expected, it was not full of obnoxiously drunk wankers (probably due to the fairly high drinks prices) and in fact everyone was rather smartly dressed, giving the place a feel of what Trash might be



Simian Mobile Disco

like if one thousand people could fit in The End on a Monday night.

It was also somewhat refreshing to go to a club with this kind of music with mainly middle-class, trendy clientele and not have to queue up waiting for 15 arseholes charging up on nose-candy to finish with the cubicles in the toilets. Anyway, enough with the bitching about pointless stuff – I went here to listen to music, not to rate everyone's outfits and hairstyles (although I did that too – 7/10). So, on with the review.

Unfortunately, possibly due to the very confusing layout of Fabric, and me not noticing that they had set lists up on the wall near the bar until about 1am, I missed most of the bands I wanted to see, but the first full act I did see was the Futureheads DJ set which consisted of a hilariously varied selection of party tracks, albeit with somewhat dubious mixing skills, but managing to pretty much pack out Room 1 for the duration of their set.

Bored with dancing to the sounds of the 80s, we ventured over to Room 3 to catch the middle of the Sebastian and Kavinsky set, churning out some banging electro beats and mixing it up to an ultra-packed room of extremely sweaty, wide-eyed electronic junkies. Basically, they were pretty damn good, possibly nearly as good as their countrymen, Justice (who I recently saw DJing at Trash), perhaps because their sets sounded pretty much identical. Who cares though? I don't want to hear all this new-fangled rubbish, I was there to listen to some awesome-asaurus tracks played by a funny looking little French dude and some other guy I most probably would have recognised as Kavinsky if I had known what he looks like.

Room 3 was definitely the place to be tonight if you had the energy to



More people were present on the night, I imagine

dance, and alas, if only I had more energy and maybe something a little stronger than my glass of water with extra ice to drink, I'd have stayed here 'til closing. However, giving into my weak body after only one hour of simultaneously being compressed against 15 sweaty people whilst trying to stay standing up I decided to vacate Room 3 to check out Metronomy in Room 1.

I seemed to remember Alex telling me Metronomy were maybe quite good and possibly not horrendously rubbish, and indeed, he was correct. They started off with pretty simple guitar/synth/dance tracks but eventually turned the room into a gyrating mass of fans with their new-rave, funky electro sounds. They even had cool lights on their T-shirts, so what more could you want? If they didn't please the crowd, Filthy Dukes certainly did. Playing a similar set to Sebastian in the other room, but with perhaps less of a house vibe to it, almost eve-

ryone in the club moved to Room 1 for them, and the final act Simian Mobile Disco who ended the night on a perfect high.

By 3am most of the people were starting to leave and we followed suit, happy that we'd spent a great night out, although not relishing the prospects of trying to drive all the way home (and a warning – the police hang out in unmarked cars outside the club, pulling people over who drive).

All in all, this place reminded me of what Our Disco used to be like before it vanished, and I would definitely recommend it if there is ever a similar line-up. Speaking of Our Disco, the line-up at Fabric on 3rd and 4th November is mind-blowingly amazing. Soulwax's *Nite Versions* live, 2ManyDJs, Vitalic live, Uffie live, Our Disco DJs, Headman and more will invade the club for the entire weekend. I'll be there, and you should be too.

Uffiesaurus

Party time again!



Alex Baldwin
Nightlife Editor

Hello once again my fellow nocturnal beings. Still no *Neighbours* omnibus, but the first anniversary special of *Deal Or No Deal* has sated my desire for trashy television (at least I'm told that the programme's trashy, but Noel Edmonds could hardly be much more classy).

So, Halloween has come and gone (actually, at the time of writing, it has yet to happen, so disregard all of what follows) and knees were probably up all round. This year I didn't buy a pumpkin, since it's such a colossal waste of money and I'm no fool. In hindsight however, I do regret not bowing under the barrage of spooky marketing that has beset the nation, since a hollowed out pumpkin would have been the perfect housing for my poor, neglected strobe light (as well as a perfect weapon against epileptic trick-or-treaters).

To continue on from the theme of last week, briefly, I will warn you that a few strobe lights bought off eBay and a handful of glow-sticks do not a perfect club-night make. For a start, your house is probably not a club and, as such, if you do not invite people they simply will not come. In fact, if you do decide to go down the treacherous path into the world of home-clubbing, without a bucketload of hallucinogenic drugs you are likely to notice that you're actually just a loner sat in your living room pissing off the neighbours. Really, you'd just be better off swallowing your pride and switching *Neighbours* back on.

As for the page this week, you'll see that we have two reviews and a teensy little preview to entertain you for as long as it takes for you to read them. Hopefully the reviews prove to be as enlightening and fascinating to you as they are to me.

Finally, a recommendation for this weekend. On Sunday 5th get your callipygian behinds over to the union for another Alternative Music Society run Kids Will Be Skeletons gig-night, with lots of tasty (and French) bands employing myriad styles to tantalise and delight your senses. I hope to see all of you there!

Until next week, enjoy all your nights out and maybe even send us a review or two.

Entranced by Gatecrasher

Gatecrasher Classics
Ministry of Sound
★★★★☆

It was a good omen to the start of the evening when I barely had to walk to the bus stop and hop on the 360 bus straight to Elephant and Castle, home of Ministry of Sound. As one of London's more famous clubs, I was looking forward to experiencing it for the first time as well as experiencing my first trance night Gatecrasher Classics. Expecting a large queue given its size (2000 capacity), I was surprised to find the outside empty. I was also somewhat surprised at the unimpressive outside, not dissimilar to airport customs with its metal detectors. However this is a sharp contrast to the interior of the club. Entry was £15 (£12 in advance), good value for a club of M.O.S.'s standard and for a full six hours inside.

Slightly empty at 11.30pm, I felt the night might not turn out to what it could have been, especially as the only clientele there were the

slightly over dressed half heartedly 'bopping' away to the electro/funky house playing. Unperturbed, we made our way to the V.I.P. lounge for a drink to wait for the Trance to come on: the reason we had come. The lounge itself is very attractive, spacious with plenty of seating and with a balcony overlooking the main room, The Box (at this point still deserted). One slight drawback was the price of the drinks, with our first round alone costing well over £20! I think it's the only club I have been to where the Red Bull and bottled water are the same price. Luckily for us, our drinks soon kicked in along with the trance and so we made our way over to the ever-filling dance floor.

Gatecrasher Classics had Signum, M.I.K.E. and Rank 1 belting out the trance classics we had all come for; the second room, The Bar had Matt Hardwick, Tylor Leigh and more giving us some electro as well as trance later on in the night. Back in the main room Signum played the greatly anticipated classic, *What You Got For Me*, while throughout the night the crowd were lucky

enough to have *Silence-Delirium* played three times! By 1am the dance floor was heaving but come 3am it had emptied just enough to give us all that little bit more room to dance in.

The clientele was pretty mixed – ranging from regular trance fans to those not so familiar with the scene and from the casually attired to those who really put a lot of effort into their evening attire. All in all it didn't detract from the fact that everyone was thoroughly enjoying themselves and getting into the music.

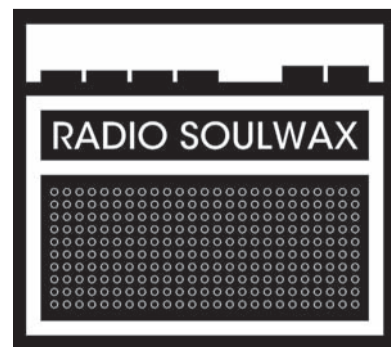
The great thing about Ministry is for a large club one never feels like they could get lost in yet or that it is over run with people, yet it still manages to pack a decent sized crowd in.

All in all Gatecrasher Classics is a fantastic night for those seeking something a little different from London's mainstream clubs and also for those used to music of a harder nature. A perfect introduction to one of London's more pleasant venues.

Caz Knight

Preview: Radio Soulwax Weekender

This weekend, the legendary 2ManyDJs land on Fabric in both their DJ guise and as the live act Soulwax performing their album *Nite Versions*. They will be joined by a host of the most exciting electro acts around at the moment, including Vitalic (live), Headman, Uffie (live), MUSTAPHA 3000 and many others. Soulwax will be headlining on Friday and Saturday, so you have no excuse for missing it!



Artist, inventor, Renaissance man

Can yet another da Vinci exhibition really bring us any closer to understanding the man behind the genius?

Leonardo da Vinci: Experience, Experiment and Design

Victoria and Albert Museum
Until January 7th 2007
£5 Students

Leonardo da Vinci: painter, sculptor, architect, engineer, inventor, and the iconic Renaissance man. A fascinating exhibition currently showing at the Victoria & Albert Museum, "Leonardo da Vinci: Experience, Experiment and Design", explores the artistic roots of da Vinci's creativity. It also claims to explain how he managed to be so inventive. In short, it argues that he used drawing as a form of brainstorming.

The exhibition brings together more than sixty of Leonardo's finest drawings, manuscripts, and notebooks from a variety of collections. These documents are ample testament to the amazing breadth of his interests. At the same time, they clearly illustrate the important links he made between diverse topics that once seemed unconnected.

For Leonardo, the world, and everything in it, was governed by laws of nature. He believed that it was possible to work out the causes of natural phenomena by observing them. Once understood, such causes could be applied by analogy to other parts of creation. Nowhere

was this better demonstrated than in his studies of the human body.

The body was the world in microcosm: smaller in scale, yet equivalent in complexity, and operating under the same natural laws. So, Leonardo was able to liken the twisted channel of an aged blood vessel to the tortuous course of a silted riverbed. He could even deduce the vortex flow of blood in the heart from observing the turbulent motion of water.

Many other aspects of the great man's work are represented in this exhibition, such as explorations of three-dimensional geometry, nature in motion, military engineering, architectural visions, and various devices of entertainment. As well as seeing them in Leonardo's own hand, you can see them come to life as animated versions projected onto the walls, high above the exhibits themselves.

Unfortunately, true 3D representations of Leonardo's ingenious designs are somewhat lacking. The reconstructions that have been made available are few in number and are displayed unsympathetically at some distance from the main exhibition. In contrast, a previous Science Museum exhibition called *The Art of Innovation* successfully made a feature of specially created models.



Horses in action, studies of expression horses, lion and man, an architectural groundplan. c.1505

Anything to do with da Vinci always attracts plenty of visitors. So, viewing all the exhibits in the relatively cramped display gallery was a slow and frustrating experience. Luckily, I took advantage of the excellent audio guide narrated by the show's curator, Martin Kemp,

Professor of the History of Art at Oxford. This certainly enhanced my appreciation and kept my impatience in check.

In the end, though, I felt that £5 for entry plus £3 for the audio guide was on the steep side for this intriguing but limited exhibi-

tion. If you are interested, I would certainly encourage you to go, but do spend some time to look around the V&A's extensive galleries. You can do this for free and it will make whatever you fork out seem all the more reasonable.

Edward Wawrzynczak

The morality of arms dealing

Major Barbara

Orange Tree Theatre
Until December 9th
£10 Students

George Bernard Shaw is 150 this year. You'd think that the NT would be marking the occasion, that there'd be celebratory adaptations of his works on the BBC and that everyone would be dusting off their copy of *My Fair Lady*.

No, the celebrations seem to be confined to one theatre in Richmond, the Orange Tree. But don't let that put you off; their new production of Shaw's *Major Barbara* is a fittingly explosive tribute to this underrated playwright.

The play revolves around the struggle of morals between Andrew Undershaft (Robert Austin), an arms manufacturer, and his estranged daughter Barbara, a Salvation Army Major.

To save her father's soul, Barbara persuades him to visit her barracks, but in return she agrees to visit his arms factory and listen to his side.

Throughout the first two acts, Octavia Walter's Barbara is deliciously evangelical, preserving her holier-than-thou expressions with annoying precision. But when her father's money becomes the only way of saving the barracks, Barbara's moral high-ground starts to look uneven.

Only her images of a hellish factory can keep her idealism alive, but she soon discovers how well her father's workers live.

Undershaft's key speech, pleading that poverty is the greatest crime, is immensely persuasive, and Austin's performance is amplified by the intense atmosphere of the theatre in



Robert Austin stars as Andrew Undershaft in *Major Barbara*

the round. But Barbara's ultimate decision would shake any idealist to the core, exposing the uncomfortable humanity inside us all. I defy you to sit through this play and not question your own morality.

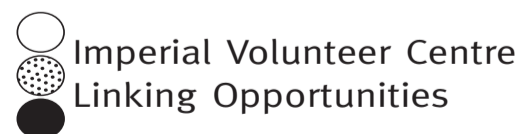
Emily Lines

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, clearly stating that you want to receive the weekly news bulletin and we will do the rest!



volunteering@imperial.ac.uk

020 7594 8141

www.imperial.ac.uk/volunteering

IMPERIAL VOLUNTEER CENTRE IN PARTNERSHIP WITH IMPERIAL COLLEGE UNION

This Borat. He in moviefilm

Felix meets the legend and discovers if *Borat* is worth your hard-earned student loan

Patrick Tumilty

Jegsamesh, British dogs! As I arrived at last Friday's press showing of *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, I was greeted downstairs by the lean and hungry looks of my journalistic colleagues, every one of them brimming with the universal hype that has surrounded this moviefilm.

An advertising budget of close to £4 million and the adroit use of Youtube.com by 20th Century Fox© means that the publicity surrounding *Borat* is at least as widespread as that movie with that famous geezer and those snakes... on that plane. With the sizzling screenplay penned by comic genius Sacha Baron Cohen aka Ali G (respek), we anticipated 82 minutes of side splitting amusement and that, is exactly what we got - nice!

The main premise of the movie is that Borat Sagdiyev, an employee of the Kazakhstan Ministry of Information is sent by his fledgling nation to the great country that is the 'U, S and A', to learn cultural lessons that can benefit his people at home. After tearful goodbyes from his sister (number four prostitute in all of Kazakhstan), his strapping wife (who kindly threatens to cut off his cock if he is unfaithful) and of course, the town rapist, Borat sets off with his comrade and the film's 'producer', Azamat Bagatov.

Much hilarity ensues on their pan-American odyssey with numerous absolutely classic moments such as when the pair nocturnally escape from a guest-house run by Jews. Borat is taught how to use a toilet at a dinner party and later, accosts

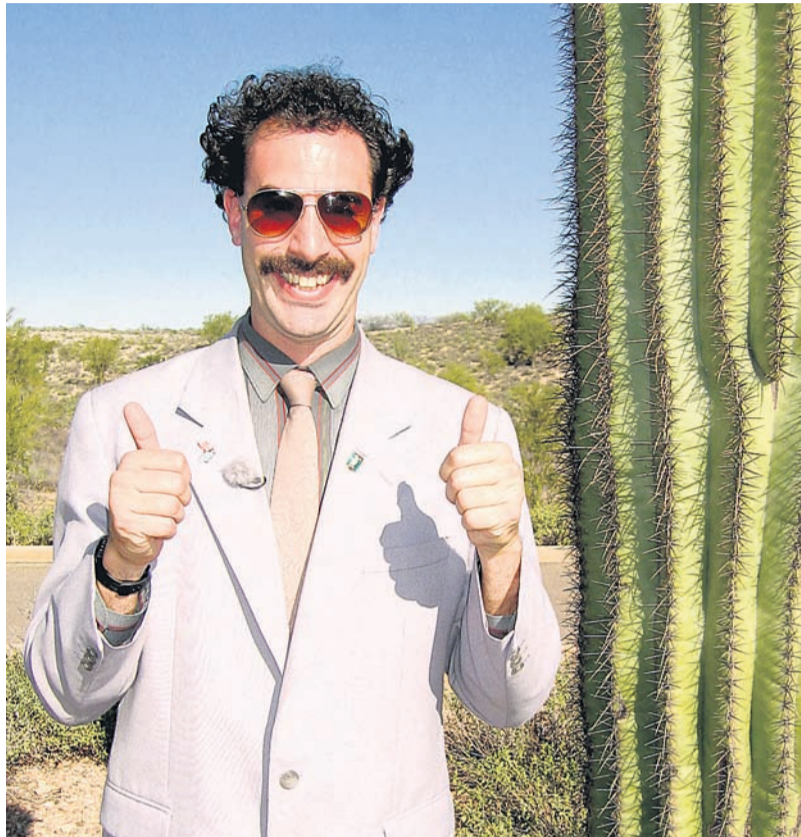
random New-Yorkers in the street. They are not amused.

The plot develops with hilarious consequences with Borat bizzarely obsessing over marrying Pamela Anderson (even seeing that video dissuades him only momentarily). This results in our protagonist attempting to wed the Baywatch icon in traditional Kazakh-style when he attends her book signing. I do though, fully understand her refusal. After all, he does try to put a marriage sack, embroidered with their names, over her head and make off with the actress.

The denouement is that our two heroes return to Kazakhstan after learning many lessons, not least about how uptight and socially inept some Americans are (at least in this production). Borat even parades a new spouse around the village after his old wife not-so-sadly passes away - high five! We all tried to applaud at the film's finale but continuous laughter had sapped our energy and we could only manage a breathless, "Nice!"

Although Borat is the acme of comedy (no subtlety or pretensions here folks), it was in fact surpassed easily in humour by the post-showing press conference, where Borat appeared in person. After waiting around in the resplendent Dorchester Hotel, with many irate journalists who hailed from all around Europe, for what seemed like one whole hour (reporters have no patience), the film's star entered with Azamat, amid much joyful cheek kissing and hand waving.

Borat then proceeded to refer to the dulcet-toned Charlotte Church as a 'Welsh prostitute'. He refused to respond to questions from fe-



Sacha Baron Cohen starring in *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*

male reporters; these had to be relayed through a male 'interpreter.' He did address one young lady as she arose to ask her question. However, it was only to say, "Nice! How much? You stay behind after!" When quizzed by the sole (and unlucky) Israeli journo attendee, he replied in terrified tones, "Keep your claws where I can see them!" And later, addressing the same gen-

tleman, amid our riotous guffaws, stated, "I will crush you!" Although the questions were thoroughly pre-screened, they did assure raucous humour during Borat's speech.

I did not take up the generous offer to stay with him in his Kazakh home with free use of his sister and much "dog-shooting." I will, however, go to see this movie again and again and so should you.

A young white rather than a ripened red



Russell Crowe immediately phones his agent upon realising he's stepped onto the set of *Jurassic Park 4*

Alex Casey

Ridley and Russell reunited! Great! Historical epics never were the same after *Gladiator*. But what's this? No swords, no grandiose battles and not a Roman in sight. Instead we get a 'light comedy' that is as great a change of direction for both of these Hollywood A-listers as any of us could imagine. And do they mess it up? Of course not. But it won't make your top 10 either.

A Good Year isn't a film for delivering surprises. The story focuses on Crowe's character, Max, a London investment banker who inher-

its from his uncle a French chateau and vineyard in Provence where he used to holiday as a child. As he tries to offload it onto the first buyer, he reconnects with the countryside and when his professional career back in London goes under investigation, the fate of his inheritance becomes uncertain. Chuck in the couple of mandatory foils into his plan to sell, namely a feisty waitress, Fanny, who captures his heart and the arrival of a girl who claims to be the illegitimate daughter of Max's uncle, and the thin storyline is in place. Twists and turns at every corner? Not unless your sense

of foresight is seriously dented.

For fans of Russell Crowe, this film might confuse. It doesn't rely on his fantastic acting ability (as did *A Beautiful Mind*) or his fervent masculinity (that which propelled *Gladiator* and *Cinderella Man*) and so seems more like an excuse to hang out with old mate Ridley again. Scott himself has also departed from his usual line of work; a strong statement considering his diverse filmography to date. This doesn't have the drama of *Blade Runner*, horror of *Alien*, grandeur of *Gladiator* or hand-clasping-desert-driving girl power of *Thelma*

and *Louise*. Despite this, both turn in fine work with Scott presenting Provence as paradise with some incredible lighting and Crowe suitably convincing the audience he's not the same man who throws phones at hotel receptionists.

The supporting cast also shine with Marion Cotillard as the delicious French sex bomb who catches Crowe's eye and Abbie Cornish as the alleged heir whose American idealism provides a strong contrast to Crowe's cynicism. The ensemble work well together, interacting as smoothly with each other as they do with such gorgeous scenery.

The constant references to wine throughout bring to mind the recent hit *Sideways* but the mediocre story here will not garner the same praise of that film. The comedy is lighter, the tale forgettable and despite the underlying message of "life is meant to be savoured", the excitement of the Max's financial killing at the start is never matched by the scenes in France. The idea here was never to make an entry into film history however. Its place is more suited to a quiet Sunday afternoon, sitting, sans hangover, in a comfy armchair, savouring each drop like a fine wine. This may not gain classic status, but *A Good Year* does provide a pleasant two hours.

vue
cinemas

www.myvue.com/students

Film times for Fulham
Broadway from Friday,
November 3 to Thursday,
November 9, 2006

Paid Previews

Prestige (12A) (RT 2h30)
Wed/Thurs only: 12.30 15.20
18.10 21.05

Subtitled Shows

A Good Year (12A) (RT 2h20)
Sun @ 15.30 and Tuesday@
18.15

Audio Description

A Good Year (12A) (RT 2h20)
Daily: (Sat/Sun 15.30) 18.15
20.50 Fri/Sat Late: 23.35

New releases

Borat (15) (RT 1h45)
Daily: (Sat/Sun) 11.00 13.00
15.00 17.00 19.00 21.30
Fri/Sat Late: 23.45

Sixty Six (12A) (RT 2h)
Daily: 12.00 14.20 16.35 19.05
21.20 Fri/Sat Late: 23.30

Little Children (15) (RT 2h40)
Daily: (Sat/Sun 11.10) 14.10
17.10 20.10

General showings

Saw 3 (18) (RT 2h10)
Daily: 13.50 16.20 18.45 21.20
Fri/Sat Late: 23.50

A Good Year (12A) (RT 2h20)
Daily: (Sat/Sun 15.30) 18.15
20.50 Fri/Sat Late: 23.35

Step Up (PG) (RT 2h5)
Daily: 14.00 18.55

Barnyard (PG) (RT 1h50)
Sat/Sun 10.40

Marie Antoinette (12A) (RT2h25)
Daily: (Fri- Mon 13.45)

The Last Kiss (15) (RT2h05)
Daily: 16.30 21.35

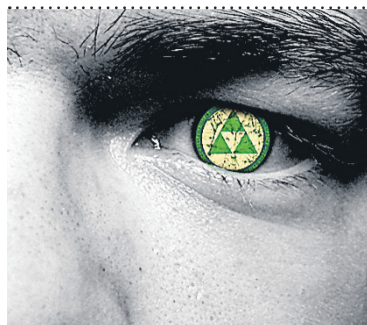
The History Boys (15) (RT 2h10) Daily: (Fri- Mon 16.20)

Open Season (PG) (RT 1h50)
Daily: (Sat/Sun 11.05) 13.20 (15.30 Fri/Mon- Thur)

The Devil Wears Prada (PG) (RT2h10)
Daily: 12.50 15.40 18.10
20.40 Fri/Sat Late: 23.15

The Departed (18) (RT 2h55)
Daily: 13.40 17.15 20.30

I, Gamer



Michael Cook
Games Editor

Greetings, welcome and hello to what can only be adequately described as "Felix Games: Beta Version". This week, we relaunch a section not seen for some time in these hallowed pages. The last time Felix Games graced this paper, a Playstation 2 would set you back £170, CounterStrike 1.5 was enjoying 30,000 servers worldwide and Wii games were childish things that teenage boys did in the Gents. Life was simple.

How times change. CounterStrike has now seen several fully-published releases, you can pick up a PS2 for a fraction of the cost and size of days gone by, and gaming is almost - almost, mind you - cool.

Not only that, but everyone is gaming now. And as the prize pot grows bigger, companies are looking to get as many people as possible on their side - girl gamers, grrl gamers, young gamers, old gamers, casual gamers, hardcore gamers, and - yes - those people that think that Rainbow Six is engaging and fun. If you've got a wallet, then they've got a game for you.

But as we discuss this week, it's not just your money that the industry needs. As the markets grow wider and the demands more complex, it's hard to keep innovative without fresh ideas and sharp new minds flowing in. We take a look at Neverwinter Nights 2 and Microsoft's XNA and ask whether bedroom coding is a thing of the past.

And hey, the industry needs journalists, too (or so we like to think, at least)! Without writers, this section can't survive, so if you've got the experience and the writing know-how, Felix Games wants to hear from you - the email address is at the bottom of this column.

Aside from our themed weekly features, we'll also be taking a look back at milestones and undiscovered gems from platforms past in our Retro column. And we'll also be looking to the future in Where Next, which focuses on the technologies, games and theory behind tomorrow's industry.

Over the coming weeks and more, the layout of Felix Games is likely to change many times. But we can't do it at all without you!

So if you've got a comment on the section, or would like to be a part of our writing team, please get in touch. The details are below. Enjoy.

Michael Cook
Games Editor
games.felix@imperial.ac.uk

Battle against the franchise

Technology pushes forward year on year, but is real game design a thing of the past?

DeadPixel

Game development is big business, a very big business. With development studios comprising hundreds of developers, and budgets reaching far into the tens of millions of pounds, we've come a long way since lone programmers tinkered with machine code in their basements ... or have we?

Of course, today's blockbuster games provide audio and visual experiences on a whole different scale to games of the past. How can a pixelated two-frame character animation possibly compare with 3-D models containing millions of polygons and advanced pixel-shader technology? Given the option, it's obvious which someone would choose.

These amazing visuals come at a high price, however. Back in the world of Pong and Pacman, development times were measured in weeks or months. Today, they are measured in years. The time, effort, and money needed to create the graphics players have come to expect from modern games are vast. But in terms of the "fun" they add to a game ... is it all really worth it?

The human mind is very good at ignoring unnecessary details. Amazing visual effects do a good job of creating that "wow" factor when a gamer looks at the back of the box in their high-street shop. But in the long run, all these next-generation graphics serve to do is present the player with the gameplay experience in as pleasant a way as possible. Just like a movie with great effects is poor if it's backed up by a weak plot, a game with weak gameplay won't hold the attention of the



Unreal Tournament 07's weapons boast more pixels than entire levels did in the original. Is it more fun?

player, no matter how many pretty explosions it has.

For today's smaller developers, the situation can look pretty bleak. Without the vast resources available to the big studios, they will often fall flat on their face while trying to match the visual quality of the latest blockbuster. The big development companies would have you believe it's impossible to make a hit game without a team of hundreds and millions of pounds at your disposal ... and they may well be correct.

Does this mean there isn't a place for the small independent developer in a market full of movie licenses and 2006/7/8 sports managers? Not necessarily. Things are starting to change in how games reach their

audience. Traditionally, a developer would produce a game, and then start it down the long and treacherous journey of publishers, distributors, and resellers. If all goes well, the game will end up on a shelf in a high street shop, where it's critically compared by unforgiving customers against the rest of the market based on how much "wow" they can squeeze on the back of a 7" by 10" box - a pretty harsh environment for a small and unestablished developer.

But with the advent of online distribution, games can be delivered directly to customers who are able to make much more informed choices. This new market pits small developers with new ideas on a lev-

el playing field against the big companies. Over the next few years, it's possible that this new delivery system could lead to a divide in game development. There will always be money to be made in pumping out sequel upon sequel of a tried and tested concept by companies who really can't afford to take risks. This could leave the market's need for innovative and original games to be met by the smaller companies who perhaps don't have as much to lose.

For now at least there is a glimmer of hope for the gamers who've become disillusioned by the unanswered call for new and unique games - small developers with big ideas have just found a new voice.

A gamer's favourite bedroom pastime

Neverwinter Nights veteran Bryn Davies talks about mods, modules and fame

Michael Cook

When Neverwinter Nights was released back in 2002, it had a profound impact both on the average multiplayer gamer, as well as the aspiring coder. The Aurora toolset enabled both teams and individuals to create their own worlds, sharing work between a strong online community.

With the release of Neverwinter Nights 2 this week, it's possible that there's another revolution on the horizon. *Felix Games* talks to Bryn Davies, the creator of the module True Colors of a Hero, about how the tools and the people have enabled him to create a world.

Is TCOAH the first modification you've ever made for a game?

Far from it, though its definitely the largest project I've ever undertaken. I started modding back when the Quake II editor was released. From there I moved on to Unreal, then through the series all the way up to Unreal Tournament 2004. Mainly I just coded weapons, skinned characters and designed levels. I'm no 3d artist (I could never make anything that didn't just look like a

bundle of cubes) so modelling was out of the question. NWN1 was odd actually. I left it a while and saw it with the first expansion in a cheap bundle. That's where it all started.

What do you find helpful from using Neverwinter Nights?

The ease at which you can knock together a module. Most modules now use such sophisticated scripting and custom content, but to be honest it's not strictly needed.

If you're already able to create a working adventure, with unlimited scope for its length and the many pathways to its end without even touching a single string of code, then all you're left with is the level design and the story (from which

your gameplay should follow).

The community is fantastic. 4 years after its initial release you're still getting people releasing free content for it. For mod developers, particularly who aren't able or confident in producing custom content for their modules, its fantastic.

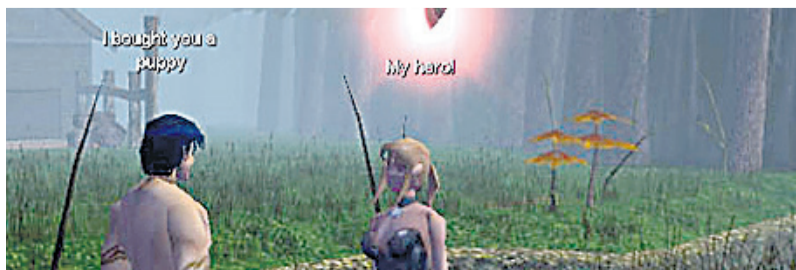
Do you think there's still the 'bedroom coding' ethic?

In some ways the bedroom coding ethic is more prevalent than ever. The games industry has entered a very strange time. The graphics on games now are just stunning. The detail on objects and characters just blows you away. But gameplay hasn't moved on that much. We're stuck in the same formulas.

However, I don't think the solution is to break out of the defined game genres with every title. I just think that the elements of gameplay, which have become pretty rigid within most genres, should be expanded.

I want to be interested by a game from the word go, and I want to easily be able to identify why I should buy it over another. There's no use comparing two FPS titles when its just going to be a choice between graphics styling and "storyline".

This is where bedroom developers can and indeed have aided the professionals. You can take a look at any PC title that's had a big net community follow it and I'll guarantee you that some of those modders have been snapped up by the initial games developers. In the case of NWN1, just look at DLA. Many of their members left to work for Bioware. It's always possible, you've just gotta work hard to get recognition.



Bryn Davies' customisations to NWN include an emote system

For more information about TCOAH point your web browser to: <http://snipurl.com/10vpd>

Retro review - 42 All-Time Classics

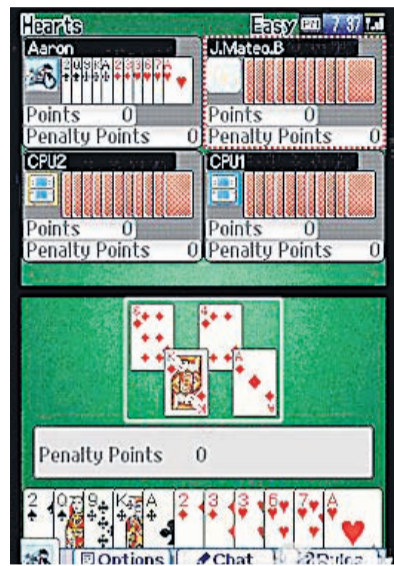
You call that retro? Jesse Garman provides some recommended background gaming

Not many people would deliberately buy an all-in-one games compilation for the Nintendo DS, so that's why we've done it for you.

Nintendo's 42 All-Time Classics is a collection of famous and not-so-famous games from Chess to Old Maid, Chinese Checkers to Koi Koi, and Darts to Soda Shake, where players take it in turns to shake a virtual soda bottle and the one shaking it when the top flies off, loses.

It's important to point out at this stage that 42 All-time Classics is a strictly multiplayer affair. The single-player portion is so lifeless and staid that to endeavour your way through will simply force you to play games you wouldn't normally have tried and maybe find some hidden gems, as well as unlocking new games for your choices in multiplayer. The main single player game, Stamp, runs through each game one-by-one giving three stamps for a top performance and one for a poor performance. Each game requires three stamps to continue and, handily, if you happen to get more than three on a particular game, then they do carry over. It shows that even if you come last that you get a stamp that Nin-

tendo don't want you to linger on a game you don't like for too long, but that's part of the problem. I despise "Cheat" and to be forced to play it with the computer for 3 games in a row is my idea of hell. The option to skip a particular game would've been nice, perhaps one skip per level could've been allowed but it was



The Hearts card game - playable

not to be.

The other single-player game, called "Mission", is a far more flexible idea, which has an element of Crazy Taxi's mini-games about it. Each game is given a goal, which can be forgivingly easy or horrifically hard, for example, Hearts requires you to Shoot The Moon, whereas Dots & Boxes requires you to capture all boxes, a fiendish task in comparison. This mode is much more welcoming but still has the main flaw that it is intolerably dull. You'd be better off honing your poker skills in real life. Your reward for completing these tasks is a new icon, which you can use to represent yourself over a network. This brings me on to the multiplayer...

The multiplayer is where the game shines and for this I give it 8/10. The interface is easily navigable and there is something for every mood from hyperactivity (such as Spit) to relaxed sedation (Checkers). Up to eight friends can play on one cartridge with little lag and means that although many variations are more fun when played with the actual board or playing cards, you'd be hard-pressed to find them all together in such an acces-



An old maid - not playable

sible package, assuming you have at least one other friend with a DS.

The other feature is internet-connectivity. If you have a compatible wireless router in your house (any AOSS works), you can connect and find other games that are being played on the Internet with absolutely no extra components or software. Unfortunately, I was unable to test this as ours was not compatible but I would primarily use this game to play friends I could see and hear, the Internet play would most likely be of side interest.

Out now

Neverwinter Nights finally returns to game shelves this week with its sequel, looking to bring the technologies firmly up to date, providing the average player with an engaging single-player experience as well as opening up the toolset for more natural, customisable module creation. NWN2 is almost certain to be one of Christmas' biggest releases for the PC.

And speaking of dependable franchises, this week also sees the return of Sam Fisher to PC and in limited edition form on the Xbox 360. **Splinter Cell: Double Agent** is the fourth in the stealthy franchise, and the series certainly seems to have stopped dragging its heels after a pretty samey third incarnation. Double Agent is darker, slicker and seems more streamlined than its previous outings. An interesting change of pace for Tom Clancy's finest.



Splinter Cell 4 - green is still in

Or maybe you're feeling a bit different this week? **Desperate Housewives** gets a much-needed gaming conversion. *Felix Games* only has this advice to offer you - it's been released near a holiday involving fires for a reason.

Things have been quiet on the Grand Theft Auto front for most gamers, but PSP owners can pick up a second dose of vehicular thievery this week with the release of **Grand Theft Auto: Vice City Stories**. If you weren't enthused by the previous PSP title, Liberty City Stories, then don't expect to be blown away here, but the series has been updated with features like empire building. Most gamers may just wish to wait for the next-gen GTA.



ETP: Sports - being lazy is out

If you're feeling sporty, and wouldn't mind burning off a few calories, then **EyeToy Play: Sports** comes out this week too. With each edition of the Play series, SCE London learn more about their ingenious toy. If you can't wait for the Wii to get some crazy peripheral action, Sports is worth a look. If you're feeling like something less strenuous, however, then you might prefer to take a look at **FIFA Manager 07**. Even with the controversy surrounding the breaking up of the Champ Man franchise, you may find that FIFA is the weaker of the two.

Next week: Call of Duty 3, Medieval 2: Total War and Pro Evo 6.

Choo! Choo! Choo! Full steam ahead!

Is Valve's Steam platform the future of digital distribution? Should we be concerned?



Half-Life 2's G-Man. A metaphor for corporate heartlessness, or merely a warning to wearers of bad ties? "Wake up, Mr Freeman."

Victor Faion

Steam is an online games distribution network developed by Valve, makers of the Half-Life series. Before Steam was created, Valve relied on WON (World Opponent Network) to run its multiplayer games and distribute patches. In 2001 Valve acquired WON and began building Steam. The first version of Steam was available for download in 2002 during the beta test of Counter-Strike 1.4. With the release of Counter-Strike 1.5 users of Steam and WON could play together on

the same servers. Once enough testing was done, Valve shut down the last WON servers in 2004 and Steam took over.

When Valve announced that they would distribute their sequel, Half-Life 2, through Steam, many were doubtful that it could work because of the amount of bandwidth needed to send an entire game over the Internet. However Valve had created a strong network which used peer-to-peer technology and the online release of Half-Life 2 was mostly successful. This was the beginning of online games distribution.

Independent developers Introversion were able to reach millions of gamers around the world by selling their games Darwinia and more recently Defcon through Steam. This has allowed the bedroom coders to save money on distribution and to sell their games at a lower price by cutting out the middle man. Online distribution provides a more level playing field for developers and allows even small studios to become successful.

Big game publishers are also using Steam. Recently, 2K Games and Activision have signed contracts with Valve to distribute their games through Steam. This makes the Civilization and Call of Duty series available on Steam. Other publishers are likely to follow and Steam's control of the games distribution market will increase.

Steam has begun influencing game design as well. Valve have begun releasing small episodes of games such as their own Half-Life 2 Episodes and the SiN Episodes by Ritual. The episode system allows you to buy a part of the game for less money than the whole game and then if you enjoy it, you can buy the next part. This will probably happen more often in the future as games companies find it increasingly harder to come up with new ideas for games.

As Steam continues to grow security becomes an issue. When Half-Life 2 was released on Steam there were several hacks which could cir-

cumvent Steam and allow users to download the games for free. Since then Valve has rewritten Steam's authentication system and claims that users cannot play a game on Steam if they did not legitimately buy it. However the authentication servers go down sometimes. Another problem faced by Steam is users who steal account information. Valve needs to make Steam more secure if it wants to attract more publishers to use it.

Currently Steam only accepts credit cards to purchase games and this limits who can buy games. However they are working on allowing PayPal and wire transfer as alternate methods of payment. This introduces the problem of age verification.

Sony, Microsoft, and Nintendo are creating similar distribution systems for their PS3, Xbox 360 and Wii consoles respectively. Sony has launched the Electronic Distribution Initiative to offer games on the PS3. Microsoft is expanding its Xbox Live services to offer more content. Nintendo is creating the Wii Compact Software line of games which can be downloaded through the Wii. Valve is working on the third version of its Steam client which will manage connections better and feature an improved Friends chat client.

Clearly online distribution is the future of the games industry and traditional retailers will have to adapt.

"Run, you pigeons! It's Robert Frost!" – Manny, Grim Fandango

at the union

nov 3rd - 16th

▶ **Wednesday 8th & 15th**

▶ **Thursday 9th**



SPORTS NIGHT

8th November - Bar Games & Beer
15th November - RAG Miss World

Every Wednesday At The Union!
Carlsberg, Tetley's & Blackthorn only
£1.30 a pint



Free entry before 9pm, £1 thereafter, free cloakroom for sports bags



Colleges' Night

The party for postgraduate Imperial, RCM and RCA students

Thursday 9th November
8pm - 1am
Live music and Dj's
and a chance to meet the neighbours

Db's Union Building
Imperial College
Beit Quadrangle
Prince Consort Road

▶ **Friday 3rd**

▶ **Friday 10th**



FIREWORKS NIGHT PARTY

Toffee apples and bonfire in the Quad



Arabian Nights

& Hookah Cafe

▶ **Also on this fortnight**

Fri 3rd	Fireworks Night Party
Tue 7th	Da Vinci's - Quiz Night
Wed 8th	Sports Night - Bar Games & Beer
Thu 9th	GSA Colleges' Night
Fri 10th	Arabian Nights & Hookah
Tue 14th	Da Vinci's - Quiz Night
Wed 15th	Sports Night - Rag Miss World
Thu 16th	Alternative Music Night

▶ **Coming Up Next Week**



a.m.
alternative music society

A brief history of Chanel

Coco Chanel's founding of a boundary-breaking fashion brand by Sarah Skeete



The iconic Coco Chanel

Chanel wasn't just a fashion designer; she was a style revolutionary of her time. Chanel challenged the traditional fashions of the day, rejecting the restrictive impractical styles for practical but elegant clothing. Her innovations became basics in the wardrobes of generations of women: jersey suits and dresses, the chemise, pleated skirts, the cardigan suit, the blazer, the little black dress, the sling pump, strapless dresses, the trench coat. Much like Comme De Garçons is to Rei Kawakubo, Chanel was an expression of Coco's personal style; a mix of the vocabulary of both male and female clothes.

Coco was associated with the most creative artists of the day: Diaghilev, Picasso, Stravinsky and Cocteau. She liked to express herself through the fashion she created and once said, "Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening."

Of other designers, Chanel said, "Fashion has become a joke. The designers have forgotten that there are women inside the dresses." Chanel believed that women should dress simply and comfortably, she made only clothes that she herself would wear. In a way Chanel was a feminist in the clothes she de-

"Fashion has become a joke. The designers have forgotten that there are women inside the dresses."

– Coco Chanel

signed, built to work with women rather than restrict them.

The name Coco was adopted by Chanel when, after a brief stint as a seamstress, she started working as a cabaret singer at La Rotonde. At the Café La Rotonde she met Etienne Balsan, a millionaire cavalry officer and textile heir, who financed her move to Paris. Through Balsan, Coco was introduced to high society where she acquired the habits and tastes of the wealthy. She became a hat designer in 1908, providing an alternative to the ostrich boa hats women in high society wore, which she herself found distasteful. Using the resources of Balsan and another patron, she

opened her first millinery shop in Deuville 1912. Through her contacts with high society, her shop soon became a success.

From hats, Chanel added clothes to the collection, with her romantic affairs with the artist Paul Iribe, the Duke of Westminster, Grand Duke Dmitri of Russia, and British sportsman Arthur Capel having a considerable influence on her often male-inspired fashions. Capel's lavish gifts of jewels served as the keystones of Coco's astonishing collection of costume jewellery. Costume jewellery had previously been unfashionable, but Coco popularised it, using fake jewels in lavish ropes of imitation pearls to enhance her simple understated clothes. It was also Capel's blazer, lent to Coco on a chilly day at the polo grounds, that inspired her famous box jacket.

Chanel was arguably the most innovative designer of her time. She was first designer to use wool jersey in women's wear, using it to make soft clingy dresses. Wool jersey had previously been used solely for men's underwear. Her original use of jersey fabric attracted the attention of influential wealthy women, because it freed them from the prevalent corseted style of dresses. Her nonconformist designs revolutionized the textile industry. Her designs were also credited with the development of American mass production. Her designs were simple and used standard fabrics, making them easy to copy. Thousands of knock-offs of her designs were made, sometimes costing more than an original Chanel.

In contrast with most designers Chanel was not perturbed by this, saying, "I want my dresses to go out on the street." Coco, controversially, popularised women's trousers with her design of bell-bottom trousers, which she had designed to enable her to climb more easily in and out of gondolas in Venice. She also, if accidentally, kicked off the



feminist trend of bobbed hair when after singeing her hair she decided to cut it all off. Tanning was another accidental trend started by Chanel, after she accidentally became sunburned during a cruise to Cannes.

Chanel loved to quote the poet Paul Valery, saying, "a badly perfumed woman has no future." In 1922 Chanel introduced the fragrance that insured her fame, Chanel No. 5, named after Coco's lucky number. The first to be sold worldwide, it stood out with its Art Deco bottle and minimalist packaging. It contrasted with the other flamboyant perfume bottles of the time, in the same way that her relaxed fashions were in sharp contrast to the corset fashions popular in the previous decades. Chanel No. 5 remains an indelible symbol of Chanel and is still popular today.

As Chanel's Senior VP of Marketing and Sales Jean Zimmerman says, "The success of No5 is due to the fragrance itself and the very creative advertising behind it."

In 1923 Chanel launched the signature Chanel suit; a knee-length skirt and trim, boxy jacket, traditionally made of woven wool with black trim and gold buttons and worn with large costume-pearl necklaces. Chanel retired in 1938 but returned in 1954 to introduce a new suit design; a collarless, braid-trimmed cardigan jacket with a graceful skirt. At first this was not very popular with Europeans, especially the press, perhaps as a result of the tarnishing of her reputation during the war. During her retirement she had an affair with a Nazi officer, diminishing her popularity. She moved to Switzerland, returning to reopen her Paris shop only to boost lagging perfume sales. However unpopular at first in Europe, her new suit was a massive success in America, and worn by the likes of Jackie Kennedy. By the 1960s much of what Coco was doing was refining the classic Chanel look. However, despite now being part of the fashion establishment she once hated, she still liked to rebel against established trends, creating boyish flapper creations to contrast with the Belle Époque millinery fashionable at that time. She also worked for various Hollywood studios, dressing the likes of Audrey Hepburn, Liz Taylor and Anne Baxter.

By the time of Chanel's death, her fashion empire made over \$160m a year and counted among its clients Princess Grace, Queen Fabiola, Marlene Dietrich and Ingrid Bergman. As a Time article published on January 25th, 1972, a week after her death said: "Just her name was enough to define a pair of shoes, a hat, a pocketbook, a suit, perfume, jewellery—an entire look. It conveyed prestige, quality, impeccable taste and unmistakable style. By her death last week at 87, the French couturière had long since established herself as the 20th century's single most important arbiter of fashion."



COOL

Pop Magazine
Sure the first 20 pages are adverts, but at least the adverts are pretty. A younger more fashion focused version of i-D.



Marie Antoinette
Sure it doesn't have much of a plot, and has Kirsten Dunst's annoying face in it. But the costumes are beautiful.

Holy Moly
Popbitch's more accurate cousin. To be fair, I don't really care if the shocking celebrity exploits are made up, as long as they're entertaining.



<Red>
Save the world with rampant consumerism. Using a <Red> credit card doesn't really cut down to the real issues causing poverty. What it does do is make Bono look unbearably smug.



Peaches Geldof
Has yet to come to the crushing realisation that she an invisible speck in the universe and no-one cares that she DJs. Anyone who has ears can DJ. Surely she's overdue for a visit to the Priory.



Madonna
Went on various talk shows to counter media accusations and promoted her new book, and also left the baby with a nanny the first night back in England. This makes it seem less like she wants to publicise Malawi's difficulties, and more like she's an attention-seeking media-whore.

LAME

Enjoy your stay in Lithu-Mania!

Vilnius, churches, stomachs, lastminute.com, zeppelins, The Gorgon and some truly awful photography



Peter Dominiczak reports on the sights and delights of Vilnius, capital of Lithuania. Pictured above: Gedimino Street leading to the cathedral and Gediminas Tower



One of the beautiful views across a sprawling Vilnius

Peter Dominiczak

The absinthe sits on the alcohol-sputtered bar, flaming menacingly, acrid scent clawing at the backs of our mouths. Jim Morrison sits to my right, the tassels from his maroon poncho coiled on the bar, his eyes dull from too much wheat beer. On the left is the huge, bulk of a man called Gorgon, bearded with flowing, tangled hair, swaying on the bar stool, mumbling to himself in an odd Lithuanian-English hybrid. We are all flanked on both sides by unknown beauties, like the exquisite seraphs in a Rubens masterpiece. We wonder to ourselves where they possibly could have come from, how they are genetically possible, how we can get to know them? Suddenly The Gorgon lets out a wail not dissimilar to that made popular by Chewbacca in Star Wars, downs a still flaming absinthe, wails once more and then collapses in a heap on the floor, soundless now.

'Is he ok?' I ask Jim Morrison. Jim turns his head with all the nonchalance of a 1960s West-Coast rock star. 'Gorgon,' he hisses, 'Gorgon!' Nothing. Jim turns back to me and in his affected American accent, peppered with Baltic vowels and the guttural sounds of his true home nation, he says simply: 'Don't worry, man. He does this sometimes.' We turn back to our absinthes, forgetting The Gorgon, prostrate on the mucky floor, probably wailing in his drunken dreams.

The above is no hallucination. It only took six days in Vilnius for an unconscious giant to become an axiomatic part of our evenings out, but more of that later.

Getting to Vilnius is an event best left to lovers of fear. It begins in the arse-end of Gatwick airport, the end reserved for drug-smuggler's cavity searchers and the huge vaults containing those pointless chewable toothbrushes which make you long for times past when miserable halitosis was perfectly acceptable. It takes eight hours to get there and you need a Sherpa to guide you on the last ascent through beige, piss-smelling corridors covered in the detritus of discarded chewable toothbrushes. Gatwick does not like Lithuanians. When the gate is finally reached, when you lumber over to the stained window to take one last look at grey old England, the metal tube about to take you miles into the air at speed comes into view. At this moment you feel an almost brotherly understanding with those about to go over the top in Flanders's Fields back in 1917. FlyLal planes look similar to something Neil Buchanan might have whipped up in fifteen minutes on Art Attack. In fact, I think I would have had more confidence if that Scouse monstrosity had had a hand in the aerospace engineering of FlyLal's fleet. The plane is cracked and wizened, garish colours painted over holes and indents, looking all the while like some seaside funfair

attraction, inspiring no confidence in its ability to move, let alone fly. The interior (brave enough to venture inside, you see) rests in an epoch where safety was of concern to no-one, when jutting metal was a design feature and seats which didn't spontaneously collapse were the feature on that Friday's 'Tomorrow's World.' Three hours of creaking, sputtering, high-decibel bangs and warm beer; however, we land in an airport more closely resembling a farm than an E.U destination. Welcome to Vilnius.

Armed with Lonely Planet guide we already know the taxi driver's game. Famous for cheating the foreigners, don't accept anything more than 20 Litas to the centre. We are prepared for haggling, for financial dancing akin to Rocky and Apollo going at it in Rocky II. Within two minutes our 'know-how' had precipitated a fight between a group of colossal taxi drivers and our bags had been launched at us at high velocity. Don't listen to people from Lonely Planet. They are the kind of folk that end up dismembered in a bin in Guatemala. Just pay for things. With the exchange rate in Lithuania, an estate to rival Abramovich's best only costs about four quid anyway.

Now before I take you through the baroque majesty of Old Vilnius, the castles, courtyards and most individual of culinary ideals, allow me a section reserved solely for bile and spewed anger. When you arrive in

Lithuania, at 11pm, during a hefty storm you don't entirely expect the booking you had so carefully made on Lastminute.com (confirmed of course, with an 'enjoy your trip' and everything) to have the status of a mythical creature.

'Minute Lastas?' shrugs the blonde hotel secretary. 'No, sorry. I no know dis.' And with that she shrugs with all the equanimity of someone in London who can't

tell you how to change from the Piccadilly line to the Bakerloo line; not someone about to chuck you out on your arse in deepest Lithuania, bait for Russian gangsters or circus troops looking for replacements for their now outlawed dancing bears. It is besides the point that after three days of threats it was resolved and we were upgraded to a new hotel (three stars: get in!). In those three days we were told that our only option was to sleep on the floor of some cupboard in the corner of the hotel with no locks and only a rapist named Vlad for company. I spent hours on the phone to some bored idiot in Slough who was desperate for a cigarette break and didn't care in the least if I ended up strung up with no pants on. Lastminute.com have made my list and will remain there until the next time I can't be bothered looking anywhere else and, victim of advertising that I am, book with them yet again.

Vilnius has been annexed a great deal. Every time some superpower found themselves with little to do, they annexed Vilnius for a Sunday lark. As a result, it is a truly European cultural blend, and all the better for it. The Old Town is one of the biggest in Europe and exists as one of the finest examples of Baroque architecture one can see. It was however, built over a few centuries so amongst the Baroque rests the austere splendour of the Renaissance and the intricate madness that those crazed Gothic architects dreamt up. In the 3.6 square kilometres of the Old Town, 46 Churches litter the skyline: there are the gaudy crowns atop Orthodox Churches,

the great white domes of Catholic Churches and the more subtle yet on inspection, equally magnificent synagogues, all resting in what now appears as harmony, but one imagines the friction of old, electrifying the city to its core. For the

discerning Religious viewer the two most necessary attractions are St. Anne's Church – with a façade of such Gothic pomp that a sprightly Napoleon, on his way to freeze in Russia, wished to carry it to Paris 'in the palm of his hand.' Then there is the Church of Saint's Peter and Paul: a Baroque interior which took decades to carve out of pure white stone, so intricate and delicate, taking the breath from your lungs on entry, it exists as a kind of architectural extreme sport, vacating your lungs of air on entry, not giving it back until you wander back into the sunlight outside. Baroque parachuting, perhaps.

But the greatness of Vilnius is not its landmarks; the castles, the Cathedral all have something to offer, but the lustre of the place is gained from a holistic view. Just wander. Curved streets with coloured, detailed facades litter the place.

Courtyards in unexpected places; climbing ivy and grand trees framing crumbling stone buildings, history emanating from every fissure. Stroll

across a bridge with hundreds of padlocks left by newly married couples covering the railings; enter the esoteric world of the Uzupis district, whose people (artists obviously) decided to declare independence from the rest of Vilnius. Read their constitution, engraved in metal, hung on the wall of an insignificant alley: 'A cat has the right to be a cat,' and other quaint inanities. The atmosphere of the place, unlike any other I have experienced, is to be imbibed everywhere you go, around every corner, at the foot of

every holy structure and in front of every crazed market seller.

Do, however, avoid the boiled pig's ear. Vilnius has managed to cultivate a drinking culture that is beyond the grasp of dear old Blighty. The idea of spending time in a pub, drinking slowly whilst eating an (often) excellent meal is a welcome change from the unexplainable compulsion London creates of inhaling 8 pints in 2 hours, inhaling 2 kebabs in 8 minutes and stomping off to find a corner to fulfil the duel purpose of vomit receptacle and bed for the night. The pubs in Vilnius are a glory indeed. Vast caves, dark halls, wooden and atmospheric, trees growing up from the basement are all far superior to a Wetherspoons, whose main ascetic feature is the crumpled hooker in the corner. Food is served by Baltic beauties and is everything you could want to accompany a 2-litre jug of beer: Zeppelins are a deep-fried potato oval, filled with cream, meat, cheese and bacon, topped with cream, meat cheese and bacon. Fried bread sticks with a creamy, cheese concoction make beer taste like Athena's breast milk (possibly) and meat comes bloody and softer than the clouds above. But there are pitfalls: platters of ear, fried or boiled, stumps which were once the foot of a pink porker, sheep's stom-

achs – which, when bitten into, occasionally crack, revealing putrid green juices and black stones of undigested food. One must learn to take the rough

with the smooth when eating in Vilnius.

Vilnius is, apparently, the new Prague, along with about 5 other capitals in Eastern Europe. Largely because of its size, Vilnius probably does have the potential to become a seething mass of tourism though, so go now before the stampede of shaven-headed English men arrive, holding aloft the stag, 'la la-ing' into the night and perpetuating the stereotype in yet another innocent nation. In one pub, I saw the first wave, standing in a circle, pints clasped close to their Burberry shirts, looking around, tongues out, searching for birds and fights. The English thug is an unfortunate creature. They should be cleansed, by nail-gun if necessary. I'll do it, vigilante style, if legislation does not arrive soon to rid us of this plague.

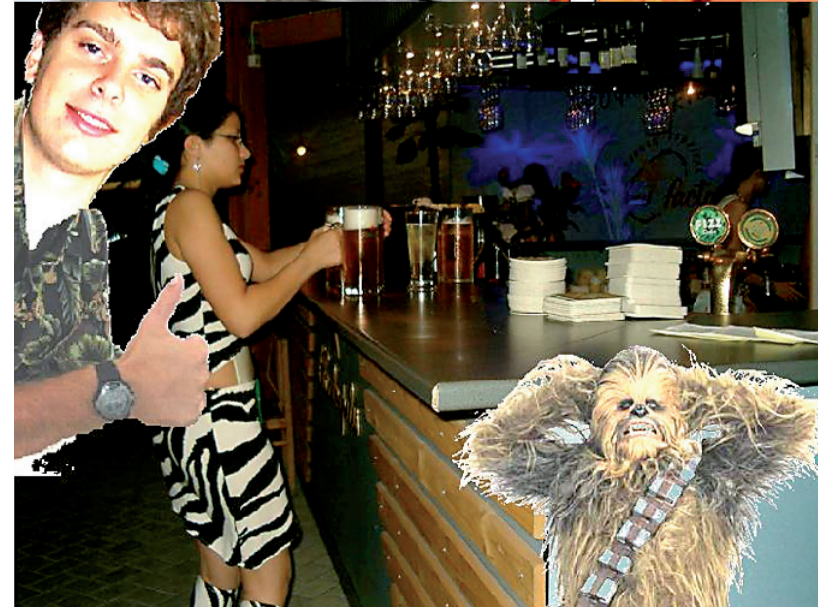
So, what of The Gorgon and Jim Morrison? Well, Jim had somehow managed to get to San Francisco for a month and had come back firmly believing he was in fact, The Lizard King. Either nobody had the heart to tell him he was not a look-a-like, or they just blindly accepted him as a grim product of Westernisation. The Gorgon was in fact called Gorga (as if it makes a difference) and was the most entertaining encounter of my young life so far. A mass of uncontrollable nonsense, he prowled the bar, swigging people's drinks, caterwauling all the while, and then returning to explain the subtleties of Lithuanian culture to me (in bellowed Lithuanian, of course), before going to sleep on the floor. The point is that in this haven of beauty and history, there was a kind of hospitality like no other, a welcoming, inclusive atmosphere that begs to be experienced. Go there, and if you find your own Gorgon, or maybe even the legend himself, embrace him, for you will miss him when he's gone.

FlyLal planes look similar to something from Art Attack

Food is served with a two litre jug of beer, by Baltic beauties



St. Anne's Church and the church of the Bernardine Monastery



The many guises of Peter Dominiczak as he wrecks it up in Vilnius

**TOGETHER,
WE CAN STOP
CLIMATE
CHAOS.**

**JOIN US FOR THE
i count RALLY**

**Saturday November 4th 1-3pm
Trafalgar Square**

Stop Climate Chaos coalition members include...



Email ic.esoc@gmail.com to join us on the march

On November 9th at 18.30 **Single Buoy Moorings (SBM)** will make an evening presentation in the Skempton Lecture Theatre 208 to tell you what Floating Production is all about and what career opportunities it presents for you.

SBM is one of the major players in this field operating 16 FPSO and FSO vessels around the world. If you are interested in starting a career or making a graduate internship with us, please attend this meeting. We are interested in talking to Chemical, Structural, Mechanical, Electrical, Hydrodynamic and Naval Architecture students.

We are a contractor whose work scope is large and varied. We are based in Monaco, South of France where our multinational workforce numbers 700.

The future of Floating Production will require many innovative features to be developed in order to solve the problems of LNG FPSOs, offshore transfer of LNG. You could be a part of providing solutions to problems like these.



Fabien Spacca
Money Broker, Interest Rate Options

QUICK THINKING REQUIRED

ICAP sets the standards in the world of interdealer broking. With a daily average transaction volume of over \$1 trillion, 50% of which is electronic, the Group helps customers trade in the wholesale markets for OTC derivatives, fixed income securities, money market products, foreign exchange, energy, credit and equity derivatives.

This year we're looking to hire 30 graduates into our full-time and summer programmes in New York and London. We will provide you with excellent training and on the job development so that you reach your full potential and keep pace with the fast moving world in which we operate.

You'll receive an excellent remuneration package that's highly competitive with the investment banking sector. For more information on our programmes and how to apply please go to www.icap.com/careers.

Application Deadline: Dec 1, 2006 (fulltime) / January 19, 2007 (summer)



IC SKI TRIP

£295

Val Thorens
15th-23rd Dec

Snowsports club annual trip. Includes: return travel, accomodation, lift pass and insurance. To book go to www.onthepiste.com or for more information go to www.union.ic.ac.uk/acc/ski, email ski@imperial.ac.uk or call Amber on 07795184548

Clubs & Societies

Eat lard, climb hard, and don't fall!



Matthew Wallace

France, a country loved by some, not so much by others. Its most redeeming feature in any rock climber's eyes is the huge variety and quantity of climbing it offers, all within low-cost airline fares. It was for this reason, despite some people's misgivings, that I bought a plane ticket to Marseille and set off with the Mountaineering Club to the Verdon Gorge for this year's summer tour.

The Verdon is a river running through the Alpes-des-Haute-Provence in South-Eastern France. It has cut over thousands of years a three hundred metre deep gorge, creating seemingly endless limestone walls that provide some of the world's most spectacular multi-pitch sport climbing. To explain the jargon, 'sport' is a type of climbing where you clip into small bolts as you ascend which are already drilled and cemented into the rock. This allows safe, rapid climbs and is used widely in Europe, but is rare in the UK where a traditional ethos dictates that all protection should be carried with you. This is in the form of various shaped bits of metal called 'gear' which can be jammed into cracks on the way up and removed afterwards so as not to damage the rock. Multi-pitch refers to the length of the climb. When the route is longer than your rope, you stop, anchor yourself to a ledge and bring up your climbing partner before setting off again.

We arrived eager to test our mul-

ti-pitch skills (and nerves) only to discover the necessary guidebook was out of print! Luckily for us the owner of the local climbing shop, Sabine, was able to step in and act as a human route guide. As far as we could tell she has climbed pretty much every route in the area, knew everywhere off by heart, often even better than the book itself. Needless to say, due to the personalised route descriptions, presents and bags of sweets she gave us, more than one of us fell for the eccentric old lady in the climbing shop.

Something even Sabine could not reassure us of was how to escape the gorge in the event of things not going to plan. The river valley is only accessible at ground level from the lake, about a ten mile hike and swim from the climbs themselves! The only easy way to the bottom of the climbs was from the top of the gorge. To reach them you have to abseil down, taking your rope – the only escape – with you. If you can't climb out, it is a very long walk along and up the gorge to safety. Add to this the risk of the dam sluice gates being opened without warning, made the bottom of the gorge a fairly inhospitable place!

Curious to discover this for ourselves, we rented canoes and set off up the river. A few miles upstream the narrowing of the channel resulted in tempting white water. Obviously we had to test our rafting skills, but predictably these weren't quite up to scratch and the canoe was upside down, with Henry's shirt floating fast downstream (or so he

says). Nevertheless, in his topless, soaked state he managed to hitchhike back home (being picked up in record time). As a female friend recently informed me "wet muscles are irresistible".

This trip was certainly one to remember, but Verdon has not been our only excursion of the year; club members have climbed in Yosemite, the Alps, Italy, Lofoten, Sardinia, Fontainebleau, Utah, Kazakhstan, Frankenjura, Croatia, and the Red Rocks. Even in England the sun is known to shine occasionally, and throughout the year we have fortnightly trips to locations all over the UK. These are not only a chance to practice climbing skills, but an excuse to escape London for the weekend. We have just returned from this year's fantastic Freshers' Trip to the Peak District, for which we took over thirty members!

Above all, our club is about encouraging newcomers and teaching them to climb. For a taster, meet us in the union quad at 1pm on any Wednesday and we will take you to the Westway Centre, one of the UK's largest indoor climbing walls. There we will teach you the basics of climbing and rope work before you join us on one of our outdoor trips, where you will inevitably get hooked on climbing for life.

For more information, email matthew.wallace@imperial.ac.uk, or check out our website at: www.union.ic.ac.uk/rcc/mountaineering/

Live music in dB's

Matty Hoban

In my first year, I was amazed that university venues like King's College were putting on brilliant gigs such as the first UK show with The Arcade Fire performing. What amazed me was that our union barely had any live music in comparison. There was little variety for someone like me who likes music that is a bit different. People who shared my opinion didn't feel proud of their union, or maybe not pride but people were passionless. When people aren't passionate about something, a sense of community is not there since there is no purpose for one to exist.

Taking into account both of these things, I took over the esteemed position of President of the Alternative Music Society last academic year (I took over from the god amongst men that is James Millen). One of my aims was to create a community at Imperial of people who appreciated music and I needed a focal point for this. Thus, I created Kids Will Be Skeletons, our regular gig night where we charge the minimum entry possible. I started off with little experience of promoting and took quite an amateur

approach. Our first night was chaotic but inevitably fun. It was brilliant that people were actually being bothered about the union and actually wanted to go there to see some underground music.

Imperial is notorious for its apathy and naturally some nights not many people have turned up. This can be disheartening but we go on nevertheless because we want to constantly provide a live music outlet at Imperial. Our 21st October night with a band from San Francisco, Citizens Here and Abroad was our most popular night ever.

It was great and we hope to continue our success with our next night on November 5th in dBs at 7:30pm. We have two bands from France called Gatechien and Le Singe Blanc and a band from London called Man Aubergine. We are charging £3 for students, not to make money but so that we can pay the bands' transport from France.

We don't stand to make money but because our society does not have that much money so we have to charge entry. We will be running free nights when we can. Please come down for a drink and some great music so we can create a great atmosphere.

Aussie kiss: like a French kiss, but down under

From the 20th to the 22nd of October the Imperial Windsurfing Massive spent a quite epic weekend at the biggest windsurfing festival in Europe. Aussie Kiss 5 in Bude was the destination for over 600 windsurfing students from across the country, including about 20 or so excited Imperialites. On Friday afternoon around 4pm the club met around stores in double quick time to load up the union minibus and get going on our 6hr journey, which was not helped by a certain Chris M delaying our club president and chauffeur Ben R. Arriving around 11pm and only having nicked a few of the Ron's cans of beer there was a predictable rush for the bar as 600+ people indulged in the other side of a windsurfing weekend, getting tanked.

After finding one of the many caravans available to us at Bude Holiday Park and stealing a few hours sleep, it was up for breakfast and then pile in the minibus to Roadford Lake for some serious windsurfing. Force 4 winds allowed everyone to get on the water from beginners who had never stepped on a board to the more advanced surfers, such as our own Alex P, laying down some freestyle whilst wearing two wetsuits.

Beginners received expert tuition from qualified coaches including our very own president Jess, all whilst enjoying maximum time on the water in the fantastic conditions. Intermediate sailors were treated to some on land tuition and guidance

from professional windsurfer Jim Collis, helping everyone improve their beach starts and quick tacks (turning for the un-initiated). Advanced sailors had Jem Hall to help them with their tricks and everyone was able to grab some quality time out on the water before packing up for the day, and heading back to the caravans to get ready for the party.

Everyone was buzzing in anticipation for the Caribbean themed fancy dress party on Saturday night, 600+ people dressed as Rastafarians, Pirates, Crocodiles, human sized Malibu bottles and many, many scantily clad windsurfers descended on the bar to drink copious amounts of rum, cider, lager and anything they could throw down the numerous funnels being passed around the room.

When resident band I.D.Ology took to the stage to lay down a blinding set of covers the room exploded into life and the new hobby of crowd surfing took over. After many hours of letting loose, everyone drifted off to caravans that may or may not have been theirs (not in the case of Jake, returning defeated at 7am) and grabbed a few hours before Sunday morning arrived.

To many who don't know, windsurfing is probably the greatest hangover cure you can dream of, and another windy day and some shiny demo kit provided the perfect incentive to get out of bed. After Jem Hall and Jim Collis delivered a fantastic self-promotional speech on their various clinics around the



IC Windsurfing member using the boat's wake to pull a flip. That's probably not the technical term

world, it was time to get on the water again for a good few hours before packing up and getting ready for the prize giving via an epic mud-sliding contest from many of the Cardiff boys. Come the prize giving Imperial dominated with Alex P deservedly getting the award

for the advanced division and Jess and Niall getting awards for beginner and intermediate instruction respectively. After loading up the minibus once more, everyone set sail for home rounding off another fantastic weekend for the IC Windsurf club.

If you are interested in joining our club we meet most Thursdays in the union for some social merriment.

For any information or to get going on our beginners' tuition days email: committee@imperialwindsurf.co.uk

Lights, camera, and action!

FilmSoc presents the first IC Short Film Festival: this is your chance to get your submission viewed by the world

Priya Garg & Jamie Lewis

Recently I went to see Miami Vice. Drug smugglers in an East-Asian country, a Chinese slut, helicopters and dead bodies, more ridiculous acronyms than a medics handbook and lots of pointless sex... Wow, what can I say? I'd seen this film a hundred times under many different titles, but never as badly made as this and I haven't even mentioned Colin Farrell's over-zealous hairstylist.

I was bored stiff. To pass the time I resorted to playing 'Snake' on my phone till even that got boring and I ended up joining the mass exodus out of the cinema desperately searching for that hour that I had lost of my life and would never get back.

Suddenly, it occurred to me. I didn't have to sit through all these

dire cinematic train wrecks. I could make my own film. I could show it to people. I could enter it into the first ever IC FilmSoc Short Film Festival taking place on 10th December. It would be projected onto a big screen, hundreds would see it and it would definitely be better than Michael Mann's pathetic excuse for a film. All I'd have to do is grab a blank DVD, get my camera and start rolling.

So I ask you - fancy yourself as the next Hitchcock or Tarantino? Think you could do better than me? (Probably not but try anyway.) FilmSoc is giving a full month until 1st December for you to script, direct and edit your film into DVD format. Remember, it has to be yours and it has to be less than thirty minutes long. That's it! Whatever your stand-

ard of film, give it a shot. If you're camera-less then STOIC will even provide the equipment if you join up, so there's no excuse.

It costs just £5 to enter a film and you gain free entry into the festival as an esteemed film auteur in your own right.

I'm just sorry for you that my film has already been made, so mine will be the first DVD that will be posted into the festival postbox in the SAF, which is that large, glass building that all the medics eat in.

The deadline to submit your masterpiece is 1 December, so get busy with your Super-8 or fancy digital cameras.

For more information, contact Victoria Sanderson: victoria.sanderson@imperial.ac.uk

**DO YOU MAKE FILMS?
DO YOU WANT TO
SHOW YOUR FILMS?
DO YOU WANT PEOPLE
TO APPRECIATE YOUR
TALENT?**

**SATURDAY NINTH OF DECEMBER
FILMSOC**

**SHORT FILM FESTIVAL
2PM- 7PM**

**SUBMIT YOUR SHORT FILMS FOR
JUDGING**

(IN FESTIVAL POSTBOX IN SAF)

**(30 SECS- 30 MINS) £5 PER ENTRY
(includes free entry to festival)
DVD FORMAT ONLY**

**DEADLINE DECEMBER FIRST
SPECIAL GUEST JUDGE AND PRIZES**

Oranges and lemons, say the bells

Peter Jasper

If you were in college on Wednesday, 25th October, you may well have heard bells ringing out in celebration of the college's Undergraduate Graduation Ceremony. The bells at the top of the Queen's Tower are the 7th heaviest set of 10 bells in the world with the heaviest bell weighing nearly 2 tons. The bells were given as a present by an Australian millionaire to Queen Victoria in 1892 and because of this, they are unusual in the way they remain the personal property of the Queen.

Bells are found the world over, but the style of ringing that you hear in English churches (and of course the Queen's Tower) is unique to this country. Bellingringing started in the sixteenth century and has continued to this day, with ringers using the same techniques and music as was developed all those years ago. Today there are thousands of people of all ages ringing in churches throughout the country, including student societies at many British universities.

The University of London Society of Change Ringers (ULSCR) is one of the oldest student ringing societies, having existed continuously for over sixty years and remains very active to this day. There are regular practices and ringing trips which are always followed by a pint or two (or three) in a nearby pub. Bellingringers do not have to be very strong or musically minded and ringing with a university society is a fantastic way to meet people and to get out and about in places all over the country. In the last year alone there have been trips to Lundy Island, Dorset and Birmingham. Also, the annual inter-university competition (and piss up!) takes place this year in Cambridge and the ULSCR are the current reigning champions. However, ringing within the ULSCR is not just limited to church bells,



The huge, very loud bells in the roof space of the Queen's Tower

handbells are also an important part of the life of the society. Just before Christmas, handbells are used in the ULSCR concert when carols are rung around the Christmas tree in Trafalgar Square to entertain the masses doing their Christmas shopping.

However, bellringing is only part of the story when it comes to ULSCR activities. Whether it is a trip to

a West End show, a treasure hunt around the city or a "hit the dance-floor" clubbing event, there is something for everybody. This term alone there are plans for a Freshers' reception where anybody new to the society gets free food and drink all night, a bonfire night trip, a Christmas party and the annual dinner and disco.

Perhaps then, if you heard the

Queen's Tower bells being rung on Commemoration Day or will listen again when they are rung for Prince Charles's birthday on the 14th and again for the Queen's Wedding Anniversary on the 20th November, you will spare a thought for the ringers who are keeping this ancient tradition alive.

If you are a ringer, or interested in just learning more about bellringing

the ULSCR is contactable via email at secretary@ulscr.org.uk or on the website www.ulscr.org.uk. Alternatively, come along to a practice night on Thursday evenings from 7pm at St Olave's church, Hart Street (near Tower Hill tube station) and you will receive a warm welcome, whether you have never touched a bell rope before, or can conduct peals of London Surprise Maximus!

RSM wages war

Eleanor Jay

On the 22nd October 21 intrepid RSM students (11 from Materials and 10 from Geology (ish!)), missioned it out to a warehouse in Canary Wharf, Greenwich. There, inside the heavy steel doors, we were faced with a monstrous tirade of inflatables, ditches, strong holds, netting, tankers, sand bags, bunkers ... and bodies. This was war. of a paintballing nature! After a safety briefing that consisted mainly of, "please don't shoot the roof or the marshals, but you can shoot anything else!", we donned our all in ones, found Darth Vader-like masks and we were away! First we had a few games of capture the flag, just enough time to test out our semi-automatic rifles, it appears the geologists may have gained an upper hand on these games... but no one is really sure! Then we moved on to different field protecting our strong houses from invasions by both sides. After some pretty chilling battle cries from Burg, Steve, Tom and others (difficult to tell with masks on!!), the Materials crew managed to annihilate the geologists and stormed their castle, winning the game. Credit must be giv-

en to all those who "drew" fire by running around the battle field and then "re-charging" their lives, it is hard to say how much paintballs really hurt, especially on the neck and hands. After a few more games involving bombs, flags and diving into sand, we moved on to the final field which was the most challenging, and most realistic... those trenches really smelt; years of built up paint!! The geologist one the first round of save the package.. by sneakingly grabbing it and then holding their own extremely well. Also the game of save the president was entertaining.. which the materials group nearly own, only to be stopped by a vivacious Satan, who prevented entry to the safe bunker! (That REALLY hurt guys!!). The last round was a one on one round, so every one was an enemy, this caused multiple casualties, and even more bruises! After all the games had finished (I am reliably informed) that the materials group won 5-3, all players put up a damn good fight, and have the battle scars (bruises) to prove it! We all had an awesome time, and here's to many a re-match in the near future.. maybe we can challenge CGCU nest time instead.. after all we all know who will win!



Positively Red! Medsin AIDS Week

Fenella Benyon

Positively Red! is celebrating its third birthday this year (in style, of course) from 26th November to 1st December (World AIDS day). In keeping with its predecessors, this year's Positively Red! (Imperial-medsin's AIDS awareness week) will have a whole host of events and activities to keep you interested and entertained: from dodgeball to debating; exhibition to exciting party! AIDS awareness week began off the back of the rapidly growing global AIDS pandemic which, since the 1980s, has claimed 25 million lives and seen another 40 million people infected. In the UK, there are around 58,000 people living with HIV/AIDS, and new diagnoses per year have doubled since 2000. Yet awareness of HIV has actually decreased in the UK over this time. Positively Red! is aiming to raise money (as much as possible), awareness and debate over

the week. It will kick off with the final of the fundraising dodgeball tournament on the 26th November at Ethos (get your teams together now!); then move swiftly on to the opening of the exhibition 'around the world' on the 27th; create a heated debate on the 29th: "This house believes that HIV status should be public knowledge" + perspectives on stigma from the UK and South Africa; all will be rounded off with an amazing party in the Union with sub-red on the Friday night!

All the money we raise will be split between three charities: children with AIDS charity (www.cwac.org); Friends of the Treatment Action Campaign (www.fotac.org); and kidzpositive family fund (www.kidzpositive.org)

If you'd like to get involved, submit a dodgeball team, enter some artwork or just want some more info, email Fenella Benyon: fjb03@ic.ac.uk

Dodgeball: the rules

THE TEAM

The game shall be played between two teams of 6 players. Other people will be available as substitutes. Substitutes may enter the game only during timeouts or in the case of injury.

THE COURT

The game will be played indoors in the Wolfson Sports Hall and the Ethos Sports Hall. The playing field shall be a rectangle at least 50 ft long and at least 30 ft wide, divided into two (2) equal sections by a center-line and attack-lines 3m from, and parallel to the centerline.

THE EQUIPMENT

The official ball used in tournament will be a rubber-coated foam ball. Participants must wear trainers.

THE GAME

The object of the game is to eliminate all opposing players by getting them "OUT".

This may be done by:

1. Hitting an opposing player with a LIVE thrown ball below the shoulders.
2. Catching a LIVE ball thrown by your opponent before it touches the ground.

Definition of LIVE: A ball that has been thrown and has not touched anything, including the floor/ground, another ball, another player, official or other item outside of the playing field (wall, ceiling, etc)

BOUNDARIES

During play, all players must remain within the boundary lines. Players may leave the boundaries through their end-line only to retrieve stray balls. They must also return through their end-line.

THE OPENING RUSH

Game begins by placing the dodgeballs along the center line – three (3) on one side of the center hash and three (3) on the other. Players then take a position behind their end line. Following a signal by the official, teams may approach the centerline to retrieve the balls. This signal officially starts the contest. Teams may only retrieve the three (3) balls to their right of the center hash. Once a ball is retrieved it must be taken behind the attack-line before it can be legally thrown.

TIMING AND WINNING A GAME

The first team to legally eliminate all opposing players will be declared the winner. A 10-minute time limit has been established for each contest. If neither team has been eliminated at the end of the 10 minutes, the team with the greater number of players remaining will be declared the winner. In the case of an equal number of players remaining after regulation, a 1-minute sudden-death overtime period will be played.

TIMEOUTS AND SUBSTITUTIONS

Each team will be allowed one (1) 30 second timeout per game. At this time a team may substitute players into the game.

FIVE-SECOND VIOLATION

In order to reduce stalling, a violation will be called if a team in the lead controls all six (6) balls on their side of the court for more than 5 seconds.

RULE ENFORCEMENT

Players will be expected to rule whether or not a hit was legal or whether they were legally eliminated. All contests will be supervised by a referee. The referee's responsibility will be to rule on any situation in which teams cannot agree. The referee's decision is final, with absolutely no exceptions.

CODE OF CONDUCT

1. Understand, appreciate and abide by the rules of the game.
2. Respect the integrity and judgment of game officials
3. Respect your opponent and congratulate them in a courteous manner following each match whether in victory or defeat.
4. Be responsible for your actions and maintain self-control.
5. Do not taunt or bait opponents and refrain from using foul or abusive language.

Anyone in violation of this code of conduct as declared by the tournament personnel will be disqualified from the tournament without refund and will leave the premises immediately.

POSITIVELY RED!
HIV-AIDS WEEK AT IMPERIAL COLLEGE LONDON

wednesday 8th november: 6pm
film night [union]
'dodgeball' & 'the band played on'

sunday 26th november: 12-6pm
dodgeball final [ethos]
get your team of 6-8 people together
& play to become the Imperial dodgeball kings

monday 27th november: 7pm
exhibition opening [ante room]
submit your artwork or just come to look

wednesday 30th november: 6pm
talk and debate [SAF]
"this house believes that HIV status
should be public knowledge"
plus talks on stigma and free food

friday 1st december
world AIDS day & fundraising party

proceeds go to kidzpositive, children with aids charity,
and friends of the treatment action campaign

queries & further info: fjb03@ic.ac.uk

Friends of TAC CWQC Medsin Imperial Kidzpositive

MedSin Society
PRESENTS
Positively Red
DODGEBALL
tournament

QUALIFIERS - 15th and 22nd November
@ Wolfson Hall (Charing Cross) Union (South Ken.)

MAIN EVENT
26th November @ ETHOS Sports Hall

Sign up Monday (30/10/06) Tuesday (31/10/06)
and Thursday (02/11/06) in the SAF Building

Prizes to be won!
£4 entry fee per person (6-3 in a team)

for more info contact Jitin (jv105) or Akudo (ao201)

CLTM Graphics

IC Radio bring us the noise

IC Radio has the gear and the talent to provide you with a DJ and some banging tunes

Sebastian Kaminski
Head of Discos

ICRadio discos can answer so many of your problems. Perhaps your club or society is organising a disco? Perhaps you want to host the party to end all parties? Do you need a sound system so magnificent that the bass blows everyone in attendance away? Perhaps you need to hire a DJ? Are you a DJ who wants to play at a disco? Well then IC Radio is the club for you.

We have a dedicated disco team that hire out our impressive sound system to clubs and societies for their parties, socials and other non-descript gatherings of boozehounds. For those of you who are technical-minded, it includes two Technics 1210 turntables, a Behringer 2500 Amp, some impressively large speakers, a Denon dual CD mixer and a four channel Denon mixer. We've also got monitor speakers, microphones and other essential equipment. All of which adds up to tremendous aural pleasure for all of those in attendance.

In essence, ICRadio can provide your club, society or just your group of friends with all the equipment you will need and a DJ who cuts all the mustard in sight. All of which comes at a very reasonable price.

We've already helped organise four discos this term, like the Civ-

Soc Christmas Party and the Erasmus party, and have more lined up. One happy customer said, "A live DJ really improved the atmosphere and provided a focus for the party", and "the sound system and music were excellent." Another said, "That was the best disco I went to that night!"

Perhaps you are an experienced DJ, or want to become an experienced DJ, who plays at all the top-notch events that ICRadio entertain? Whether you're a professional or just another amateur who's never played before you could be DJing at one of these discos.

ICRadio is often called up by societies looking for DJs to play at their events. DJing for ICRadio is not only great fun, but for one night's work you can earn yourself enough cash to pay for your next night out with your friends (as long as you go to Cheapstakes).

Most of our work is cheesy old-school hits, modern pop and hip-hop, but we do get the occasional call up for alternative or house music. The more people we have for each genre the more often we get invited to perform at events.

If your society needs a sound system, or if you're up for some DJing, send an email to sebastian.kaminski@ic.ac.uk.



Lisa and Seb DJing at one of many wild CivSoc boat parties



Mike Higgins Station Manager

You are rather lucky to go to Imperial, I can tell you this. But not for any of the reasons you have heard before. You are lucky because Imperial College Radio is probably the best student radio station around. "But I hear it is just another student radio station" you cry. Now that is just wrong. I have been told that we broadcast more hours of original programming per year than most, if not all, of our competitors in the capital. One of the best features on the ICRadio website is our listen again service. We keep every show presented in the last four years and they are all available for you to download. So if you visit us at the award-winning www.icradio.com you can hear all the shows you have missed over the years. The main aspect is for us to create and broadcast radio shows. A lot of people tell me that they could never do a radio show because they would feel too self-conscious, but even when the shyest of my friends guest on my show, they become animated chatterboxes the moment I flip the On Air switch.

Are you still not convinced that you should be a part of ICRadio? I have more reasons. ICRadio is mostly filled with music lovers, me included. But, and this is a big but, the main difference between ICRadio and other music related clubs and societies is the distinct lack of music fascism. Any music sits perfectly with any other type, anywhere on ICRadio and we intend to keep it like that. ICRadio has the likes of cheesy-poptastic School Daze (with resident schoolmasters Lisa Bunclark and Seb Kaminski) sat right alongside the metal monster that is Iron Thursday, the brainchild of Flangernon Lacy and Jurgen Grundleburger. Alex Baldwin (him from the Nightlife section) and his buddy Matt Long come in and play all kinds of odd sounds that I often find surprisingly pleasant on the interestingly titled Lazer Tiger vs. The Acid Tripping Swamp Monkeys.

Shows are not our only output. Seb Kaminski is in charge of running the numerous events we are hired to do by Imperial's other clubs and societies. Folake Adegbahun runs a music review team that take all of the twenty to fifty CDs we are sent every week. Our members also get access to our professional recording studio. Where some minor successful songs have been recorded. On top of all of this our resident house junkie, James Yearsley, teaches the finer points of turntablism to those who are interested.

Hopefully you are convinced that ICRadio is the best thing on Earth and that you want to join our noble cause. If you are suitably impressed email manager@icradio.com and I can get you rocking the airwaves within the week.

Moon Unit: IC's favourite rock show

SuperDan and Essex Boi

Under the guise of our superhero alter egos, SuperDan and Essex Boi, we aim to bring you the greatest in guitar sounds. Well, sort of. The music on Moon Unit is nothing other than our taste, much like most shows on ICRadio. It is an amalgamation of the majority of what the media calls 'alternative'. We call it mainstream rock, but we enjoy a dash of metal, a pinch of punk and a dollop of electro all added into the witch's cauldron for added fun, craic and wonder.

You may have seen us at the Freshers' Fair. We did a live set on the ICRadio stand from two until three. If you do not remember us, we were the two guys with appalling haircuts playing out the likes of The Rapture, The Clash and The Killers whilst drinking some pints and shaking our jelly. We hope this encouraged you to sign up to follow in our footsteps.

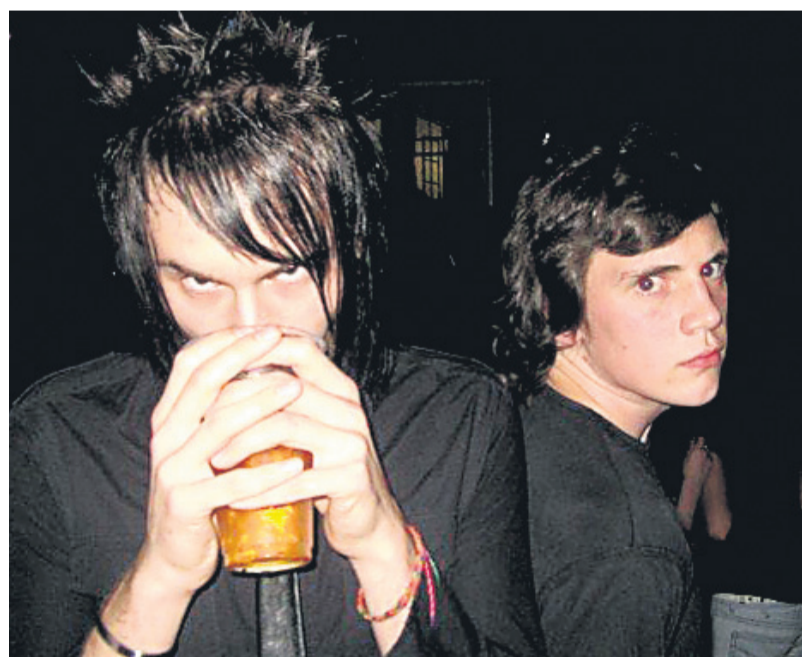
Moon Unit is now in its third year of operation and since its inception has managed to become Imperial College's most listened to rock show. However, none of our listeners ever want to tell us about the show. So, before we start telling you why you too should become a Moon Unit, I ask anyone who listens to get in contact and start requesting tracks and generally telling us why we are so much better than everyone else. Not that we are immodest, we just state the facts. Though only the facts that make us look good.

On a normal Moon Unit hour we each take over the show for a thirty-minute section, playing exclusively

our own musical choice. SuperDan normally sticks to the modern day taking Moon Unit down a road filled with the delights of 90s' Brit pop, some mellow tunes and some turn-of-the-century metal. On the other end of the Unit, Essex Boi tends to stick to the older sounds. The 80s' post-punk era, 70s' hard/psychedelic rock and 60s' guitar pop seem to be the usual choice. The best in Moon Unit music comes in the crossover regions. The mainstream area in which we both like to delve out musical tastes is filled with pleasures unknown. When one of us manages to find a song that we both like the show tends to hit fifth gear. Within this limited category exists the likes of Björk, Bloc Party and anything but modern R'n'B. Basically, your staple diet of indie dance floor tracks and 'experimental' music will be catered for within our weekly hour of fun and games.

Alongside the music there exists the infamous Moon Unit banter. It is the repartee between the two of us that repeatedly brings our listeners back, begging for more. In shows gone by we have discussed everything from the merits of modern day R'n'B in the vein of those Beyoncé types (we concluded that there are none) to the always appropriate subject of coprophilia (I suggest you Google that word if you do not know it, but be warned, do not do an image search).

We like to include a few regular features in the show. We have had weekly interviews with pop and TV superstars Alvin and the Chipmunks, followed by their rendition of a famous song. Another piece



SuperDan and Essex Boi: Their parents were fire and brimstone

that often rears its ugly head is Not On My Moon Unit. This is a little ditty where Essex Boi normally plays out a classic piece of hip-hop, reggae or Motown that is actually good, unlike most of the rubbish from the mainstream 'urban' scene. Finally Dan's Shit Past involves SuperDan playing something that he liked when he was about thirteen (Blink 182 etc).

We also regularly run Moon Unit Specials. This week saw a Halloween themed show that included songs of a scary nature. Only songs that contained lyrics of doom and despair made the cut (except for

Essex Boi's closing track). This spookfest included some of The Jesus and Mary Chain, Nine Inch Nails and Korn, for all your gothic metal needs. Next week, though, will see a return to our usual programming selection, what that includes even we do not know.

Frankly we do not take ourselves seriously, but somehow have quite a decent following and we enjoy ourselves. Over the past years we found that when it comes to making good shows professionalism is secondary to making the listeners laugh. So go and download our last show, it is very good. Trust us.

Coffee Break is back with the Sarge

Reintroducing the world's best quiz: the Felix University/College-Wide Invitational Tournament (FUCWIT)



Sergeant Hartman

Right, as I'm sure you're all aware, David Hasselhoff (otherwise known around these parts as the Hoff) has suddenly departed from hallowed Imperial ground without a trace at the end of last year, and hasn't returned to do his regular page in *Felix* this year. Coffee Break can exclusively reveal that he has buggered off onto *I'm a Celebrity, Get Me Out of Here* due to the sizeable pay-packet he would be receiving from it, and therefore he has left a void in Felix that many have always thought could not be filled (due to the size of the Hoff's monstrous loins).

Luckily for all of you, however, that's false, as I've decided to hop over from writing the common sense column (or what the Comments Editor called satire) to doing Coffee Break. I have to say that although he has left a legacy behind, he really didn't have much substance, and his loins weren't as big

as mine. Think of it this way – we voted him back for another year with *Felix* (only just, fending off Optimus Prime) and he just buggered off without saying goodbye. Basically, I'm far better. Hear me roar. So stand straight when I'm talking to you!

Anyhow, onto business, so listen up – I was looking forward (somewhat) to returning to Imperial for another year of soaking up knowledge from friendly professors and getting ever closer to obtaining my degree (or not, pending alcohol consumption). After a long and gruelling battle with several estate agents, a landlord or two, and several bed and breakfasts (don't ask!), I managed to get a nice little place just a stone's throw away from College. I was ready to attempt to do some sort of work – but before all those dreams were duly shattered as I walked onto campus, I was blinded as I walked onto Upper Dalby Court, where bright blues and the new addition of greens and pinks of the building opposite absolutely wreaked havoc on my retinas. After dropping to the ground and quickly donning some Ray-Bans, I decided that it was probably something to do with the BioMedical Engineering department's "Restore sight to the blind" campaign or similar – Stevie Wonder could see those colours, for Christ's sake.

A little digging revealed the archi-

The rules of the game

Welcome back to this year's Felix University/College-Wide Invitational Tournament, or FUCWIT. The format of this year's competition is going to be a little spiced up, because I know for a fact that too many things given to you all last year were so easily searchable on the internet. The Hoff got more than a little suspicious. Anyway, here's how it works:

You need a team name. Think of one. Every week, make sure you include your team name when you email in the answers to coffee.felix@imperial.ac.uk

You get 2 marks for each question. I'll give one mark for what I deem to be partially correct answers, or for particularly clever wrong answers.

This year there may be, but not always, secret bonus marks on one or more of the questions based on the quality of your answer, again to make things interesting.

We'll always give the maximum number of obtainable points each round, to keep you guessing as to how many you can get.

This week, we're going to give you nine different photos of places around Imperial College. Your job is to give us the **name of the building** (i.e. not the name of the department(s) that use it). If you can't find the name, you may get one mark for other relevant information so give it a shot. So, how well do you know really Imperial?

tect responsible for this interesting new addition to college was a bloke called Sheppard Robson. This is all well and good, frankly because when I run out of red and blue in my colouring pencil set and want to doodle in lectures, I would also naturally reach for the Barbie pink and Lime-on-acid. However, what I can't figure out is why somebody has budgeted £5.7m for the project,

which was due to be finished in April 2006, although it's been closed off on a few weekends and work (including the lovely pink *thing* that sits on top of the building) seems to be ongoing periodically.

I'm not sure if this surpasses the little civil engineering mishap of forgetting to factor in the weight of water in the swimming pool in the old leisure centre (whoops), forc-

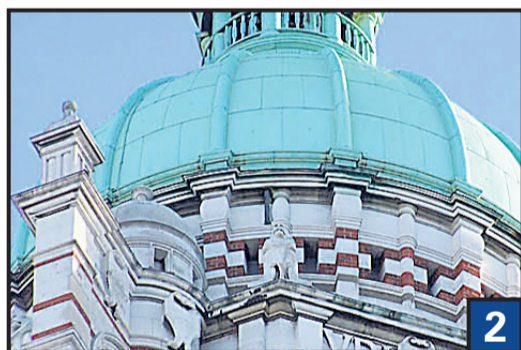
ing the pool to be built in the basement instead of its original location on the first floor, but the new one definitely looks the part. Sitting opposite 'the blue cube', the pink and green seems to fit in. It's also attached to the Royal School of Mines, and I can assure everyone reading this that the RSM had nothing to do with what happened next door.

This naturally prompted me to take a look around College and examine the architecture present in a little more detail. Given what I've already seen, the results weren't that surprising – it looks like a hundred years' worth of buildings, past and present, were dumped on a block behind the Science Museum and left there as Imperial College. In a way, I'm thankful that not everything looks the same, but at the same time we not only possess the cure-the-blind architecture, oh no, we also have in our inventory a couple of buildings – physicists look away now – that look, from the outside, so dreary and uninspiring that I could swear the architect was the same guy who designed the office for Dilbert, minus the cat, dog, and the guy with his hair on fire.

This, incidentally, also gave me inspiration for this year's first FUCWIT competition. How well do you know your way around Imperial College and what each department looks like? It's time to find out this week.



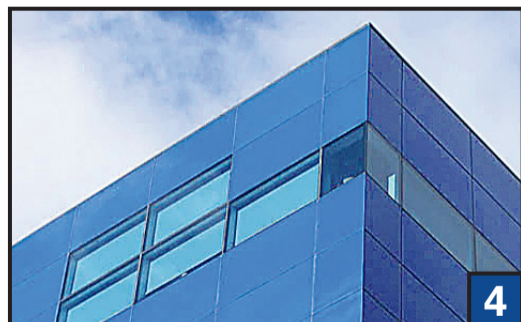
Let's start off easy because I don't want anyone to have no points after the first round. That would just make you sad and pathetic.



Possibly the centrepiece of the Imperial campus. Mainly there to annoy the rest of us with constant chiming on special occasions.



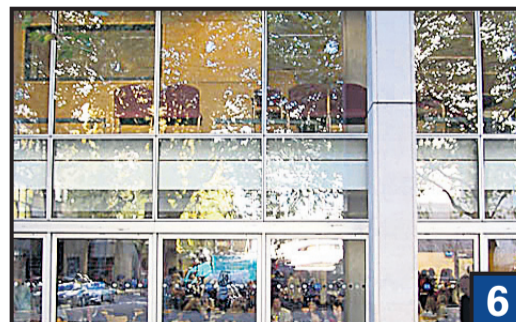
Welcome to Nerd Central a.k.a Cram-City a.k.a the answer! The stench of curry from last year's cram season still fills the air.



The Sarge pauses to take a look at the building that whistles on a windy day (it really does). What's this place called?



Plenty of Imperial students have many stories to tell about this place, but currently the entrance is blocked off.



Sarge pauses to take a look at the home of its slightly more drunken, lower class citizens. He makes a hasty getaway.



Welcome to the Biomedical Engineer's project for restoring sight to the blind. You can be excused for not wanting to know this.



The only place at Imperial College you'll ever see a naked lady. Where is the Sarge currently jerking off?



One final extra hard bonus question. What is the name of the building, and what lies beyond these double doors?

Answers:

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

THE IMPERIAL CHARITY FASHION SHOW

FRIDAY 3RD NOVEMBER 2006

7:30pm | THE GREAT HALL, SHERFIELD BUILDING

AFTER PARTY:

THE ROOF GARDENS

10:00pm | 99 HIGH STREET KENSINGTON

book online > imperialcollegeunion.org > clubs A-Z > fashion (wye) > shop



icpanache.com
wye.fashion@imperial.ac.uk

the
imperial
collection

A beautiful performance

If only the match were up to the standard of the warm up!

Women's Hockey

IC 2nd XI 2 - 0 UCL 3rd XI

The IC girls arrived at Harlington in a confident mood, following a 12-0 victory in their previous game. Attempting intimidation tactics through dynamic stretching prowess is a popular theme of the 2nd's matches, UCL were treated to a special display incorporating goal-ice-worship routines.

The game began with a solid, if rather conservative, defence for IC, lead by Izzy playing a great game as sweeper and Fi showing us what she can do if we let her up in the midfield for a match!

As the game progressed, IC became more attacking, with numerous opportunities in the 'D' finally resulting in a somewhat scrappy goal from Dasha. The next goal showed rather more flair, with Dasha planting an awesome cross for Melissa to finish before UCL knew what hit them.

UCL rarely had a chance to threaten the IC goal; when they did, good clearing from short corners and some excellent hitting from Bella quickly saw IC back in attack.

Trish and Melissa worked hard on the left side; covering more ground than I did in the whole of last season! Unfortunately most of IC's



IC Ladies demonstrate elegance in an unorthodox warm-up routine

breaks failed to reach the stick of a striker; with a little more organisation the score line may have reflected the dominance of IC's play.

Girl of the game was a difficult decision and came down to a boat race between Bella, Fi and Izzy; Bella won in style to claim the title, for services to hitting the ball very hard yet with surprising accuracy. Twat of the match was an easier decision, and was claimed by Izzy for a very elegant fall on her backside!

Special mentions go to Mary for standing in as goalie despite being unable to move most of her limbs, to Roxy for letting us have her, and Dasha for hitting with her stick, not her head.

Post-match celebrations saw our captain in a rather delicate state; I am assured this was wholly the responsibility of Bella and most definitely not Fi herself.

Alice Rowlands
Sport Editor

IC Rugby lads embarrassed by Royal Free Medics' team

Men's Rugby

ICURFC 12 - 22 Royal Free

The 1st XV were in high spirits after an impressive performance against Royal Holloway, last year's ULU Cup winners who beat the 1st XV in the final. Today's opponents were another side promoted due to BUSA restructuring, and were keen to stamp their authority.

The game started poorly for IC; the Royal Free forwards were fired up and were a lot more physical up front, and after some sustained pressure they managed to drive the scrum from five metres out over the IC try line to get the first points of the day.

This pressure continued in the scrums and in tight play, but some poor tackling by the forwards let the centre over the try line for Royal Free's second try.

Only then did IC wake up and starting playing their own game; with mouvement général occurring in full flow all over the park, Royal Free were unable to control the apparent chaos that was unfolding in front of them.

However, poor finishing meant that IC never crossed the line and Royal Free took the advantage again by scoring the third try of the half with a run through the centres.

Losing 17-0 at half time, IC were getting fired up for the second half which saw big tackles occurring all over the field. Nathan made sure Royal Free would not try and run through the centres again by flattening their centre and knocking him out.

Up front, man of the match Ben Moorhouse was a machine, tackling everything in sight and making sure their forwards couldn't get through the side of the ruck and mauls.

Again, IC's movement and play was sensational, particularly from the backs, but poor finishing and the forwards were in set play without a proper hooker stopped them from scoring.

The last five minutes saw extremely fast play; Royal Free scored their fourth try, and IC finally decided to wake up and play rugby! Up front, the forwards ran at the opposition with persistent pressure, paying off with Bo driving over the line for IC's first try, which was quickly followed by quick hands from the kick off to find Mike, on the wing, who simply glided through the oppositions backs to score.

Although a disappointing result, the team can take some brilliant moments of play and take it into next weeks game against GKT.

Jovan Nedic

IC men play with each other

Men's Football

IC 4ths 2 - 3 IC 5ths

It has been eight long, exercise-free months since the end of last year's football season. On Saturday however, with trials completed and a new batch of freshers initiated into (unofficially) IC's greatest club and/or society, the veterans of IC football were finally able to squeeze back into their footy kits ready for the battle to begin. The highlight of the opening round of fixtures thrown up by the ULU Supercomputer was the most intense of rivalries - an inter-IC derby.

A 3-0 pre-season friendly victory for the 5ths in this same fixture, four days earlier, meant that the game was sure to be a cracker. The 4th team aching for revenge and the 5th's desperation to prove the friendly win was no fluke. Even the new boys could tell how much pride was at stake in this one.

The 5th team entered the game with the same rope-a-dope strategy that served them so well in the earlier encounter - let the 4ths come at them all guns blazing, roll with the punches and then bang! Hit them on the counter. Sure enough the 4ths shot out of the blocks; unfortunately for the 5th team master plan, this time they managed to score. Twice.

The first goal, from a great cross by Sam Rickards, was somehow poked in at the back stick by a well-marked Tariq. The second 4ths goal followed shortly afterwards as Chris was picked out unmarked from a half-cleared corner and



Imperial footballers in shirt and ties? It could only be Christmas

a nice run along the by-line was matched by a cool finish. Oops. 2-0 down. This never happened to Muhammed Ali.

Sometimes, however, football is about more than skill. A dogged 5th team managed to reach half time without conceding further, and captain Gui's passion-charged half-time team talk stirred something within the hearts and loins of the 5ths.

A changed 5th team started to win some challenges in midfield and finally managed to start to pass the ball about. Early in the second half, 5th team pressure saw a seemingly fair goal ruled out for a marginal offside after excessive 4th team whinging. This only served to delay the inevitable as James Long sped through the heart of the 4th team defence to bury a great shot past poor Mike Pursey. Barely seconds

later and the 5ths had equalised as Scott finished off a rampaging run with a neat finish.

Within the space of 10 minutes the game had completely turned on its head, as now it was the 4th teams turn to hang on. They couldn't quite manage however, and 5th captain Gui completed a magnificent comeback with what turned out to be the winning goal, rounding the keeper and rolling the ball over the line, before succumbing to a bout of cramp during his celebration. Ten nervous minutes remained, but the 5th team hardcore defending meant 3-2 was the way the match ended. Frenzied scenes of celebration met the final whistle as the 5ths gloated and rubbed their victory in the faces of the gutted 4th teamers. A great game from both teams: here's looking forward to a great season.

Sam Styles

Imperial men's football 4ths dominate St George 2nds

Men's Football

IC 4ths 1 - 0 IC St George 2nds

IC faced St George's in their first home game of a slow starting season. The game was almost won before kick off; the reputation of "Fortress Harlington" striking fear into medics nationwide. IC adopted the 4-1-3-2 system, used by England to secure the 1966 World cup final (a match, coincidentally, also played against a load of pricks). St George's were so sure of defeat they turned up forfeiting the game to avoid humiliation. Captain Skeen was having none of it, and the Medic annihilation began.

From the outset IC played with tremendous flair and skill. Nutmegs, Cruft turns and Ronaldo-style step-overs were being served up in abundance. IC were so confident that Alex "Nuts!" Rybka allowed St George's to nutmeg him; the sign of a truly confident footballer. Even the keeper Frank "hawk eye" O'Neil (known for his ability to spot a penalty from the other end of the pitch) wanted aboard the now fully loaded showboat. Having received the ball from a pass back, he played it off an advancing attacker and picked it up again, a move now known as "The O'Neil".

IC dominated the midfield with Jeremy "The Erotic" Lovett and Sam Rickett, feeding countless through-balls to Max "I swear it's my real name" Steel and Luca Laraia to chase, testing the soon-to-be-exhausted St George keeper.

Wide mids Alex "I will only score stylish goals" Avila and Alex Rybka gave IC depth of attack, which St George could barely understand let alone deal with. With so much pressure, something was bound to give and right before half time that turned out to be Max's ankle - a horrific tackle from a rubbish medic hacked it off. Frank politely explained what happened to the referee, in a language which may only be described as "Irish", and was duly awarded a penalty. James "The Shadow" Skeen placed the ball in the boggy, cut up, marsh of a penalty area as the air grew tense. The unthinkable happened as the 7-foot keeper, with hands the size of the goal, saved the perfectly struck shot, leaving the score at 0-0 at half time. In the second half, near gale force winds allowed St George's a few shots, against the run of play. The combination of Mike "The Butcher" Allen and Scott "Razor" McKenzie at centre back ensured chances were kept to a minimum.

The introduction of Tariq "The Stealth" Melham at half time and the attacking nature of Paul "not the shark" Szczesiak gave IC increased width in midfield; splitting the St George's defence wider than a "Master-full" mother of ill repute.

With the time running out, Luca "The Assistant" Laraia put Sam "The Scorer" Ricketts through on goal, he finished with Thierry Henry style. The game was one of the most convincing 1-0 victories ever, and the start of the IC 4ths 100% home record.

James Skeen

THE IMPERIAL CHARITY FASHION SHOW

FRIDAY 3RD NOVEMBER 2006

7:30pm | THE GREAT HALL, SHERFIELD BUILDING

AFTER PARTY:

THE ROOF GARDENS

10:00pm | 99 HIGH STREET KENSINGTON

book online > imperialcollegeunion.org > clubs A-Z > fashion (wye) > shop



icpanache.com
wye.fashion@imperial.ac.uk

the
imperial
collection