

Feature

Easter feast

page 10



Sport

Varsity coverage



page 29



felix

Guardian Student Newspaper of the Year

The student newspaper of Imperial College

No. 1,377 • Friday • 16 March 2007 • felixonline.co.uk

The Union is going green (at long last)

Union Council passes a comprehensive environmental policy, including limitations on clubs' air travel and waste reduction

Andy Sykes
Editor-in-chief

A new environmental policy has been passed by Union Council in the wake of Green Week; the policy had more than 1,300 signatories supporting its aims. This is around the same number of people who voted in this year's sabbatical elections, and more than the number of people who voted for John Collins last year.

The policy commits the Union to reducing its environmental impact in a number of areas; these include waste reduction, water use, carbon emissions from Union services and premises, energy, and transportation.

Overall aims

The policy sets out a number of concrete aims: reduction of waste sent to landfill by the Union by 50% by 2010; reduction of water consumption by use of water conservation devices (for example, in toilets); and a 60% reduction in carbon emission by 2009, with carbon-neutral status being achieved by 2012.

Waste reduction

Council was told that the Union produces a great deal of unnecessary waste. For example, plastic disposable skiffs are used every night in the Union, resulting in a large amount of plastic waste. The

policy recommends that these are switched for harder-wearing reusable plastic skiffs. The Union will also see the return of real cutlery (including metal utensils and ceramic plates) rather than the low-quality plastic cutlery currently used. The last time this idea was tried, a good deal of this cutlery vanished, presumably the work of light-fingered students.

More recycling provision is promised, as well as a composting scheme for food waste from catering. Maybe the Union can use this to improve the sickly grass in the Quad.

Water use reduction

Low flow rate heads will be installed into all Beit Hall showers, and the new toilets being installed into the main building will have infra-red activated taps, and water-efficient urinals.

A "grey water" scheme was proposed by the policy, which would use rainwater from guttering to act as toilet flush water, but this has proved somewhat controversial due to the potential high cost of implementing this scheme (according to the Union's architects).

Continued on page 2



A packed Council debates the new environmental policy

Science Challenge awards at the Ritz



The winners of the RCSU Science Challenge were announced at the RCSU Centenary Party at the Ritz last Friday. The overall winner, Naaman Tammuz, wrote an essay entitled "Brain New World", which considered the impact of brain-to-computer interfaces

CONTINUED ON PAGE 2

Beit redevelopment plans to be changed

Tomo Robert
Editor-in-waiting

At a lengthy Council meeting on Wednesday night, the paper reported on in last week's Felix was passed, meaning the plans for the Beit redevelopment will be changed.

The original redevelopment plans for the building called for the sabb offices to be moved from the first floor up to the fourth floor, leaving the space free for use as a coffee bar and lounge area.

This, however, has met with disapproval from the Union's clubs and societies, who feel that there is more than enough space already provided for coffee bars within the campus already.

The paper proposed moving the sabb offices to be adjacent to the newly created Student Activities Centre in the new mezzanine level of the gym, creating a "one stop shop" for students. The first floor space would then be converted into a 22m x 9m "dance studio", complete with mirrored walls and a sprung floor.

The paper had already attracted



What the new space in the Union might look like

a large number of signatories, similar to the environmental policy. However, Council took issue with calling the space a "dance studio", arguing that there were not enough members of dance-related clubs for it to be exclusive to them.

This was amended to calling the area a "flexible club space" that all

clubs can use. The Union has suffered a shortage of space available for the 200+ clubs and societies to use, and this should go some way to alleviating the pressure on the booking system.

The Union is due to meet with architects, who should prepare the plans for the new area.

Environmental policy passed at Council

Continued from front page

The most controversial of all the measures in the policy is the reduction of the Union's dependence on air travel. Tours are an integral part of many clubs, and the vast majority of the destinations are in Europe, which are reached by budget airlines.

These flights have in the past been subsidised by the Union to reduce the burden on clubs. The new policy is that clubs will no longer

be subsidised to areas within "Zone 1" (defined as around reachable within 6 hours using train services) and will be subsidised only 16% for areas within "Zone 2" (within 12 hours of train travel).

Mark Flower, RCC Chair, raised concerns over train operators refusing to carry large and bulky equipment (using canoes as an example). Adele Peel, the policy's main proposer, accepted an amendment that would allow the Clubs & Societies Board to review each tour

on a case-by-case basis in order to exempt them under exceptional circumstances; for example, if the destination is unreachable except by air travel.

Clubs will be subsidised the cost of a train journey, the aim being to reduce the Union's carbon emissions resulting from use of air travel. Ms Peel pointed out that, although this may inconvenience clubs, a change in attitude is necessary in order to successfully combat carbon contributions leading to global warming.

RCSU Science Challenge awards

The winners of the Science Challenge were announced on Friday at the Ritz. The party, put on by the RCSU, sold out in record time, and many unfortunate folks could be seen on the Facebook event page begging for tickets to no avail.

The Challenge was to write an essay predicting the most important technology of the next 100 years; the overall winner was Naaman Tammuz, with his essay about future brain-computer interfaces.

The competition was also open to local schools. The winner of the school category was Mark Nichol-

son, who discussed the impact of quantum computing on society.

Present at the ceremony were Raj Persaud, psychiatrist presenter of Radio 4's *All In The Mind*, alongside the other celebrity judges (including Simon Singh, author of *The Code Book*).

The RCSU's official mascot, the 1916 fire engine known as "Jezebel" was also present for ferrying the great and good to the Ritz.

Mr Tammuz took home £2500, a new Apple MacBook, and won a day shadowing Dr Roger Highfield, science editor of the Daily Telegraph.



Top left: "King Jad" on his throne. Top right: the setting for the party. Bottom: the RCSU Exec toast a successful year

felix 1,377
Friday 16.03.06

Perceptions of science

"If our scientists and society can hand-in-hand nurture science, addressing as a priority the challenges and controversial moral, ethical and social issues, then the vision of science can undergo a transformation."

PAGE 5

Chechen President

"Ramzan Kadyrov, who turned the legal presidential age of 30 last month is a strong leader, and has widespread support in Moscow."

PAGE 7

Innuendo?

I however reassure you of my confidence that, in foreplay to our centennial celebrations next year, we will climax to some fantastically palpable results

PAGE 9



Patrick Wolf

"After two albums of moping and introspection, Patrick Wolf has finally figured out how to write pop songs and it turns out he's pretty fucking good at it."

PAGE 12

Sunshyyyyyne

"The story itself is unprecedented in its topic: our Sun is reaching the end of its life, and a scientific expedition is sent to the centre of the Solar System in order to deliver a payload that will - theoretically - reignite the star."

PAGE 20

Global wearing

"I think the brightly coloured nu-rave "trend" is interesting. but I have yet to see anyone wearing it without looking like a coked-up European douchebag."

PAGE 21

Idiot

"Abandon your artificial constraints and contrived design decisions and join the true gaming revolution - the PC."

PAGE 25



Rector renews call for £10,000 fees

Sir Richard speaks to the Guardian: "The cost of an education at Imperial is not low and no-one should pretend that it is."

Alex Kendall
News Editor

The Rector, Sir Richard Sykes, has kept up his call for the widely controversial £10,000-a-year student fees in a recent interview with The Guardian. He likened a science degree with learning to play the violin, which "can't be learnt in a week," and condemns an apparent general acceptance that a science degree is cheap; "the cost of an education at Imperial is not low and no one should pretend it is."

September 2006 was the first intake of students paying £3000 fees. The critics' fear, that university applicants would fall as a result and that the new system would price poorer students out of university, has now been proved wrong. Applications were indeed down by 3.6% but have now shot up for applications in 2007 by 7.1%. The system of paying back fees after university has also been well received; less students now have to work over the summer or get part-time jobs to pay for their fees while at the same time studying. The Conservative Party, who were opposed to £3000 top-up fees, now admit they would not abolish them; the university heads and the Government appear to have won the day.

However, many university leaders and now the Government as well wish to raise the cap from £3000 up to £10,000 in 2010. The support for this is less than that for £3000 fees but still substantial, including our own Rector. The belief is that the price of a degree for students should reflect the cost of running that degree and that a university system that works more like a market would be healthy. This would result in humanities degrees and science or engineering degrees with less of a practical element costing less than others. Biology at Imperial, for example, could cost a lot

more than Biology at Oxford, which has hardly any experimental work.

The price would not be set in stone though; universities could charge what they like per year up to £10,000. Rich universities could afford to charge less and so increase their intake, and poorer universities could not. The reason this has not happened with £3000-a-year fees is that most institutions charge the full amount. With £10,000, more variation is likely. Different courses in the same universities could cost different amounts. Admittedly this does not deter international students paying hugely expensive fees, but they have made the choice; the students of the future will only be able to at the risk of sacrificing a better higher education.

What this will all mean for the student? – that is, the student of the most expensive university courses – science and engineering. These are students who are meant to be the foundation of the future economy, and the highest earners, but not everyone wants to go into high-paid science jobs.

Do we need more consultants and fewer doctors? More investment bankers and less researchers? A student leaving after a 3-year course could have up to £44,000 in debt, which, if they earned £30,000 a year after leaving university (way above most students' first wage) would still take them 7.5 years to repay it. A medic could leave with a debt of over £87,000.

Not everyone, of course, wants to become a scientist when they decide to do a science degree. These higher fees have the danger of making the elite more elitist, and distancing complex science and engineering more from the general public in a country where science A-levels and those entering teaching has already fallen, a problem that Sir Richard is very aware of. A science degree is also needed for

teaching – not exactly the most highly-paid job.

The universities need the money, and the Government says it will not donate more than £3bn a year towards funding higher education as not everyone enjoys this benefit. However, if we want this science- and engineer-based economy to one day be fully realised, should students be the ones to pay for it? And is a market university culture the best way to proceed – to add to the stress of A-levels and academic excellence the further anxiety about money. "Young people in the UK today," says Sir Richard, "particularly from the state schools, are not able to get the qualifications to come to a place like this." That may change. Poverty will not.



Sir Richard Sykes, Rector of Imperial College, believes that higher fees will benefit the best universities

Professor dragged into immigration racism row

During a spate of racism stories in the media, the world of the university has been dragged into the fray as the definition of what exactly 'racism' means continues to change.

PC Anthony Mulhall faces an investigation into his alleged punching of a black 20-year-old girl five times during her arrest. The now ex-Homeland Security adviser for the Conservatives, Patrick Mercer, has been fired by David Cameron, by allegedly implying on the Times Online website that racism in the army is acceptable. Now Professor David Coleman of Oxford University has been accused of racism by students for his views on immigration.

Students at the university, as part of 'Student Action for Refugees' have started a petition calling for Professor Coleman's resignation despite admitting that this would

never happen. Professor Coleman is a member and co-founder of the think tank Migration Watch UK, which, as a body with no Government funding, gives advice about immigration, which it believes is currently too prevalent. Their website explains how, although they do not see immigration as intrinsically bad, they seek for an annual cap on the numbers of immigrants entering the country. Professor Coleman has been known to downplay the benefit of immigrants to the economy, saying that they donate "about a Mars bar a month". The website goes on to say: "The impact on GDP per head is a small fraction of 1%. In Britain, congestion costs probably wipe that out." What exactly this means in terms of past, future, sample size and who exactly they include as 'immigrants' remains

unclear.

Whether or not you agree with Professor Coleman's views, voices in support of freedom of speech, especially at a university, have pointed out that they are certainly not racist. Evan Harris, the MP for Oxford West has said that the professor's remarks were "legal" and so he should have no fear of retribution from his employer.

David Coleman has been called 'racist' but his views are for a reform of immigration policy. Even if they are entirely anti-immigrant, they are not racist. His points are economic and social, not racial.

When compared to the two

other academics of recent times who have been accused of racism, the fuss about Professor Coleman is hard to understand. Satoshi Kanazawa of LSE claimed in a paper that "African states were poor and suffered ill-health be-

cause their populations were less intelligent than people in richer countries." Meanwhile Frank Ellis of Leeds University has told the student newspaper that "black people and women were genetically intellectually inferior." He then became the first university lecturer to be suspended under the 2000 Race Relations (Amendment) Act.



The think tank set up by Professor David Coleman

The sweet, sweet smell of success?

A tantalising whiff, as various teams worldwide make headway in understanding and treating diabetes

Colin Barras

Steve Jones, professor of genetics at UCL, says that most science is part of the entertainment industry. If a scientist can't 'sell' the idea of their research to the public, they will struggle. This is certainly true of Jones's own research into the genetics of snails, an esoteric subject if ever there was one. But some science has clear benefits and doesn't need to be sold. Medical research has a surprising ability to enthuse the public, judging by the number of column inches devoted to it in the broadsheet press. At least one scientific paper a week offers an ingenious new approach to tackling an old disease. In recent months, there have been a number of new advances in diabetes research.

The two main forms of diabetes, types 1 and 2, are life-long afflictions characterised by high blood sugar levels. Patients with type 1 diabetes are incapable of producing insulin, a hormone that controls blood sugar levels, and must go through the inconvenience of daily insulin injections to remain healthy. Insulin pills would provide a more convenient method of replenishing insulin levels but remain a pipe dream; insulin breaks down when exposed to stomach acid. But in December 2006, a team of Chinese scientists produced a working insulin pill. Their work was published in the journal *Biomacromolecules*. The key discovery was that a natural component of shrimp cells could survive in stomach acid. The scientists fashioned tiny capsules from that component and filled each with insulin. The microscopic pills were robust enough to survive in the stomach of lab rats but small enough to pass into the bloodstream and lower the blood sugar levels of the test animals. What works for rats may work for humans in the near future.

Of course, a better treatment for



Youch – neuropeptide injections cured diabetic mice. But could human diabetics be injected elsewhere?

type 1 diabetes would involve repairing insulin production in the pancreas. Arguably the most impressive recent research into this area was announced in the journal *Cell* in December. It has always been assumed that diabetes is a disease of the immune system, caused when white blood cells attack the insulin-producing cells in the pancreas. A team of Canadian researchers suggested a second possibility, that diabetes is a disease of the nervous system. They noticed abnormalities in the pancreatic nerves of diabetic mice. When the scientists removed

the abnormal nerves, the mice immediately began to produce insulin. Healthy nerves produce a pancreatic neuropeptide that controls the production of insulin, but abnormal nerves produce too little of the neuropeptide. The team found they could also cure diabetic mice by boosting the level of neuropeptide through injections. And one injection can keep a mouse healthy for months. In humans, the equivalent injection could restore health to a diabetic for several years.

These results suggest that type 1 diabetes may become less of an in-

convenience in the future. But what of type 2 diabetes? This form of the disease results from insulin resistance, which leaves the body less able to react to variations in blood sugar levels. The disease is common in the overweight. As obesity becomes more prevalent across the western world, the instances of type 2 diabetes are on the rise.

Treating type 2 diabetes might be as simple as encouraging the body to release more insulin to counterbalance insulin resistance. A joint Chinese-USA research team published a paper in *PNAS* in Janu-

ary working on this principal. They found a molecule, called Boc5, which encouraged rats and mice to release more insulin and combat the effects of type 2 diabetes.

Another approach is to identify and neutralise the agents that help build up insulin resistance. In a study published in *Cell Metabolism* last week, an American research team discovered that the fat molecule ceramide increases the risk of insulin resistance in rats. A strain of rats predisposed to develop type 2 diabetes ordinarily show signs of disease after ten weeks. When the scientists treated the rats with a drug to stop ceramide production, none of the rats developed insulin resistance or diabetes.

But prevention is better than cure. A team of Imperial researchers, working with colleagues in France and Canada, made headlines last month by mapping the genes which put people at risk of developing type 2 diabetes. Their research, published in *Nature*, promises to allow the development of a genetic test to identify those at most risk of developing the disease later in life. "It is very possible to prevent diabetes even if your father is diabetic, but it needs good advice and possibly medication," said Professor Philippe Froguel, a senior researcher on the project, via email. The research also suggests that the mutations which increase the risk of type 2 diabetes were at one point advantageous to human health. "The theory says that these genes were very beneficial when we had little to eat and much to do to find our food," continued Professor Froguel. "These genes support a thrifty metabolism increasing fat storage, which is not good in a situation of overeating and obesity." Further proof that type 2 diabetes is very much a disease of the modern world. Even so, advances in medical research may soon render it a disease of the past.



Would you trust this man?

Men 'designed' to cheat

9 out of 10 men have a 'horny' gene that increases promiscuity

Lizzie Murdock

A group of scientists from the University of North Carolina have found a gene that increases the number of sexual partners men will have by 80-100%. They also discovered this 'horny' gene will make teenagers more likely to lose their virginity at a younger age, and to gain more pleasure from sex with a larger number of partners. There is no similar gene in females, statistically likely to have fewer sexual partners than men. The study, carried out at the University of North Carolina, used more than 2500 individuals including siblings of both sexes. The results were adjusted for a range of socioeconomic factors, and same results were found across different ethnic groups. It was published in the highly respected *European Journal of Human Genetics*.

This pre-determined promiscuous tendency, passed down from

your parents, is far more common than the 'faithful gene' which leads to fewer sexual partners and less immediate pleasure from sex outside of a loving relationship.

Young adults have more sexual partners than any other age group, and those who sleep around will have a significantly higher risk of contracting STDs, including HIV. With HIV cases worldwide rapidly increasing, finding what drives young people to sleep around is vitally important to help curb the spread of this deadly virus.

Evolutionary advantages for men who had lots of sex include increased fitness, as well as making them more likely to pass on their genes. Sex increases muscle tone and aerobic fitness, both important advantages in finding food and escaping predators. Women had no fitness benefit attached to having more sexual partners, while the risk of them getting pregnant meant

they chose partners who would stay and help with the burden of raising children. Socially, it is far more acceptable for men to sleep around, and encouraged in many societies as proof of how manly that person is – obscurely, also making them more attractive to many women.

The gene involved is for a protein involved with dopamine receptors, the same receptors stimulated by amphetamines, cocaine, and other illegal and addictive drugs. It is thought sex stimulates this receptor more in men who have the gene, acting as a 'reward' for deviant sexual behaviour, making it addictive – men with this gene quickly 'learn' to get this reward by seeking out more sex.

It was found 9 out of 10 have this gene, meaning many men may use it as an excuse. The message to women is clear: keep an eye on your man – the urge to stray is in his genes!

Core blimey! Flipping magnetism!

Field reversals in a vat of molten sodium reproduce the irregular behaviour of the Earth's magnetic field

Edmund Henley
Science Editor

One of the thornier problems in understanding the Earth lies far beneath its surface, in the core, a region shrouded in mystery. As MIT's David J. Stevenson pointed out in a somewhat off-the-wall letter (about which more later) to *Nature* in 2003, mankind has sent space probes 6 billion kilometres from Earth, yet the far greater energies involved travelling through dense matter rather than a tenuous vacuum partly explains why we've only succeeded in drilling down to 10 km – barely scratching the surface – to learn more about what lies beneath our feet.

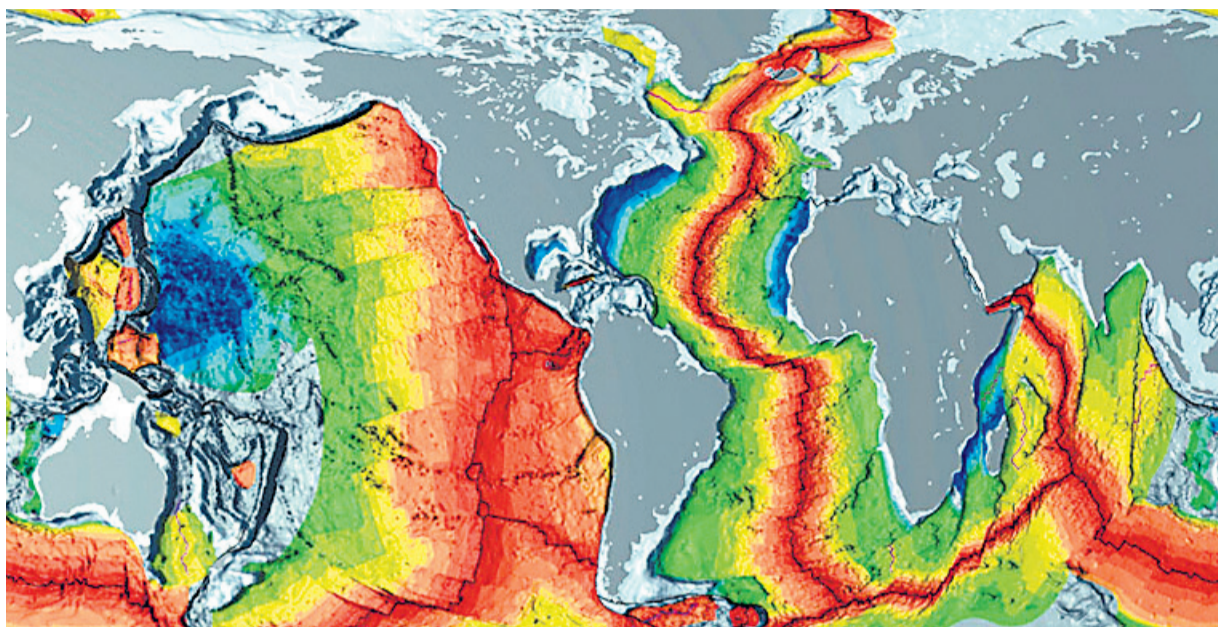
As a result, to understand the processes which govern zones such as the core, geophysicists rely on a combination of remote sensing, simulations, theory and guesswork. Employing these, they infer that Earth's magnetic field originates from motions of the molten iron which makes up much of the core. Dynamo theory aims to explain how the motions of this electrically conducting fluid can generate currents and hence associated magnetic fields, which interact with themselves in a complicated fashion, resulting in a roughly dipolar field for the Earth – as if it contained a bar magnet. At present this is oriented such that the Earth's north magnetic pole lies in the southern hemisphere. This is why a com-

pass needle indicates north – opposite magnetic polarities attract each other, so the compass needle, a magnetic north pole, seeks out the south pole of the Earth's magnetic field, located (confusingly) in the northern hemisphere, presently somewhere north of Canada's mainland.

To make matters worse, not only is this location known as the Magnetic North Pole, but every couple of hundred thousand years or so, the Earth's field reverses direction. Evidence for this can be seen in places like the Mid-Atlantic ridge: as out-flowing magma cools, it 'freezes' the field direction at that time into itself. Going from the ridge centre outwards (from newer rock to older), a succession of bands of rocks containing oppositely directed magnetic fields are seen. From this, it's inferred the Earth's field has switched directions abruptly many times in the past.

Computational simulations have backed this up, but in a recent article in *Europhysics Letters*, following up work reported in *Physical Review Letters* in January, a team from France's ENS reports they've been able to observe field reversals in a physical simulation as well.

Berhanu et al filled a large copper cylinder with 160 litres of liquid sodium, chosen as it conducts electricity and has a low melting point (98°C). Using counter-rotating iron paddles at each end of the cylinder to generate a turbulent flow, the



Age of the Earth's ocean-floor crust, red is young. As new rock cools, it records the magnetic field at the time. Transects across the Mid-Atlantic ridge reveal the history of the Earth's field, and show it reverses

team was able to generate a statistically stationary magnetic field (i.e. centred around a well-defined average value), as others have before them. The breakthrough came when they investigated the effect of altering the speeds at which the paddles rotated. At certain values, the resulting field reversed direction at irregular time intervals, much as the Earth's field does. The resemblance extends further; however, as the time taken for the

experimental field to reverse direction was always much shorter than the time the field spent in a particular orientation. Again, this reproduces behaviour seen at Earth: reversals take place over hundreds or thousands of years, but on average stay in a particular configuration for several hundred thousand years, as mentioned above. Overall, these similarities, and others not discussed here such as excursion-like signatures, suggest this experi-

ment provides a good model for the Earth's core.

Shedding light on this remote region may well require getting hands dirty with experimental investigations such as this. However, there's a limit – the aforementioned Stevenson's call-to-arms, as some readers may recall, proposed driving sensors down cracks generated by vast quantities of iron, melted by an atom bomb. A vat of molten sodium suddenly seems a lot tamer.

Science: changing the public's perception

Jenna Caldwell

Science: a series of cogs working mechanistically and reductively; a systematic study of the nature and behaviour of the material universe, based on observation, experiment, and measurement; the formulation of laws to describe these facts in general terms. Can one conclude, like Keats, that scientific understanding takes away the beauty of the rainbow?

With the growing mistrust evident in an unforgiving and frequently sceptical society, some representa-

tions of science have become weak and flawed. In this 21st century scientific and technological advances are perceived by some as a threat, scientists merely working as amateurs playing God, running all that is natural off-course and directly into the grave.

In this plagued vision, nanotechnology eats away at reality; robots inherit the earth; genetic modification defines 'perfection'; diseases are cured but not prevented; and the powers of the scientific mind have fallen deep into the shadows of corruption. As the pessimism para-

site infects, disreputable scientists in the public eye come to represent a majority, scientific progress apparently becoming the bane of our existence.

In today's world, science and society meet in an arena that is tentative, uncertain and sometimes even hostile. It is therefore important that the perception of science is handled with care. If negative visions are to be associated with science, will it ever flourish?

In order to change the tainted image of science, one needs firstly to understand that science is owned not by scientists, but by society. One must recognize that scientists, as the 'caretakers' of science, not the possessors, are only one link in a social chain of politicians, economists and social planners jointly deciding whether scientific practices are going to harm or benefit society. The decaying foundations of trust must also be rebuilt, with scientists openly and modestly addressing the taboos of science; embracing the downfalls, the errors, the missing links and most importantly answering questions of doubt. The journey that lies between research and eventual public delivery of scientific discovery must also be highlighted, marking the obstacles placed by rigorous regulatory practices. "To every action there is an equal and opposite reaction" – learning from the words of Isaac Newton one must see that the momentum of science will always be harnessed by forces of control.

With honest communication, appropriate engagement, and dialogue, the relevance and positive impacts of science in our everyday lives can be demonstrated. The golden promise of science can be given the opportunity to shine.

In a vision of colour, scientists can be valued as they dedicate their lives to pioneering research on neglected diseases of the developing world. In the light of nanotechnology (working with objects that are a million times smaller than the millimetre), new electronic devices and drug delivery systems are set to transform medicine. With a potentially revolutionary ability to repair

Science is owned not by scientists, but by society

diseased and damaged body tissue, stem cells may offer hope to those affected by cancer, diabetes, Parkinson's and Alzheimer's disease. In this brighter picture, explaining something in a scientific way does not diminish it but rather, like learning of the complexity of our brains, stimulates a fascination and appreciation for our extraordinary existence.

So let the cogs of cognition and scientific discovery keep on turning. Let the oceanographer venture into

the uncharted 95% of our oceans; let physicists continue to work with electrons, positrons and mind-boggling quarks in order to learn more about the building blocks of our universe. As geneticists pore over the three-billion-letter long genomes of humans and mice, let us paint the image of a science that searches for a solution, solving rather than creating the problem. Let the astronomer search our skies for new worlds, landing remote-controlled vehicles on comets to excite our curiosity. Let the geologists tell the world of the 1,000-foot-tall underwater volcano coloured with microbial life. Let us support the environmentalist and their efforts to save the ozone layer. Let the archaeologist illuminate Ancient Egyptian manuscripts using NASA imaging technology in an attempt to make greater sense of our civilization. Let us interpret more effectively the true meaning of science and the scientist.

If our scientists and society can hand-in-hand nurture science, addressing as a priority the challenges and controversial moral, ethical and social issues, then the vision of science can undergo a transformation. Rather than a machine of deception and destruction, science can be perceived as a remarkable system of dynamics, sensitively working in order and motion to explore the Universe around us. Scientists and communicators can awake the beauty of science, inspiring us all.



A "solid, ironical, rolling orb" or a dense, ductile and malleable spheroid? Depends who's looking. (Photo: J. Caldwell, Dublin 2005)

the easter carnival

friday 23rd march 2007 | 20:00 - 03:00

Join us at our latest end of term spectacular!

Room 1

Aleks Corr

Mike Stuart-Matthews

Scott Mills

Playing a great selection of modern party tunes to get you jumping

Room 2

Hookah Cafe

Playing chill out tunes

Room 3

Bungee Run

Quad

Multi-player

laser Quest Maze

£2.75 Double Smirnoff, Gordons, Bacardi or Bells & Draught Mixer
From 22:00

Gordon's

ESTD 1862
BACARDI

BELL'S
AGED 8 YEARS



scott mills!

BBC
RADIO



£7 imperialcollegeunion.org
or **£8** on the door

Imperial College Union, Beit Quadrangle, Prince Consort Road, London SW7 2BB
The Union encourages responsible drinking. R.O.A.R. Student I.D. Required.

imperial
college
union

Chechnya's new dictator

Li Teck Lau

The Parliament of the federal state of Chechnya voted in Vladimir Putin's nominee for the post, Ramzan Kadyrov, as its new president this month. Kadyrov has been prime minister since his father, Akhmed, was assassinated in 2004. Akhmed Kadyrov was a leading separatist, fighting for Chechen independence, until 1999, when he defected and became staunchly pro-Russian.

In 2003, Akhmed was elected as president with Kremlin support, and was notorious for his alleged methods of suppressing rebellious tensions in the troubled region, including kidnapping, torture, and murder.

"Illegal interrogation methods and torture are routine in Chechnya" said Council of Europe Human Rights Commissioner Thomas Hammarberg last Thursday with respect to the nomination.

Ramzan Kadyrov, who turned the legal presidential age of 30 last month, is seen as a strong leader, and has widespread support in Grozny, and most importantly, in Moscow. He pledged in an interview with Russian news agency Interfax,

"I will do my best to quickly resolve the problems daily encountered by people in Chechnya".

He also has de facto sovereignty in the region, where he controls a private militia, known as the "Kadyrovsty", as well as deployed Russian troops, used to combat separatist movement. His and his father's rule have brought stability to the war torn state, but bitterness still runs deep, especially as the rebels



New Chechen President Ramzan Kadyrov who was appointed by Russian President Vladimir Putin

see the Kadyrovs as traitors.

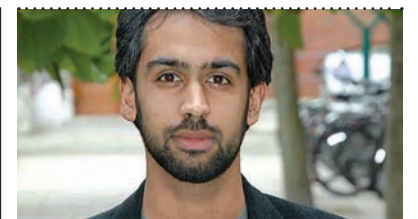
Chechnya has seen two major conflicts in the last decade or so. Russia sent troops into the area in 1994 when the state attempted to secede from the Federation. The fighting lasted for two years until Boris Yeltsin was forced to sign a ceasefire. Russian forces, though larger in size and better equipped, were overwhelmed by the guerilla tactics used by the separatists. Chechnya gained independence temporarily, though not officially recognised by

any other government except the Taliban in Afghanistan.

In 1999, just prior to Yeltsin's surprise resignation, Russia re-entered the state, destroying the local regime, and installing a more favourable government.

The fight for independence in Chechnya has lasted for centuries, since the Tsars' expansion into the Caucasus mountains in the 18th century. Chechnya's population is historically Muslim, and is now almost entirely so. There have been

some Russian based accusations of forced migration of non-Muslims in the early 1990s just as Soviet Russia was being dismantled, which in turn lead to most non-Muslims leaving. As well as religious differences, Chechens still hold other deep grudges against Moscow for its often brutal treatment. Stalin expelled the entire population to Siberia in 1944 when it was believed they were aiding the Germans, leading to the estimated death of a quarter of their peoples.



Omar Hashmi
Politics Editor

Chechnya has always been in Russia's sphere of control. The international community, needing Russia as a Security Council nation, is crippled to do anything about it, and will remain so until some power arises to shift the diplomatic favour away from Russia. This happens even for the worst sorts of crimes against other human beings that are imaginable. If not America, then who?

Rwanda, Armenia, Sebrenica, Auschwitz. Just a few names that I need to remind you of, not because you don't know them anyway, but because we may forget. Allowing the dominant culture to grow beyond all constraints of power can lead to evils that the current society can no longer see, because it has been desensitised. Be it in the office, at work, Union Council, NUS faction politics (by the way it seems to mostly be Labour vs. the Left), we have to constantly analyse why we do what we do.

What a long term. I've been delivering babies and getting mistaken for a registrar on a HUGE number of occasions. Turns out medicine seems to be liking me after all (must be the beard and the grey hair). I just heard that a good mate is also coming into the tribe - welcome. We are people like no other.

Remember Rwanda, remember the genocide

Omar Hashmi

There are few moments in history when people can look back, and truly feel horror, disgust, and regret because of the actions of their fellow men. "The Rwandan Genocide" in 1994 is one such moment.

The mass extermination of hundreds of thousands of ethnic Tutsis and moderate Hutu Sympathizers in Rwanda was the largest atrocity during the Rwandan Civil War. This genocide was mostly carried out by two extremist Hutu militia groups, the Interahamwe and the Impuzamugambi, during a period of about 100 days from April 6 through mid-July 1994. Over 500,000 Tutsis and thousands of moderate Hutus died in the genocide with some reports estimating the number of victims to be between 800,000 and 1,000,000.

In the wake of the Rwandan Genocide, the United Nations and the international community in general drew severe criticism for its inaction. Despite international news media coverage of the violence as it unfolded, most countries, including France, Belgium, and the United States, declined to intervene or speak out against the massacres. Canada continued to lead the UN peacekeeping force in Rwanda, United Nations Assistance Mission for Rwanda (UNAMIR). However, the UN did not authorize UNAMIR to intervene or use force to prevent or halt the killing.



Bodies from the Rwandan Genocide, indistinguishable from any other massacre in human history

The genocide ended when a Tutsi-dominated expatriate rebel movement known as the Rwandan Patriotic Front, led by Paul Kagame, overthrew the Hutu government and seized power. Fearing reprisals, hundreds of thousands of Hutu and other refugees fled into eastern Zaire (now the Democratic Republic of the Congo). Ethnic hatreds that fuelled the Rwandan Genocide quickly spilled over into Congo,

fueling the First and Second Congo Wars. Rivalry between Hutu and Tutsi tribal factions is also a major factor in the Burundi Civil War.

MRND, the ruling party of Rwanda from 1975 to 1994, under President Juvénal Habyarimana, has been implicated in organizing many aspects of the Genocide. Military and Hutu militia groups began rounding up and killing all Tutsis they could capture as well as the

political moderates irrespective of their ethnic backgrounds. Large numbers of opposition politicians were also murdered.

Many nations evacuated their nationals from Kigali and closed their embassies as violence escalated. National radio urged people to stay in their homes, and the government-funded station RTLM broadcast vitriolic attacks against Tutsis and Hutu moderates. Hundreds of

roadblocks were set up by the militia in the capital

After losing the Battle of Mogadishu in Somalia, the US refused to provide requested material aid to Rwanda. France, China, and Russia opposed involvement in what was seen as an "internal affair". Dallaire was directly "taken to task," in his words, for even suggesting that UNAMIR should raid Hutu militants' weapons caches, whose location had been disclosed to him by a government informant.

The UN "failed" to respond adequately to Dallaire's urgent requests. In the US, President Bill Clinton and US Ambassador to the UN Madeleine Albright refused to take action. Only Belgium had asked for a strong UNAMIR mandate, but after the gruesome murder of the ten Belgian peacekeepers protecting the Prime Minister in early April, Belgium pulled out of the peacekeeping mission.

With the return of the refugees, the government began the long-awaited genocide trials, which had an uncertain start at the end of 1996 and inched forward in 1997. In 2001, the UN set up the International Criminal Tribunal for Rwanda, currently based in Arusha, Tanzania. The UN Tribunal has jurisdiction over high level members of the government and armed forces, while Rwanda is responsible for prosecuting lower level leaders and local people.

Moving into private housing after April 6th? Read this!

In the advice centre our most popular area of enquiry is about housing rights and within this by far the most popular enquiry is that your landlord has kept your deposit unfairly and how can you get it back? So we build up an argument and in some cases this may go to the small claims court.

Over the past couple of years the government have been looking at private housing and the next development in this is the Tenancy Deposit scheme, basically what this means is that any one moving into a private house or flat and signs an assured shorthold tenancy, has their security deposit put into an approved government scheme by the landlord.

If a landlord chooses not to do this and is reported then it is possible that the tenant could be awarded 3 times the amount of deposit they have paid, so what does all this mean for the average private student tenant? Well hopefully this article will answer some of your questions.

Landlords will be able to choose from two types of scheme, one is a single custodial scheme this is where the landlord would pay the deposit into the scheme handing the full amount over to the scheme.

At the end of the tenancy and if both parties agree to the amount of money being paid back, then the scheme will pay back the agreed amount to the tenant, if there is a disagreement the a dispute resolution service will step in at no extra cost to solve

the disagreement.

The second type of scheme is an insurance based scheme, where the tenant would pay a security deposit to the landlord but in this instance the landlord retains the deposit and pays a premium to the scheme.

If there is a dispute the landlord will legally have to hand over the full deposit to the scheme until the situation is resolved, if the landlord doesn't comply and a decision is made in favour of the tenant, then the insurance payments cover this.

These schemes are all run by private companies but the key difference from the way deposits were held before is that there is an independent dispute resolution service in the past, it could take weeks of arguing with a landlord then eventually it may get to the small claims court, this could often be costly and intimidating for a student to initiate, this way there is no need to take it to the small claims court.

Of course it is likely that there will be a few teething problems with the scheme in the first few months so the Information And Advice Centre has drawn up some important points to remember when signing an assured shorthold tenancy after 6th April 2007:

1. Insist on your landlord drawing up an inventory, this is a piece of paper which will have the condition of everything in the property on the date you move

in, this will make it easier to decide the condition of furniture and the like when you move out.

2. When you move into the property take pictures of anything that you think may cause a problem when you move out of the property, try and ensure you can get these dated somehow, so for example if the landlord says there is a stain on your carpet take a picture of this to avoid getting charged when you move out.

3. Ensure that your landlord is part of the scheme and don't take any excuses or explanations as to why they are not, if you have questions or are not sure whether your landlord should be part of the scheme please contact the Information and Advice Centre.

4. In the scheme when the landlord and tenant are agreed on the amount to be paid to the tenant, this must be paid back within 10 days, this is the same if there is a dispute and a decision has been made. If a landlord fails to comply with this rule then further action can be taken.

5. Any assured shorthold tenancy that is signed before April 6th 2007, the tenancy deposit scheme will not apply it is only those assured shorthold tenancies that are signed after this date that will be part of the scheme.

This scheme is a massive change to the way that landlords used to conduct their business in the past. The scheme may be able to have a massive impact on students as tenants, however this will mean nothing if students are not aware of the scheme so I would ask anyone reading this to pass the word on or show people this article.

As an advice centre we will be distributing some promotional materials on campus over the next couple of weeks, NUS will also be helping us by providing promotional materials, so help the student community by spreading the word!

Obviously there is a wealth of information on this subject and in this article I have tried to give you a brief introduction to the tenancy deposit scheme, if you have any further questions regarding this article please do not hesitate to contact The Information and Advice Centre



Nigel Cooke
Student Adviser
advice@imperial.ac.uk
020 7594 8067
imperialcollegeunion.org/advice

President's Update

This week the Union Council passed a radical environmental policy that calls for the Union to reduce the waste it sends to landfill by 50% by 2010 and to reduce its carbon emissions by 60% by 2009. This policy came about following an overwhelmingly positive response to an environmental petition that was signed by over 1300 students during Green Week. Given that we have never had an environmental policy before, I think this is a bold and positive step forward. In the long run we aspire to achieve carbon neutral status by 2012 - but first we need to focus on the basics.

We aim to achieve these ambitious targets by implementing the following operational policies:

1. Reduce our waste by using reusable crockery and cutlery instead of disposable crockery and cutlery in our catering outlets;
2. Reuse our waste by using reusable glasses and multi-use skiffs;
3. Recycle and compost as much waste as possible and ensure that recycled waste is sorted into the correct bins;
4. Procure products that have a high recycled content where practicable;
5. Reduce our water consumption through installing simple devices in existing appliances that use water;
6. Reduce energy use by maximising building energy performance in the Beit Building Masterplan;
7. Reduce energy wastage by improved building management (i.e. by turning off lights and computers in the evening, turning down radiators in unused rooms, and so on).
8. Substitute carbon-emitting energy for renewable energy by lobbying the College to use energy supplies from a low-carbon source.
9. Support and where feasible, pursue proposals for the installation of onsite renewable energy and zero-

carbon technology on College Buildings.

10. Reduce the Union's dependency on air travel to certain destinations (as detailed in the new Union's Tours Policy) by not subsidizing short-haul flights.

Obviously we will not be able to implement these policies all at once so please give us a few months grace to bring in these changes over time. However, the Union can only do so much and every member of the College community has a role to play in helping reduce our carbon footprint, waste and water consumption.

Last week representatives from the Union and the Environmental society met with the head of facilities management, Nick Roalfe, to discuss the College's energy and waste strategy. What emerged from this discussion is that plans and policies and in place or are being developed, but many are simply not being enforced. So, if you know of a building that turns the heat on full on a hot, sunny day then please tell us (the Union) or the College and we can advise the appropriate manager to take action. By taking simple measures like this, I am optimistic that we can make an impact that I hope will inspire others to do the same.

This leaves me to wish to a relaxing, green Easter holiday and best of luck with your revision!



John Collins
President
president@imperial.ac.uk

Keeping the Library Cool

Any student at Imperial who has spent the summer term revising in the Central Library will be able to relate a grim tale of overcrowded desks, unhygienic students and, most importantly, soaring temperatures. The library is a mix of 1960s concrete and 1990s glass - creating a building which has the same effect as a green house with no ventilation. While this may be bearable in the winter months, as summer approaches and temperatures rise and working conditions plummet.

This situation is long standing, and not particularly easy to solve. The library already has specialist glass and window blinds fitted, designed to reduce solar gain, but this simply isn't enough. Luckily for students action is being taken to change this - the library is undergoing a facelift. You won't have been able to avoid the work carried out in the library last term. This involved relocating the humanities department, but more importantly improving the ventilation provided to floors 4 and 5. This was the first phase of a series of works to dramatically improve the library, with the second phase (due to start this summer) even more ambitious - a complete refit of the ground floor to provide modern, flexible study space and the installation of solar shading on floors 4 and 5 to further reduce the soaring temperatures. More details are available at www.imperial.ac.uk/library.

Unfortunately there is bad news. Local residents objected to the original proposal, or more specifically the solar shading. Apparently the shading was 'too dense' and it marred the building by obstructing the windows on the 4th and 5th floor (of course the residents objected when this extension was built). You may think that this isn't enough to stop a planning application, but you would be wrong. As a result of this the College was forced re-submit the planning application without the solar shading. Although a separate application

for revised solar shading will go in, this is a real shame for students as it means another summer of blistering temperatures.

This should have been the end to this sorry saga. But no, residents are objecting to the revised application on grounds which can best be described as petty. Issues like the precise appearance of a plant room which can be viewed by a handful of people at the rear of Alexandra Court. Is this really that important? There is a real danger that these objections could put off the library redevelopment completely, leaving students in an untenable situation. We need to make sure this doesn't happen.

What can I do?
Right now the best thing you can do is to support the College's planning application (ref no. 06/0743/FULL). You can do this online at www.westminster.gov.uk/environment/planning/, or by sending a letter to the planning department. The Union has prepared a draft letter which you can find online at www.imperialcollegeunion.org/library, along with full details of the campaign for a cooler library. If you live within the City of Westminster you may also want to write to your local Councillor, raising your concerns with them. You can find their details at www.westminster.gov.uk/councilgovernmentanddemocracy/. If you need any more information please don't hesitate to get in touch with me.



Ben Harris
Deputy President
Education & Welfare
dpew@imperial.ac.uk

Council Elections 2007

Voting for Council Elections 2007 is now open.

Voting closes 20th March at 23:59.

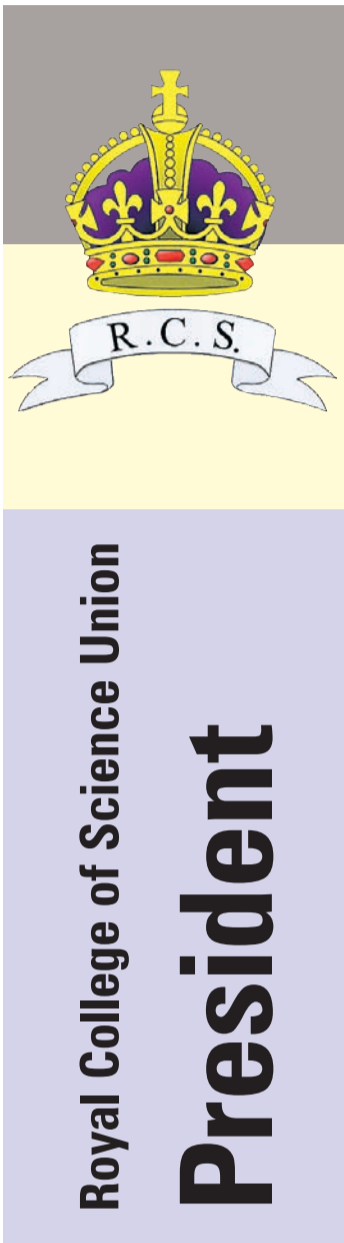
for more info: imperialcollegeunion.org/elections

Last Chance for "Early Bird" Summer Ball Tickets

This year's Summer Ball is a special one, it is the Imperial College London Centenary Ball and will be our biggest and best yet. Tickets have been on sale for a few weeks now at a discounted "Early Bird" rate, however this special offer will end very soon, so don't miss out. Prices will be rising by £5 per ticket.

for more info: imperialcollegeunion.org/ball

Faculty Elections



Thom Groot

In the 1st year of its new existence, the RCSU has made an incredible contribution to the science students.

I believe that if elected as RCSU President, I will be able to keep the upward line going, and ensure that the RCSU will outgun the engineers, miners and medics for the second year in a row.

A vote for me, is a vote for an experienced and strong leader.

I have acted as the Chemistry Dep Rep last year, and have held various positions in other societies, taking on responsible roles and delivering results.

I promise enthusiasm and plenty of hard work for the job in hand. The RCSU has a big legacy, and there are some big boots to fill, however, I am confident I will be able to keep the RCSU in the top spot!

Vote Thom for RCSU President!



Jennifer Morgan

Vote for me! I'm the best, most experienced candidate! I'm approachable, dedicated, enthusiastic and fun! As welfare officer this year I've actively advised students when problems arose and I've successfully fought for people's 'welfare!' I'm definitely familiar with union politics - I'm on council, the representation and welfare board and other funky committees. I've frequently gone the extra mile to help out the union. I really care about the RCSU and understand its fragile position in the future. We've done some great things this year and I'm going to match them and do better. I know what worked and what didn't, and I have plenty of vision for the RCSU's future! We still have to conquer The Savoy and The Dorchester! We have the power to represent students and protect their interests and I want this to be publicised and utilised properly.

150 words just isn't enough. Email me at jm304@ic.ac.uk!

About voting

If you're a student doing Maths, Chemistry, Physics, or Biology then the RCSU is your Faculty Union. If you're an Engineer, or a Computing Student, then your Faculty Union is CGCU (below).

The FUs are there to specifically represent students doing similar degrees; for example, they often lobby College and the greater Union for changes to

benefit their students. They also have a strong social side, serving to bind departments together through various events held during the year.

You can vote if you are doing one of these degrees. To vote, go to www.imperialcollegeunion.org/vote and sign in with your College username and password.

Other positions

Vice President (Activities)
James Field

Vice President (Operations)
David Charles

Honorary Junior Treasurer
Ester de Roij, Shuangzi Guo

Honorary Secretary
Michael Coombe

Academic Affairs Officer
Andreas Esau

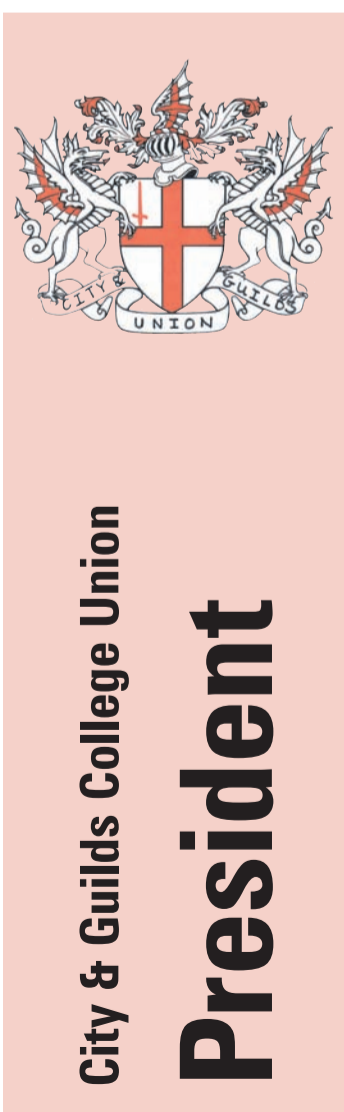
Welfare Officer
Inger Eriksson, James Wordsworth

Events Officer
Daniel Teutsch

Broadsheet Editor
John O'loughlin, Alexander Guite

Re-Open Nominations
As with all Union elections, RON stands for all positions. If RON is elected for a position, then that election is re-run. Vote RON if you think none of the candidates are suitable, or that more candidates should be standing.

Manifestos for all candidates listed here can be found on the RCSU website: www.rcsu.org.uk



A vote for Tristan Sherliker is a vote for experience.

The CGCU exists for three major reasons: for academic representation, organisation of faculty wide events, and running of our societies. I have direct experience with each aspect: as a YearRep, and Re-app; having helped organise events in Halls, Guilds, and College-wide; and with committee experience on several societies.

A vote for Tristan Sherliker is a vote for improvement.

This year some things have been great, and some poor. As Guildsheet editor I've been in a position to see exactly what has gone right and what has gone wrong, and to write it down and remember it!

A vote for Tristan Sherliker is a vote for results.

My experience has always been devoted towards achieving results, and never to self-promotion or "union hackery". I'm not interested in constitutional politics if it gets in the way of what needs to be done.



Tristan Sherliker

Joseph Jezic von Gesseneck

The CGCU, albeit structurally rigid, retains much flexibility in the application of its work. As each faculty thrusts its ideas forth, I propose no withdrawal. I am convinced it is crucial to develop cohesion in the intra-faculty policies towards promoting a reinvigorated consensus spirit at the inter-faculty level, thus allowing us all to remain on top of the issues on the agenda.

There lies exciting potential for initiatives in the penetration of the inexhaustible issues and projects within and beyond our faculty.

We may struggle through initial resolutions as we tackle current and successive outbursts of new



challenges, from reviving our internship program to reorganizing our budget to secure a sabbatical for the presidential position.

I however reassure you of my confidence that, in foreplay to our centennial celebrations next year, we will climax to some fantastically palpable results, bringing to fruition the cumulative efforts of years past.

Other positions

Vice President (Finance & Societies)
Michael Chan, Andrew Holland

Vice President (Activities)
Salma Begum, Edward Judge

Honorary Secretary
Vinothan Balakumarasingham, Nuri Purswani Ramchandani

Welfare Officer
Sam Piper, Aditya Narayanan

Academic Affairs Officer (Taught)
Alexander Grisman, Leong Lo

Academic Affairs Officer (Research)
Eirini Spentza

Voting opens on Friday!

Vote on the Union website:
www.imperialcollegeunion.org



F.E.E.T.
S.T.I.N.K.

felix

Easter Egg Testing

Sampling and Tasting Investigation of Numerous Kinds (of eggs)



Cadbury Creme Egg

Price: £1.99
Egg: Milk chocolate
Extras: 2 Creme Eggs

Hobag: "I feel cheated. My people will not stand for this. The so called 'creme' in the creme egg is in no way creamy. But a sickly amalgamation of defeat and sugar... or something"

Row-your-boat-Lands: "I'm not a fan of Creme Eggs and like many women I feel cheated by the size of the box."

Egg rating: ★★☆☆☆

Extras rating: ★★☆☆☆

Lindt Lindor

Price: £9.99
Egg: Milk chocolate
Extras: 200g box of Lindor truffles

Hobag: "I found it delectable. The truffles and the egg itself oozed as it flowed down my gullet."

Sykes: "Less enjoyable than explosive diarrhoea. F**k the rating!"

Tomo: "An average egg accompanied by velvety smooth packages of chocolate. But what comes first? The luxurious Lindor or the egg?"

Egg rating: ★★☆☆☆

Extras rating: ★★★★★



Galaxy Ultimate Chocolate Indulgence

Price: £6.99
Egg: Milk chocolate
Extras: 5 Galaxy branded chocolate bars

Alex Casey: "Typical Galaxy: why have chocolate when you can have silk?"

Hobag: "Oo, very nice and creamy with a slight whiff of caramel. What a pleasant surprise."

Hannah-backwards: "Heavenly. Galactic. Takes you to a different astral plane."

Egg rating: ★★★★★

Extras rating: ★★★★★

Cadbury Dairy Milk

Price: £4.99
Egg: Milk chocolate
Extras: 250g slab of Dairy Milk chocolate

Jov: "Standard Dairy Milk chocolate. Nothing too exciting."

Big Matty Hartfield: "Very weird. Like chewing tyres and a very and there's a bitter aftertaste."

Hannah-backwards: "It burns! I don't like this cheap rubbish! The extra was an even bigger bar of cheap burning crap."

Row-your-boat-Lands: "Standard issue."

Egg rating: ★★☆☆☆

Extras rating: ★★☆☆☆



Guylian

Price: £4.99
Egg: Milk chocolate
Extras: Box of 11 Guylian praline seashells

Hannah-backwards: "I liked the truffle seashells but the egg was too sickly."

Fluffy Harris: "I love seashells."

Emersonian Warrior: "Gobble, gobble, gobble. Gobble!"

Alex Casey: "We have a winner, classy."

Tomo: "Best. Extras. Ever."

Egg rating: ★★★★★

Extras rating: ★★★★★





Waitrose Milk and White Chocolate

Price: £9.99
Egg: White covered milk chocolate
Extras: 6 praline mini-eggs

Lines: "Really hard to penetrate. Tastes a bit nutty, ie: not good."

Fluffy Harris: "The egg was disgusting. I couldn't even face the extras."

Big Matty Hartfield: "Agreed. My tongue receded into my mouth with the bitterness of the egg."

Alex Casey: "Advent calendar chocolate."

Egg rating: ★☆☆☆☆

Extras rating: ★★★☆☆



Terry's Segsations

Price: £1.99
Egg: Orange chocolate
Extras: Variety bag of orange chocolate segments

Tomo: "I don't even like orange chocolate, but hot diggity, this tastes fine."

Lines: "A bit too fake and crap"

Sykes: "The egg was divine though I felt deeply cheated by the lack of a real chocolate orange and that pun, 'segsations' is f**king criminal."

Egg rating: ★★★★★

Extras rating: ★★★☆☆



Green & Black's White

Price: £2.99
Egg: White chocolate
Extras: None

Row-your-boat-Lands: "I don't like white chocolate."

Lines: "Very vanillery if such a term exists."

Fluffy Harris: "Vanillery like nothing else. Absolutely delightful and definitely something different to anything else."

Alex Casey: "More chocolate, less vanilla."

Egg rating: ★★★☆☆

Extras rating: N/A



Dubble Fairtrade

Price: £2.99
Egg: Fairtrade milk chocolate
Extras: One Dubble chocolate bar

Lines: "Light and melts on your tongue – my favourite."

Fluffy Harris: "Creamy in a male way"

Big Matty Hartfield: "Best of the bunch!"

Lines: "Who put minute coffee beans in my bloody egg?! Would I tamper with your caffeine fix? No, I wouldn't. Worst tasting chocolate ever. Budget chocolate bar too."

Egg rating: ★★★☆☆

Extras rating: ★☆☆☆☆

Green & Black's Dark

Price: £2.99
Egg: Dark chocolate
Extras: None

Alex Casey: "Toilet and tree infusion"

Lines: "Yummy. I could gobble it down all day"

Fluffy Harris: "Really dark. Too dark, like when bad things happen in the middle of the night."

Tomo: "Steer clear if you don't like dark chocolate. Simple as."

Egg rating: ★★★☆☆

Extras rating: N/A



Toblerone One by One

Price: £4.99
Egg: Milk chocolate
Extras: Variety bag of Toblerone chunks

Emersonian Warrior: "It reminds me of licking a seat on the Metropolitan line."

Row-your-boat-Lands: "Idiot above, don't listen to him. The egg was tasty and the extras were the best yet."

Big Matty Hartfield: "Decent creamy egg if slightly boring. Mini Toblerones ROCK. Diamond hard."

Egg rating: ★★★☆☆

Extras rating: ★★★★★



Reviews

MUSIC

music.felix@imperial.ac.uk

An album fiesta, not siesta

We've got reviews of the second Arcade Fire album, and the new Patrick Wolf album

album reviews



Arcade Fire
Neon Bible
(Merge Records)
★★★★☆

Even though those of you who listened to and loved *Funeral* (myself included) will probably have bought this album anyway, I thought I'd write a little something about this album. It is Arcade Fire's second album, but I fear will be labeled forever as the 'follow-up' to *Funeral* for years to come. Want to know why it will be eternally lamented this way? Well, it just leaves me with this void where emotions should be. What made the Arcade Fire so adorable was the fact that they were grandiose but retained a subdued aesthetic and production value, now they have indulged in the grandiose leaving me feel like I have just listened a Bruce Springsteen album. If you have ever seen the film *High Fidelity*, then this album should have felt like the scene where our protagonist is in dialogue with The Boss, but instead this LP was the awful dance moves of Courtney Cox in the video for *Dancing in the Dark*.

That first sentence may not have made much sense I guess, but then that is true for a lot of things that I say. I remember on the cool kids circuit a lot of those people who disliked the Arcade Fire were those people who just saw them as a poor imitation of Mercury Rev or Modest Mouse but with a gothic aesthetic rather than subdued Mid-Western

US cool. Despite all of this doubting, I still maintain that *Funeral* is a gorgeous album full of brilliant songs that have only a shallow similarity to the aforementioned bands. *Funeral* was introspective yet outgoing in its optimism and childlike wonder; it was intricate yet minimal in its portrayal so as not to blur the melodies and as mentioned it was grandiose whilst retaining an organic lo-fi edge all oozing melodies and rhythmic punch. These contradictions and walking the fine line between dramatics and genuinely moving seem to have been lost and the line is reduced to a smear. They are a band suffering from a lack of definition, and this comes across in the obscure attacks upon government such as in *Black Mirror* ("Show me where them bombs will fail"), and the re-recording of *No Cars Go* which appeared on their debut EP.

Speaking of vague attacks on the government, this album reminds me of Radiohead's dire and forgettable effort, *Hail To The Thief* with its lack of invention and lack of tunes. The songs on this album are okay but they are just that; the drums are utilitarian which isn't refreshing just boring and the chord sequences are obvious with no drastic changes in structure or progression in the songs. I mentioned Bruce Springsteen earlier and this comes across via his dull album *Tunnel of Love* which is so middle of the road that it is a splattered squirrel with skid-marks across it (listen to *Keep The Car Running*). When the stadium rock is toned down as in *Neon Bible*, the repetition of the title just annoys and I find myself skipping through it.

This album is frankly a disappointment and I can't help skipping through it until I get to some of the songs Regine sings, but not even her quirky yet ultimately appealing French hybrid singing can

save how formulaic the Arcade Fire have become. After losing members and family through death, they dug deep with purpose and produced *Funeral*, now after that success and adding members they have become stable, and ultimately complacent. Basically, when they're singing or performing, I don't feel like they mean it and this makes it hard for me to take the time to absorb this album in its entirety over time.

They must try harder.

Matty Hoban



Patrick Wolf
Magic Position
(Universal)
★★★★☆

After two albums of moping and introspection, Patrick Wolf has finally figured out how to write pop songs and it turns out he's pretty fucking good at it. Of course, *The Magic Position* still has a few moments of tedious balladry thrown in for those losers who actually listen to what he's singing about, but on the whole this album is packed with the kind of fun and energy only seen in such concentration on a handful of tracks from his previous albums.

Opening track *Overture* puts a heavy emphasis on strings, which play a major role throughout much of the record and I could go on about how lush and exciting the instrumentation is throughout, but for most people listening the most important thing by far is going to be Wolf's guttural crooning, which sounds more likely to have come

from a 7000-pound rhinoceros than the gangly 23-year-old pictured on the cover. His voice never quite takes on the raw animal energy encapsulated in songs like *Tristan* from previous album *Wind In The Wires*, but that is really a consequence of the more poppy nature of *The Magic Position* and his voice is certainly never without presence.

Returning for a moment to the instrumentation, what impresses more than any particular instrument is how Wolf blends live and electronic elements, with synthesizers working their way into a host of tracks and some very interesting arcade machine samples turning up on *Get Lost* (as well as a theremin).

The main highlight of the record has to be the title track, soon to be released as a single, which exemplifies Wolf's new poppier direction; with its uplifting strings, playful handclaps and stomping feet, this is a song you could actually dance to! Other strong points are opening track *Overture*, singalong friendly *Accident & Emergency* and the bouncy fairground anthem *Get Lost*.

Wolf unsurprisingly doesn't go wrong with the slower numbers either, such as the quite listenable ukelele and piano led ballad *Augustine*, if you like that kind of thing (if you liked his previous albums then you probably do). Even the bizarre noise-experiment *Secret Garden* doesn't seem overly out of place here – even though it may have been more at home in the darker territory of his earlier work – and it serves as a subtle reminder of how he has evolved musically.

When you consider that Patrick Wolf is only 23, it's hard not to be excited about what he might have to offer in the future, but for now this delightful collection of pop songs will have to do.

Alex Baldwin



Matty Hoban
Editor of Musics

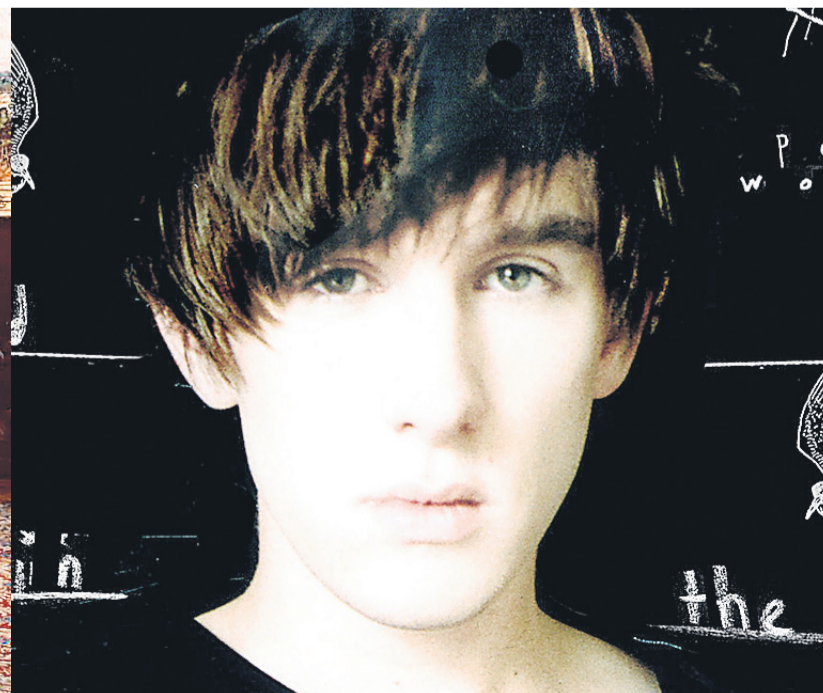
Hello darkness, my old friend. Actually, the Darkness weren't my friends, they were a joke gone horribly wrong, so much so that they actually thought they were a band so a member left. The less said about that chapter in music history, the better.

Anyway, so we have come to the last issue of term, and what a term it has been. Or, not, since it always dawns on people at this time of year that they need to actually do some work, and they have 'no money'. I often find this time of year severely lacking in musical inspiration also.

Christmas is absolutely detrimental to the creative juices and it is because of that horrible word, money. Gigs die off as promoters don't want to risk putting on gigs as people have little money and might not come out, and the promoters themselves don't want to put their money on the line in case noone comes. Gigs tend to pick up at this time of year and then, before you know it there is a three-way amazing show clash like there is tonight (March 16th).

In Brixton, where I'll be, at the Windmill there is the fantastic Make Believe (same guys as cap'N Jazz, Owls, Joan of Arc and Ghosts & Vodka). After Brixton I shall scuttle off to Highbury & Islington to the Silver Rocket club-night where October All Over, Underground Railroad, The Sailplanes, and Epideme are playing at the Buffalo Bar. Whilst all of this is happening, the fantastic Raccoo-oo-oon will be playing at Barden's Boudoir in Stoke Newington. I recommend you go to at least one of these gigs, but two of them might be sold out soon so turn up early. Go now!

I am blabbering on about all these good gigs and bands so as to counter-act my recent appearance. I have probably seemed malevolent in my disdain for all new bands cropping up, but I am sick of all these fads cropping up. I want the good old days (the 90s) where bands had tunes and sustainability, but the millennium had to come along and so all music now has to sound 'progressive' and 'modern', like all this new vacuous architecture. Maybe we have reached the pinnacle of humanity and ideas of the 21st Century are wishful thinking.



Two gloomy sets of visages that could do with hugs and snuggles: Arcade Fire (left) and Patrick Wolf (right)

End of term release bonanzarama

Awful albums and a load of singles up for review for the end of term

album review



Dartz!
This Is My Ship
(Xtra Mile)

★☆☆☆☆

The exclamation mark was introduced to English printing in the 1400s and it officially stopped being cool exactly 5 minutes later, so why this band felt it was appropriate to defile their name with this foul blemish is completely beyond me, unless of course they are just trying to distract me from the fact that their music is absolutely abysmal.

Dartz! are the archetypal pub rock band that somehow managed to transcend selling cassettes out of the boot of their mum's car after a gig at the local social club and land on the pages of the NME by plastering their releases with unnecessary punctuation and shouting meaningless bullshit over the top of a generic guitar/bass/drums setup.

One of the few songs on this record which approaches listenability is the ludicrously titled *Prego Triangolos*, with its jerky angular guitars, but it is unfortunately let down by an inexplicable chorus of shouting over hand claps ("You have three sides, but you're not a triangle." Deep.) The internet tells me that *Once, Twice, Again!* was released as a single (hence the exclamation mark), so I guess that if for some reason you enjoy listening to this band then you will like it (in fairness, at least on this song they try – badly – to sing properly instead of just shouting like drunken louts).

If you think I've been a little harsh about Dartz!, well, I have; in fact, a lot of this album is simply mediocre and not nearly as atrocious as might previously have been suggested. Other single *St. Petersburg* is definitely listenable, as are many of the others, it's just that there's really nothing to lift this album above the rest of the seemingly endless wave of identical bands all desperately fighting over some modest degree of success with those more concerned with style than substance in their music.

Alex Baldwin

album review



The Kissaway Trail
The Kissaway Trail
(Bella Union)

★☆☆☆☆

When is a good deal not a good deal? Asks Norwich Union, well when it looks good, looks like the real thing but is in fact bullcrap, e.g. a Lada, it

looks like a car, it has an engine and steering wheel like a car, but it is in fact a pile of fucking shit. The perceptible among you may be guessing I am going to say the Kissaway Trail's debut album is a Lada, well I am not, because at least a Lada has some function, while this piece of musical mush is a lie, a complete, hideous, Danish lie.

But why I hate the Kissaway Trail may not be immediately apparent on first listen to the album. There is nothing wrong with the band, the music is likable, the songs are lush and developed, thoughtful lyrics and organ are all there but why do I hate this band so? Because they are a complete fucking rip of the Arcade Fire – just with more cheese. *Forever Turned Out To Be Too Long*, the opening track, could be mistaken for an Arcade Fire cover band and the following *Smother + Evil = Hurt* is equally as misleading.

If you have never heard the Arcade Fire then you're safe, you will probably like this album, it is relatively easy going and twee, the twenty somethings who make up the band can certainly play their instruments and put together songs just not ones which are original. Props to the band as they have successfully captured and mimicked the sound of their Canadian idols – even the accent! Let's just hope they realise the music is about originality sometime soon. Oh, but they do have a nice art direction.

Nick Simpson

album review



Omarion
Ice Box
(Sony)

★★★★☆

B2K were the urban *NSYNC. Massively popular for no apparent reason. Okay they could they could bust a choreographed move or two but that still doesn't explain why teen girls went gaga over them. Their material, like that of *NSYNC's, was pretty generic so it is still a mystery how they managed to shift so many albums.

Fronted by moderately talented singers, the boys cashed in on the boy band explosion of the nineties but only the lead singers, Justin (*NSYNC) and Omarion (B2K), managed to survive the boy band massacre of the early noughties. This makes Omarion the Justin Timberlake of R&B.

Unlike Justin, Omarion hasn't struck platinum with his second solo offering, yet. Lead single, *Entourage*, was incredibly weak and very few got to hear it before it sank without a trace. Luckily, his second single off *21* isn't half bad. In fact, I can't believe I'm admitting this outside the safe confines of my bedroom but it is pretty darn good.

Like JT, Omarion has called in beat extraordinaire, known to you and me as Timbaland, for the pro-



To the guy in the middle (yes, I know he's the drummer): "You're not from round here are you boy?"

duction so it nothing short of incredible. It has got ticking and deep drums and everything you wouldn't have thought would work well together but with a little Timbo magic do and the big shocker is for the first the lyrics have depth. He is pretty clever in his use of *Ice Box* as a metaphor for a guarded heart and he tackles heartache from a new perspective.

It is a little more subtle in its brilliance compared Justin's *My Love* but it gives us a glimpse of how much better *My Love* could have been if the singer had a little more vocal ability.

Keep an eye out for Solange, Beyonce's little sister, in the video.

Jemil Salami

album review



Fantasia
This Is My Ship
(J Records)

★★★★☆

Fantasia can sing her butt off. She proved this so many times on *Am!dol* that now it is pretty much a fact no one can deny. But now it is time for her to tackle the second item on her to-do list in her evolution from talent competition winner to recognised and acclaimed recording artist – make a breakthrough album.

The second album is usually the beginning of the end for reality talent competition winners that is for those who manage to make it that far. Trying to forge a career in the music industry after winning a show like *American Idol* becomes even harder. There is a desperate need for contestants to avoid the stigma

associated with these kinds of competitions and regain the credibility they lost after releasing a rushed and hype-driven debut album.

This is no mean feat but ex-Idol Kelly Clarkson managed what many considered to be impossible in 2004 with her multi-platinum sophomore album *Breakaway*. She capped a great year off by winning two Grammy awards – one from right under Mariah's nose. No doubt Fantasia is hoping for similar success with the release of her first single from her sophomore album. Album number 2 is her chance to show the world she has what it takes to be vital to the music world and if it bombs it is going to take a miracle to get her career back on track, much like the miracle required to save Jade's career.

Fortunately for her, and let's face it for us too because you can never get too much good music, it doesn't suck. *Hood Boy* is a juiced up slice of urban pop driven by a Supremes' sample (*The Happening*). It is a shout-out to men everywhere in the same vein as DC's *Soldier* and possesses the boisterousness of Christina's *Ain't No Other Man*. It is a loud and fun cut which will plague your mind for days after you first hear it.

Jemil Salami

single reviews

Deftones
Mein
(Warner)

★★★★☆

Deftones have been around the block a fair few times but surprisingly after five albums and 18 years in the business these aging masters have never really altered their sound. *Mein* is a testament to how talented the group is, less the polish the track could happily sit anywhere in the bands discography. Taken from the fifth studio

album, *Saturday Night Wrist*, the single is fun and catchy, well as fun and catchy as one of the founding fathers of nu-metal breed can get.

This is certainly no *7 Words* or *Passenger* but *Mein* cuts its own niche and is identifiably in its own right, something that cannot be said for the releases of many other rock veterans (I'm look at you RCHP). The track clocks up only five or so different lines but the draw of the thrashing melodys and bare drumming is as strong as ever. Forever loveable the Deftones are still living up to the hype.

Nick Simpson

Archie Bronson Outfit
Dart For My Sweetheart
(Domino)

★★★★☆

Being initiated into the South London crew this year I have immediate 'respec' for the Archie Bronson Outfit simply because they are local, to me that is. The first time I ever heard of the band was on an advert on TV, ever since I have been mildly amused by their sound and listened intently to a selection of their music. The intrigue continues with this single release. Guilty of poor comparisons the sound is like a English version of Kings of Leon, only original and with a twist of Electrelane to spice things up. Rhythmic and addictive *Dart for My Sweetheart* is a low drone of a song, deep and original it goes against the grain by being a critically acclaimed band that is actually good. The B-Sides are a good support, *In The Shadow Of Love* is reminiscent of the mournful blues that added so much character to the first Von Bondies album, while *Fire House* provides yet another dose of depressed joy. Forgot the Kooks, the Fratellis and all that bollocks because this IS new music, not rehashed tripe.

Nick Simpson

Obligatory end of term snorefest

Robin George Andrews with another sycophantic essay on some popular act at the minute

live review



Mika
Koko

It's probably best to describe it as walking into the dream of an LSD addict. Lollipops, lots of pink-flavoured flamboyancy and a gigantic monkey, the stage was set for what turned out to be more of a show than any kind of gig I've ever experienced.

Mika, the Beirut-born London based pop sensation, made famous for his single *Grace Kelly* (which ironically places the music industry in a wholesomely negative light) performed his entire album at the infamous Koko venue in Camden.

Even at the beginning of his career, the Freddie Mercury dead ringer has amassed a huge fan base, and it is fairly easy to see why. Pop music, as it is generically termed, is often bland, unoriginal and seriously unimaginative. Mika has injected a serious overdose

of happy juice into the dwindling genre, and tonight he brought his album to life, not to mention raising the roof at Koko, a venue primarily focusing on indie music.

From the opening jumper *Love Today* to the more piano-led tracks such as *My Interpretation* and *Over My Shoulder*, he showed a surprisingly impressive range in vocal style and musical composition, and his perpetual bouncing around the stage, accompanied by the quite enjoyable lyrics themselves, he successfully made a hard-line progressive rocker smile; this, I guarantee you, is incredibly rare thing for pop music to accomplish.

The support band were as much a part of the act as the man of the hour himself, with some brilliant guitar riffs increasing the energy of the already hyperactive songs, particularly the catchy *Billy Brown*, which was accompanied by two additional brass players, to add some blaring instrumentality to the proceedings to great effect.

The entire performance was delightfully camp but was at no point in your face; you couldn't help being swept up by the motion of it all. The songs themselves were all completely unique, and each developed its own unique character; all thanks to the charisma of Mika and his impressive vocal range, which even live seems physically impossible. The man must have vocal chords the size of a single mini-cheddar.

The only let down was the dura-

tion of the performance, which was sadly, approximately, only one hour. Nevertheless, with only one album out and literally at the start of his career in the eyes of the public, he can be excused; his excellent performance, which stands out from any other pop act around the UK today, more than makes up for it.

Whatever child-like inhibitions that were being held in by the audience were unleashed during the animated conclusion to the set, *Lollipop*, which saw the release of such a vast quantity of vitreous confetti it could have filled the entire Royal Albert Hall. Everyone was either leaping into the sky to intercept as much of it as possible as if the Crystal Maze had returned, or stood there and slowly became immersed in it. By the time Mika walked off the stage, hundreds of people were assaulting each other with masses of the glittery confetti, with some being uncomfortably placed inside some unfortunate places.

I remain impressed by this significant entry into the UK music scene even after the glittery, ecstasy-mimicking performance had faded into memories. Still, despite my tiredness and complete and utter disorientation I seem to have experienced tonight, I could walk to Koko from here: I just have to follow the confetti trail leading from Camden to South Kensington. That stuff's like gold dust to the most immature of minds.

Robin George Andrews



Mika amongst a load of rubbish and some balloons

Interview with up-and-coming Ripchord

Claimed by many to be one of the 'up and coming' bands for this year, a band described as 'playing 'incessantly catchy pop, like Blur, or Franz at their giddy best', well decide for yourselves.

Made up of four people, Phil (vocals, rhythm guitar), Beal (Bass), Roz (drums), and co-writer and co-founder Sulli (lead guitar) from the Midlands! We caught up with the band for a chat, in the Shepherd's Bush Empire where we find them having a couple of drinks.

So you're here at the empire supporting the Kaiser Chiefs, How did that come to happen? Are you enjoying the tour?

Yeah, its great. They picked us actually, their drummer came to see us when we played in London a while back. The next day we were told they wanted us to support them. They where doing a DJ set on Zane Lowe's show a couple of weeks ago, and they played our single (*LOCK UP YOUR DAUGHTERS*) as the 1st track.

Have many other bands been support alongside you?

The 1990's, there's two bills rotating between each night, us and them are on the same night. Really nice guys.

How far through the tour are you now? Is there any night in particular you enjoyed playing?

This is the 5th night now and we

have another two to do. All the night have been good, but Manchester, the 1st date was the best cause it the 1st massive gig we've ever done, The adrenaline alone made it the best.

Do you find may people know who you are?

Not really on this tour, it sold out so fast everyone is a hard core Kaiser Chief fan! But we supported the Pigeon Detectives earlier in the year, and loads of people knew our single then. But those gigs attract the kinda 'new music' fans.

So you've had one single out with your current record (1965) did you try to release anything yourselves first?

Not really no, we did a couple of small demos and stuff but everyone does that. Nothing major, even this single was only on limited release, it was just to get the name out there really. We were lucky cause it was put on a NME CD and a rough trade cd, that helped a lot. It get quite a good reaction when we play it now.

You got an album in the works?

The albums finished, we've just got to mix it now. I always thought that when u record an album, u just record it in and there, its done. But there's loads to do to it to get the sounds right after. Ian Broudie from the Lightning Seeds is producing it with us, he's done The Coral and the subways already so.

Good fun to work with?

Yeah, great, the nicest guy you could meet kinda thing. Yesterday we had a day off so we just went round to his house and chilled out a bit. Wandered around Portobello road market and watched a bit of Harry Hill. He's really good with new bands, only really does first album, apart from The Coral. He just eases you into it, very keen to keep the 'live sound' on the album. You got your deal through what you sound like at the start so you should need to piss around with the 1st album.

So when can we expect the album?

There's a single out at the end of April I think, our first full release, called *My Precious Valentine* then the album should be out at the end of the summer.

Did you all help write the album?

Phil (Wallbank, lead vocals and rhythm guitar) writes most of the stuff on an acoustic guitar, then he brings it to us and we each add in our parts ourselves. Every one is pretty in tune with how the song should go, no ones trying to take crazy bass solo's where they don't fit or anything.

Does the album have a name?

No, not yet. We've been thinking about a few but you tend to just think about in jokes that we find hilarious but no one else would get. If you think about it most album

names are crap until the album really get known. Like *Modern Life* by Blur, what a terrible name! But because it becomes known as a good album and the name is associated with it, its ok. As long as we don't call it *Ripchord* it'll b fine.

So you where signed by James (Endeacottt (1965 records)) in what, august?

Nah, May, just before the A-levels. Some of us had exams and the other's went travelling. So we didn't get anything going for a while, but that partly because we weren't good enough really, needed more practice. We did the 1st few album tack at the end of august then had a gap where we did nothing but practice.

So its been a pretty interesting year for you all then?

Yeah, I mean it doesn't seem like it cause we've been doing it an we're about to play Shepherd's Bush, but if you'd said that to us a year ago it would have been mad. IT doesn't seem weird at all though.

Are you playing any festivals over the summer?

Yeah hopefully, We'd love to play Glastonbury, Reading, Leeds, but I think they only sort out the smaller bands later on, we just want to go 2 Glastonbury really.

Have you all registered just in case?

Erm, when's the last day you can?

Tomorrow, are you going to any others? Oxygen has an interesting line up.

Not sure, not a big fan of the Chillis and there was a rumour they would play.

At this point the band descend into a rant about which bands they really don't like, too loud for us to catch everything, except that they are not big fans, to say the least of both the Red Hot Chili Peppers and Bloc Party. Coming back to the interview:

So a year from now, what would you like Ripchord to be doing?

We'd really like a song in the charts, as you go on your aims get bigger. A year ago we just wanted to release a single. Now we've done that we want to be in the top 40, an in a years time maybe a headline tour with fans going nuts to the songs. I think when you hear one of your songs played in the background of a soap like 'eastender's' you've really made it.

Finally the band leave to do their sound check and we consider how not to get ejected from the backstage area without passes. Ripchord are genuinely one of the friendliest bands I've met and their songs aren't exactly shabby. Keep an eye out for that single at the end of April.

Sam Lombard

A-BADGE-OF-FRIENDSHIP.CO.UK AND KIDS WILL BE SKELETONS PRESENT..

A GRINGO RECORDS NIGHT

WITH

SOUVARIS * BILGE PUMP

AN AMALGAMATION OF ALL THE BEST ELEMENTS OF AMBIENCE, NOISE, MATH AND LOUNGE JAZZ.
•MYSPACE.COM/SOUVARIS

SWAMP BLUES NOISE ROCK
•MYSPACE.COM/BILGEPUMP

DESIGNER BABIES

STOMPING ROCK WITH ELECTRONICS
•WWW.DESIGNERBABIES.NET

FUTURE CORPSES

INSTRUMENTAL ROCK TRIO
•MYSPACE.COM/FUTURECORPSES

AT
IMPERIAL COLLEGE UNION
BEIT QUAD, PRINCE CONSORT ROAD
SOUTH KENSINGTON • SW7 2BB



ON
SATURDAY
17TH
MARCH!



GRINGO
&
LIFE

£5 ENTRY
£4 STUDENTS

DOORS
8PM 'TIL LATE

MATTY
HOBAN



Imperial College Presents:

**LOVE
LONDON** **W6**

IMPERIAL COLLEGE FASHION SHOW 2007
HAMMERSMITH PALAIS

Tuesday 20th March 2007 Doors Open 18:00

The 2007 RAG Fashion Show

Danish honeymoon can't perform

Danish Cinema finally enters the foreign market, but the marital union doesn't look to provide eternal bliss

After The Wedding

Director: Susanne Bier
Writer: Susanne Bier, Anders Thomas Jensen
Cast: Mads Mikkelson, Sidse Babette Knudsen

Alex Casey
 Film Editor

Danish cinema is something that I imagine must be quite new to most people, including myself. While Lars Von Trier has moved to Hollywood and been brought to public attention, the industry itself seems to be pretty unknown. *After the Wedding* however seems to have

been advertised quite widely, given its origins, so I figured it'd be a good place to start learning. Sadly, it's not exactly a shining new force in World Cinema.

Don't get me wrong, I'm not trashing the whole Danish film industry and on closer inspection of the film it becomes clear why some distributor thought now might be the time to export in this

direction. The main draw here is Mads Mikkelson, recently exposed to Western audiences as villain Le Chiffre in Bond flick, *Casino Royale*, so now seems a sensible time to capitalise on his international recognition. In all honesty, it's also the best point of the film so it's not all in vain.

After the Wedding sees a Danish orphanage worker (Mikkelson) in India invited back to his homeland to secure financing for the orphanage from a rich businessman. Reluctant at first, he eventually repents and travels to Denmark where said businessman invites him to his daughter's wedding that weekend to pass the time on his stay. However, when he shows up, it seems there is more to come than a certain business deal as he finds his ex-girlfriend married to his financier. Cue the resurfacing emotions, hidden secrets and family torment.

It does all sound a bit like an ITV drama premiere but it has a slightly different style. If David Lynch makes films seemingly inspired by LSD fuelled hallucinations, the director of this offering, Susanne Bier, could be accused of being on speed or at least a daily breakfast of ten espresso shots. The camera never stands still; new characters have 360 degree sweeps around them, there's a cut every few seconds and the whole thing moves at incredible pace. Having not been introduced to Danish film prior to this, I am left wondering if this is a national technique like the jump cut of the French New Wave or simply one woman's inability to stand still.

This did dominate my thoughts

throughout the film and the plot seemed to move as fast as the camera. Anyone who said European films are dull and slow weren't introduced to this. The saving grace here is the acting which shows some great talent, not only from Mads but from Sidse Babette Knudsen also, playing the old flame, Helene. They have real chemistry and both fill their character with a real sense of people with a past, and are matched all the way by Helene's husband, played by Rolf Lassgard. This lifts it beyond the dreaded TV drama status.

In all fairness, this was an alright film. Nothing too special, but perhaps it's unfair to judge it as typically representative of a country's cinema. After all, when people judge French cinema they'll trawl through history to find something, not nip off down the multiplex and watch *Orchestra Seats*. This is more of the latter I imagine and Danish cinema has contributed to the art in the form of the Dogme '95 movement, something that was just overlooked here because of its minimalist style at a time when we were obsessed with special effects-laden eye candy.

The highlight is definitely the surprising performance of Mikkelson that can't help but leave you thinking he was criminally underused in *Casino Royale*. But then again, that's one of the Bond franchise trademarks whenever it gets a great actor. This is a much better acting showcase. Plus, any film that manages to play "It's Raining Men" twice without incurring any homosexual undertones must have artistic ability.

Well done Denmark.



"I wish we hadn't picked 'It's Raining Men' for our first dance"

The many unsung heroes of the cinema score

Hugh Stickley Mansfield

Of all the categories of Academy Award, the one most likely to be given to the least deserving person is that of Best Original Score.

This year, for example, it went to Gustavo Santaolalla for his work on *Babel*, a score matched in its mind-numbing blandness and formulaic monotony only by the film itself, the only message of which seemed to be that all people are inconsiderate pricks who make stupid decisions (rather than having anything to do with language barriers as the publicity and title had led us all to believe).

Santaolalla's previous works include the similarly unimpressive score to *Brokeback Mountain*, which unaccountably won the previous year's Oscar, and *North Country*, whose score was so appalling as to distract from the film itself. Amongst other crimes, it made use of the standard opening-pan-across-epic-landscape-while-the-credits-appear cliché of a bog-standard lazy faux-epic piece with loud thumping beats with excessive levels of reverb and delay, the likes of which only ever appear in films (almost invariably shit ones, at that). This sort of nonsense never pervades music for home lis-

tening, and with good reason - no-one in their right minds would wish to sit down and listen to it, and it amazes me that anyone could think it works in a filmic context.

What makes the success of *Babel*'s score all the more galling is that one of its fellow nominees for the award was Philip Glass's astounding score to *Notes on a Scandal* - a work which manages to be striking and evocative without rubbing emotion into the audience's ears. That such an outstanding work can be overlooked in favour of one so uninspired seems a terrible injustice.

Even then, at least it was nominated - the finest score of last year by a country mile, that of *The Fountain*, didn't even receive a nod. Clint Mansell's profoundly inspiring score, beautifully performed by The Kronos Quartet and Mogwai, is one of a rare few that eclipse the film for which they were composed (Mansell's previous work on *Requiem for a Dream* is another, so iconic has that become while the film remains relatively obscure), yet received no recognition by the major awards other than a Golden Globe nomination.

Though it's hardly surprising that such standout works would receive no recognition from the Academy

Awards and the like - John Williams, responsible for a couple of hummable tunes over the years though hardly anything award-worthy, has the most Oscar nominations of anyone other than Walt Disney and receives at least one nomination every year on average. Clearly, the Academy values soulless bombast over anything truly original or compelling, though the general dearth of worthwhile scores may be in some way to blame.

It's no surprise, then, that many directors are accustomed to sticking to one composer for most of

their scores - Gabriel Yared and Anthony Minghella (whose reliance on a single composer for his scores was described by one reviewer on Radio 4 as 'unique', in a startling subversion of the word 'unique'); Darren Aronofsky and Clint Mansell (the partnership responsible for the aforementioned scores by Mansell); Tim Burton and, unaccountably, the suicidally twee Danny Elfman; etc. Inevitably, variety is likely to suffer as a result, though some screen composers have sufficient breadth of style to prevent this. Williams and Elfman, alas, are not amongst

these, though bizarrely enough, Philip Glass is, despite the core of every work of his - whether for the screen or not - being comprised of constant repetitive arpeggios to an almost fetishistic extent. That he is capable of subtle differences between scores puts him above most other screen composers in itself, since any form of subtlety is beyond them.

Given that the films they score lack subtlety, this style is clearly perfect for them, but it certainly isn't worthy of recognition, let alone an Oscar.



Judi comes to blows with Blanchette for humming that damn Star Wars tune, leaving Brad to save her

Lynch goes down the rabbit hole

David Lynch returns with rabbits, screwdriver stabbing and the Locomotion. Even Alice would be confused

Inland Empire

Director: David Lynch
Writer: David Lynch
Cast: Laura Dern, Jeremy Irons

Alex Casey
Film Editor

David Lynch is one filmmaker guaranteed to polarise an audience. As a reviewer, he can be simultaneously a dream and a nightmare, more confusing than even his films at times. He is the avant-garde of the mainstream if you forgive the paradox and three hours of *Inland Empire* is certainly enough for you to decide which side of the fence



Stern Dern

you lie on. Assuming Lynch doesn't challenge your perception of what a fence really is.

The plot of *Inland Empire* goes like this: Nikki Grace (played by Laura Dern) is a Hollywood actress, ready to make a massive return to the top with her new film but soon finds herself falling for her co-star despite being married already. As it becomes known to her that the movie is a remake of one that was never previously completed under mysterious circumstances, things begin to take a bizarre twist and then, erm, well, yeah... After this just go with the flow, whether it be up, down, sideways, whatever.

If you aren't aware of David Lynch and his work you won't really appreciate how weird it gets after that. If however you've seen, for example, *Mulholland Drive*, you'll appreciate exactly where I'm coming from. Lynch is a master of the surreal and it will depend on how much you are willing to follow his abstractions of reality whether you can enjoy this or not. It is not a film I would lightly recommend to someone, but to those who want to see something a bit different, I'd push you to your seat and chain you to the chair until it's over, just in case you considered leaving half way through. The couple in front of me did, be warned that it's not for everyone.

Becoming Jane this isn't. I felt at times that someone was dragging wire scrubbers across my eye and

at others it seemed like cinema nirvana. He truly understands cinema in a way few directors do and makes the audience undergo an experience rather than listen to a coherent story. This is his first feature I've seen in the cinema and there is no other forum for it: my senses felt assaulted, totally overloaded in the dark atmosphere. As the lights go up I felt like talking to the random people next to me about it, feeling that we'd shared an intense experience that doesn't come very often. Thankfully I refrained.

Laura Dern is fantastic in the lead role, carrying the whole film. Best known to many as Dr Ellie Sattler in *Jurassic Park*, I wasn't expecting that much from her given her absence from the industry for so long. But woah, does she impress. This pulls the rug from under Helen Mirren, no joke. She is required throughout to be so many characters, conveying each one brilliantly, and it's easy to understand why Lynch chose her for their third collaboration. Her face is not typical Hollywood, and the fluorescent lipstick she sports at points adds character to a real human face, not some airbrushed goddess. I could gush for ages on this so I'll stop now.

The imagery is the key here. When it feels like it's dragging, suddenly there's a room of girls doing the Locomotion. Or the people in rabbit heads spouting non-se-



Which one do you reckon is Naomi Watts then?

quiturs, one of whom is allegedly Naomi Watts. Not to mention the spectacular lighting throughout or the way he uses camera focus to further distort space. It really is a sensual, both visual and audible, feast right up until the last bar of Nina Simone's "Sinnerman" completes the credits.

So why wouldn't people like it then? It's tough going if you're not looking for cinema as art. If you want a story then don't go to this one without being warned. I found that I had to psyche myself up in the morning for it as it can take the mental concentration of a Jedi not to go mad yourself during a Lynch film. It's hard to remember lots of

it too because of its innate abstractness, so you're left more with an impression that specific scenes.

As for what Lynch is trying to convey with this, it could be interpreted differently by everyone who sees it. As far as I can see, it seems to portray Hollywood as a land of confusion, uncertainty and menace. Is Lynch trying to distance himself from Hollywood? He certainly isn't a typical studio director but seems to have integrated himself into the mainstream, possibly as a token alternative.

That doesn't diminish his talents however, and *Inland Empire* sumptuously wraps up everything it means to be a David Lynch film.

Could it be magic? It certainly casts some spell

The Illusionist

Director: Neil Burger
Writer: Neil Burger
Cast: Edward Norton, Jessica Biel, Paul Giamatti

Robert Andrews

Amazing illusions aren't solely confined to the likes of brilliant magicians and conjurers. For example, have you ever wondered where all your alcohol disappears to every time you walk out of your room, even with your faithful roommate guarding it? Perhaps you are still puzzling over how that pile of work suddenly appeared on your desk. And how in the world did that deadline creep up on you without you seeing it coming?

The Illusionist manages to achieve the impossible, though, by keeping you sitting there for two solid hours despite comprised of mainly two-dimensional characters and a fairly dull beginning: it is the pleasingly convoluted and rapid advancement of the plot that makes this film a fairly enjoyable experience, continually keeping you guessing.

Set in turn-of-the-20th-Century Austria, it begins with the arrest of the mysterious and enigmatic Eisenheim, charged with demonstrating necromancy on stage. At this point we are introduced to the characters of the Chief Inspector of Police and Crown Prince Leopold, the latter of whom aggressively demands the former reveal the dark magician's past to him; and so begins a far-fetched tale of childhood friends, lost love, an unexplained

journey and even an attempt to overthrow the government.

You get the whole package deal with this story, and with a small cast compared to films of a similar nature, you would expect the film to be primarily character driven. The characters, sadly, do not appear to have much emotional depth, and sometimes it is difficult to feel for the situations they so inconveniently put themselves in; however, as the plot is the driving force for the entire production, by the time the twists and turns start to slowly reveal themselves one cannot help but root for the two lovers.

Jessica Biel, whilst not given a particularly generous amount of screen time, is perfectly adequate in the role of the great Eisenheim's passionate interest. Edward Norton is a good choice for the role of the magician himself, and although he cannot seem to force himself to portray emotion particularly explicitly, in retrospect I believe this to be the essence of his role as the unassuming, straight-faced, highly intelligent master of the dark arts. Until the very end his emotional output is incredibly hard to see, and the tone of his voice simply refuses to change, giving the audience the distinct impression that he is always in control and never out of the picture.

Nevertheless, it is Paul Giamatti's performance as Chief Inspector Url, right-hand man to the ruthless Crown Prince Leopold (played by an ominous, convincingly menacing Rufus Sewell) that steals the



Ed Norton gets the latest in magical accessories, a white magic 8 ball

show: torn apart by glory on one side and a moral duty on the other; it is this inner conflict which propels the plot forwards. More significantly, it is the character to which the audience can relate to; he is none the wiser as to how Eisenheim's spectacular feats are accomplished.

The pace of the plot is similar to the plot itself, in that it begins slowly and does not pick up until about a third of the way through, after the characters are given some background history. Until this point it is difficult to see what direction the film is taking although suddenly, events take a turn for the worse and the storyline and pace explode in the face of boredom and the more mundane character

roles suddenly become far more interesting.

It is safe to say that some people will predict the ending before it happens, but it is the journey you take to get there which is far more interesting. Whereas the film refuses to reveal many of the great magician's tricks, it does reveal how the greatest illusion was accomplished, and this makes the inevitable epilogue greatly satisfying.

All in all, this is well worth the ticket price simply to see Giamatti's show-stealing performance and to try and work out just how such an elaborate illusion seems so plausible; a truly mesmerising film.

Pure Magic.



Little Red Riding Hood walks into the wrong fairy tale

Global Warming? Sounds good...

This Easter, Danny Boyle will put science in the shade, and make the world crave those extra two degrees

Sunshine

Director: Danny Boyle
Writer: Alex Garland
Cast: Cillian Murphy, Michelle Yeoh, Chris Evans

Robert Andrews

From the pen of Alex Garland comes the spiritual successor to the sleeper hit *28 Days Later* – *Sunshine* – a story of salvaging humanity from a seemingly inexorable extinction. As his first major success raised the bar so high

for storytelling, the key question regarding *Sunshine* is this: can it breathe new life into the science-fiction genre in the same way his first did for the horror genre?

The story itself is unprecedented in its topic: our Sun is reaching the end of its life, and a scientific expedition is sent to the centre of the Solar System in order to deliver a payload that will – theoretically – reignite the star. What follows appears to be an amalgamation of all previous science-fiction sub-genres, molding action, suspense and horror into two hours; in this sense it does not at any point generate anything surprising or unseen, but the Alex Gar-

land-scripted space opera exhibits a distinct flair for dark storytelling and emotive cinematography that deserves to be applauded.

Surprisingly, the two hour time slot does not allow for much character development, with the focus being kept primarily on the pace of the story and the atmosphere; despite this slight disappointment, the focus is clearly on the conditions these astronauts are surrounded by and, more importantly, the decisions they have to make.

However, despite the lack of character development the audience is still able to bond with each of the crew members and their collective

journey to the Sun, which increasingly looks like a one-way trip. When tragedy begins to befall the characters, you cannot withhold your sorrow as the excellent, emotive and suitably surreal score kicks in; the absolutely stunning and terribly lifelike CGI effects engulfing the characters at points like these are beautiful to behold but at the same time terrible to watch.

The predictably tragic yet endearing storyline continually spirals out of control and into an abyss of despair until up to half of the screen time is devoted to the psychological breakdown of each of the crew members; however, the film, despite its darkness, is always injected with optimism from time to time, usually from a character's revelations or eventual course of action, leaving the viewer with a spark of hope despite the unfolding horrific events.

Whether it was by design or not, by not having a great deal of in-depth character introspection the issue of survival is not focused on the individual crew members but on humanity itself, and several references to our indigenous home world and the importance of this mission repeatedly, but by no means annoyingly, reminds the audience of this fact, and it pays off incredibly well.

The Sun is represented here as the creator, the origin of all life on Earth; whenever it is onscreen the characters never see it as anything less than the utmost hallowed of universal presences, even if they are staring death right in the eye. At various points during the science-fiction epic our scientists and astronauts are frequently lost in its bathing luminescence, and the CGI is implemented so successfully that

the audience finds it hard to avert their glare either.

The atmosphere generated by the simply breathtaking effects, the sweeping score and the excruciatingly tense and minimalist use of the sound effects would be nothing without the superb cinematography; innovative, often provoking camera angles that only reveal part of the scene to the audience and continuous shots not unlike those seen in the Oscar-winning thriller *Children of Men* are perfect for accumulating a nail-biting atmosphere, particularly during the extra-vehicular spacewalk scenes.

What *Sunshine* indubitably does best is convince you throughout the entirety of the story that you are beside these astronauts, confined within the gigantic but claustrophobic Icarus-II; not until the very end, when the perspective is finally removed from the Sun and focuses on our very own Earth, does this effect really hit home, finally releasing you from the self-incarcerating conditions imposed by this dominating vessel.

With a well-chosen cast, including an unsettlingly-fearless Cillian Murphy (*28 Days Later*, *Batman Begins*) as the onboard Physicist, and a welcome return to western cinema for Hiroyuki Sanada (*The Last Samurai*) as the expedition's righteous commander, this film exudes quality, and despite the lacking character depth, the atmosphere alone is worth the viewing price. *Sunshine* is a truly mesmerising film, proving once again that director Danny Boyle and scripter Alex Garland are two bright stars in the vast swathe of Hollywood hotshots. Long may they survive.



Cillian Murphy ignores the age old advice not to look directly at the Sun. Or touch it

Scully finds there's more than truth out there

Straightheads

Director: Dan Reed
Writer: Dan Reed
Cast: Gillian Anderson, Danny Dyer

Patrick Tumilty

If you are partial to movies that fail to fully answer the questions they pose, where the main characters are never fully developed and the plot is a loose construction that would collapse under the slightest scrutiny, you are going to have a whale of an 80mins watching Dan Reed's *Straightheads*.

Starring the familiar (surely everyone at IC watches sci-fi?) Gillian Anderson [*The Last King of Scotland*] as Alice and Danny Dyer [*The Football Factory*] as Adam, this atmospheric and sexually charged thriller describes a chance meeting between two young lovers and a posse of rugged men, intoxicated, high and ready to mete out some pain and suffering.

Adam and Alice meet while he is installing her new alarm system. They are a bit of a mismatch; she is a confident, beautiful businesswoman, while he is a young Cockney lad, unsure of himself and

painfully ready to follow her lead. However, there is enough chemistry evident on-screen between the two to ensure that they are not wholly unconvincing as a couple. After attending a lavish party in the country, Adam and Alice speed off through a desolate forest in the early hours of the morning. They come to a sudden, grinding halt when Alice's Benz wraps itself around an unsuspecting deer/elk/mammal of your choice. While Adam is outside investigating the damage, a sinister looking Jeep pulls up and some men disembark. Not that threatening, you're thinking? Just wait...

Unfortunately for Adam and subsequently Alice, these are the same group of men who she earlier overtook on the way to the party and who Adam vociferously swore at. In their present inebriated state, the only thing on their mind is to beat him to within an inch of his life. This scene is not for the squeamish and while Tarantino it is not, I still found myself cringing with each blow. Leaving Adam prone on the ground, the men move on to Alice, their lust for violence not yet sated. If I told you that this scene is one of the main reasons why an 18 certificate has been placed on this movie, I am sure you can infer the invasive manner in which they abuse her.

After this most horrific encounter, the two drift through life together aimlessly, unable to forget those who left her with severe emotional scarring and him with the use of only one eye. How appropriate then, that while Alice is visiting the rural abode of her deceased father, she glimpses a familiar face; it is Heffer, one of the men who forced himself so cruelly upon her. When she tells Adam, they conclude that they must take some sort of revenge - an eye for an eye, as it were.

The second half of the movie is all about the tension and expectancy, but will they be able to bring themselves to commit brutality that few understand like they do?. The somewhat abrupt ending left me relieved, rather than intrigued or wanting more. *Straightheads* never fully capitalises on its potential: too much is left unsaid and the eroticism that pervades the whole movie feels somewhat forced. The link between violence and sex, excellently delineated in movies such as *Angel Heart* and *Leaving Las Vegas*, is never really made here and one cannot help wondering what the point of this whole exercise was.

To conclude, I guess it was watchable, but you're better braving David Lynch's *Inland Empire*.



Gillian fears her hair won't cut it for the 100 Sexiest lists this year

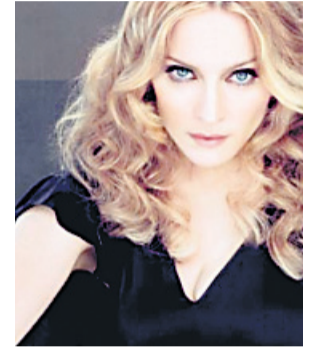
Global warming imminent

Hot Looks For This Spring

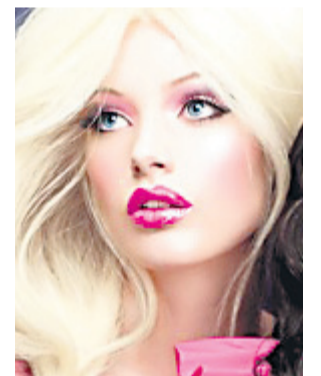
COOL

Rehab

Judging purely by how many celebrity's are jumping on the bandwagon, rehab is hot right now. Here's a chicken, egg dilemma; does celebrity attract more than it's fair share of fucked up people, or does celebrity fuck people up?



M by Madonna @ H&M
How is Madonna relevant to a H&M customer? I don't know how old she is, but judging from her hands alone I'd say she's about 98. She has lost her cultural relevance to young women, if she designs for any brand it should be Laura Ashley. Her designs are unoriginal and at best derivative.



Barbie Loves M.A.C

According to M.A.C, "Barbie is hip, happening and all M.A.C with a modern rebel attitude and fashionable indie style". How can copywriters sleep at night knowing their livelihoods depends on writing crap like this? Even more ominous is the line, "Barbie Loves M.A.C, a limited edition colour collection specially created for all you living dolls". Did anyone watch that programme on Channel 5 (probably) about men living with life size dolls? They probably smear Barbie M.A.C across their "girlfriends" lifeless faces.

Empire line tops

Do designers actually consider how their designs will look on an actual human person before deeming them fit for production? These tops don't even have the decency to just make you look pregnant, you just look fat.

LAME

Pretty Dresses

1



1. I think the brightly coloured nu-rave "trend" is interesting. but I have yet to see anyone wearing it without looking like a coked-up European douchebag. I think the opposite way to go is much more interesting, floaty clothes in natural colours. A short, pretty white or cream cotton dress, can be a versatile and easy look. Team the dress with tan accessories, like chunky wedge sandals, and this look is golden. Dress, £20, Dorothy Perkins; Reebok Freestyle Hi, £39.99; Wayfarers, £15, Topshop

High Waisted Straight Jeans

2



2. I have previously branded high waists as lame, however the key difference here is the cut. High waisted flares, no. High waisted straight legged jeans, yes. Actually finding a pair which don't look like something your mother would've worn in the 90's, with a yard long zip up to your belly button, proves difficult. Those types of jeans, whose rightful home these days lies only in re-runs of Friends, are only a distant cousin of this seasons high-waisters. Topshop's corset jeans @ £45 are a step in the right direction. Camisole, £12, Topshop; Jeans, £45, Topshop; Bag, £12, Miss Selfridge; Scarf, £15, Topshop

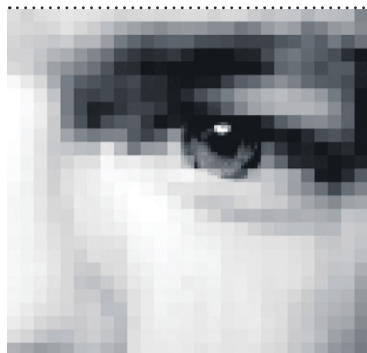
Denim Short Shorts

3



3. Wear with flat sandals and a loose t-shirt for laid back cool. If you don't have the legs for shorts, just go for cropped. The look you should be aiming for here is slightly stoned, not hooker, so don't team short shorts with a tight top and high heels. It's basic fashion arithmetic really. 2 + 2 equals 5 right? T-Shirt, £12; Shorts, £22; Bag, £12, all Topshop

I, Gamer



Michael Cook
Games Editor

This week I've revisited Broken Sword. Maybe it's because it's one of the first PC games I played, but for some reason the Broken Sword games are quite calming. The hapless hero George goes about saving the world in the kind of nonchalant manner you might expect to see if David Mitchell was tasked with saving the world.

Broken Sword is a joy to play for a lot of reasons. It predates the hypersuccessful Knights Templar cash cow by at least five years, for one thing. But games of Broken Sword's genre – one very close to extinction – always remind me of gaming before people fussed.

I'm not one of those people that think modern gaming is a travesty compared to the 8-bit days. I'm as glad to have Civ IV and C&C3 as much as I am to have the originals. But games like Broken Sword show a more comfortable industry, when the gap between the gamers and the makers was less.

The last fortnight in gaming has been racked by infighting and mudslinging, with the GDC proving to be the spark for a whole new wave of console debate. And after the discussion about the usefulness of the PC, it's interesting to talk to old stalwarts – now turned over to the consoles, unhappy with the repetition and sloppiness of PC design standards.

Take a look at our take on the debate this week – a report on the opinions of the GDC, as well as a slightly more ... opinionated view. Is the PC platform dying? Or will games like Spore and DEFCON keep it in place as the home of innovation?

If you've got some spare cash hanging around, you might be interested in our look at Ghost Recon AW2, too. It's games like this that show the intensity that consoles offer, but is it just the familiar blowing shit up?

When Felix returns next term, we'll have a retro flavour to the proceedings – probably picking up on Broken Sword and its ilk at some point. Should the PC ever finally cop it, I'll be there at the funeral. I'll say a few words about the laughs we had, and how it sold itself out to get in with the kids, and OD'ed on Sims expansion packs at a crazy party. And then we'll plant a copy of Monkey Island 2 in the front garden, with a little plaque.

And I'll pay a little kid to kick the Xbox in his crotch.

This week in videogaming

Guns, football, and Communism – the three ingredients in the modern game?

Originally, there was some confusion as to why the PSP hadn't been included in the Playstation3 announcements of the GDC. This week though – if rumours are to be believed – there's a good reason for it, namely a successor to Sony's dark handheld slice. The PSP 2.0, according to the gaming blog Kotaku that broke the story, claim that third party insiders have been promised a second console, and that an announcement may come as early as this year's E3 event. There's the standard claims of better screen and faster loading times, but what's really caught our eye is the possibility of a built-in camera and – oh-oh – a built-in touchscreen?

It's unlikely to emerge for a while, certainly not before the Playstation3 debuts its Home software, the social networking platform that will play host to all of Sony's matchmaking shenanigans. Dubbed by Nintendo a 'Mii too' attempt, Sony has defended their ideas, saying that it gives a far wider and more social range of things to do, not to mention the suggestion that this technology had been in development for some time. Home's closed beta begins in late summer with it going live worldwide before the year is out. There are fears that it might impose upon gamers that aren't so interested in the new technology, but Sony's Phil Harrison seems confident that it'll become as key to the Playstation3 as Live! is to the Xbox 360.

Phil does his best. What would be your Top 10 of influential games? This just in – no-one cares any more. What was once an age-old discussion and source of many petty internet debates has now finally been closed forever with the opinion of Someone Cleverer Than You. The curator at Stanford's Science and Technology museum has compiled the top ten of key videogames, and the choices might seem a little odd. Some – such as Civilization or Doom – wouldn't be contested by many gamers. Others smack a little of obviousness



From top – Doom, Sensible World of Soccer, and Civilization, three of the most influential games ever?

(Spacewar!) and some – Sensible Soccer – are slightly questionable. But agree or disagree, Mr. Lowood is doing some interesting things with the Museum, petitioning the Library of Congress and seeking to preserve the history and culture of videogaming in the future. Perhaps exhibitions like Game On won't be so uncommon in the future?

And since this is our last issue before the launch of the Playstation3, we should point out that the bundles

are very varied, and if you're hoping to get one early on, you should shop around. £555 spent at Game will get a 60Gb, Call of Duty 3, Resistance: Fall of Man, and Motorstorm, but we like Play.com's pack – £525 will get you a 60Gb model with Resistance, MotorStorm and Genji – not a bad package, especially when you take into account the bundled HDMI.

Releases this week are yet again good news for gamers – SSX Blur for Wii owners, the long-awaited

and much-hyped Spectrobes for the DS, as well as the new Bomberman Touch, and our personal favourite for this week – the sequel to Phoenix Wright – Justice For All, with more excuses to shout into your DS on the Tube. Not to mention Pimp My Ride.

And one final stop press for you – Microsoft's Peter Moore has said the new Xbox will likely release in 2011. Just in case you were getting bored of the next-gen already.



Mexican standoff – Ghost Recon 2

Something bad's going on south of the border. For a job like this, you need a man like Robin Andrews

Welcome back to Mexico: the Ghosts are back for some unfinished business, and this time things have taken a turn for the worse. One year after the coup d'état in Mexico City, the rebel uprising has spread to most of Latin America, and support from overseas nations means conflict between loyalist Mexican soldiers and the insurrectionists erupts once again; the difference this time is that it is no longer isolated to the capital city. Most of the long-anticipated sequel takes place in Juarez, a city along the Mexico-US border, and as a result the fighting is brought a lot closer to home.

The player once again takes up the mantle of Captain Mitchell as the infamous Ghost squad's team leader. Using near-future technology and high-tech weaponry your mission is to stop the insurgency. Although this sounds an awful lot like a marketing line, it is for once the most truthful way of describing this game: you do indeed have realistic-yet-advanced technology to assist you, and you are able to command a series of squad members, as well as numerous tanks, gunships, and, for the first time, bombers. The story, whilst being slightly less developed than that of the prequel, keeps the game flowing at a rapid pace and gives the player an excuse to be thrust into several life-or-death situations.

Despite the fact that there are many squad-based tactical shooters out there, the first instalment in the Advanced Warfighter series managed to make a mark: fluid controls, the clever Cross-Com (allowing you to see through the eyes of your commanders, squad members, or allied vehicles), and varied, intense, and consistently thrilling action led to huge sales and two BAFTA Awards. And although the gameplay and presentation is the



Oh, we know. We could make the Italian Job gag. We're fully aware of it, but it's too obvious. Too nineties. So, in its place – booooooooooner

same recipe, there are several aspects of this game that mean this is more than just an update.

The Cross-Com itself has been updated; not only can you still see through the eyes of your allies through your left eye and view news reports and mission data through your right, but you are now able to enlarge the screen. From here you can order your allies from their perspective, and not just yours, essentially allowing you greater strategic options when attacking the enemy.

The gameplay never lets up its dramatic, heart-pounding momentum, and the incredible variety of mission objectives ensures you never stop shaking from the sheer volume of adrenaline being pumped into your blood. Right from the very beginning the battle sequences are both intense and frequent, and with a greater variety of vehicular-related sections, you always feel as if you are part of a citywide battle, rather than a series of fire-fights.

At the beginning of one mission, you are tasked with extracting a journalist, given two squads to command, and as usual a choice of weapons and squad members, ranging from sniper rifles and shotguns to C4 det-packs.

Throughout the mission you are given air-support for the armoured foes, countersniping equipment, and several anti-air batteries to take out. After a particularly difficult mission, the sight of your extraction is an immensely pleasing one; what's even more draining is a visceral twist like an exfiltration being ambushed by the insurgents.

Apart from the brilliant squad-based sections and the use of satisfying weaponry at your disposal, the vehicles are a welcome return to the series. The hostiles are equally impressive – every time you're pinned down by a tank or gunship you can't help but fear what will happen if you peek your over the wreckage. Arguably, the introduction of airstrikes is the best gameplay addition: near the beginning of the game you're ambushed in a market area, and are forced to fend off waves of troops and tanks without any support; the instant you are able to designate targets, however, it's impossible not to watch in awe as a blur appears on your screen, followed by a river of fire.

Difficulty-wise, it's roughly equal to its bigger brother, but this time around it gets difficult far quicker, so newcomers to the tactical-shooter franchise will need to learn fast.

The graphical wonder has been amplified this time around, and although it doesn't provide

the same impact it did in 2006 it still stands out amongst the next-gen games that exist today. The detailed cityscapes, the immaculate characters, the heat haze on the horizon, and, of course, the truly spectacular explosions really help to immerse.

The third-person perspective is perfect for this type of game; with bullets literally millimetres away from your head, the screen shaking as hostile armour moves towards your position, and the panoramic view only achievable through this viewpoint gives the eerie feeling of being reported on during combat situations. Watching vehicles storm ahead of you and your squad members do their best to keep the enemy pinned-down all adds up to a very authentic and realistic experience.

Nevertheless, the graphical splendour would be nowhere without the audio, and without a doubt this is the best sounding game I have ever played, and where it improves on the original. The familiar but overwhelming sound effects, ranging from the ubiquitous, booming explosions to the intricate clinking of your armour are still present, but the score has now evolved into something to rival Hollywood. At times the music is minimal, and consists of a simple drone or pulse in order to build up the tension; when suddenly thrown into the action the drums burst into life and a fantastic mixture of strings and wind instruments erupt. Perhaps the highlight of the score occurs during the most tragic sections of the

game; the lone rescue missions and daring last chances.

Once again, the duck-and-cover mechanic returns to dominate the sequel: gung-ho players are dead ones, and on the rewarding but tense Hard setting, it is essentially a one-shot kill environment, making manic charges towards the enemy impossible; however, this doesn't mean you'll be retreating. Several events in the game require the Ghosts to sprint across large, open plains or down long, undefended streets in order to escape swarms of snipers, vehicles or mortar fire, and diving behind that well-earned cover is always followed by a sharp intake of air.

The entire single-player campaign can be completed on normal difficulty in no more than ten hours, and by the time you reach the cinematic epilogue you'll be asking for more. Fortunately, the game also excels in its multiplayer: the inclusion of clans and many more maps than on the prequel bolsters the longevity of this game from weeks into months. The various modes on offer include team deathmatches, objective-based missions, elimination and territory-based matches, and are all excellent fun to play, particularly when all 16 players are present. Sadly, there is still no cooperative mode for the single-player campaign, which is significantly better than the cooperative campaign provided; however, this additional campaign is still fun to play. Oddly, the ability to take cover fluidly, an aspect so core to the campaign mode, is still absent here.

All in all this is not only an improvement over the original, but a surprisingly significant one and fans of the tactical shooter genre should once again take up arms and head down to Mexico – or better yet, walk down to Game and buy a copy of the second instalment in the deservedly award-winning GRAW series.



Another successful "co-op" mission

GDC 2007 – The Desktop is dead...

The dust settles after this year's GDC, but who's taken the bullets? Michael Cook checks the fallen

With a notable absence of half-naked women promoting games, and writers from every fansite on the internet, the Games Developer Conference 2007 was reduced to the main components of every great media conference – wild speculation, unbounded criticism, and cries of doomsday.

Maybe it was the absence of E3, maybe it was the presence of the PS3, whatever it was has made the GDC's latest event a high-stakes event, with a lot of fresh announcements coming through followed by the inevitable slew of criticism and internet "debate".

One moment Nintendo were stifling all online development, the next they announce their first online-enabled title will be out before Winter of this year.

First we get news that a Spore developer thinks the Wii is "a piece of shit" and suddenly he's playing the Devil's Advocate card to an internet full of angry, oversugared gamers.

I don't know what it is, but it's beginning to scare me. The whole damn industry is beginning to scare me. Nokia will be releasing a third incarnation of its NGage, and Microsoft's Zune – an mp3 player even less suited to gaming than the iPod – will potentially be gaming-capable in its next incarnation.

And, of course, the big news of the conference – the Playstation3's

Home technology, allowing users to interact with each other in a virtual world, with a virtual house, virtual clothes and presumably a virtual Playstation3. It's like Second Life, but without some people dressed as cats.

Well, presumably. No-one actually posed that one to Phil Harrison after the announcement.

But – and I know, I know this story comes up every year – the most troubling undertones in the conference came from a relatively low-key panel discussion on the future of PC Gaming.

Everyone's always spelling the demise of the big grey box, and it still remains strong today, but the panel – composed of developers Firaxis, Epic, Xbox LIVE and others – instead suggested that PC gaming may fade into obscurity, rather than be bullied out of the commercial ring.

"PC gaming is in a state of transition," explained EA's Richard Hilleman, who went on to say that PC gaming was being developed for "niche" gaming.

He would know – the top five PC games of the moment are all from the Sims franchise, and two of the remaining five are also EA titles. But he wasn't stupid – PC gaming hadn't devolved into the casual mire that PR was



A software pirate. A-haha. It was funny when they used it in the adverts and it's funny now. Shut up

claiming it had. What the media call casual gamers are actually playing in excess of twenty hours a week.

What saddened me the most was the opinion of Epic's

Michael Capps, who said it "killed" Epic to have to make Unreal 3 multiplatform, but that PC gaming was simply "falling apart". What's changed?

iD seem quite confident of what's changed – their CEO, Todd Hellenhead, gave a lecture on software piracy at the GDC, explaining that it was this that pushed iD into multiplatform development. Epic and iD, originally two of the PC's premier developers, forced onto consoles because of rising development costs.

And the kicker, as Capps pointed out at the panel – "Shooters are doing well on consoles now. Nobody thought that would happen."

But to place the blame on BitTorrenters alone would be a little foolish. The simple fact is that PC Gaming doesn't know what its doing.

It's the gaming equivalent of a Communist state – and a poorly governed one at that.

If someone wants to make a first-person shooter, they make one and it gets published. There's no quality control, no hive mind, no organisation – unlike consoles, with the top-down organisation offered by the likes of Nintendo, Microsoft, and Sony.

Games For Windows attempted to group PC Games together, but Microsoft are unable to claim the platform as their own in any meaningful way, and even if they did it may be too late, with the platform in such disarray and the media so split on what the PC even means.

"I'm the most nervous I've ever been in my career," Lionhead's Peter Molyneux told gaming website Kotaku last week. "I'll show [the journalists] this feature and they won't get it. They'll turn around and say, 'OK, what about the big weapons?'"

Whereas publications like PC Gamer, websites like The Escapist, and new-games-journalists like Kieron Gillen or Jim Rossignol all attempt to evangelise the fringes of PC gaming and the "limits" that are being pushed by the more audacious developers, the public seem less sure, and are wary of getting too close to their humming grey cuboid. Magazines such as Edge give it an ivory tower aftertaste, and make the simplicity of consoles a more comfortable prospect.

And on the other hand, you've got Molyneux's dilemma, dealing with the rest of the media who only want to see the big, the loud, and the impressive.

Back to the panel, they discuss DEFCON and the steps it took to change the strategy genre. Did it succeed because it went art-like and shook things up?

"The great thing about DEFCON was its shape," said Firaxis' Soren Johnson. "It's important for people to start making medium-sized games on the PC, because the PC can do that. It's that flexible."

Of course, it's possible that the death of the PC would be a beneficial step for gaming, moving the focus to sharply-designed, well-implemented hardware and a better sense of gaming community.

But looking back on the last decade of innovation in games design, one thing seems worryingly evident – most things began on the PC.

It turns out that the PC's savour will also be its biggest money churner – MMOs. They can't be pirated, they can't be sold on and – currently, at least – they're extremely poorly implemented on consoles.

But it feels like a last defence, a falling back to the online redoubt, now being advanced on by LIVE, Home, and a battalion of Miis.



"The thing we really needed [in Fable] ... is love" Molyneux explains. Cheers, Pete – but does anyone care?

Comment: Long live the Desktop!

The PC has seen worse wars than this, says Sebastian Nordgren, and it'll get the last laugh now too

This is a rant. I'm telling you this so that you don't read the first half and start fuming at the unmitigated crap I will no doubt be spewing by then. Why am I ranting? Because consoles suck. I could care less if Merrill-Lynch (thanks for the free food!) predicts that 1 in 3 US households will own a Wii by 2010. It's still a useful statistic though, since that means that 1 in 3 households contain at least one bell end. Probably more, if you count the Xbox 360 – *It's So Revolutionary, It's Going In The Same Direction!* – and the PS3.

Why do I hate consoles? I mean, I did have those amazing gaming experiences at the age of 8 on my brand-spanking-new NES, and experienced the indescribably fantastic Legend of Zelda: Ocarina of Time on the Nintendo 64. However, I digress. Consoles suck because they cannot in any way, shape or form drive the design of games forward. The truly revolutionary games of recent years (Darwinia, Defcon, N, Morrowind, etc.) were not designed for consoles. Consoles, all of them, are adept at sucking the complexity out of any game.

Compare the fantastic Deus Ex to its successor Invisible War – instead of the subtle UI, complex inventory management and slow, meaningful bionics upgrade choices, we get a massive HUD with a crosshair the size of a basketball, a leveling and upgrade system that gives you everything you wanted in the first 3 hours and one type of ammo. *One type of ammo.* For rocket launchers and shotguns and dart guns! It's not an isolated incident by any measure, and as more and more developers aim for multi-platform launches, the people suffering are not just PC gamers, but gamers in general.

The excellent Baldur's Gate series was turned into a repetitive hack'n'slash in Dark Alliance, Halo was bought by Microsoft and turned into a slow-paced shooter where enemies stand still for up to half a minute, just waiting for you to shoot

them. It's a terrible trend, and the peak of console gaming is still far, far less original than PC classics of over 5-6 years ago. No One Lives Forever, Battlefield 1942, and Half-Life redefined shooters on the PC, only to have Bungie sell more units than any of them because they made a game with all the depth of a puddle on an average London day.

The things that differentiate console games from their PC counterparts are not clever design decisions to challenge the player, they're simplifications to cope with a shite control system and a screen resolution less than half of what PC gamers have been running for years. Even 1080p, a standard that is well out of the reach of most consoles, has already been surpassed on the PC. Games like Grand Theft Auto and Tony Hawk's Pro Skater, which sold silly amounts on every console, flopped on the PC – not because the game itself was worse – but because PC gamers expect more. More variety, more depth, more complexity, more customizability – just *more*.

In fact, I'm willing to go so far to say that consoles are nothing but a glorified home arcade machine. The games that sell so much on consoles are graphically updated arcade classics. Metal Slug, Street Fighter, Gran Turismo, Dance Dance Revolution – these are all games that used to be played at local arcades in some very similar rendition. A console is little more than a way to pay a one-off £300 instead of 20p every 10 minutes to play those fun, yet ultimately pointless, games in the comfort of your own homes.

With all this talk of the “console wars”, there really does seem to be only one solution – force everyone onto the PC. Every console is devolving into an underpowered PC anyway, with boot menus, operating systems and internet browsing coming built-in, so I fail to see where the shoe pinches. Abandon your artificial constraints and contrived design decisions and join the true gaming revolution – the PC.



“... I'm willing to say that consoles are nothing but a glorified home arcade machine ...”



Footnote – Live! on the PC? Over my Dead! body

With Windows Vista comes another piece of “revolutionary” technology from those friendly blokes in Redwood. This time, they're going to integrate Xbox Live with Vista, allowing PC gamers to play all sorts of games with our console brethren. It's a fairly good idea, if it weren't for one factor: consoles suck (see above).

The Good

There are a handful of games that PC gamers might want to play from the Xbox 360. Burnout comes to mind, as does Splinter Cell. Gears of War and Halo 2 would be a good laugh, if only to once and for all prove the superiority of keyboard and mouse over gamepad. The

service brings little else to the fray, as PC gamers are largely unwilling to settle for less and use Microsoft's services – a point already proven by the long-dead Microsoft Gaming Zone.

The Bad

Console games are limited by slow

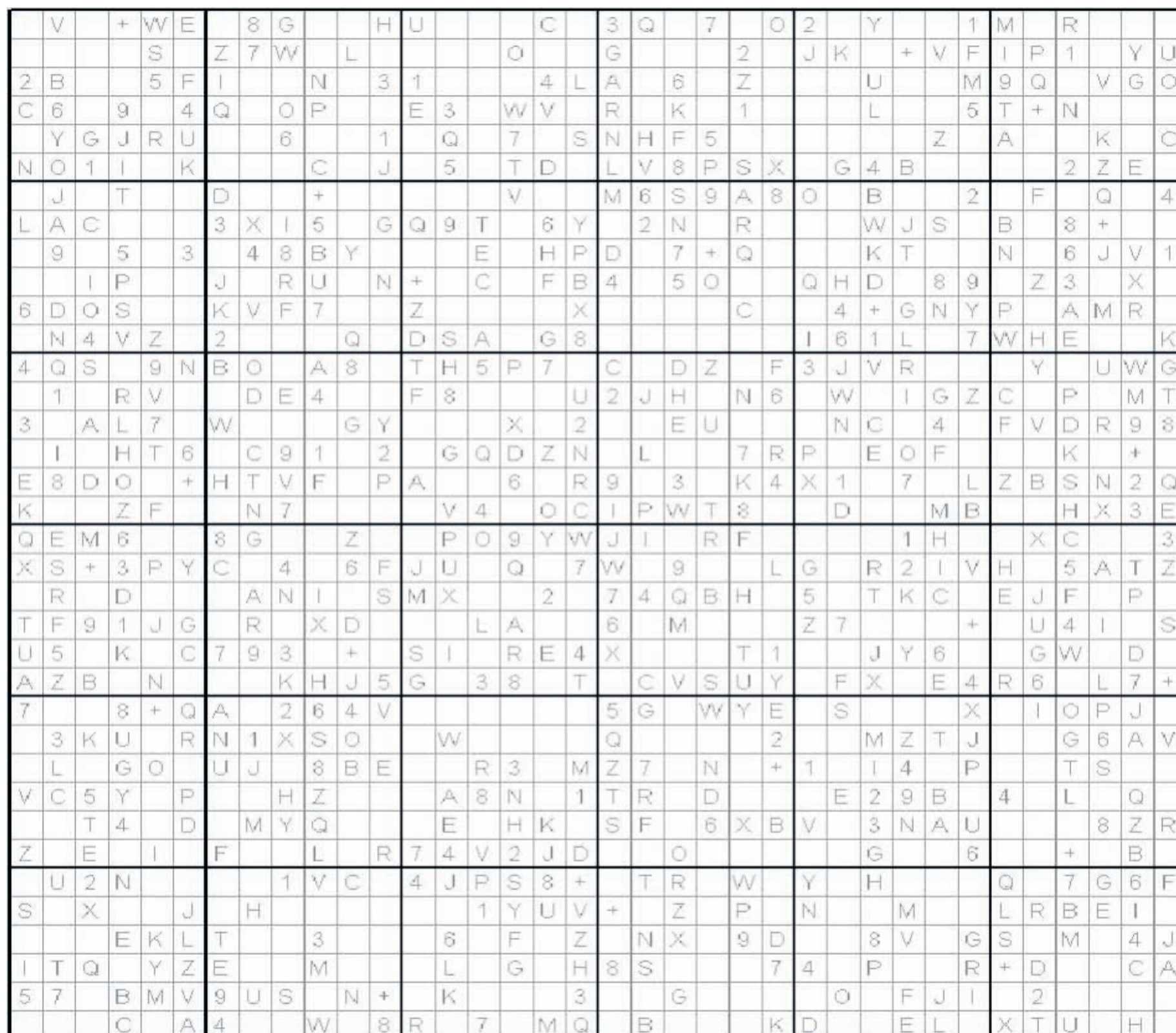
controls, which means shooters are out. This leaves racing, fighting and RPGs. Console RPGs tend to be single-player, so they're out. Racing games, well, the PC has something for everyone. Burnout seems like a few laughs, but with excellent simulations like GT Legends, why settle for less? Even if you're after explosions, you've still got Flatout on the

PC. And fighting games have been popular on the PC, well, never.

And all this without mentioning that Xbox Live costs money – cold, hard cash – to use what is basically a tiny subset of the Internet. And who'd want to pay to play simplified games against people who haven't yet realised that their consoles need to be dusted off with a baseball bat?

Shady's back – holiday hyperdoku

You know what to do 'doku fans. If someone actually sends in a correct solution mega kudos will be gained



It's competition time – drive yourself to college in a Bimmer for a year



Thought your student loan wouldn't cover the cost of having a car? Well guess again!! Zipcar, the world's largest car-club, is offering the readers of *Felix* the chance to win a year's Zipcar membership and 24 hours driving time. Zipcar members experience all the benefits of having a car without breaking the bank. All you need to do is send an email answering the question below:

Which of the following 4 car models is not a Zipcar?

- Mini Cooper
- BMW 3
- Herbie
- Honda Civic Hybrid

Zipcar is bringing a cost effective alternative to travel in London. Members can book and drive away

in one of its cars, which are available by the hour, and include the Toyota Aygo, Seat Leon, Audi A3, Honda Civic Hybrid, Mini Cooper and BMW 3. Prices start at £4.95 per hour including petrol, insurance, maintenance, reserved parking and the congestion charge. Full details can be found on the website, www.zipcar.com

Zipcar is already operating in the Kensington & Chelsea, Pimlico, Westminster, Marylebone, Bayswater, Knightsbridge, Hammersmith, Clapham and St Johns Wood, with plans to expand further across London. To find the cars nearest you please visit the website: www.zipcar.com

Please send your answer on a postcard with your name, address, email address, telephone number

and the name of the publication you saw this competition in to: zipcarcompetition@kaizo.net with the subject line: Felix Competition

Or by post to:

Zipcar Competition
Kaizo
Central Court
25 Southampton Buildings
London
WC2A 1AL

The winner will be chosen at random. Terms and conditions apply:

- Judges decision is final
- Winners are subject to approval by the DVLA and Zipcar
- The closing date for this competition is 2nd of April 2007

• Please indicate on your competition entry if you do not wish to be contacted by Zipcar in future promotional activity

• Entrants must be over 21 and have had their licence for a minimum of 1 year

• Winners must be available to attend the prize giving event which will take place w/c 16/04/07

• By entering into this competition you give your consent for your name and image to be used in promotional publicity.


zipcar.

Wordoku Trois

Complete the grid so that every row, every column and every 3x3 square contains the letters B, C, E, K, M, O, S, T, U. E-mail your solution along with the hidden 9-letter word to sudoku.felix@imperial.ac.uk by Tuesday 9am. We will randomly select a winner to receive a 128MB USB stick, bubonic plague, or a crate of beer. You must claim your prize within a week.

		C			E		K	
U			B			M		
	S							O
S				C			T	
			E	K	T			
	E			M				U
K							U	
		U			C			T
	B		O			S		

Wordoku 2 solution

K	N	O	B	P	A	S	T	E
A	B	E	T	S	O	N	P	K
P	E	S	T	K	N	A	O	B
S	A	E	P	N	B	T	K	O
T	K	N	A	O	E	B	S	P
B	O	P	S	T	K	E	N	A
O	T	A	K	B	S	P	E	N
N	S	B	O	E	P	K	A	T
E	P	K	N	A	T	O	B	S

Michael Chow was Wordoku 2 champion. Keep those entries flooding in and we'll keep on giving! Oh yes.

Jotting pad

What the jizz do you need a jotting pad for? You do realise that every single row, column and box contains the same munting digits, right? Oh, and the hidden word isn't "tubesock". Pile of cocknobbers.

This Week's Horny Goats

Scorpio (23 Oct – 21 Nov)



You're not from around here are you? Well, let me introduce you to the team: over there is Horace, he's a researcher into plate tectonic shifts and resulting animal migration; stood next to him is Phil, he's technical support; and over there is Steve, he's a prick.

Sagittarius (22 Nov – 21 Dec)



You know what, my little friend, maybe it's just my man-nipples tingling around this time of year, but I feel quite relaxed around you. Could we hang out sometime? We could go bowling and talk about girls and have a few beers. I genuinely mean this, call me okay?

Capricorn (22 Dec – 19 Jan)



Why didn't you call me? I was up all last night waiting for you to ring, I read last week's *Felix* eighty-two times whilst waiting for your call. Did I not make myself clear enough? I told you to call me. I called your parents, they said you were 'out'. Call me yeah?

Aquarius (20 Jan – 18 Feb)



What did I say? What did I fucking say? I explicitly told you to call me! I am now on pills for my nerves because of you. Why do you hate me? Did you get those flowers I sent? It's not every day that I reach out. Why do you do this to me? I'm leaving.

Pisces (19 Feb – 20 Mar)



ARGGGGGGHHHHH-HHHHHHHHHHHHHH-HHH HERE COMES THE PAIN!!!!!!!!!!!! I'M GONNA STAB YOU UP, I'M GONNA GIVE YOU NEW ORIFICES AND THEN POUR PAIN UPON YOUR FAMILY! FUCKING CALL ME YOU SPANISH PIG-DOG.

Aries (21 Mar – 20 Apr)



I'm an Aries, me. My birthday is 13th April, which is cool because 1+3 is 4 and the 4th month is April. I was also born in 1986 and 1+9+8+6 is 24 which is 13 (my birthday)+11, and 1+1 is 2 and 2+11 is 13! I'm magic! Now will you please call me?

Taurus (21 Apr – 21 May)



I like to imagine people as pigeons. Yeah, just walking around pecking at fag-ends with gammy legs. I told my therapist this and he then began pecking at my feathers. This other guy fashioned a house out of newspaper, actually he was just a hobo.

Gemini (22 May – 21 Jun)



That last horoscope was a bit limp. It was as limp as an aged pig's snout when ready for consumption in some third world country that only epileptics can pronounce. If you are from a third world country, I do apologise, if not, haha, look at that dirty, skinny guy.

Cancer (22 Jun – 22 Jul)



OHHHHH MISS LADYYYYYYY MA'AAAAAAM! I love *Lady & The Tramp*, an epoch-making film that inspired many a homeless guy to rape a young Sloaney princess. My homeless person mentioning quota is up this week fuckers!

Leo (23 Jul – 22 Aug)



I read the news today, oh boy, four thousand holes in Blackburn, Lancashire. That's what I call social justice. See, I can do geographical satire. Now I will be topical: so Trident is being renewed, I have a destructive weapon in need of upgrading for one lucky lady.

Virgo (23 Aug – 22 Sept)



This one goes out some bearded girl who spoke to me at their hall's pirate party. You seemed very friendly even though you seemed nervous talking to me. Don't be nervous, I've been tested and it came out neutral. The scientific community were baffled.

Libra (23 Sept – Oct 22)



I know what you're thinking, you're thinking scientific isn't a real word. Well, you're wrong! Scientific is a word and it means believing firmly in the scientific method. Go back to pre-school you mere dumbfounded child in a world of superfluous verbosity.

Felix Crossword 1,377

1		2				3		4				5		6
7				8								9		
11												12		
13														16
19														20
21														22

ACROSS

- 1 Without re-ordered headgear (4,3)
- 4 I am the only one left, but there are others too (7)
- 7 Busy weekend? I'll say! (5)
- 9 Children's limbs and barbeque sauce (5)
- 10 No eyes, no teeth, but strong enough to kill a man (3,8)
- 11 My kingdom for ...a lemon? (7)
- 12 Yellow fever; a terrible shame (7)
- 13 Well well well, that's where the water is (7)
- 15 Who let the dogs out? That remains to be seen (7)
- 17 Yeti! (11)
- 19 Not above a shout we hear, somehow (5)
- 20 We like our font just fine, one font under God, under God, under God (5)
- 21 I feel sick (7)
- 22 It was there before, but before is not after now (7)

DOWN

- 1 Oh my! The cows have come home to roost (7)
- 2 Start being rearranged (5)
- 3 Less is more, and so is more (7)
- 4 In time, the surrounding an upside-down gas (7)
- 5 (7) (5)
- 6 Lad knows it all, bastard (7)
- 8 Yeti! (11)
- 9 Meadow around each intestine in leprosarium (5,6)
- 13 No it not be as is then we see that it, yes? (7)
- 14 Bat out of hell, caught out by the umpire (4,3)
- 15 Jewish state is real, in chaos (7)
- 16 Sander block caught across his underside, for shame (7)
- 17 Never speak of "it" again (5)
- 18 The one true resolve of the flame and the bullet is a pile of flesh like an unmanned puppet (3,2)

Madra Rua

It seems my first Felix crossword has been judged worthy of being the last one of term, which fills me with inexpressable joy. And speaking of joy, there's plenty for everyone else, too! There isn't a theme, some of the words go down, and none of the answers are in foreign languages, so I hope that'll help - I wouldn't want to make it too tricky for anyone, since we're not all bilingual (and some of us don't even speak English). Oh, and there's a bonus prize for the first person to work out where a couple of 'special' clues came from. A special bonus prize.

Madra Rua

Solution to Crossword 1,376

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

Send your answers to sudoku.felix@imperial.ac.uk or bring this page down to the *Felix* office in the West Wing of Beit Quad by Tuesday 9am. Each week, we'll choose a winner and offer them a prize of our choosing. Mustafa Anjari is last week's winner. This week, it's a sack of potatoes and a chipping knife, provided by the kind chaps at Vegetech over in Hammersmith. Thanks, guys!

at the union march 16th - 23rd

WEDNESDAY 21ST

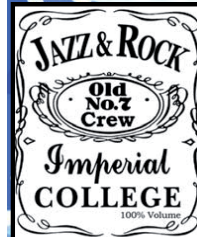
SIN CITY
THE BEST VALUE NIGHT IN LONDON EVERY WEDNESDAY AT THE UNION

Carlsberg
TETLEY'S BLACKTHORN
Carlsberg, Tetley's & Blackthorn only £1.30 a pint! Reef Bottles only £1.75 (all flavours)

Holiday Reps Night *Zwentys*

FRIDAY 16TH

FRIDAY NIGHT LIVE
A FINE SELECTION OF IMPERIAL'S BEST BANDS
ROCK AND INDIE DJs



Play an instrument
Want to be in a band?
The Jazz and Rock Society is here for you.
We have a fully equipped practise room,
host regular jam and gig nights where you
can showcase your musical muscle
www.jazzandrock.co.uk

FRIDAY 23RD

the **easter carnival**
friday 23rd march 2007 | 20:00 - 03:00

Join us at our latest **end of term spectacular!**

Room 1

Aleks Corr
Mike Stuart-Matthews
Scott Mills
Playing a great selection of modern party tunes to get you jumping

Room 2

Hookah Cafe
Playing chill out tunes

Room 3

Bungee Run

Quad

Multi-player
Laser Quest Maze



TUESDAY 20TH

QUIZ NIGHT!

ALSO ON

Fri 16th	Rdifay Night Live
Sat 17th	Alternative Music Night
Tue 21st	Quiz Night
Wed 21st	Sin City - Holiday Reps Night
Fri 23rd	Easter Carnival

imperialcollegeunion.org/ents

Imperial College Union, Beit Quadrangle, Prince Consort Road, London SW7 2BB
The Union encourages responsible drinking. R.O.A.R. Student I.D. Required.

imperial
college
union

At least we're good at football!

Varsity Football
Imperial 2nd VI
Imperial Medicals 1st VI

Imperial 3rd VI
Imperial Medicals 2nd VI

James Blyth

Varsity 2007 was the third year that Men's Football has been included in the Varsity event. After two years of misery for the Medics they must have come into this year's event confident of victory after the IC Medic's 1st and 2nd XI's having such a good year over the IC Hunk XI.

IC 3rd's played IC Medic 1st's in the second fixture of this academic year. After a tense first half the goals started flowing and IC 3rd's found themselves 2-1 up late in second-half injury time. This was the moment in which this year's Medics made their mark in Medic football history by amazingly equalising and therefore avoiding defeat to a "stunningly good looking" IC 3rd XI.

From there the Medic's year got even better as in both IC Medic 2nd's vs. IC 3rd's 'The Hunks' fixtures the Medics pulled off the feat of only losing by one goal on both occasions after getting dominated, and some would say toyed with by a rampant Imperial side. In fact they could in future be labelled perhaps the best Medic 2nd XI of all time by managing to score a goal against Imperial opposition. Only time will tell.

Our esteemed 1st XI captain Pat 'We Won the ULU Cup' Beef then rightly decided that instead of playing the Medic 1st XI with 5 men and himself being blindfolded he would



Red player to goalie: "Does this smell weird to you?" Goalie: "Look, just piss off, will you? I'm trying to stare intently at this football."

let the IC 2nd and 3rd XI's take over and deliver the expected trouncing.

The IC 3rd XI lined up against the Medic 2nd XI, briefly laughed then went out in the first half and delivered a football master class. Possession was easily maintained throughout the team and shots rained down on the Medic goal. After hitting the crossbar and the post in quick succession Scott Greening delivered a wonderful corner where a Sam Rickards flick only narrowly missed the target. Up front Matt Gready pushed around Medic defenders at will and was unlucky not to be awarded a penalty due to a lazy challenge by the Medic centre-back. The highlight of the

match then came when the Medic midfield put together four passes in succession, which was alluded to by the Medic captain later in the second half when he asked his team to "play like they did in the first-half."

The second half was a lower key affair with passing becoming difficult on a pitch that became increasingly cut-up. Chances were limited to long range efforts, although an IC 3rd shot was cleared off the line late on by some decent Medic defending.

By the final whistle a few of the Imperial boys could stand no longer, which was not due to physical exhaustion but fits of laughter. An innocent remark by the Medic

Captain where he asked his boys to "run, run you heart out, run like you've never run before," was immaculately timed a provided a lift to a slightly dejected 3rd XI who felt dissatisfied at wasting so many first-half chances. A point apiece left the IC 2nd XI needing only a draw to reclaim the Football Varsity Cup for the third year in a row.

The 2nd XI vs. Medic 1st XI was a high quality affair. The 2nd XI defence this year has been phenomenal and with the leadership of Richy Parasram and the experience of former captains AK, Dave Jai and Vanni Mariggi the club was more than confident that our 2nd XI could get a result over the Medic

1st XI.

Obviously the Medics didn't lie down and they put in some heavy tackles. But in the end their cause was not aided by having a ginger haired midfielder and they were easily beaten by goals from Jack Britton and Deji Akiboye. Deji, himself a Medic, had decided earlier in the year to play IC football instead as "playing for the Medics would harm his footballing CV irreparably." A choice well made and a fantastic result for the 2nd XI saw the Football Varsity Cup retained and the footballers went on to Richmond and sang their hearts out for our much loved egg-chasing friends.

Success at BUSA Cross Country Championships

Ed Pitt Ford and Leo Murray

The weekend started well when we survived the attempted murder by the University of London, who managed to hire a coach driver who thought it sensible to reverse down a motorway against oncoming traffic; a coach driver who also half way through the journey asked if anyone had brought a map with them. Despite this incompetence we finally arrived at our luxury hotel in the middle of nowhere.

The first race of the day was the 11.9km mens race which also incorporated the World Cross Champs trials. Imperial was led in by an outstanding manner by Wynne Evans, finished 82nd overall.

Shortly after came Miguel Branco, in 109th with a solid performance in his last BUSA XC. 127th place was Ed Pitt Ford in a formidable demonstration of front running for the first lap (of many), with the people's champ Chris Mullington not far behind in 162nd. 10 places back was Sven wearing spikes that caused foot sized blisters, a real team player.

Last home for the team was Allan who stopped on route a couple of times for an ice-cream break – apparently the cornettos were pretty

good.

Unlike the University of London all our runners managed to complete the race. Imperial came 21st out of the Great British Universities an excellent effort for our debut performance, and something that can be built on in future years.

The second race was the Womens race of about 6.7344567621km, again incorporating the World Championship trials. The first Imperial runner, Harriet Scott, finished 8th in an incredibly strong field, an awesome achievement and the most outstanding performance of the day. Second home was Angharad Care, with a gutsy run to finish just out of the top 100 despite little training. Making up the rest of the team was women's captain Harriet Kirk, with Lucia and Sabine on their debuts for Imperial and Emily who ran strongly, exceeding her own expectations. No doubt the best female XC team Imperial has ever had.

The final race of the day was the 8km Mens B race. The lead runner from Imperial being club captain Leo Murray. A few places behind was first year Dave Blundell, surely a name for the future. Not long after came Christophe, and club star Rob Done, better known for bar exploits than actual running. Making up the



The Cross Country musical statues championship gets off to a good start

rest of the team were Beit Boy Tim, Wes 'that was just my warmup' Briscoe, Aaron Mason and the legendary Tarik, making an all too rare appearance. The team came home

in 19th.

The weekend was topped off by a party hosted by Bath University who very kindly let theiving scumbags ULU use their photocopier to

'purchase' extra tickets.

Many thanks to Accenture, Sport Imperial and Tutorlink (www.tutorlink.org.uk), who made this weekend possible.

Medics squeeze victory out of IC

For the 5th year in a row the IC boys had to settle for runners up medals; the medics took home the cup

Varsity Rugby	
Imperial 1st XV	7
ICSM 1st XV	17

Jovan Neddic

A large crowd gathered at Richmond Stadium to watch the 5th Annual JPR Williams Cup match, a game that is fiercely contested every year and this year was no exception, with some ferocious tackles, fast pace running and a bitter rivalry running through both teams.

The game started and within a few minutes, Imperial gave away a penalty within kicking distance of the posts, which the medics quickly punished them for by getting the three points. However, this did not dampen Imperial's spirits and they quickly bounced back with some great attacking lines and often breaking through the medics defensive line, before a last ditch tackle stopped the attack. This pressure continued from the forwards and the backs, with some fierce tackles coming from both sides, but the poor pitch conditions hindered any aggressive forward play whilst the backs had better fortune with Nathan Alliston and James Alford persistently breaking the line. Finally Jo Brown found a gap in the defence and scored a try under the posts for Imperial, giving them a the lead at 7 - 3.

With the Medics going behind, the pressure from their large pack increased, however the Imperial forwards were not ready to let them simply walk to the line and defended with all their might. However, with the first half drawing to a close, the Medics finally got the try from a rolling maul off a lineout,

which the forwards were unable to stop leaving the score at half time 10 - 7 to the medics.

The second half saw much of the same from both teams; attrition in the forwards and superb attacking lines from the backs, carefully targeting the Medics weakness on the wings. Unfortunately, all of this pressure could not be converted into any points, due to some great tackling and some foul play in rucks and mauls by the Medics. A try did come, however it was the Medic pack that managed to get it from a very dangerous scrum just off the Imperial try line towards the end of the game, where the Imperial front row collapsed and the referee allowed play to continue over them as they walked over the try line.

With the game drawing to a close, the pressure increased even further from Imperial until finally the Medics foul play caught up with them as their scrum-half was sin-binned, giving Imperial a 5 minute window to mount a strong attack. However it was not to be and the final score stayed at 17 - 7 to the Medics, giving them their fifth win of this competition.

This year saw yet again a hard contested game, with the Medics just edging to victory towards the end of the game, something JPR was more than happy to point it out. However every year the competition does grow from strength to strength and the teams always provide an exciting game for everyone to watch.

Finally a great thank you has to go to the players that are leaving next year, especially to the captain Michael Hicks, who throughout his 6 years at Imperial has given everything he has to he club, but his body on the more line on more than one occasion, and will be sorely missed when he graduates. Thank you guys and good luck.

EMERSON VIGOUREUX



IC retain hockey cup

The medics won the rugby but met their match in the hockey

Varsity Hockey

Imperial Ladies 1sts	6
Imperial Medcals 1sts	5

Myra Sae-heng

After much deliberation over the events of the annual showdown with our arch nemesis, more commonly known as the IC medics the following recollection of events was pieced together:

Having seen the ladies 2s and mens 2s draw and win respectively, it was the turn of the ladies 1s to continue to momentum in favour of IC. Having met the medics once before this season, and successfully retained the ULU cup for the second time the previous Sunday, IC were going into the match confident.

However, this was not to be demonstrated from the offset, with IC giving balls away cheaply, not closing down players, nor moving towards the ball. It was only when the medics drew first blood, yet again denying the team their first clean sheet of the season, that IC girls woke up and started playing the hockey they are capable of:

We came straight back with a stonking solo effort from our beloved captain, Moony. Once in our stride everything started to go according to the books, and we were looking comfortable at half time.

However it is not IC's style to do things the easy way, and in a horrible case of déjà vu the medics scored a few goals bringing them only one goal behind IC. It did also seem that the umpire was doing his up most to upset IC's rhythm; sin

binning Clayton, telling our crowd to quieten down, and generally making decisions in the medics favour. *(Someone has to like them! - Ed)*

IC did their up most to hold on to their slender lead, when they should have perhaps carried on playing more attacking hockey. And in due course, with 5 minutes to go, IC were punished, with Spanner finding herself in a one on one situation. Cleanly taking the ball and admittedly a bit of the player, the umpire deemed it dangerous play and she was duly sin binned and the medics awarded a penalty flick! *(The incident has, less kindly, been called the dirtiest two-footed challenge outside of a football pitch - Ed)*

At 5-4, this meant that medics had a high chance of equalising.

Howard, more commonly known for crunching defenders outfield, decided to take on the responsibility of donning the goalie's kit and stepped up to the challenge, receiving a few hasty coaching tips from a rather tipsy ladies 2's keeper.

There was an eerie silence whilst the flick was being taken, despite Howard diving the right way, there was just enough power to get the ball in the back of the net.

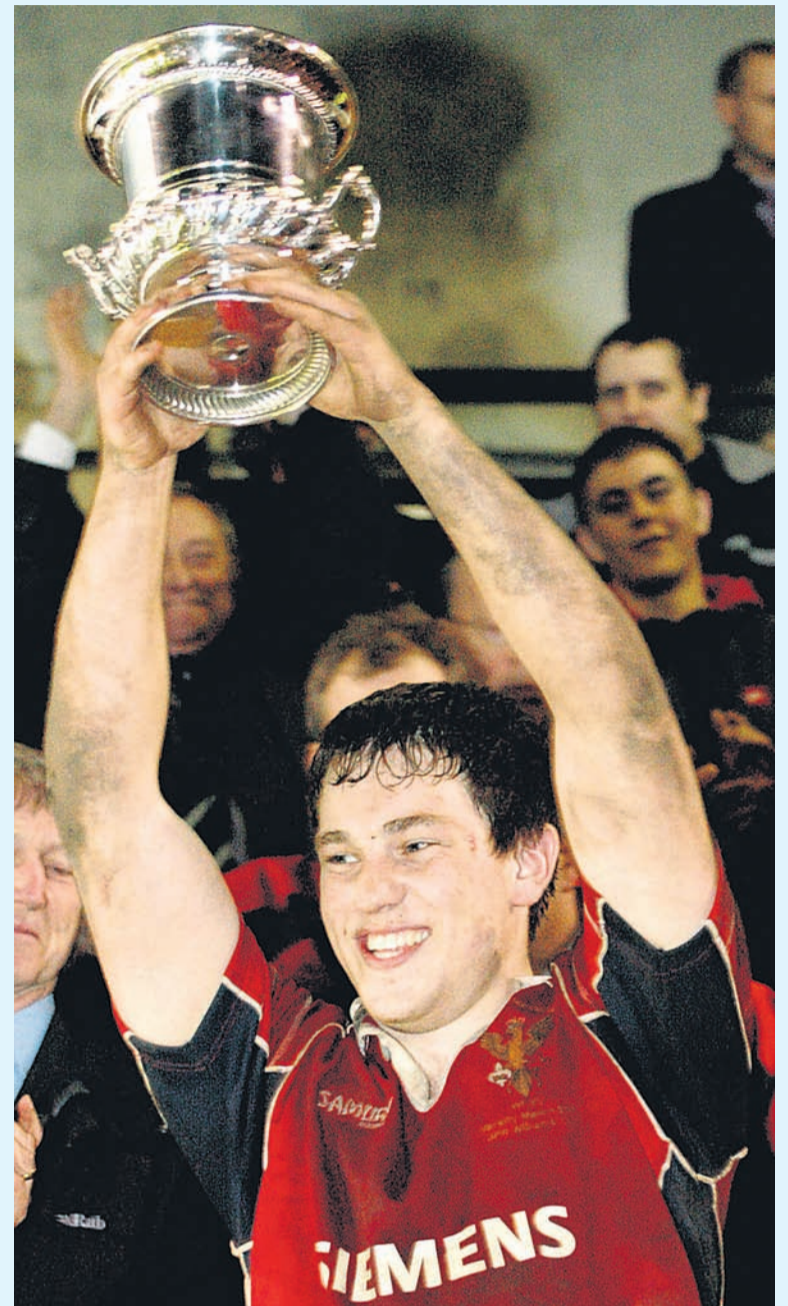
Only minutes remained of the match, all square at 5-5, both IC's pride and reputation were at stake.

From the push-back, IC attacked and found themselves in the opponents D once again, with grit, determination, a never say die attitude, and much scrapping IC eventually scored!

The final whistle shortly followed with the team celebrating a victory that ensured IC retained the hockey, varsity cup as well as the ULU cup victory at the weekend.



IC and medic ladies clash sticks in a close Varsity encounter



Medics win Varsity rugby match. Yes, I am the first sports editor to have put a medic on the back page, and no, I am not proud of it! FULL REPORT ON PAGE 31

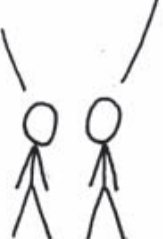
Hallucinations

SOMETIMES IT SEEMS BIZARRE TO ME THAT WE TAKE DREAMING IN STRIDE.

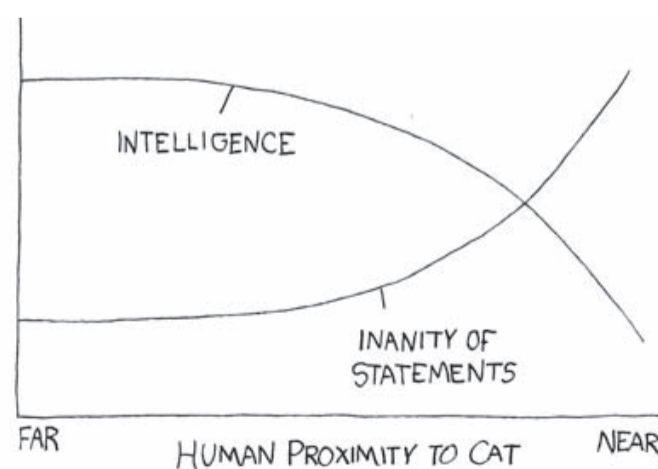
ARE YOU COMING TO DINNER?

YEAH, BUT FIRST I'M GONNA GO COMATOSE FOR A FEW HOURS, HALLUCINATE VIVIDLY, AND THEN MAYBE SUFFER AMNESIA ABOUT THE WHOLE EXPERIENCE.

OKAY, COOL.



Kitties



YOU'RE A KITTY!



Wikipedia

THE PROBLEM WITH WIKIPEDIA:

