

# felix

The student 'news'paper of  
Imperial College London

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Friday 29 February 2008  
felixonline.co.uk



## Strapped for cash?

New Union policy re-opens education funding debate. See page 3



### Inside

#### From Russia with love



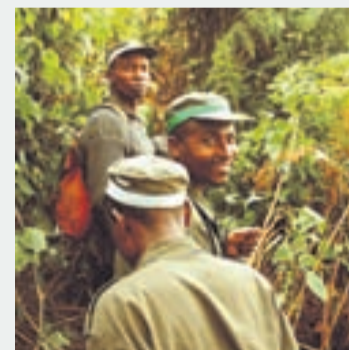
Pages 14 & 15

#### Buyer's guide to Digital SLRs



Pages 26 & 27

#### Exploring Rwanda



Pages 28 & 29

#### Angry Geek Idol: Win £50 cash!



Page 4

## Don't Panic!

Student research project caused Silwood  
Park radiation contamination. See page 3







## News

News Editor – Andrew Somerville, News Goblin – Matty Hoban

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# Voting finished. Irritating student harrassment ends

Much improved elections turnout: 15%-20% of electorate votes

## Terry, Just Terry

Union Sabbatical Officers and election candidates collectively breathed a sign of relief at midnight on Tuesday evening when the voting period for the 2008 Union Elections ended.

This year's elections saw an impressive turnout of voters with 14,872 votes cast in total. The Presidential race attracted the most voters: 2,474 in total or 18.5%. 13,348 people were eligible to vote. Between 1,950 and 2,200 votes were cast in every other strand, including the NUS Delegate and Student Trustee Board categories.

Hopefully the results will be announced on Monday, farce permitting. It's traditional for the candidates to file a few complaints against their competitors, usually related to emailing list abuse, tearing down posters or campaigning in the vicinity of a computer.

Who'll actually win the elections is anyone's guess. This year's field comprises very few newcomers to the fun and games of Union politics, and even the Union's wisest hacks can't provide the answers to the \$64,000 questions. Tune in next week for the results folks (fingers/toes crossed etc)!



No more free sweets for you

## Upcoming events

For some reason, tis the season to be holding an event. Felix has been inundated with requests to publicise various events this week, so here's a quick summary to help make everyone a happy beaver:

**RAG Week** – The charity society is holding six days of events. See page 23 for a full rundown.

**Science Challenge** – 18th

**March:** Free entry to finals in the IMAX. After Party tickets £15 inc live jazz, canapés and free champagne all evening. [www.rcsu.org.uk/sciencechallenge](http://www.rcsu.org.uk/sciencechallenge)

**Sinfonietta** – Enjoy a bout of wind and strings on 4th March at their Spring Concert.

**Les Liaisons Dangereuses** – DramSoc's latest production runs from 12th to 15th March.

**iNite** – The Overseas Societies

Committee is bringing together the Union's overseas societies for one massive night on 7th March. See page 34.

**WaterAid** – Medsin are running a series of events from 3rd to 7th March to help raise awareness about World Water Day. See page 34.

**LeoSoc** – Their Free Fall exhibition runs from 4th to 19th March in the Blyth Centre on Sheffield Level 5

## IC Rugby loses to Medics in Varsity match... yet again

DAVE MURRAY



The stage was set. The script was written. The Imperial Medicals' forgot to read the last act, however. Having gained promotion to the same division that the Medicals almost got relegated from this season, Imperial College looked set to cause the biggest upset ever in Varsity history by beating the Medicals for the first time since the annual showdown began in 2003. After 80 minutes the match was tied 19-19 but during extra time the Medicals kicked a penalty, taking the lead for the first time in the match. Imperial College failed to respond and the game ended 22-19; the Medicals were victorious. Oh well, there's always next year. Chins up

felix 1,398  
Friday 29/2/08



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LOLILOATS



OF THE WEEK



# HE Survey: Fee education for all!

ICU funding survey to dictate Union Higher Education Funding policy. Does it represent your views?

**Andrew Somerville  
& Tom Roberts**

Over the coming weeks Imperial College Union's (ICU) Higher Education Funding policy will be finalised, dictating the Union's governmental lobbying strategy on behalf of its students. The policy is being reformulated after Union Council decided that the previous policy "in favour of free education funded entirely by the taxpayer [was] unrealistic." As a consequence, Council called for a wide-ranging survey of the student body to be carried out to determine what students wanted. The survey was carried out this term and, following analysis, a finalised new policy is under discussion.

However, criticism has been levelled at the survey and its contents accusing it of bias and for being confusing, badly designed, and "poorly thought out." The survey has also come under

fire for questions that were not asked and sections of the student body that were completely ignored (such as international students).

In response, Felix carried out its own smaller survey to ask students face-to-face about this important issue. The results appear to conflict, with 52% of our 54 student sample answering "yes" when asked: "Do you think Higher Education should be free?" whereas only 25%-30% of ~440 students gave answers that appeared to indicate support of free education in the HE Survey. This disparity may be partially due to the manner in which the question was posed (Felix's questions were far more direct than the official survey), or our small statistical sample; nevertheless the results pose the question of whether the Union's Survey is truly representative of Imperial students' views.

Answers from the Union's Survey

are being used to formulate its latest Higher Education Funding policy. Policies democratically mandate the Union and Sabbatical Officers to lobby government and other institutions to fight for students on the issues that concern them. The previous ICU policy was to campaign for free education and the abolition of top-up fees. The latest policy intends to combine the statistical analysis of students' multiple-choice reactions to various statements regarding funding (strongly agree, agree, neutral, disagree or strongly disagree) with further comments added by individuals in the relevant section of the questionnaire.

The current draft of the new Funding policy resolves to oppose targets set by the Government to increase the number of students entering Higher Education; to support Top-Up fees capped at £3,000; to oppose the marketisation of Higher Education; to oppose a Graduate Tax; to support initiatives aimed at establishing a credible funding model based on the cost of teaching and value of the degree course to society and the economy; and to defend universities' rights to determine their own bursary packages.

Criticism has been levelled at the survey from many directions but regardless of the survey's quality this is the only measure of student opinion that exists for the Union beyond the 30-40 people that turn up to Council and the Representation and Welfare Board (RWB; made up of the welfare and department reps) which are responsible for this issue. Therefore it is the results of this survey that will dictate the Higher Education Funding policy of ICU, and thus represent the views of IC students' at a national level.

**To make your views known, turn up to RWB on 10th March or Council on 17th March. Alternatively, contact Felix on news.felix@imperial.ac.uk or contact Deputy President (Education & Welfare) Kirsty Patterson on dpew@imperial.ac.uk.**

## Key points from the Union's draft Higher Education Funding policy

The following beliefs are paraphrased from the Union's draft of its new Higher Education Funding policy. Students are encouraged to discuss the points below and contact the DPEW, Kirsty Patterson, if they think they should be changed or wish to comment on any of them. Imperial College Union believes:

The £3,000 top-up fees cap should remain and it will oppose any targets to increase that figure and that the current funding model is the fairest

The government's target of ensuring 50% of School Leavers go onto Higher Education is detrimental to students and the entire country

Vocational training should not be offered at university but on the job (apart from exceptions such as medicine/dentistry)

That education is not free and that all taxpayers should not bear the burden of educational funding

Higher education is a privilege not available to all and therefore students should be expected to make a contribution to the cost of their education

If students did not contribute to the cost of their education drop out rates would increase and resources would be invested in students who will not benefit from a university education

A market in higher education would discourage students from socio-economic background to apply to better universities

Graduate tax is unfair as students from Imperial would pay more for their education than students with less worthwhile degrees

That not all graduates continue into high paying jobs and that those who enter academia/research/the public sector should pay back less money than graduates who earn more money

Tuition fees paid by students should go directly to the institution at which they are studying

Students from low income backgrounds should receive financial aid from the government

There should be fewer, better-funded places in science, engineering, maths, english, humanities, languages and arts and that funding should be allocated according to the cost of running the courses

Institutions should have autonomy over the bursaries they give students but must meet a minimum national standard



The government will review the Top-Up Fees cap in 2009. ICU's revised HE Funding policy supports the £3,000 cap but opposes an increase

## Silwood Park's green glowing greenhouse

**Tom Roberts**  
Editor-in-Chief

Students at Imperial College's Silwood Park campus were alarmed by the presence of a sign inside a greenhouse which had "radioactive contamination present between canes. 6.12.07" written on it. Pictures sent to Felix show the warning notice next to some dead plants bordered by bamboo canes.

The students were worried about the greenhouse's proximity to the campus gym and feared that the contamination may have been linked to the nuclear reactor housed at Silwood Park.

The contamination was actually the result of a plant uptake experiment involving the radioactive isotope Caesium-137 conducted by students four years ago. The greenhouse was closed after the experiment had finished but recent College plans to re-open it led to the contamination being discovered after necessary routine investigations were conducted.

The discovery was made in Decem-

ber, hence the creation of the warning sign and the date marked on it, by a professional health physics company employed by College. Felix contacted College Communications about the contamination, although we were unable to talk directly to people from Silwood Park itself, who said it "is of a very low level and there has never been a risk to human health or the environment."

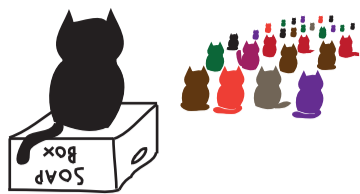
Hopefully the students won't have to wait decades for the Caesium-137 sample to decay since the health physics company is working to analyse and remove the contamination by the end of April. The Environmental Agency has also been made aware of the situation and is satisfied with the procedures so far.

So, next time you're in Silwood Park and your forearms suddenly double in size, your chest expands popping the buttons on your shirt and your teeth go off in all directions, it's probably something that's been slipped in your drink rather than nuclear contamination.



Left, the greenhouse containing the contamination. Right, the no-go area sectioned off with bamboo sticks. The make-shift warning notice reads: "Radioactive contamination present between canes. 6.12.07"





## Comment, Opinion & Letters

Let us know your views: [comment.felix@imperial.ac.uk](mailto:comment.felix@imperial.ac.uk)

Letters may be edited for length and grammar purposes  
Views on these pages are not representative of Felix



A. Geek

### Angry Geek Idol

I don't know about you, but I've had some pretty weird Felix-based experiences lately. First we had the blank front page a few weeks back, then I had to use an old draft of an Angry Geek last week because my original was unprintably harsh in the context of the Union Elections (Hey \*\*\*!). To cap it off, there wasn't even a Felix Games section a few weeks ago, presumably because they'd covered *Union President Raper IV* and it couldn't be put in the paper. I'm not so sure about the last one, but either way the elections really messed things up and I think we should all be glad to have them behind us so that we can focus on ignoring the Union for the next eleven months.

Last week, for those of you that read it, I asked you all not to vote in the elections, to show that apathy can be a statement, to show that the Union isn't

engaging the student body enough. I don't know whether you followed my advice or not, but this week I have an entirely different offer for you. I want you to get involved, but I want you to get involved *Angry Geek style*. Now that the empty promises and unnecessary enthusiasm of the campaigns are over, I feel ready to make you an offer you can't refuse.

Let's face it, the real issues that students – that's you – think about are unlikely to come to light over a drunken Hustings in the Union. The best place to vent your feelings is right here, be you a staff member, an undergrad or an old and wisened postgrad. This week, Angry Geek challenges you: tell Felix what you care about, and you could win fifty quid.

The premise is simple; write for Felix's comment section next week, under a humourously-chosen pseu-

donym, about something that matters to you. It could be funny, it could be harsh, it could be bitter; it can be about University, the future, the world. Show me what matters to you, the students of Imperial, and I'll give fifty English pounds to the best. Any length, topic, or tone – just make sure it reaches [felix@imperial.ac.uk](mailto:felix@imperial.ac.uk) by noon on Wednesday March 5th, with the subject line 'A Bigger Geek Made Me Do It'.

Writing, for me, is one of the most enjoyable things in life. Writing this column perhaps even moreso. Sure, I don't always make sense, and nor do a lot of the people in this section. But at least we say what we think. That's the key. That's the feeling you need to tap into. And while you're at it, you may as well win some cash for chocolate, or beer, or chocolate-flavoured beer.

With a pseudonym, you needn't worry about quality, coherence or polite-

ness. I certainly don't consider the first two when I'm scrawling my weekly vitriol down. Just think of something that could elicit a few hundred words from you – or more – and tell Felix about it. Who knows, you may find yourself a regular name here by this time next year.

Students aren't meant to have elections, and offices, and petitions. We're supposed to complain, and protest, and shout our views no matter what they are or how ridiculous they sound. The first annual Fuck Off, World contest has begun. I look forward to reading about how you see the world.

**(In the unlikely event that swathes and swathes of you enter, Felix will print a selection of the pieces, but Angry Geek will read all entries. The winner will be notified by the end of term)**



Linnearse

### Presenting the finance tart

Hello all, Linnearse here. I bet most of you don't get the joke. Or even know who Linnaeus was, do you? He was a taxonomist, you half-educated fucktards. I'll be following in his hallowed footsteps this week, by classifying and presenting to you the finest specimens Imperial College has to offer.

Maybe you'll recognise a bit of yourself in one of them, realise what an absolute walking fleshwaste you are, have a quarter-life crisis, drop out of College and develop a near-fatal crack habit culminating in some mediocre self-realisation and pursuit of an artificially constructed purpose to your life.

Or maybe you'll just go on being a first-class shit receptacle. Either way, it's on with the show – I'll let the stars

do the talking:

#### The Finance Tart (The FT)

Oh hey, how are you? Ok I gotta rush, bye! I'm so busy with applications and my CV-serving position in a sham Union society and 'networking' at tacky overpriced London clubs, I don't have much time left for a personality. I've got the attention span of a butterfly with ADD. I'd love to talk more but I've gotta rush. I'm so not impressed by you anyway. City guys are so much hotter. I'm gonna work in the City, I'm vapid and shallow and whorish (but with loads of money) – I'll fit right in!

I've got an internship interview with an investment bank, the guys I know there are all so nice! Especially the guy who buys me dinner and gets me

fast-tracked. He's such a genuinely nice guy; he likes the fact that I've got brains and ambition. It's totally not about my blow-job lips and arse tighter than a Yorkshireman's Christmas budget. I'll forget about him once I'm in, though. Hopefully I'll get my dream job in M&A or hedge funds. If not then Daddy can always get me into KPMG...

Better get ready, wearing loads of eye makeup gives me a totally sophisticated look – the more the better! Maybe I'll get to be in one of the company's adverts; nothing advertises financial services quite like an Oriental girl!

The City is so awesome – it's the only place worth working, except New York. I fucking love New York!

Gonna chat briefly to my friends, they're all so cool...unlike the rest of the losers at IC. I know they all check

out my Facebook, I bet that my albums totally receive more greasy-palmed visits per day than the JCR food bins!

I got an offer to work for a major investment bank today... yay! That was such a surprise. It's going to make me complete and happy, all that effort was so worth it! Better go treat my knees for that carpet burn though...

Now, shopping time!! I know, I'm gonna buy some Victoria's Secret lingerie. That'll totally fill the gaping hole in my soul.

Now I'm gonna do Management in Tanaka for my final year to get a head start. That place IS SO a good 'Business School'!

Ok I'm graduating; it was so nice knowing you all. I promise to stay in touch but won't bother. Those 16 hour days aren't going to work themselves!



Gilead Amit

### Don't judge a book by its album cover

I hardly ever write to you anymore without my small white rectangular chum keeping me company. It's incredible for me to think that until a few years ago, music was just something that happened in the background while I did other things. As a keen reader, I obviously knew about a lot of music, but I don't think that I really knew all that many tunes, and certainly didn't spend a lot of my time listening. I was, in fact, the perfect bore: knowing about a subject in detail without knowing the subject itself at all. An impressive achievement for a child of twelve.

In any case, the advent of the mp3 player coincided rather nicely with long daily bus journeys to school and, eventually, fetching black headphones became an integral part of my look. As the years rolled by, the light blue mp3 player I loved so well became more and more prone to reorganizing its internal memory without my assistance. After the fourteenth battery charge in twenty-four hours, that faithful piece of early 21st Century technology was

relegated to the pile at the back of my desk. In its place came the nEwer, sLeeker iPod with the purity of design that smacked gobs and took breaths away all over the world.

As far as I'm aware, there has never been a device that has achieved such ubiquity. Its instantly recognizable form and at-times-irritating-yet-oh-so-loveable rolling-touch-menu-select-things have transformed it into a global icon: and rightly so.

In much the same way as one can learn a great deal about a person from the books on their shelves, one can get a true feel for someone's character by a quick shuffle through their iPod. I'll admit that I find it a great deal more enjoyable to rummage through their actual libraries: pulling out a faded spine from the bottom shelf behind the door, for instance, or recognizing a familiar name from underneath the bed, but as you'll have gathered, 'keen reader' is a polite euphemism for 'social leper'.

We all enjoy picking on each other's tastes, however, and a friend's iPod can

keep me amused for a good few minutes. To be fair, that's one of the reasons that mine doesn't leave the snug enclosure formed by the great-value speakers on my desk. That and the fact that I don't particularly want to go traipsing through Central London deaf to the oncoming traffic. My apathy towards music may have transformed into a compulsive need to have it playing, and indeed into a tremendous pleasure derived from it, but my tastes are resolutely bizarre.

In an attempt to explain away the fact that I can name more classical composers than I can current bands I often cite the fact that I'm a keen reader. That usually resolves the issue as my interlocutor smiles hesitantly and slowly backs away.

My other defence is that I am not particularly into 'genres' – a shockingly hard word to pronounce in English. This is true. Rather than a specific type of music, I find myself enjoying individual pieces from Irish folk to German opera and from popular songs of the 1940s to songs my neighbour

blasts out of his room when I get back from college. Despite this, my iPod only really reflects the classical side of my tastes, which is why it stays pretty much where it is. I don't need its help to have awkward conversations – I can manage nicely on my own.

It does have some hugely annoying features, however. Principally its habit of starting from the first album alphabetically each time I turn it on after a day's neglect. This isn't so bad if I remember to switch song in time, but a solitary misguided-imported CD back in 2005 means the whole room rocks to an unspeakably electric ABBA single. Having a fanatically organized iTunes can be a hindrance at times.

Here we are. At the end of this piece and, coincidentally, at the end of my album of Andrea Bocelli's recordings of a few Verdi arias. Delightful stuff. I'd highly recommend it if you're writing a light-hearted piece on music. Whatever you do, don't choose Wagner's Walküre – I tried that last week, and I think that my computer went into spontaneous reboot as a consequence.





Jonas Neubert

## Wrong about Fairtrade

**N**ot unexpectedly Matt the Hat, chief critic of Fairtrade at Imperial, responded to my previous letter with another compilation of well known false criticisms of Fairtrade. It's Fairtrade Fortnight right now and I am rather busy organizing events like our Wine Tasting next Wednesday (see [www.imperialfairtrade.org.uk](http://www.imperialfairtrade.org.uk) for details). That's why instead of a nice coherent text I reply in bullet points.

– Let's start with a review of where our little discussion is right now. Matt doesn't like Fairtrade and thinks free trade is a better solution. I say Fairtrade does not interfere with free trade whatsoever. Instead it facilitates it as a way to fight poverty.

– Matt thinks I am right – but only from a consumer perspective. Apparently, it doesn't work for the rest of the value chain. Matt claims that every coffee producer should have to sell their coffee for a "market price" set by traders depending on the momentary supply and demand. Luckily, no one is forced to sell their coffee through one of the big coffee exchanges where this happens. Instead we have free trade where anyone can sell to anyone for any price they agree on. Starbucks, to name one example, buys most of their coffee through long-lasting contracts, at twice commodity price! According to Matt this violates the rules of the free market.

– Matt claims Fairtrade works as a donation on top of the actual price.

You might say this. But then you would consider buying a bottle of Bonaqua a donation to CocaCola because the market price of drinking water is set by the free drinking water tap in the toilet. Matt is grossly wrong here. What he thinks is a donation is in fact a manifestation of the free market: The price is set by what the consumer pays.

– One more bullet point on the free market thing. Given that you refer to an article published by the Adam Smith Institute and explain to the Felix readership how a free market works, I assume you are familiar with the conditions required by neo – and classical-liberal theories: Perfect market information and perfect access to markets and credit. They are non-existent for most producers in developing countries. And here's some homework for Matt: Have a think why that might be.

– Let's move on to Matt's primary worry: He thinks that the more people buy Fairtrade, the more non-Fairtrade farmers lose business. But the overall demand doesn't decline because of Fairtrade! Because Fairtrade is part of the free market the demand for Fairtrade products will governs the rate of their production. That's why you do not put one non-Fairtrade farmer out of business when you buy Fairtrade. Instead you give one more farmer the chance to sell his coffee to Fairtrade conditions.

– More as a side note I would like to point Matt to the Wikipedia entry on the "Fair Trade Debate" which references a study showing that within



Fairtrade: gotta catch 'em all

a community of Fairtrade and non-Fairtrade producers everyone benefits (due to the improved infrastructure, credit facilities, etc.).

– One criticism that Matt raises in his last paragraph is that Fairtrade encourages farmers to produce a product for which on the world market there is no demand. What he doesn't know is: Thanks to the fair pay that Fairtrade producers receive many of them have the chance to diversify their production away from non-competitive crops towards higher valued ones. Without Fairtrade they would often not have the capital to achieve this. Matt says that he "would generally applaud" such a move. I suggest he goes to the Fairtrade Foundations offices and applauds. That would certainly be better than condemning an idea because he does not understand it.

– Matt points out that he has a bet-

ter solution to the problem of poverty. He proposes to open the markets world wide. Currently, both the EU and the US governments subsidize their own farmers to compete with those in Africa. At the same time they force African countries to not pay subsidies to their farmers. I can see two ways to stop this injustice. You can of course write a letter to your MP hoping that this will have an effect on a political strategy which is in place to protect the British economy from competition. Or you walk down to your local supermarket and buy a range of products that facilitate the free market by giving disadvantaged people access to the world market. The first method is waiting for others to act, the second one is acting. Fairtrade opens up the free market for people who otherwise would not be able to participate! It helps them help themselves.

I hope my hastily compiled selection of bullet points is sufficient to explain why Matt is wrong in his critique of Fairtrade. To end with I would like to invite Matt to a debate organized by the Imperial Model United Nations Society. Next Monday you will be able to hear a talk by Charles Abugre, Head of Policy of Christian Aid (who incidentally campaign for trade justice and Fairtrade) and join a debate discussing whether it should be defined a human right to receive a fair price that facilitates social development for your work. The debate will follow the rules of UN councils so lengthy contributions like this one will be forbidden.

**// I hope my hastily compiled selection of bullet points is sufficient to explain why Matt is wrong in his critique of Fairtrade //**

# Genocide Awareness Week

A week examining, comprehending and questioning genocide.

## ○ GENOCIDE/EUROPE

Monday 3rd March 6:15PM - PIPPARD LT

Ruth Barnett, "Eight Stages of Genocide"; Holocaust Survival; Special interest in the Armenian Genocide.  
Michael Etherton, Festival Producer, UK Jewish Film Festival; "Silence – Orly Yadin"  
"Srebrenica – post-genocide" - Students from ICAB (Imperial College Aid to the Balkans)

## ○ DARFUR

TUESDAY 4th MARCH 6:15pm - PIPPARD LT

"A first hand account of Darfur" from a survivor  
Jonathan Bower, Aegis Trust UK National Coordinator  
Dr Richard Barltrop, The Sudan Programme, St Antonys College, Oxford University

## ○ GENOCIDE: INTERVENTION/PREVENTION

Thursday 6th March 7:15PM - PIPPARD LT

Dr James Smith, CEO of the Aegis Trust; Founder of Kigali Memorial Centre; Special Interest in Genocide Prevention  
Dr Nigel Eltringham, Lecturer in Anthropology, University of Sussex; Author of "Accounting for horror: Post-Genocide debates in Rwanda"  
John Gorski, British Army Royal Engineers, Served in Balkans & East Africa







$$-\frac{\hbar^2}{2m} \frac{\partial^2 \psi}{\partial x^2} + \mathcal{V}(x)\psi(x) = E \mathcal{V}(x)$$

## Science

Science Editor – Ed Henley

science.felix@imperial.ac.uk

# Ex-Imperial student wins IOP award for women

Libby Heaney, a 24 year old graduate of IC, won the HSBC and Institute of Physics (IOP) award for the Very Early Career Woman Physicist of the Year for the significant contribution she has already made to physics

**Sally Longstaff**

Libby Heaney, who did her undergraduate studies in physics at Imperial [*She was in my year!* - Ed], was awarded the prize on the 20th of February for her academic work in the Quantum Information Science Group at the University of Leeds, where she is currently in the final year of her PhD.

Her PhD work concerns the study of entanglement in non-interacting gases. Entanglement is a type of non-local correlation, or 'spooky action at a distance', that occurs solely in the quantum arena. The aim of her work was to demonstrate that entanglement exists between localised regions of space, in the form of correlations in the numbers of bosons (a type of particle) in those regions, and to investigate the conditions under which this entanglement exists.

This work is particularly interesting as entanglement is usually thought to exist between particles themselves or their internal degrees of freedom, but not between regions of space occupied by bosons. Her work has applications in the exciting technologies of quantum computing, as measurements on q-bits – the quantum analogue of a bit in a normal computer – can be used to drive computations. Quantum techniques are thought to be the way forward in computing, as quantum computers should be able to solve problems much faster than current technologies.

Libby has also made significant efforts to inspire others into the field of physics. She has participated in the teaching of undergraduates at the University of Leeds, which includes computing and maths classes. She was awarded the Ogden Teaching Fellowship for Physics in recognition of her work organising physics projects for students in local schools, giving talks

on quantum mechanics and explaining to them what a life as a theoretical physicist involves.

Dr Gillian Butcher, Chair of the IOP Women in Physics Group, said, "It is lovely to be able to reward Libby and hopefully give her the confidence to continue doing such wonderful work in both physics and outreach activities." Libby received her award of £1000 from Dame Mary Richardson, CEO of the HSBC Education Trust.

As well as the award ceremony there were careers talks from women physicists from a variety of careers, which were both interesting and inspiring, and which showed the breadth of jobs available in physics.

Helen Heath from the University of Bristol described her life working at CERN. She took part in one of the first experiments to use solid-state silicon detectors to look for charmed particles. Later she worked on the design of a calorimeter used in the ZEUS project, which investigated the structure of proton using electrons. Her current project involves working on the Compact Muon Solenoid (CMS) experiment at CERN, in the Large Hadron Collider (LHC). The main goals of the experiment are to discover the Higgs boson, to look for evidence of physics beyond the standard model, such as supersymmetry or extra dimensions, and to study aspects of heavy ion collisions. She is also involved with various outreach projects such as working with Year 10 girls, encouraging them into physics. She also works with a project that brings teachers to CERN and was awarded a Faculty Teaching and Learning Award.

Rebecca Barnes studied Physics with Astrophysics at the University of Leicester and is now working in science communications at the National Space Centre. She had worked on setting up and running school programmes, such



Libby Heaney may only be in the very early stages of her career in physics, but she has already made a mark both in her research and in outreach. Her prize? £1000 and a significant accolade – inspiring stuff, no?

as the Challenger Learning Centre and E-Mission. The Challenger Learning Centres were set up in memory of Christa McAuliffe, the teacher who died when the shuttle Challenger blew up after launch. The centre at the NSC is the only one outside of North America and school-children role-play a two hour mission involving science experiments, data analysis, communications and team working. The E-Mission involves students as an emergency response team, evacuating the island of Montserrat from the double threat of a

volcano eruption and a hurricane. Rebecca also works on outreach projects such as the Stardome, a mobile inflatable planetarium, which is taken to schools.

Professor Averill MacDonald started off teaching physics in secondary schools for 12 years, and then studied part time for an MA, followed by a PhD. She is currently a part-time lecturer in the Physics department at the University of Reading. She has co-authored 18 school textbooks, produced a wide range of free teaching resources for schools and has pioneered science outreach through a wide range of projects including the well-known 'Science with Coffee and Hobnobs'. She has also written the Guide to Science Outreach for Universities. In 1999 she was awarded the Bragg Medal and Prize by the Institute of Physics, London for her contribution to physics education and the Royal Society recognised her work with a Millennium Award.

Joanna Lee, from the National Physical Laboratory, was one of the runners up in the competition. She gave a talk on her work as a higher research scientist in the Nanoanalysis group. Joanna's research is focused on the fundamental issues in the quantitative analysis of micro- and nano- structures using Time-of-Flight Secondary Ion Mass Spectrometry (ToF-SIMS). SIMS is a powerful technique for the analysis of complex molecules on surfaces, with applications in many innovative technologies such as drug delivery systems, biomolecular engineering for diagnostics, and personal care products, such as hair conditioner. SIMS works by firing atoms onto the surface to be studied and then collecting the particles which come off the surface and sorting them by mass. The resulting mass spectrum then gives an indication of the composition and hence the structure of the surface. She has worked on improving SIMS by investigating the use of C60 carbon molecules or "buckyballs" in-

stead of atoms in the original beam, as well as the application of SIMS to non-flat samples. Joanna's other research involves simulation, modelling, analytical approaches and experimentation to extend the measurement capabilities of SIMS and pave the way for its use in emerging technologies.

### Entering the Award

The 2008 Very Early Career Woman Physicist of the Year Award, sponsored by HSBC, is judged by IOP's Women in Physics Group. The award is in its second year and it was introduced to highlight the great work being undertaken by young female physics researchers all across the UK. Applications were invited from women at the start of their careers in physics who have made a contribution to the subject and also have undertaken activities to support or encourage others in the field.

The prize is awarded annually to a woman who is within three years of completing her undergraduate degree in physics and who is either working as a physicist or is engaged in postgraduate study. To satisfy the award's entry criteria, the woman must have made a significant contribution to the project she is working on, undertaken activities to encourage others into physics, named referees and provided a CV.

The closing date for next year's award will be around the end of October, and further information should be obtained from the IOP.

The Institute of Physics (IOP) is a scientific membership organisation devoted to increasing the understanding and application of physics. The IOP Women in Physics Group is a group established to encourage women to participate in physics. It provides a forum for initiatives to advance issues of particular relevance to women and support to female members by encouraging professional development in industry, commerce, academia, teaching and research.

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# Avoid obesity: get some sleep! Works for kids...

Laura Starr explains how, in children at least, lack of sleep seems to be associated with obesity

**L**ack of sleep can increase a child's risk of becoming obese, according to research scientists at the Johns Hopkins' Bloomberg School of Public Health, Baltimore. The investigation, known as a meta-analysis, which led to this conclusion was published in the February edition of *Obesity*, the official journal of The Obesity Society.

Led by Youfa Wang, the scientists reviewed the epidemiological data of 17 published papers, 11 of which were used for statistical analysis. A significant association was found between sleep deprivation and obesity in children from the ages of 3-15. The definite reason for this is not yet fully understood, though a couple of proposals have been made by the research group. It could be that the lack of sleep results in the child being more tired during waking hours and hence less active, resulting in a reduced amount of energy being used. It could also simply be that the child is awake for a longer period of time and therefore has more opportunities to eat; thereby taking in an increased number of calories, over the recommended daily allowance.

There is some variation in the advice of how much sleep a child needs. The research group used the recommendations that children under five require at least 11 hours per day, children between the age of five and ten require at least ten hours per day, with children

**"The risk of a child becoming obese falls by 9% for every extra hour of sleep"**

over ten requiring nine hours or more. They found that those not meeting these targets (falling at least two hours below the recommended amount) were at an enormous 92% higher risk of suffering from the disease compared with those that slept for longer. Furthermore, the risk of a child becoming obese was found to fall by 9% with each additional hour of sleep.

Wang and his colleagues have considered the possibility that the association has a behavioural basis as opposed to a biological one, with physical performance having more of an influence

than internal biochemical processes. This possibility is given plausibility, given that the link was significantly higher in boys than girls. It has been suggested that the ways in which the different sexes spend their late additional waking hours could be what is contributing to the problem, with boys stereotypically playing computer games and hence not being very active whereas girls are expected to spend more time socialising and generally be more energetic. It must be noted that this suggestion has only been hinted at by Wang and does not have any strong scientific backing as yet.

**"Over 5 years, the US has seen a 3.3% increase in the number of clinically overweight children"**

Biology, however, must not be completely ruled out. Certain hormones have in fact been shown to play a role in the process. Lack of sleep has been associated with lower levels of both leptin and ghrelin, two hormones that influence appetite. A drop in leptin specifically has been shown in the past to cause an increase in hunger.

The number of children suffering from obesity is swiftly increasing, leading to the threat of a global obesity crisis. This is especially true in the United States where there has been a 3.3% increase in the number of children who are clinically overweight, over only a five year period. The obesity epidemic is also a problem in the UK where 1 in 10 six year olds suffer from the ailment and are consequently at risk of some major health problems, such as high blood pressure and Type II diabetes, concurrent with the disease. Wang made clear that a "desirable sleep behaviour may be an important low cost means for preventing childhood obesity and should be considered in future intervention studies."

The Hopkins study also noted that it is not only sleep duration that is important but also sleep quality, with the lead author of the paper commenting that with regards to obesity risk it "is another important area where future research is needed."



Make sure you have a good 40 winks with that... erm... delicious and nutritious green substance



If boys gain weight because of computer games, is this the answer?

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# Invasion and sport: it's world news!

Felix Politics is visiting each and every corner of the globe in order to bring the predominately godless community of Imperialites the most pressing of news stories. This week features bananas, genocide, gambling, election rigging and invasions. And in case you didn't know what the world look like, we've included a map.

## Nigerian tribunal rules election fair



The election of President Umaru Yar'Adua was upheld last Tuesday in a ruling by a tribunal, following allegations of 'massive' vote rigging by opposition leaders. They have said they wish to appeal to the Supreme Court, a process which could take months. He succeeded President Olusegun Obasanjo as a hand-picked candidate in 2007, promising to reform what many regard as an under-performing economy and tackle corruption in the world's 8th largest exporter of oil.

## Turkey stages an invasion

Thousands of Turkish troops have been sent into the northern region of Iraq in the latest attempt to root out Kurdish separatists, advancing as far as 30km into its neighbour's sovereign territory. Kurds, who form a distinct ethnic group, straddle the Turkey-Iraq border and have campaigned for independence since colonialism ended last century. The PKK, the main political force of the Kurds, are said to have been behind several attacks on bases along the frontiers. "The cabinet expressed its rejection and condemnation for the Turkish military interference, which is considered a violation of Iraq's sovereignty" read a statement by Iraq's parliament. Ankara fears a weak Baghdad government will allow more autonomy for the Kurds, perhaps leading to a breakaway state of Kurdistan and the possibility of taking some land from Turkey.



## UK scraps super casino plans



Culture minister Andy Burnham last week confirmed that the government's plan for Super Casinos across the UK have been shelved. The scheme, drawn up by Labour under Tony Blair with the goal of boosting tourism and investment, especially in the north of the country, has

come under intense public scrutiny and criticism, not to mention legal challenges following the surprise decision to award the first contract to Manchester and not Blackpool. Instead, the government has promised cash injections in the order of several hundred million pounds.

## Russia to vote on March 2nd



The latest opinion polls in Russia show the Putin-backed Presidential candidate Dmitry Medvedev, current first deputy prime minister, at 73%. The elections, which take place on March 2nd and will likely be decided by the time the good readers of Felix see this, marks the end of current President Vladimir Putin's maximum two terms in office. He

has already stated that he intends to take up the role of prime minister in the new Kremlin administration. It is widely accepted that Mr Putin will still hold the reins of power in the former Soviet Union, and many international observers, mostly in western Europe and the USA, fear his increasingly assertive and hostile foreign policy will lead to a new 'Cold War'.

A former secret service agent, Putin has overseen significant economic recovery since the days of high inflation and currency fears at the end of the 1990's. Many in the country feel that he has restored Russia's pride and place on the international stage. However, his Presidency has seen a deterioration of relations with NATO countries over missile projects, exiles in the UK suspected of conspiring against the Russian government, gas supplies to the EU, and most recently, the state of Kosovo which declared independence from Serbia last week.



## North Korea in concert

The New York Philharmonic Orchestra arrived in Pyongyang last Monday for a 3-day tour. It was the first cultural exchange between the two Cold War foes who do not hold any official ties. The Reuters news agency reported "the biggest U.S. group to visit since the 1950-53 Korean War".

Despite the absence from the concert of the Communist State's leader Kim Jong Il, the event marks a significant improvement in relations between the two countries since North Korea was believed to have tested a nuclear weapon in 2006.

## Fairtrade fortnight campaign

Fairtrade, the foundation which buys produce at what it deems ethical prices, is running 'Fairtrade Fortnight' to promote awareness and education regarding the plight of many farmers across the world who suffer under the current trading regimes as well as local laws. Suppliers such as Kagera Coffee Union, a coffee company in Tanzania, can expect to benefit greatly from the premiums consumers in the UK are willing to pay for peace of mind. However, the label 'Fairtrade', which itself pulls sales in excess of £500m, has drawn criticism from leading economists who regard it as no more than a fad, like organic food, targeting what are in the main Liberal Democrat voting suburbanites with cash to (metaphorically) splash. Furthermore, it is claimed that the practices of Fairtrade the foundation actually create more economic injustice by favouring a handful of 'certified' growers, taking emphasis away from fair

trade, the concept, which continues to be debated at World Trade talks.



## Beijing 2008 a political tool



What is often touted as the greatest sporting event in the world, the Olympic Games, which this year will be hosted in Beijing, has come under renewed political attention after the famous Hollywood director Steven Spielberg declined a role as an Artistic Advisor. He said "I find that my conscience will not allow me to continue business as usual", referring to China's backing of a Sudanese government accused of genocide. Crackdowns on anti-democracy protests in another State with strong economic links with China, Myanmar, has also been used by various groups including the '88 Generation Students' as a reason to boycott the summer extravaganza. China's Foreign Minister Liu Jian Chao insisted "it should not be politicized", though

the government has gone to great lengths to ensure the Games' success. Lui Gui Jin, special envoy to Darfur, last week urged Khartoum to cooperate with the UN hybrid peacekeeping mission, a move touted as 'significant' by David Miliband.

China also maintains that its policy is aimed at developing and improving living standards. The country itself has seen consistent breakneck growth over the last decade, lifting nearly half a billion people from abject poverty. Furthermore, it highlights the hypocrisy of already wealthy nations which prop up regimes such as the house of Saud, not especially praised for its human rights, and claim the focus on Sudan and Myanmar are a way of undermining the government in Beijing.



# Iraq War minutes to be released



**James Goldsack**

The government has been ordered to release minutes from two meetings held in the run-up to the Iraq War in 2003. The order comes from Information Commissioner Richard Thomas after a request under the Freedom of Information Act was rejected by the

Cabinet Office. Mr. Thomas said that the release of the minutes is in the public interest as they would give greater "transparency and public understanding of the relevant issues".

The Cabinet Office has 35 days from Tuesday to appeal this decision and is currently "considering" its response. In his request, Mr. Thomas added that it

is "paramount" that people are held accountable for their actions. The person asking for the minutes said the Cabinet Office's refusal created "a public impression that something not entirely truthful has been uttered". The Office had refused to release the minutes as they claim information related to the formulation of government policy is

exempt from disclosure. However, in this case the public interest in having the minutes released outweighs the interest in withholding this information; Mr. Thomas made a point of explaining that this disclosure does not "necessarily" set a precedent for future Freedom of Information requests concerning cabinet minutes. The Commissioner agreed to allow the redaction – blacking out – of various parts of the documents to prevent damage to Britain's international relations.

Following the leaked legal advice to former Prime Minister Tony Blair from Lord Goldsmith raising concerns over the legality of the war, these minutes are needed in the public domain. The United Nations regards the Iraq War as "illegal" without the second resolution and the Attorney General's concerns were not presented to parliament. Serious questions have already been asked over whether Britain was lied to by Tony Blair on the issue of weapons of mass destruction and it appears that we as a nation were intentionally misled. The invasion of Iraq followed the biggest political protest this country

has ever seen with over 1 million people marching in London in opposition to the war.

The government as yet has not decided the course of action to take; a spokesman said that "the requirements of openness and transparency must be balanced against the proper and effective functioning of government". "At the very heart of that system is the constitutional convention of collective cabinet responsibility," he added. The way to ensure that those responsible for the war in Iraq are culpable is to release the minutes into the public domain, albeit a censored version. The way the government handled the Iraq War, throughout all stages of planning up till today has been secretive and misleading.

Liberal Democrat foreign affairs spokesman Edward Davey said: "Labour's wall of secrecy over the Iraq war is gradually being dismantled brick by brick. The case for an independent inquiry into the decision to go to war is only strengthened by these continuing efforts to delay and obstruct those seeking the truth."

# Miscreant deterrent falls into the wrong hands

**Samuel Black**

You've all heard about Mosquito Alarms. Probably not by that name, but they are the alarms that emit a sound at a frequency that young people can hear but is inaudible to adults. The science is simple; your hearing range decreases as you age which means that children can hear higher-pitched sounds than adults. The concept has been taken further, in a radical new piece of technology created by Dr James Watson

It's called the ScareBlack; it works like a scarecrow but uses sound and scares not crows, but dark-skinned people. In fact, the parent company has a range of devices from ScareMuslim to ScareHobo. The ScareBlack emits an unbearable sound, which foreigners can hear but that is completely inaudible to English folk. Any person within hearing range of the product is forced to move away from the sound. I went to the ScareBlack factory in Stafford-

shire to find out more about the product and I was shown the ScareBlack in action. First I was allowed to hear the ScareBlack, obviously being the blue-blooded Englishman I am, I couldn't hear a thing.

Then I rubbed some shoe polish on my face. When the ScareBlack was turned on, the noise was extremely unpleasant and I had to move away. The creator, Dr James Watson, told me about the product's conception "I was on the train one day, and an Afro-Caribbean family got on and sat opposite me, effectively ruining my journey. It was at this point that I promised myself I would find a way of keeping foreigners away from myself".

The science behind the ScareBlack is slightly different to that of the Mosquito alarm aimed at children. "Each demographic group of people have certain frequencies of sound that they can and can't listen to. This is why women don't listen to reason, it's at a frequency they can't hear" explained

Dr Watson, "All we do is set the product to the correct frequency and voila". The British government is very interested in the possible applications of the alarm. With immigration continuing at ever-increasing numbers and an English population that feel like strangers in their own country, the ScareBlack provides the perfect solution. Huge speakers are being erected all along the English coastline in order to deter immigrants from entering the country. A special ScareIllegal-Immigrant has been developed for the government and has been deployed in major cities such as London, to tackle those who slip through the net. A government spokesman commented "Finally we have an effective way to get those bloody foreigners out of the country".

Local councils and police forces are also finding Dr Watson's invention incredibly useful. Homelessness in South Kensington has been eradicated; the ScareHobo has driven vagrants away. Police forces across the country have

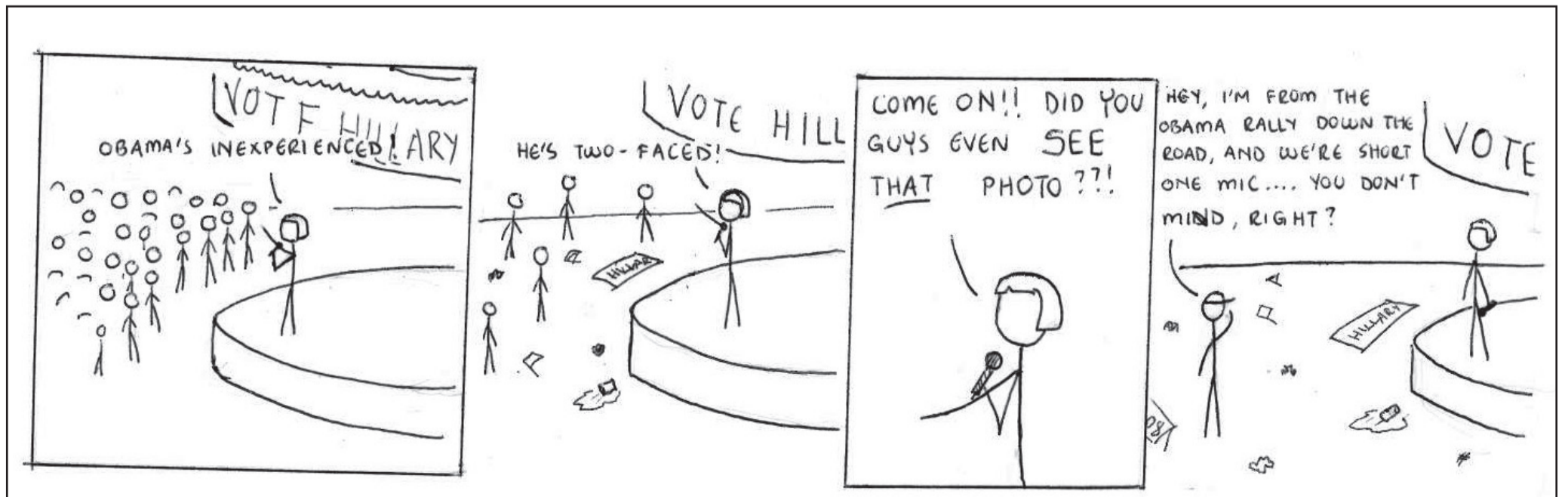
cracked down on human rights protests by using the ScareHippie; the no protest zone around Westminster has never been so well-enforced. Some police forces have started installing the ScareBlack in some homes. If the trials are successful, there are plans to install ScareBlacks in homes around the country. Preliminary results show a 70% reduction in burglaries. This is not the only area of law enforcement that will soon be using Dr Watson's invention. At airports and in other forms of transport, the ScareTerrorist will soon be rolled out, promising to be the last line of defence in our fight against terrorism

Despite these obvious benefits, some have voiced concerns about the new technology. The British Military would like to see greater controls about who can actually obtain the alarms. Certain areas of Afghanistan have become no go areas because the Taliban have modified the ScareBlack into what appears to be a 'ScareWhite'. Captain

Rick Wood of the 4th Battalion commented, "We can't actually enter the town, they've set up loudspeakers everywhere, in homes, schools and hospitals. The only option is to bomb the loudspeakers regardless of civilian casualties". On a lighter note, Union President Stephen Brown has had some difficulty entering Beit Quad to get to the offices. It would appear that a student has hidden a ScareScot somewhere in the bushes.

Certainly the ScareBlack is a revolutionary piece of technology, one that promises to change our society tremendously. As it becomes more integrated into our daily lives, will we notice any difference? This reporter thinks so, however he also believes that at a conceptual level; the existence of a device that restricts exclusively the right of assembly, of one demographic group within society, is abhorrent and entirely inconsistent with the tenets of democracy that this country is built upon.

## Dry Wit & Tonic





## Varsity Day 2008

Varsity 2008 culminated in one of the closest matches for years as Imperial Medicals scored a late try to force extra time and eventually win by a mere three points. Elsewhere Imperial won the Varsity Day as a whole 131/2 to 81/2.

A record 1100 spectators made the trip to Richmond Athletic Association Ground to watch the JPR Williams Varsity Match 2008. The first half was a close affair with penalties keeping the score board ticking over for both sides. The first try of the match came early in the second half scored by the Imperial Medicals. Imperial fought back, however, taking a 5 point lead with an unconverted try only a few minutes of normal time left. Imperial Medicals hit straight back with strong drive from the kick off resulting in a try to level the scores and force extra time at 19-19.

Extra time was very tense with only a penalty eventually winning the match for the Imperial Medicals leaving Imperial to wait another year for the elusive JPR Williams Match victory.



PHOTO | IAN GILLET

Congratulations to both sets of players for providing an amazing match for the record Varsity crowd!

### Full Varsity Results

|                    | Imperial v Medics |
|--------------------|-------------------|
| Netball 4th Team   | 10-15             |
| Netball 3rd Team   | 17-34             |
| Netball 2nd Team   | 22-24             |
| Netball 1st Team   | 38-42             |
| Squash Mens 1st    | 5-0               |
| Squash Mens 2nd    | 5-0               |
| Squash Womens      | 0-3               |
| Basket Ball Mens   | 134-55            |
| Basket Ball Womens | 96-8              |
| Water Polo Mixed   | 10-1              |
| Hockey Womens 1st  | 6-2               |
| Hockey Womens 2nd  | 2-1               |
| Hockey Mens 2nd    | 0-0               |
| Lacrosse Mixed     | 15-3              |
| Football Mens 1st  | 5-1               |
| Football Mens 2nd  | 3-1               |
| Rugby Womens 7s    | 17-5              |
| Rugby Mens 2nd     | 3-13              |
| Rugby Mens 3rd     | 0-43              |
| Badminton Mens 1st | Imperial Win      |
| Badminton Mens 2nd | Imperial Win      |
| Rugby Mens 1st     | 19-22             |

**Imperial** 13 1/2  
**Medics** 8 1/2

## Club & Society Update

Imperial College Union is pleased to announce that involvement in our Clubs and Societies continues to grow with total memberships already past last year's record number. Imperial College Union facilitates the running of 297 Clubs and Societies running activities as diverse as Fellwandering to Knitting - the number of Clubs and Societies we have is growing too!

Already we have passed the 11,000 memberships mark for this academic year, meaning an average of 52 memberships processed every day! Last year in total we processed 10,604 for the entire year, so we are looking like beating that number by a long way this year. More students than ever are participating this year as well with a rise from 6,279 to 6,506 students joining one or more Club or Society. That's 54% of all our students, meaning we have the highest student involvement in Clubs and Societies of any UK Higher Education institution, as well as the highest number of active Clubs and Societies, and memberships! This is something we are extremely proud of and consider to be a core activity of the Union; Student Activities.

A strong involvement in Clubs and Societies offers more than just social benefits to our students. Leadership skills, training and personal development complement our students' already world-leading Imperial College London education adding important non-academic facets to increase their attractiveness to graduate employers.

This year we have also seen increased use of our online tools for Clubs and Society members and Officers with 60% of all memberships purchased online from [imperialcollegeunion.org](http://imperialcollegeunion.org); that's up from 47% last year. Online spending has also increased by over 64% (September - February year on year), partly driven by the suite of tools we recently launched allowing Clubs and Societies to add their own products quickly and easily online.

Once again none of this would be possible without the hard work of all our Officers who run all these Clubs and Societies. Don't forget you can still join any of them by going online to [imperialcollegeunion.org](http://imperialcollegeunion.org) and browsing our A-Z!

### Highlight Statistics

- 11,056 Memberships Processed - (28th February) - 10,604 in total last year
- 6,506 unique people have joined Clubs and Societies (6,170 are Imperial students)
- 54% of our students are Club and Society members
- 5,441 students are a member of 2 or more Clubs or Societies
- 1 student is a member of 14 Clubs and Societies!
- 297 Clubs and Societies
- 60% join online - 47% last year
- The average club has 37 members
- ArtSoc have the most members with 417
- The largest ACC (Athletics Clubs Committee) Club is Dance Club with over double the number of members than the second largest with 316
- Online spending is up over 64% in the period of September - February compared to that period last year



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**Rosie Grayburn**  
Arts Editor

It seems an age since I was last here writing my monthly rant. How are you? What's that? A bit sore? That must surely be from all the running around London you've been doing: following our advice here at the Arts Desk and exploring the galleries, museums and sights of the City. No? Maybe I shouldn't ask, then...

I recently discovered the National Theatre thanks to my grandma. I love my grandma. She is a bit eccentric, French, and she likes talking about homosexuality and breasts. Well, she frequents the place when she can, and we decided to be spontaneous and see a play there. Why the hell not? It was a fabulous evening.

Alistair McGowan was in the ticket queue ahead of us and sat in front of us in the stalls. For all you Alistair McGowan fans out there, Alistair has a deep, short laugh, a good taste in scarves and likes jokes about opticians. Anyway, enough about that – the NT is a fantastic intuition. Arrive at 6, sit in the huge foyer and listen to a jazz trio. Then at half past, waltz to the canteen and have a very reasonable meal for not a lot of money. Yummy in my Belly. At quarter to 7, the student standby tickets go on sale. What a treat! £10 for fantastic stalls tickets.

It was all terribly exciting – a play without dialogue, 27 cast members and 450 characters. The set was an empty, plain, grey town square. Suddenly, someone walked across the stage in a hurry. Then another. And another one. Some characters stuck around for a while, but most were headed for the other side of the stage, by one method of transportation or another. This continued for 90 minutes.

I absolutely loved it. It was funny, imaginative and lively. The variety of characters was phenomenal and the costumes were equally brilliant, and even more astonishing was the speed at which the costume changes had to take place! 'The Hour We Knew Nothing of Each Other' is on for a while yet so I really recommend it to you.

Meanwhile, we have a feast lined up for you in this week's edition. Mr Tom Roberts, Editor-in-Chief of Felix was a very naughty boy last week. "He took out two of my bastard articles," claimed a distraught Arts Editor, Emily Wilson. Tut tut. Don't worry, we've put one of them back for you.

We have snuck in a very subtle MTsoc Tour plug under the guise of a Musical Theatre Weekly. Apparently this tour is jolly good fun. I have heard stories of tent sex, river dunking and lemon-meringue ice cream. Sounds like my cup of tea.

I continue my quest for new writers. All these fantastic shows we have reviewed have been courtesy of Felix Arts, or rather us badgering Press Offices to give us tickets. If you want to have a go, please get in touch at the usual address. If you fail to do so, I shall set those sailors on you. Ooo matron!

## Don't try this at home, kids

Oroma Oyewole pops round the corner to see Cirque du Soleil at the Albert Hall

As the lights dim, and the audience begins to buzz with anticipation, I can't help but feel a little excited too. This is my first visit to a circus show. I sit amazed as I watch little Asian boys (though I'm convinced they're midgets!) do backflips, front-flips and cartwheels. Contortionists are climbing poles and holding their bodies in weird and wonderful positions. In the corner an obscured shape seems to be belting out a song.

Welcome to the enchanted world of Varekai! Fluorescent colours are a given and lycra-clad individuals performing extraordinary feats of athleticism is the norm.

At one point, we had 10 men on stage, all decked out in red lycra, performing incredible feats of athleticism. Watching one flip the other on his legs in time to the growing pace of the music, I vaguely wondered the consequences of bad timing. They were moving so fast I could barely distinguish one from the other.

The contortionists and balancing acts are pretty incredible. You're always on the edge of your seat, convinced that this time she's going to fall or this time he's not going to be able to hold on long enough. But true to form, they always do. I kept wondering if it really was possible to support the weight of another human being with just one hand, let alone while dangling off the edge of a beam yourself! Maybe it was a trick of the light. Maybe there were hidden supports. And maybe these performers are so skilled that they transcend the boundaries of normal human ability. In this mystery the magic of Varekai is woven.

They use the Icarus story as another excuse for mind-blowing displays of athleticism. Watching the story of the betrothed unfold, you can feel her connection with him. The ensuing dance is both sensual and calming.

You can never quite decipher a language. I gleam smatterings of English and French. But as surely as I hear definite gibberish, I know that it's not



Ah! Greetings, sir! Fancy seeing you whilst swinging on some high wires in the Royal Albert Hall! Ha!

about the words. It's about the actions, the music and the flurry of colours all around. My favourite acts were the machinations of the Skywatcher and Magician. The slapstick humour, the confounded expressions and the stooge in the audience all served to send the whole audience into fits and giggles; the humour transcends all ages.

Amazed, awed, completely flabbergasted...there are no words to describe the way I felt, no ways to capture the emotions of the audience. As I take in the looks of wonderment, I can barely contain my own excitement. I feel like I'm six years old again.

Cirque du Soleil is a masterpiece. Everyone who sees it will come out smiling. How couldn't you? Even watching near misses, excellent saves, and a stretch that might have gone a little too far, you cannot deny its excellence. I give Cirque two thumbs up. A definite must-see when the circus next comes to town!



"Oi, Steve! How did you get up there?" "I feel light as a feather, Dave!"



"Mummy, the lady looks funny." "Yes, she's a circus freak, dear"



# Insanity, shipwrecks, and black comedy at the Theatre Royal

James Copley decides to go on a trip to The Sea ... but strangely ends up in a theatre on the Haymarket

Located on Haymarket, just a couple of minutes' walk from Piccadilly Circus station, is the Theatre Royal, currently hosting Edward Bond's "The Sea". The theatre is housed in a spectacular building, designed by the renowned British architect John Nash (the man responsible for the Marble Arch and the remodelling of Buckingham Palace). An exterior of six raised pillars hides a plushly wall-papered green interior festooned with gold leaf, creating an imposing yet lavish location to view a performance.

However, it seems slightly anachronistic for these grandiose surroundings to be used to house Edward Bond's tale which is, superficially at least, a simple story of the intricacies of bucolic existence.

The plot opens with a shipwreck causing the death of a much-loved member of a small community; this is presented with the screams of seamen and the laughing presence of none-more-insane local draper-come-lifeguard behind a semi-transparent screen onto which the image of a turbulent sea is projected. Although this may seem clichéd, the deafening crashes of thunder juxtaposed with the delirious laughter of Hatch, the draper, form a dramatic opening to what is a slightly muted storyline.

The audience is then introduced to the populace of the village: a cast of caricatures which tend to exist only in plays about rural communities.

Matriarchal figure Mrs. Rafi, played by the impeccable Dame Eileen Atkins (recently star of *Gosford Park* and TV's *Cranford*), leads the women of the village in both etiquette and morality. Forever correcting the behaviour of her sidekick Mrs. Tilehouse (Marcia Warren), in a manner similar to that of Hyacinth Bucket and neighbour Elizabeth in the "classic" British sitcom *Keeping Up Appearances*.

Although that comparison may seem derisory, there are some genuinely amusing scenes, not least the rehearsals for a local amateur dramatics production. Naturally the play is scripted and directed by Mrs. Rafi who (of course) feels the only appropriate choice for the lead role is herself. Backed by some drippy, useless younger womenfolk, most notably Jilly (Emma Noakes), she tries to conduct herself in the way she feels that a woman of her status should.

In a slightly predictable scene towards the end of the play she confesses that she has spent her life bossing about others, as this is what is expected of her as a respected woman. She, somewhat egotistically, feels they need her. This clunky scene is transformed into a poignant lament by the faultless Atkins.

"The Sea", the only play designated as a comedy by Bond, bases its humour on the absurdities of the restrictions of social class and etiquette. Despite its being set in Edwardian Britain, it is clear that these issues were just as present in the 1970s when the play was written, as indeed they are today.

The tragic nature of the main plot conceals this, and some may term it as a dark comedy. It is the descent into insanity by Hatch the draper, played excellently by David Haig (of "Four



The fantastic Eileen Atkins and David Haig. Hatch the Draper desperately tries to sell Mrs Rafi some more of his hair. She's just not having it

Weddings and a Funeral" and "The Thin Blue Line" fame), that provides some of the biggest yet most poignant laughs. On the surface, his descent is triggered by the incessant whining of regular customers Mrs. Rafi and Mrs. Tilehouse, who repeatedly request obscure fabrics only to reject them on grounds of quality.

A standout scene, even in an overall performance of such acting quality, occurs where Hatch, his mind warped by both the scolding of Mrs. Rafi and conspiracy theories of alien invasions, rips up several rolls of expensive fabric, effectively guaranteeing his bankruptcy.

Within the suffocating strict morality of the small community, some characters come through and speak to the audience of their fights for personal freedom. Evans, an eccentric old man with more than a gentle fondness for alcohol talks to the survivor of the shipwreck, justifying his choice for a solitary existence by the sea away from the village's prying eyes.

The play ends with a discussion between these two characters and the sailor's widow, before the sailor (who, as expected, falls in love with the widow) offers to take her away from the village, the constraints and the hierarchy. An abrupt end means we never

hear her final decision.

It is important to remember that this play is first and foremost a comedy: although there are scenes which appear overly familiar to a twenty-first century audience, there are scenes of outright hilarity, most notably the funeral scene which starts with Mrs. Rafi chastising Mrs. Tilehouse for her over-elaborate warbling of hymns, and descends into slapstick buffoonery courtesy of that perpetual catalyst for horseplay, the local vicar.

Deeper themes are explored within the subplot; Bond parodies the rigidity of social structure and how conducting oneself with the correct decorum can restrict the self and lead to a loss of sanity. Noble as these points are, a slightly unoriginal and banal plot-line causes a few cringes for the audience. The abrupt ending mid-sentence comes across not as a salient point about the issues involved, but rather as a childish attempt at originality.

Despite these criticisms, the fantastic acting throughout leads "The Sea" to be a highly enjoyable evening out, and a slightly more challenging view than the more commercial fare available in much of the West End currently.



The Sea is on until the 19th April

"Smell that?" "God, has someone died in your pants?!"



# Sexy art from Russia at the RA

Emily Wilson gets all hot and sweaty at the Royal Academy... all that Matisse and Cezanne... dribble...

**P**lugging the From Russia exhibition to you might be a bit futile. The RA has sold all online and telephone tickets well into March. If you turn up at the door, the queue for tickets extends across the courtyard, and it'll take you at least half an hour (I had a press ticket but queued so I could take a companion with me).

But please PLEASE don't be put off by this because this is the art event of the year. From Russia is an exciting mix of nineteenth century to modern Russian art, as well as some of the biggest names from Impressionism and Fauvism from France during the same period. Picasso, Matisse, Rousseau, Monet, Van Gogh... this exhibition has them all under one roof. The works have been loaned out from various museums in Russia, most of them having originated in the homes of nineteenth century Russian art collectors. It's rare that such a large selection from overseas should be made available from our doorstep. The opportunity to see it is well worth seizing.

After you've queued for half an hour, the exhibition space is painfully crowded. The whole RA was absolutely crammed when I went early on Sunday. For the first few rooms, until the crowd disperses, you can hardly move. And the crowds mean it's a bit like a sauna, but with less nudity and more art.

The introduction informs me that the exhibition ranges from Realism and Impressionism, and from Suprematism to Constructivism (whatever they are). The exhibition's focus is the interaction between Russian and French art from the late nineteenth century to 1925. This period in Russia was one of social upheaval and political revolution. Consequently I look forward to some exciting, revolutionary art, but this isn't what the curators are going for. The exhibition progresses from Russia to France and back again, highlighting the effect the latter had on the former.

The exhibition gets off to a good start, kicking off with works originating in Russia at the beginning of the period of focus. "Leo Tolstoy Barefoot" by Ilya Repin is a treat, because it's not every day you get to see Tolstoy with no shoes on. "Blessing of the Young



Henri Matisse's Dance II masterpiece. I think Matisse got this all wrong. There should be more bottoms! I do like a good, firm behind

Couple Before Marriage" by Pascal Dagnan-Bouveret is a charming depiction of a young couple getting married. This is the kind of traditional, folksy subject matter that features heavily in the earlier Russian art, which can err on the side of dull. I like the use of light in these Russian paintings. Some of them are technically wonderful. Another common theme in this Russian art is the landscape. I can't be bothered with the landscapes – they're all rolling hills and sheep. It's all very traditional and romanticised, in the usual Victorian-era way.

There is a revolutionary-ish painting hung so high, close to the ceiling, that when you look up it catches the light and you can't see it properly. This is a shame, because from a distance it looked like a promising piece. An American woman speaks to me, saying that if she hadn't overheard me mentioning it she would never have seen it. This is careless hanging – it's like the RA ran out of room on the walls.

"Ruins (Inner Voices)" by James Tissot is a depiction of Jesus bleeding onto

some scrap metal, in the company of some diseased beggars. It doesn't rank highly on the cheeriness charts, and isn't very pretty either. The paintings don't have proper descriptions on them, possibly to force you into paying for the audioguide (£3, and I overheard a lot of people complaining about it). This means I couldn't understand what the painting was really supposed to be about, so I cannot enlighten you as to what Jesus was up to. This is an aspect of the exhibition I found frustrating. "The Murdered Tsarevich Dmitry" by Mikhail Nesterov is next to Jesus. The Tsarevich is green and ghostly, surrounded by birch trees. He has very long eyelashes. Again, I'd like to know more about this haemophilic prince, but the RA won't tell me (unless I pay).

There is a rather charming Pierre-Auguste Renoir: "In the Garden". The background's brush-strokes of deep greens and blues are beautiful, with the girl's pale striped dress standing out in the foreground. A less nice Renoir, "Portrait of the Actress Jeanne Samary" is next to it, and is intolerably

naff.

My companion, who also happened to be my mother, is a big Paul Cezanne fan, so was delighted to find several of his paintings. There are a couple of his landscapes of Mont Sainte-Victoire. These are beautiful and a real treat to see. My mother made small whimpering noises of lust (she told me to quote that). I prefer "Bridge Over the Marne at Cretail" though, as I'm not a mountain person.

Nearby, "In the Bar" looks like a 14 year old did it, not Edouard Manet. "The Pond at Montgeron" by Monet is big. It is better from a distance, but difficult to appreciate when there are so many people in the way.

Room three is possibly the best, containing works by Van Gogh, Rousseau, Matisse and Picasso – the real big artistic guns of the period. "Nave Nave Moe. Sacred Spring" by Paul Gauguin is beautiful. It shows south sea island girls glumly eating fruit, with rusty red colours. "Doesn't do anything for me, that one" an old lady says beside me. I disagree. Some of the other Gauguins are quite sickly though. He comes off as a bit of a pervert, painting all these scantily clad islanders. "The Muse Inspiring the Poet" is by Rousseau, one of my favourite artists. The cartoonish muse is rather large and the poet looks quite frightened, though his hands are bigger than his head.

I feel a bit harsh when I say the Picasso presence here is a bit lacking. "Dryad" is distinctively Picasso, but I don't like it. The awkward rusty orange of the flesh doesn't sit well with me, nor does the blank lack of expression of the figure's face. "Farm Woman", its next door neighbour, is equally uninspiring.

The works by Matisse are far more pleasing, but then he is perhaps my number-one-favourite-artist-of-all-time(-can-I-have-his-babies-please). "Nude (Black and Gold)" is very nice for a nude, which I generally don't enjoy. The golden colours are fabulous. "Dance II" takes pride of place in the exhibition, and quite rightly so. The colours are more vivid than you could ever imagine from books. And it is gigantic. Yet "Dance II" is oddly simple, with flat background and rough lines, while astounding and imposing.

I have a postcard at home of "The

Red Room" so this was a treat to see. It is utterly beautiful. The colours, especially the red, are gorgeous. I love the simplicity. I also adore the strange cloud-like trees outside, the simple apples dotted about on the table and the token out-of-place onion near them that you could quite easily miss. I know my onions.

"The Old Town, Cagnes" by Andre Derain is down-to-earth in the colourful but simply-formed style that is prevalent in this room. It is nondescript, making me feel quite fond of it. "Saint-Michel Bridge, Paris" by Albert Marquet is startlingly modern-looking – it could be an Art on the Underground poster. The simple brushstrokes to create detail are excellent. The grey of the sky contrasts with the white of the bridge and the streets, to give the impression of the sun glancing off it.

By this point the crowds have started to disperse and, thankfully, the exhibition cools down as you progress through it. Room four is startling. The walls are a lurid turquoise blue, which is a bold move for the RA. It houses a completely different kind of art, much less to my liking I'm afraid. "The Grave of the Commander" by Alexander Golovin is nicely twiddly, but looks a bit like somebody did it in felt-tip pens. "The Rape of Europa" by Valentin Serov is nicer than you'd expect from the title. A young woman riding a big ginger cow – the background is a pleasant mauve colour. I particularly like the girl's cheeky smile. "Portrait of Fyodor Chaliapin..." by Alexander Golovin is huge – imposing to the point of being scary, and dazzlingly detailed and intricate. The spots of gold paint shimmer in the light, decorating the grand gown of the bearded subject. The contrast between this and its neighbouring nude is stark (was that a pun there?). "Ida Rubinstein" by Valentin Serov looks like a fashion shoot, only without any fashions. The elegant, graceful Ida has been painted so simply, with the background almost the same colour as her skin.

In the next room, "Date Palm, Egypt" by Martrios Saryan is crisp and with smooth, vivid colour. It looks like the cover to a holiday brochure or travel guide, and has probably been used as



A very orange man 'Bathing a Red Horse'. This is how Kuzma Petrov-Vodkin saw the world. Weirdo



such. "Portrait of the Composer Arthur Lourie" by Pyotr Mityurich is strangely modern again, while also looking like it could be a Picasso, possibly demonstrating the links between the French and Russian art, which I still don't think the RA has fully demonstrated in From Russia. "Beauty" by Boris Kustodiev makes me smile. It is a huge portrait of a large jelly-like pink nude smiling cheerfully, and sitting on an elaborate floral bedspread. It's good fun.

Room six contains Neo-Primitivism, which is not a very happy movement. Lots of crude images in strong colours. "The Promenade" by Marc Chagall stands out though: a grinning man holding a songbird in one hand while he whirls his girlfriend through a bright white sky with the other. She flies in a deep purple dress above a cubist village. She is very expressionless given the situation. I like their decorative floral picnic blanket in the corner. "Self Portrait with Pyotr Konchalovsky" by Ilya Mashkov is a wall-sized painting, mostly in brown, which features "half-naked strong men" – it's fundamentally homoerotic. It might be the moustaches that do it. Beside it is a still life of fruit, again by Ilya Mashkov. The fruits are in screaming rainbow colours while the rough background is slate grey. I really like this one, but then I always love the colourful stuff.

In the room of Cubo-Futurism I rather appreciate "The City at Night" by Alexander Exter. It's so cubist you can't tell what it is without looking at the title. Next to it, I also like the quite similar "Moscow" by Aristarkh Lentulov, which is busy and bustling with jagged shapes and varied colours.



**Black Square by Kazimir Malevich. It really is just that**

Room eight is getting all modernist and abstract. There are a number of Kandinskys here. "Winter" is not obviously of his usual style, and is in fact much better. It's strange how his pale pink works so well splotched together with the darker colours. I thought "Suprematism" by Kazimir Malevich was a Kandinsky when I first saw it. In fact it's superior: crisper, cleaner, bolder. It's at this point I realise there have been no sculptures in this exhibition, unless you count one model next to the exit, which is unusual in mainstream exhi-

bitions but doesn't seem inappropriate at all. I am not a particular sculpture fan, and do not consider it a necessity.

The exhibition ends in total contrast to how it started, despite progressing only 40 or so years in time. Here we have "Black Cross", "Black Circle" and "Black Square" by Kazimir Malevich. They are what they say they are, on a flat white background. You get the impression of a sudden, significant change in art occurring as the exhibition draws to a close, which is powerful in making you thirsty for more art.



**Van Gogh's Portrait of Dr Felix Rey who was probably his psychiatrist!**

To sum it all up, From Russia is a rare opportunity to see a lot of big names and iconic works under one roof. It is important to seize the chance to see such travelling collections when you can, as half the UK population seems to be doing. It is unfortunate that the exhibition is proving so hugely popular, but I feel reluctant to criticise it for this. I want art to be available to the masses, so restricting the number of visitors to it would be wrong. In an ideal world this exhibition would be open for longer, but obviously the

art is merely on loan from Russia so the 18th April deadline is inevitable. I would like to have seen this collection showcased in a bigger museum more capable of catering for these crowds, though I can't name off the top of my head a venue that would really be any more suitable. The RA have clearly tried their best.

**From Russia is on at the Royal Academy until the 19th April. Good luck getting tickets, my darlings!**

## Musical Theatre Weekly – On The Town

### History

**O**n the Town opened on Broadway in December 1944. The show was inspired by an earlier collaboration between Bernstein and Robbins (those crazy guys who created West Side Story): Fancy Free, a ballet about three sailors on 24 hours shore leave in New York City.

After this proved a hit, the creators teamed up with Betty Comden and Adolph Green, who also starred in the original Broadway production, to develop a full-blown musical around the idea. The show was a smash and ran for 436 performances, and in 1949 was adapted into an Oscar-winning movie by MGM.

The film simplified the plot and ditched much of Bernstein's beautiful score in favour of more 'accessible' studio-written numbers. It starred Gene Kelly, Frank Sinatra and Ann Miller, and was notable for being the first movie musical shot largely on location.

### Main Characters:

**Gabey:** The main romantic lead

**Chip:** Timid sweetheart and your typical tourist

**Ozzie:** Sailor obsessed with sex

**Hildy:** Wise cracking taxidriver, also desperate for sex

**Claire:** Man-eating sexpot who is desperately trying to stop being a man-eating sexpot

**Ivy:** Typical sweetheart

**Pitkin:** The baddie

**Lucy:** Hildy's roommate, happens to be a nerd with a cold. Well, she'd fit in at Imperial...

### Plot

On the Town is the story of a 24-hour adventure involving three sailors: Chip, Ozzie and Gabey who are on leave from their ship. Chip plans to see as much of the city as possible, relying on an out-dated guidebook from his dad. Ozzie plans to meet a lot of girls. You might want to take note, Imperial boys. Gabey is the most serious of the three, and hopes to meet one special girl.

The three of them go off in search of Ivy Smith, the girl Gabey finds on a billboard and believes is the one for him. He becomes obsessed with her and gives the three men a mission: in a city of 2.5 million women, find this billboard girl: Ivy Smith.

As a policeman chases them because Gabey takes the billboard off the wall, the three split up. Gabey heads for Carnegie Hall (a bit like the Royal Albert Hall) where Ivy takes singing lessons, Ozzie heads toward the Museum of Modern Art where she studies painting, and Chip tries to find her through

the marketing division of the subway that made her "Miss Turnstiles."

Chip becomes distracted from his search by a cab driver named Hildy Esterhazy and later on, her roommate Lucy. Meanwhile, Ozzie gets distracted by an engaged anthropology graduate student named Claire de Loone.

Gabey finally finds Ivy; she is standing on her head during a singing lesson, waiting for Madame Dilly, her instructor, to come back from a quick trip to buy some Scotch. Gabey makes plans to meet Ivy that night in Times Square.

Gabey goes to Times Square to meet Ivy but she never shows up. Ready for their big night on the town, the three sailors are short one girl. So Hildy calls roommate Lucy to join them. The six go off for night of fun in the clubs of New York, spending most of their time running away from Claire's fiancé Judge Pitkin W. Bridgework and looking for Ivy.

Gabey eventually finds Ivy on Coney Island and is joined by his friends. Before they can relax, they are cornered by everyone they have encountered and are arrested. The next morning the three are escorted by the police back to their ship to go back to sea.

### Songs to look out for:

**New York, New York:** Oh come on, you must know this!! "It's a hell of a town"

**I Can Cook Too:** One to belt out when the flatmates aren't around.



**On The Town: The three sailors' attention was momentarily diverted as they compared cock sizes with buildings on Manhattan's skyline**

**Lonely Town:** Sweet, poignant song about being lost in a strange town. One for the Freshers.

### If you liked this, try:

**West Side Story:** Yes I know we covered this already, but it is a seminal musical and it was done by the same guys that did On the Town.

**Anything Goes:** It's another musical about sailors with some great production numbers and general opportunities for showing off.

### How can I find out more?

Well, interesting you should mention that! IC Musical Theatre Tour is doing On The Town as their Summer musical. What is tour I hear you ask? Well, after rehearsing in the summer term we

travel to Budleigh Salterton in Devon for two weeks of performing, eating cream teas, lazing on the beach and partying until the early hours. Last year's production of West Side Story was a big hit, playing to packed-out audiences. This year we hope to be just as successful and have just as much fun with On The Town. The initial meeting where you can find out more about the show and tour in general and meet the production team is on Monday 3rd March in the Union Dining Hall at 8pm. Auditions will be on the following weekend with rehearsals continuing through the Summer Term.

by Dale Bassett

**More information on any aspect of tour can be obtained by contacting the MTSoc Tour Chair. Email robert.felstead02@imperial.ac.uk**



# A plethora of pictures of people in the National Portrait Gallery

Perhaps the wrong writer to send to this exhibiton, Rosie Grayburn didn't like portraits and still doesn't

I am not a portrait person. I much prefer my landscapes. Give me cows, grass, rolling hills, and sheds any day. Not today. I was not in the mood to stand in a room and to be watched by people sulkily staring out of their portraits at my poor taste in jumpers. Maybe that statement is a little self-centred but that is genuinely how I felt about the *Photographic Portrait Prize Exhibition* this year. It neither inspired nor interested me...

The *Photographic Portrait Prize* annually showcases the work of very talented photographers, be they amateur or professional. The standard of photography was mostly very high. For others, I couldn't see any real talent. There was an over-abundance of girls standing in generic blank locations, pouting. There was no particular emotion you could read on their faces and no story behind the portrait, as the blurb suggested. It was just a portrait, and certainly didn't deserve to be in the National Portrait Gallery, in with a chance of a prize.

Thankfully, it wasn't all dull and homogenous. The strange light effects present in some of the portraits were rather intriguing, and when this is done well in black and white, it is really impressive. There is a brilliant black and white of Ian McKellen looking very tired, bored, and in need of a good shag.

The best portraits, I thought, were the ones in which the subject was actively doing something and not just posing for a camera. When we go out armed with our cameras, the best photos are always the ones where we have caught people off their guard. These are always the most unusual. It was the same with the PP Prize. The most characteristic faces were caught in spontaneous shots. One that particularly caught my eye was the small Ukrainian boy during his break in a boxing class looking haggard and old, despite being only 11 years old.

I was thankful that the winner of the £12,000 prize had not just portrayed his grumpy girlfriend in suburban London. Jonathan Torgovnik showed Joseline Ingabire, a victim of rape during the 1994 genocide in Rwanda. Photographed with her two children, born at the height of the conflict, the portrait explored the terrible impact of the atrocities of war. He used the photographic medium in the best way possible to raise awareness of the plight of thousands of women abused in Rwanda.

So there were a couple of interesting portraits. Not enough to merit a visit to Trafalgar Square, however. I would recommend taking a look at the rest of the gallery as well. I hadn't been to the NPG before, for reasons stated previously. I quite liked the space – wide, open, and blank – as it served as a good canvas for the portraits.

I really liked the shop – this was one of the highlights of my visit. They sold sufficient quirky bits and bobs and excellent coffee-table books. I was surprised at how reasonable the prices were compared to the extortionate prices at our local V&A – £10 for a crap pencil, anyone?

On heading to the bookshop downstairs for solace after the disappoint-



Such a charming little girl with her first victim

ing *Portrait Prize* I found a small exhibition: *Shutting Up Shop*. Despite its gloomy outlook on the future of Britain's independent shops, this exhibition lifted my mood considerably.

In 1972, photographer John Londei started taking pictures of small independent shops the length and breadth of Britain. These were often family-run businesses, well-established in their local communities: the butchers and bakers, button makers, cobblers, fishmongers, and chemists of our high streets.

Over a fifteen-year period, he photographed 60 shops. In 2004, when he retraced his steps and revisited the shops he'd photographed, finding only seven of the 60 were still in business. Small thumbnails on the blurb show us that these shops have now been replaced by 'Delight Kebab' or a Marks and Spencer.

Proud proprietors are pictured outside their enterprises, such as Frank Gedge, owner of a contraceptives shop opened in Stoke-on-Trent in 1935. Feast your eyes on that! An entire shop of condoms! Zip-up, spray-on, extra large, midget willy, armored truck... In fact all the portraits are as fascinating as this – the old, jumbled, friend-

ly independent shops of 1972 show real charisma along with their proud owners.

Most of the shops that closed could not survive when larger chains and supermarkets exponentially increased the competition. Why go to individual dirty, muddled shops when your local Tesco stocks the same for half the price and half the quality?

Have faith, however. In 1972, John Londei photographed a couple who owned a shack on the Isle of Lewis in the Outer Hebrides. They sold homemade Harris Tweed. The portrait shows them stuck in the middle of nowhere with just a telephone box for company ... and they are still at it.

*Shutting Up Shop* is a real gem, portraying people proud of what they did. A long way from the meaningless portraits upstairs in the *PP Prize*, this exhibition shows something of substance. Something that is perhaps lacking in today's consumerist society.

**Fortunately, the *Photographic Portrait Prize* exhibition ended on 24th February. *Shutting Up Shop* is still on, however, until 5th May in the Bookshop Gallery. Admission is free.**



"Is your sex life lacking something? Try our wonderful range of Rubber Jonnies to put on your dongle." We need more shops like this!





**Picture of the Week**

**Flight of the Student from Everyday Drudgery,**  
by Andreas Kising Harris. First Year Physics

We want to exhibit your art. Send in your photographs.  
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**Sinfonietta show us their instruments**

See Sinfonietta in action on 4th March at 8pm in the Great Hall playing Elgar, Sibelius and Saint-Saëns. Blow your own trumpet here. Email us.

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# Milan Fashion Week, Fall 2008

Marni, Dolce & Gabbana, Prada, Alberta Ferretti: Italian greats. A Milan runway review by David J Paw

**M**ILAN, February 19, 2008 – The sight of an A-list lineup of editors and buyers trooping into a 6267 show at 8:30 p.m. on a cold Milan night (and after Prada, too) is proof of the industry's goodwill toward any sign of young life springing up in this city – Sarah Mower

It's telling when Sarah Mower, Vogue contributing editor and grande dame of style.com, starts a review of a relatively minor show with a portrayal of an industry elite's overbearing yearning for a new creative force in this most venerated city. Though houses like Alessandro Dell'Acqua and the aforementioned cult label 6267 have built up their own followings, it is unlikely that either of them will have the global impact of their contemporaries from other cities, such as New York's Jack McCullough and Lazaro Hernandez, or London's Christopher Kane. The city, though synonymous with high style and megawatt glam, has been stifled of new talent for years.

And how. It showed in a mostly disappointing week of toned-down shows that lacked the sparkle of seasons past. But it wasn't all bad news. A few persistent performers showed the innovation and flair that we have become accustomed to from Milan. With the city's self-imposed high standards, who could expect anything less?

## Marni

With Karlie Kloss's death stare obscured by a pair of huge square sunglasses, the Marni show kicked off with a powder-pink knee length cardigan over a fuchsia skirt and a lighter-than-air grey blouse, belted securely for a tight, cohesive look. Consuelo

Castiglioni's kooky darlings and glam geeks rocked a series of unusual and fascinating colour combinations balanced out with gorgeous silk print jackets and pleated and folded collars, topped off with a sprinkling of wacky oversized cropped pants and John Lennon sunglasses.

The furs were also a highlight, dyed in effortlessly eye-catching shades in concordance with the cool matron-meets-Cibo Matto vibe. Like Anna Sui's shows, Marni's collections always manage to be standouts, mixing fun with chic. We're already looking forward to next season.

## Dolce & Gabbana

In these hard times of understatement and increasingly cerebral fashion, it's reassuring to be able to rely on these two masters of maximalism to glam it up. Forget the ridiculous billboards, hypercamp perfume ads and trashy offshoots and diffusion lines. Though business sense can prevail over purity (those execrable pink Dior J'Adore tees, anyone?), a true designer will always return to the source and knock out eye-poppingly striking designs. Playing on the theme of country opulence, the collection focused on full lengths and sharp tailoring mixing earthy textures and materials with classic Italian proportions, livened up with flamboyant Latin touches – a gorgeously colourful print scarf tied around the neck, perhaps, or fastened carelessly to a leather bag. Almost out-gentrifying Christopher Bailey himself, the show all but confirmed check and tartan as major trends for fall.

## Burberry Prorsum

Ah, Christopher Bailey. The local lad



(Left to right) Marni, Dolce & Gabbana, Burberry Prorsum

done good, the purveyor of classic, clean lines and the owner of possibly the sharpest collection of tailored suits west of Grosvenor Square. Reviving Burberry will be one of his greatest legacies and, not only that, but with each collection, moving from strength to strength. This was one of his strongest

and most assured yet. The look? Top heavy – yet floaty – proportion-centric luxe coats with fingerless gloves bunched up to the sleeves, hanging over a pair of matchstick black opaques clad in teetering leather platforms, or sleek silk trousers that furrowed towards the ankle before engulfing the wearer's shoes.

As the show progressed, Bailey expanded into liberal use of tough, menswear fabrics on coats and as day segued into evening, svelte satin cocktail dresses contrasted with layered ranks of feathers. Other highlights included a stiff, bodice-like shirt flared abruptly at the waist and the ever-charming Irina Lazareanu in a mesmerisingly-creased olive green dress gathered expressively in bundles and striking the hem at mid-thigh.

## Prada

Such is the power of such directional and focused collections – such as Prada's fall collection – that both Mower and Cathy Horyn have predicted an overhaul of the lace industry (more or less), similar to that of the effect Nicholas Ghesquiere's spring collection for Balenciaga had on floral printers. Such statements do not go without reason. Designers such as the aforementioned Prada and Ghesquiere have now gathered such influence and an aura of predictive enigma that where they go, the rest of the industry follows.

The dominance of patterned lace was inescapable – it formed separates, full dresses extending to the clavicle, and even came in a shade of sizzling tangerine. The sternness of the shapes and the innately sexual connotation of the material formed an uncomfortably tense dichotomy, and paired with sheer textures overlying prim layers underneath, formed a sort of meditation on

underwear as outerwear. Of course, this isn't unfamiliar – Marc Jacobs's controversial collection last September reminded us of its potential, and Prada even seems to have picked up cues from Balenciaga in the form of towering gladiator sandals – but this is not a woman with anything to prove. Reinterpretation and shaping new ideas from existing ones is integral to the capricious and oft-convoluted world of fashion, and though the influences are evident, the grande dame's vision is all her own.

## Alberta Ferretti

Clean, feminine, and sensuous. In a week traditionally associated with the notion that more is more, Alberta Ferretti has always been a welcome respite to the maelstrom around. Think of her show as a detox, an holistic cleanser of palate and retina. A glacier-blue knee-length dress wrapped and tucked to perfection and a cascading black tiered, pleated number with sequin shoulders stood out in an otherwise unembellished and pure collection relatively devoid of frills, pretension, or whimsy.

The palette of deep, intriguingly opulent jewel tones and restrained purples and greens was ideal for the minimalist feel of the collection, though subtle dramas played out in dramatic use of volume and proportion, not to mention daring experiments like a remarkable hot-pink egg-shaped satin coat with a twisted collar in which the wearer's forearms and wrists plunge into wide pockets cut perpendicularly to its "sleeves". But that would be missing the point of the collection entirely. With the sun soaring above on a freshly cool day outside and the shadows inclining benevolently in the background, it was a collection perfect for its time and place.



(Left to right) Dolce & Gabbana, Prada, Alberta Ferretti



# Celebrities congregate on a red carpet

**T**his years' Oscar red carpet dresses were on the whole shockingly vanilla. In fact, not even vanilla, fiordilatte. No-one dressed up as a swan (a dress I actually loved). Perhaps everyone was trying to desperately stay off the radar of "worst dressed". Isn't all publicity good publicity? Everyone knows Björk's name. Or if not the name Björk, then crazy-swan-lady.

**Tilda Swinton**, oh Tilda Swinton. Why a black velvety sheath of a dress? She could've looked so lovely with her glowing skin if she'd worn something flattering to her figure. I mean, she already has to contend with the fact that she's a ginger, why make things worse

for yourself. I'm kidding, I love gingers. Well, strawberry blondes.

**Heidi Klum** looks like she's about to do panto. She has at least a few more years till she falls to that level. Remove the shoulder construction monstrosity and it would be a perfectly pretty dress.

**Johnny Depp** can do no wrong in my eyes. When he was born he hit every branch on the beautiful tree. I love him with Vanessa Paradis, they always turn it on for the red carpet with their own inimitable style.

**Marion Cotillard** likes mermaids. She likes them so much she wants to be one. At the moment she's just dressing like a mermaid; she must do this for

a year to show her commitment. The next step is a mermaidoscopy. Then her outside can match her inside.

**Diablo Cody's** outfit is liquid awesomeness, solidified and made into dress form. I love the fact that she's metamorphosed from stripper to screen writer and yet has no problem wearing leopard print. She looks like she's having fun in her dress, rather than trying not to breathe in a stiff, conventional dress.

**Ellen Page** – dissatisfied in her dress; she may as well have turned up in jeans. It looks like she's styled by Marks & Spencer. She looked better knocked up in Juno.

**Sarah-Jane Skeete**



## It's vintage darling

**I**t is no secret that shopping is an addiction; for some the high achieved when purchasing a new dress or slipping your feet into new leather shoes is matched by little else. For others, over-indulging at Topshop becomes a regular habit, reducing those that don't get their fortnightly fix to a jibbering wreck. But who says that next hit has to be from a mass production line (hands up how many of you have seen someone else wearing your polka dot dress from Primark)? West London is home to some of the world's top fashionistas, and even they tend to run out of wardrobe space by the end of each season. The less environmentally-inclined may trash their old Cavalli (shockingly, over one million tonnes of clothes ends up in landfill every year), but most hedge-funders feel that taking their designer rags down to the charity shop constitutes giving back to society. While your George at Asda top shrinks to the size of a doll's dress after a stint in the tumble-dryer, these classic items have been known to out-live their owners. Nip into any of the charity shops along Kings Road and you'll be fighting with the next generation fashion designers for this season's floral dresses and second-hand, two-tone Kurt Geiger's.

Vintage clothing meccas such as **Retro Woman** and **Retro Man** in Notting Hill Gate (32-44 Pembridge

Road) are where you should head for something more out of the ordinary. Let's face it, second-hand Chanel ain't haute couture, but it's better than Next. Whether day-glo tank tops are your thing, or beaded brocade dresses, these stores guarantee items that you won't see your lab partner sporting at the Summer Ball. While some patience is required to trawl through the many rails of clothing on offer, the gems to be discovered are worth the effort. At the recent ethical fashion show held at the union, items such as a vintage black silk Ghost dress and a cream dress with gold detailing from Aquascutum shone on the catwalk. For boys, their shirts by brands such as Thomas Pink and Blumarine are a snip at £10-£20. Match with a new (old) cashmere vest and jeans and you'll be a hit in the local bar. Even better, there's money to be made – nip into Retro Man or Woman with your nicer wardrobe rejects plus proof of ID and address and you might be offered a few quid for them (the same applies for books and music too!). Not only can vintage fashion be kinder to the wallet and reduce the burden on landfill, its loyal followers never fail to turn a head for all the right reasons.

*Many thanks to Retro Man and Woman for providing clothes for the Ethical Fashion Show held at Imperial College Union.*

**Hannah Theodorou**

### COOL



**Leather Satchel Backpack**

Very twee and indie. Worn on your back, though, not with a shoulder strap. That would be unambiguously wrong.



**Kimya Dawson**

Yeah, I first heard of her on the Juno soundtrack, so what! I love her especially in the Antsy Pants incarnation, and I like the name Antsy Pants almost as much as their songs. She's also lead singer of The Moldy Peaches, and a solo artist.



**Knitting for psychopaths**

I wish I could knit well enough to craft a unicorn goring a teddybear. See: <http://gallery.andreas.id.au/knitting.html>

**Gap**

Not actually that bad. It took a while for me to stop associating Gap with fat American khaki-wearing tourists. What is it with Americans and the three-quarter length trouser-shorts abominations that make them look like adult-sized toddlers?

The newest Gap collection has some great casual light-weight cotton hoodies, and henley tees.

### LAME





## Film

Film Editor – Alex Casey

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**Alex Casey**  
Film Editor

Finally, it's over. Awards season has been and gone, and, starting with Sundance and Berlin, the Festival season (which technically lasts until London in October I suppose) has tentatively begun. Sadly, as we do not live in either Utah or Germany, it means that there is very little in the way of new releases coming your way over the next few weeks. Damn.

In the end, the Oscars did find some kind of redemption in their choices. While everyone else was complaining about it being too predictable, I was personally thrilled by the two major upsets of the night in the actress categories, and I'd prepared myself for a Coen sweep for the main awards. It almost makes sense, I suppose, given that the voters got so much stick last year for giving it to over-the-hill Scorsese. There must have been part of them that thought this year, "If we're not careful, the Coens will stick to this downturn in quality and we'll end up wishing we'd given it to *The Ladykillers*". In that case, better give it to one of their films that has received good critical responses overall in case another one never materialises. Hopefully Scorsese comes out with a masterpiece next year and shows them they should have held out that little bit longer.

Given the pretty widespread distribution of awards, one of the most amusing things to come out of the whole thing is that *The Bourne Ultimatum* walked away with the second highest number of awards. It's a great film, granted, especially in a year that showed a blockbuster isn't as simple to make well as everyone thought, but I imagine the Academy wouldn't have wanted to see it steal the ceremony. Not that it did, it simply raised questions over what is the difference between Best Sound Editing and Best Sound Mixing. Oh, and has now paved the way for Matt Damon and Paul Greengrass to sign on for a fourth installment. Quit while you're ahead, guys.

Other highlights? An all-American shutout from the acting categories, the first since 1964, could rank up there as evidence of xenophobia waning. Mind you, three of them won for American films. And I'm still not entirely sure why Javier Bardem was such a good thing, much in the same way that Frances McDormand's Best Actress award for *Fargo* was perhaps a slight exaggeration. Those Coens must really have something that I don't get at all. Answers on a postcard if you can explain it in less than 20 words.

The most ridiculous part of the whole experience, however, is that winners only get about 45 seconds to speak before the strings kick in and their spotlight moves. Why? So they can play some promotional film about how great the ceremony is? To fit in another \$10 billion ad break? It's all a bit Cinderella - Go to the ball, but leave by midnight. And don't drink. And you have to walk in glass slippers. And then be asked to try on one glass slipper you stupidly left behind, after half your village has already tried to get into it. Better off staying at home, really. No?

# Nights is Lost in Translation

My *Blueberry Nights* may look like haute cuisine but ends up a total dog's dinner

**My Blueberry Nights** ★★★★★

**Director:** Wong Kar-Wai  
**Writer:** Wong Kar-Wai  
Lawrence Block  
**Cast:** Norah Jones,  
Jude Law,  
Natalie Portman

**Alex Casey**

For a filmmaker who has been screenwriting since the early 80s and directing for almost as long, *My Blueberry Nights* is an awful move. Let's just get that out there now, because I don't want anyone getting caught up in the odd bits of praise I'll give it here. Although Wong Kar-Wai is probably best known globally for the relatively recent *In the Mood for Love* and *2046*, he is a successful and respected Chinese auteur. Sadly, in this, his first English language film, it turns out that some things just don't translate.

Fatal Error No. 1: Having Norah Jones as the protagonist. Like so many before her, Norah hasn't seemed to realise that acting and singing are not similar skills. In fact, despite having an interesting voice, I don't even remember her really trying to sing, although I never went looking for it. Her performance here is horrible (although not consistently as bad as her first few scenes) and her character thinly written to become a whiney, one-dimensional bore. Given that the plot of the movie is her trekking across the US meeting various personalities, this doesn't make for a fun film.

Fatal Error No. 2: Using the bigger names in the supporting cast to



Promotional still from *Thelma and Louise: 20 Years Earlier*

fill more interesting, but very minimal roles. Natalie Portman is probably the best of the bunch here, albeit with a southern drawl of an accent that feels like every sentence may end in "Yee-haw!". Eugh. Better than the equally drippy waiter (Law) who keeps trying to get in touch with drippy trekker after one night of meeting her, or the horrendously underused Rachel Weisz who just shouts and cries a bit, although looks great doing it.

Fatal Error No. 3: Taking subtle directorial motifs and shoe-horning them into every second of film until another slow-motion, out-of-focus, neon-lit-street shot makes you think the projector has jumped back a reel. Yes, it looks beautiful and it's something a bit different, but the sparse use of techniques like this that was noticeable in *Mood for Love*, etc, was sufficient.

As far as this final flaw goes, it's really not such a biggie, and given the banal-

ity of the story, it may come as a relief to have some pretty colours to look at. At times though, it seems that Kar-Wai may have had a lot of trouble getting his point across to his English-speaking cast, which raises the fish-out-of-water question that pervades international collaborative cinema. Maybe he realised this as well, and decided to build up a portfolio of nice shots instead. Either way, this says more about cultural differences than Sofia Coppola could.

## Forget the Oscars, they always save the best awards till last

Just to be difficult, Felix has decided that it isn't completely happy with the dozens of awards that were doled out over the past two months. Given the less-than-positive review for *No Country For Old Men* (2 stars) that graced these hallowed pages, it's not hard to imagine a general grumbling within the office walls, and so in order to rectify this, the Felix Academy have decided to dole out some of their own ditties, which after hours of painstaking cog-turning have been named the Felixes.

And so without further ado, the nominations are...

### Best Picture

Interview  
*The Bourne Ultimatum*  
*I'm Not There*  
*The Darjeeling Limited*  
4 Months, 3 Weeks, 2 Days

With none of the frequent Best Picture candidates in the running, the field was thrown wide open here, with the eventual winner being: **Interview**.

### Best Director

Paul Greengrass (*Bourne*)  
Todd Haynes (*I'm Not There*)  
Paul Thomas Anderson (*Blood*)  
Julian Schnabel (*Diving Bell*)  
Cristian Mungiu (4,3,2)

Here it goes to **Paul Thomas Anderson**, robbed by the Coens of every major prize until now. Masterful storytelling that outweighed the avant-garde leanings of some of the other contenders in the field.

### Best Actor

Daniel Day Lewis (*Blood*)  
Viggo Mortensen (*Eastern Promises*)  
Tommy Lee Jones (*Valley of Elah*)  
Philip Seymour Hoffman (*Savages*)  
Emile Hirsch (*Into The Wild*)

Damn, **Day Lewis** snatched another one, but Mortensen gets a special mention for being so overlooked amongst overrated competitors, Johnny Depp and George Clooney.

### Best Actress

Sienna Miller (*Interview*)  
Angelina Jolie (*Mighty Heart*)  
Marion Cotillard (*La Vie En Rose*)  
Julie Christie (*Away From Her*)  
Anamaria Marinca (4,3,2)

More recognition for hitherto forgotten Marinca (4, 3, 2) and the surprisingly excellent Miller (*Interview*), but the final winner is **Marion Cotillard**. Another kick in the face for Julie Christie who looked like she'd been belted round the face on Oscar night when



they chose the French girl.

### Best Supporting Actor

Casey Affleck (*Assassination*)  
Tom Wilkinson (*Michael Clayton*)  
Hal Holbrook (*Into The Wild*)

**Casey Affleck**, no contest. Mo show-boating, no undue sentimentality, yet still a masterful portrayal of the young Robert Ford and his adulation for idol Jesse James. Unlucky for Javier not to glimpse even a nomination. I'm sure he'll be crying his eyes out. With his Oscar in one hand, and Penelope Cruz in the other. Dick.

### Best Supporting Actress

Tilda Swinton (*Michael Clayton*)

Cate Blanchett (*Elizabeth*)  
Catherine Keener (*Into The Wild*)

Despite early indications that said Blanchett would walk away with it, **Tilda Swinton** pips it at the last moment, riding a wave of momentum

At the suggestion of running the technical awards here as well, cries of protest were heard and so the coverage for this year must stop now. Further office favourites seem to lie with *The Darjeeling Limited* for Best Soundtrack (especially after someone has been playing the Juno one on loop so much that overkill isn't sufficient) and Best Drama with a *Country House* and *Ridiculous Dunkirk Tracking Scene* goes to *Atonement*. It had to get something. This is Britain after all...



# 3rd - 9th March the line up..

# RAG WEEK '08

- |                      |  |
|----------------------|--|
| <b>Monday 3rd</b>    | - RCSU RAG Club Night<br>-> Out in London              |
| <b>Tuesday 4th</b>   | - RSM Pub Golf   |
| <b>Wednesday 5th</b> | - RAG RAID<br>-> Across London!                        |
| <b>Thursday 6th</b>  | - CGCU Slave Auction<br>-> Union Bar & dBs             |
| <b>Friday 7th</b>    | - Nude Kamikaze<br>Parachute Jump<br>-> Somewhere near |
| <b>Saturday 8th</b>  | - RAG Dash<br>-> Somewhere far                         |
| <b>Sunday 9th</b>    | - RAG Dash<br>- Recover.                               |

Collecting on behalf of  
Cancer Research UK, The  
Newman Holiday Trust and  
Practical Action.



**KPMG**

Election Candidate  
raising **R**AG and living **'08**





## Music

Music Editors – Peter Sinclair and Susan Yu

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**Susan Yu**  
Music Editor

**I**t's me again. Well, what a quick two weeks I've had. The old cliché says time flies when you are having fun. 'Tis very true... This week we've finally had space to put in the Amy Macdonald interview. It is rather naff but who cares? My first, so you have to forgive me. I'm new to all this, that's my excuse. Macdonald seemed really down to earth, unfazed by fame and all that jazz. Glad it hasn't gone to her head, not like some people. Not mentioning any names...

Anyway, I'm drifting off the point. I went to the Union last Friday for the Fresher Ball 2 thingy just for a laugh, as you do. I was not impressed with the music! It's not on. I mean, it was alright at the start, playing some half-decent dance stuff with the likes of Rihanna and Kanye West but then it just went down hill from there. Basically, the DJ just played a crapload of dance that no one in their right mind would choose to listen to. Honestly! Anyway, I'll stop ranting about how terrible the music is at the Union. I'm hoping I've just gone on a bad day. Let's move on to something more relevant in the world of music.

The Brit Awards dawned on us last week. Best British male went to Mark Ronson, beating strong competition from Jamie T, Mika, Newton Faulkner and Richard Hawley. Personally, I think Mika deserved it. Let's not get too greedy though; best breakthrough act is not something to be sniffed at. On the other side of the coin you have Kate Nash. You either hate or love her. Either way, she picked up best British female. I'm indifferent. Her tunes are catchy and singalongable but I have to say, she's not my cup of tea.

Two gongs went to The Arctic Monkeys for best album and best British group. Take That took best live act and single and The Foo Fighters clinched international group and best album for Echoes, Silence, Patience & Grace. Good choices, I approve.

I have to say I am sufficiently pleased that 19 year old newcomer Adele received the critic's choice. I do see a bright future for that girl. Hands up if you saw Kylie and Kanye West coming as best international solo artists? Kylie will never get old, she is the princess of pop, after all. How can you not fall for her charms and intoxicating voice?

Taking a slight diversion... one thing I hate about not living at home is not being able to play my beloved piano. As I don't have the luxury of living in the 5 star hotel that is Southside, I have to console myself by going to the music practice rooms now and then. What a trek. Most of the time, they're fringing booked too, leaving me feeling dejected and angry at the whole world in general. Ah well, that's enough from me. Enjoy this week's section!

**If you fancy reviewing some music or gigs, send us an email at [music.felix@imperial.ac.uk](mailto:music.felix@imperial.ac.uk) and get yourself on the mailing list. Free music giveaway soon, stay tuned!**

# The Irn Brus are on Amy!

Susan Yu

Amy Macdonald is a 20 year old singer/songwriter from Glasgow. Having first picked up a guitar she found left lying around the house from her father's pop group days at the age of 12, Amy has consolidated her considerable success this year with a number one debut album – 'This is Life' which won her the best newcomer of 2007 award by Radio Forth. The singles, 'Poison Prince,' a song inferring to the Pete Doherty's drug addiction and his rather messed up life, released online as a limited edition and 'Mr Rock & Roll,' first allowed her to break into the Top 20. She has also released a live cover of 'Mr. Brightside' by 'The Killers' recorded at the King Tut in Glasgow.

With a number one album under her belt whilst busy touring being her main agenda at the moment and with a forthcoming single release – 'Run' in March, is it any wonder that Amy is hitting the hightime? This is definitely the Life!

**What have you been up to recently?**

I've had a bit of a whirlwind recently. But it's all been quite exciting. I've been doing a lot of promotion over here and in some places in Europe as well. It's all going good.

**How would you describe the music that you make?**

It's always been described as being a lot of different things. From that point of view, I write a lot of simple pop songs that are easy to listen to. They are about topics that anybody can relate to.

**Who are your inspirations and influences?**

I love all different types of music. The reason that I've started in this is because of the band Travis – they inspired me. And then after that I listened to bands like Oasis, Ocean Colour Scene and The Libertines and now bands like The Killers. I get inspired by loads of stuff really.

**When did it hit you that you've finally made it?**

I don't think I've ever had that feeling, but I mean, it's really exciting to be in the position that I'm in. I feel really honoured to have been given such a great chance and people are taking my music so well.

**And with a number one album, that is something pretty amazing isn't it?**

Yeah, it's great that it went to number one, after so long since it had been released. It just felt like the momentum was still going.

**Which track from the album are you most proud of?**

I don't think you can choose a particular track because the album as a whole is what I'm truly proud of.

**Has success gone to your head yet?**

No, not at all. I only ever got into this business for music. I was never in it to



**Ol' Amy Macdonald lives on a farm, Ee-I-Ee-I-Oh! Oh, and in a city too apparently**



be famous or have my face all over the country on the covers of Heat magazine or anything. I'm still just the person I that I have always been back at home in Glasgow and I think I will be in the very foreseeable future.

**So is it all just the music for you then, not the money, not the flashy lifestyle?**

If I can earn enough money to get by, by doing this, then I'd be happy.

**Is success something that money can buy?**

I don't think that my success has been bought. I know I've put so much hard work and at times it has been really hard to keep going and I have done so and I'm really content with how things are.

**Music-wise, do you think you are similar to anyone?**

Not really. I kind of get the obligatory comparisons to other Scottish singers/songwriters like Katy Tunstall, Sandi Thom. We all sing but make completely different styles of music, so I don't think the comparisons are really accurate. But now that the album's been out for a while, I don't tend to get the comparisons so much, I've just been allowed to be my own person.

**What are you listening to at the moment?**

Well, I constantly listen to music, I've recently bought the new album by Tom Paxton and I'm listening to that.

**What do you think makes good music?**

There can't just be a generic 'What makes good music?' because everyone has different tastes and everyone likes different things. There are so many things that can make a good song, whether it be a good melody, the lyrics, the production. So I don't think it matters as such as there are loads of ways that music can be good.

**What aspect of being famous do you enjoy the most?**

Well, I don't see myself as famous. I never got into the music business to be famous. I still live a normal life. I

do normal things like going out with friends, going to the pub etc...

**If you were to go to uni, what subject would you study and why?**

I was meant to be going to go to uni to study social sciences, with geography being my main subject.

**Was that your favourite subject back in school?**

Yeah, my favourite teacher was my geography teacher and that made the classes a whole lot easier.

**Were you the teacher's pet by any chance?**

No, not at all.

**What kind of student were you? Lazy slacker, a hard worker?**

With everything I do, I have always worked hard, it's part of my personality.

**If you weren't making music, what kind of job would you like to be doing?**

I'd probably like to get into radio, be a radio DJ of some sort.

**Would you say you're a 'Party Girl'?**

No I don't go to that sort of stuff.

**Do you ever get stage fright?**

No, not at all. I've been really lucky as it's not something that I suffer from. I think it would be terrible if being in my job and getting nerves everyday, it would take the fun out of it if you are nervous and worried about how things are going to go.

**Name me something that will always get you going? Caffeine, hot chocolate?**

Probably just music. I don't drink coffee and I'm not really a hot chocolate fan. I can't take hot drinks.

**Which cold drinks do you like then?**

Irn Bru.

**If you can meet anyone alive or dead who would it be and why?**

Frank Sinatra. Because I think that he's such a wonderful talent. A wonderful singer, it would be great to do a duet or work with Frank Sinatra.

**Who are your role models?**

I don't know. If I am honest, there are musicians that I look up to but I don't think I'd base my own life on them. I think I just take anything as it comes and make my own decisions.

**Have you got any mottos in life?**

What is meant for you won't pass you by.

**Do you ever get days where you think sod it, I can't be bothered with this anymore?**

Everybody gets a bit of that but it's never to do with playing the music or singing. Doing promotion and signing can get quite repetitive and tedious.

**When's your new single 'Run' going to be released? Tell me about this track for people who haven't heard of it yet.**

It is going to be released on the 3rd March. 'Run' is a song that I wrote completely inspired by the band 'The Killers'. I love 'The Killers'. I went to see them perform and I wanted to write a song that I felt 'The Killers' could perform, essentially.

**When does your tour start?**

Monday 4th February in Belfast.

**So is it a national tour, or will you be going abroad?**

February, I'll be touring in U.K. and March, the rest of Europe.

**What do you see yourself doing in 10 years time?**

If I can be doing this in 10 years time, I'd be ecstatic, but if not I'd probably go back to university and do something related to geography. I'm happy with what I'm doing at the moment, if that continues then it's great but if not, we'll see what happens.



# Pringles cannot swim...

## Album reviews



**George Pringle**  
Poor EP, Poor EP Without a Name...  
★★★★☆

When the common man's ears are graced with the name 'George Pringle', the first image in their mind might be that of a slightly chubby man who perhaps has a moustache and is somehow affiliated with a tasty bag of crisps. In reality, nothing could stray further from the truth, as George Pringle is in fact a young aspiring female artist from the heart of London. This is perhaps because George doesn't really craft "common" music for the ordinary person. From the very inception of this four track EP it becomes irrefutably clear that this artist is completely oblivious of any current musical trends and has absolutely no intentions of conforming to instantly recognizable traits of any one genre.

'SW10' starts with a child-like playground clapping noise which is then supported by a distorted electronic underbelly until George comes in with a riveting spoken-word story which seems to have been originally written as a poem. Lyrically, the song is a schizophrenic journey deep into the dark reaches of her mind as she seems to mourn the loss of her childhood innocence and heavily reminisces times gone by. The second song 'Carte Postale' doesn't rely on any such sonic build-ups and instead commences straight off with a simple but consistent drumbeat and a lush 'electro-poppy' backdrop combined with George's poetic spoken commentary. A cherubic background sound of George singing 'change change' provides the track an additional beautiful and poignant aura which makes the angst and pain she speaks of all the more palpable. 'LCD I love you.' is musically the most palatable and infectiously groovy song on the EP, as it seems to tread on Vive la Fete and Goldfrapp-esque grounds with its instantly uplifting drumbeat and chants of 'take me out tonight.'. The lyrical ingenuity on display in this EP relies on

George's uncanny ability to convey her complex introspective voyage through an uncompromisingly sincere account of aspects of her everyday life. Overall, the sense of urgency exhibited in Pringle's music almost wholeheartedly convinces you that this art is crafted not so much out of choice as it is out of a cathartic need for expression. With the 'Poor' EP George Pringle has managed to produce a collection of songs infinitely more intriguing and visceral than a billion billboard-topping musicians. George has managed to prove herself to be a shiny needle in the haystack of mediocrity that seems to be music these days and rest assured her words can pierce through to the inner reaches of your heart. Regardless of record sales, chart positions or any of the meaningless irrelevance that seems to lurk behind music these days, I truly believe 2008 has the potential to be 'Year of the Pringle'.

**Ushnish Banerjee**



**Laura Marling**  
Alas I Cannot Swim  
★★★★☆

I picked up 'Alas, I Cannot Swim' believing that I would have an easy time reviewing it after a friend - who's taste in music more often than not clashes with my own - began frequently mentioning Laura Marling's name in the lead up to this debut. After all, negative reviews are so much more fun to write and any time the words "MySpace", "artist" and "young" end up in the artist's calling card along with your typical go-to influences for female singer-songwriters (Kate Bush, PJ Harvey, Joni Mitchell, et cetera), you just know that the record will be ripe for tearing to shreds. So, having said that and unless you have done what most readers do by noting the star rating and just moving on, you can probably guess how the rest of this article will read.

For the uninitiated, Laura Marling hails from Eversley, started playing guitar when she was five, was taught the blues by her father, and has recent-



**George Pringle has rather taken to playing whack-a-badger by sitting on them just as they burrow upwards through the earth. Tell no one**

ly come off her first UK tour as well as providing support for Jaime T and cross-dressing folk-kingpin, Devendra Banhart. Like Adele, she has been gathering an underground following over the past year, but unlike the South London warbler who has taken the limelight seemingly just off the back of a painfully mediocre single (but isn't that video cool!), Marling deserves the recognition she gets.

'Swim' consists of guitar-driven folk-pop vignettes (half of the songs don't even scratch the three minute mark), that might initially make listeners dump her into the Starbucks friendly wasteland of Katie "Terry-Wogan's-ho" Melua and Norah "Snorah" Jones. Sticking with it, however, reveals a collection of thirteen lovely tracks, most of which possess a slight tinge of darkness underscoring their softly lilting melodies.

The most immediate element on the record is Marling's voice and while she does not demonstrate an awesome range, her mature, slightly smoky tones completely conceal the fact that this young lady celebrated her eighteenth birthday at the start of February! Tracks like 'Old Stone' and 'My Manic & I' demonstrate such an astonishing amount of world weariness that you'd have to check the cover of the album again just to make sure you that no, you are not listening to a Patti Smith

record. The former track, in particular has her contemplating the comforting peace that comes with solitude ("Ten thousand years and you're still on your own...But you love it that way"), while the latter has her coming to terms with a wasteful relationship ("I cannot be your friend/I don't believe in a fairytale end").

If the lyrical content raises this album above the releases of her peers, then the beautiful and organic instrumentation, along with the creaking production that makes the thing sound like its coming out of the bowel's of an old boat, make it completely captivating and transporting. On 'Failure', Marling tackles, amongst other things, religion ("If He made me in his image, then he's a failure, too"), while on 'The Captain And The Hourglass', a driving guitar, a lightly played piano and urgent fiddles make this the most country-flecked of all the tracks as Marling almost appears to channel Nancy Sinatra. 'Swim's most shining and uplifting moment, however, comes in the form of the short interlude 'Crawled Out Of The Sea' Starting as an a capella, Marling's achingly sweet refrain is quickly joined by bouncy percussion, accordions, fiddles, trumpets and handclaps in a rousing climax that also includes what sounds like a mariner's worth of sailors on backing vocals.

**Jorge Costa**

## IC Radio's Singles Column

The lovely people at IC Radio, limitless as they are in both eloquence and generosity, have donated a load of single reviews.

**One Republic**  
Stop and Stare  
★★★★☆



**Some truly dreadful photos**

LA-based OneRepublic are the first 'rock' band to be signed to Timbaland's record label, Interscope Records/Mosley Music Group, and is getting a lot of media attention in the US - especially on TV - with 'Stop and Stare' following their hit single 'Apologise' (which also featured as a remix on Timbaland's album Shock Value). Although the band's been around since 2003, it's since 2006 and after quite a few modifications in the line-up, that OneRepublic's been gaining popularity, due to online exposure mainly; it is now definitely one of the biggest Myspace bands with over 20 million songs played - and counting. 'Stop and Stare' features on their debut album, Dreaming Out Loud and is one of those mellow, bittersweet, typical pop-rock songs, with sentimental lyrics and a simple melodic tune. It is an attractive track for the mainstream and will probably get a lot of airplay. But all in all, there's not much to rave about, it is neither the first, last nor the best of its kind. The band itself, other than the fact that there are three guitars as well as a cello involved, is also your average pop-rock band: very popular, that does very well for itself and whose songs will be played a lot at proms and in TV-series (the latter is already a true statement).

**Kate Agathos**

## Singles, singles, singles... we just love listening to M\*\*\*\*

**We Are Scientists**  
After Hours  
★★★★☆

We Are Scientists' new single 'After Hours' is the first from new album 'Brain Thrust Mastery', and also the first since the loss of their drummer Michael Tapper. The remaining two piece more than make up for it with this assured song which draws strong comparisons with Arcade Fire throughout. The song maintains a high intensity, which is mixed with a captivating drum rhythm. Add memorable lyrics and a straightforward structure into the mix, and the song possesses an anthemic quality. Their website describes the song with no fewer than sixteen adjectives, which seems excessive when 'superb' does the job.

**Nat Rocroft**

**Bears Are Coming**  
Late of the Pier  
★★★★☆

It can be easy to clump Late of the Pier into the terribly materialistic "Nu-Rave" genre, but this band from Castle Donington are much more than that. The track starts off with pounding, almost tribal drums, and you know you're in for an aural assault of sorts from the outset. Vocals and synthesizers ferociously enter, creating a very funky, danceable verse. It carries on this way until about half way through, until we are met with a 60's-style guitar-led rhythm part. Following this we get a truly joyous, celebratory digression complete with choral singing, sounding not too unlike The Flaming Lips. This is definitely something new, and I for one loved it since it is such a



**They are really scientists We Are Scientists. RLY? YA RLY**

departure from the same-old same-old indie music we are getting so used to hearing at the moment. Wonderfully fulfilling and exciting music.

**Mit Shah**

**Shocking Pinks**  
Emily  
★★★★☆

Shocking Pinks are a New Zealand band, with Nick Harte being the only permanent member of a continually

varying line-up. 4 albums in, "Emily" is their latest offering. It boasts a mouth-wateringly scuzzy, overdriven bass which is complemented by sparse guitars and metallophone sounds, creating a very textured atmosphere. Harte's vocals are dreamy, and the back-to-basics approach works really well on this single. I absolutely love this song, and am drawn by its romantic simplicity and honest cries to "Emily", presumably a previous lover. All in all, this is an intimately warm song.

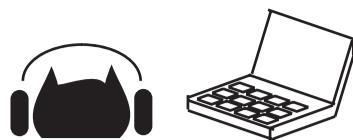
**Mit Shah**

**Royworld**  
Man in the machine  
★★★★☆

'Man in the machine' by Royworld is another of those poppy rock songs currently invading the airwaves. Produced by the man behind the likes of Scouting For Girls, and The Feeling, the song follows a similar style, and will no doubt attract the same following. However, the vocals try too hard to sound striking, and ultimately end up seeming forced; all whilst the usual sprightly piano part flitters in the background, contrasted by an occasional pounding on the drum. All this comes together as a song which whilst offering nothing new, does nothing old particularly well either, making a truly forgettable single.

**Nat Rocroft**





## Technology

Technology Editor – James Finnerty

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**James Finnerty**  
Technology Editor

**R**ight, lots of news this week so let's not wait any longer. Many of you may have noticed on Tuesday that Micro\$oft's servers weren't exactly behaving. People worldwide have experienced severe difficulty gaining access to Hotmail accounts and logging into MSN Messenger. Some pages on the MSN website were also unavailable. MS have yet to give any details to what caused this but claim to have remedied the problem. It brings forward some questions though. Are Micro\$oft really ready to expand in the on-line market when they have difficulties maintaining what they already have?

Apple have upgraded all their non-MacBook Air laptops in keeping with some of its new features. The Pro's have had across-the-board system upgrades including faster processors, cheaper RAM, larger hard drives, and the new Multi-Touch pad from the Air. The regular MacBooks have also received the same system upgrades, but not the inclusion of the innovative track pad.

Concerns have been raised over wind power after a turbine in Denmark destroyed itself after its brakes failed. There is some really impressive footage of it so I highly recommend you YouTube "Danish wind turbine". It doesn't seem that bad in the sense that most of these things are located off shore or miles from anything but any of you who have pulled of the M4 at Reading will have seen the Turbine that stands amongst a group of buildings.

Apple have delayed the release of the iPhone (and iTouch) SDK which was supposed to be released this month. You think Jobs would be pressing hard to release this thing as third-party apps would probably significantly reduce the number of iPhones being jail-broken.

YouTube is once again available in Pakistan after authorities there decided to order their ISPs to ban the site. This snowballed and almost took out YouTube worldwide. The reason for this was due to blasphemous video being posted on the site. This re-surfaces the whole freedom of information on-line in parallel with the censorship of Google in China and some partial censorship in Germany. Should nations have the power to do this?

Sony has announced it has bought a 1/3 stake in Sharp's new LCD panel factory. Currently Sony uses Samsung panels but Sony and Samsung are competing for the top spot in flat panel television sales and this restructuring is expected to produce a far more competitive market for panels and hence better prices on the final TVs.

A hugely entertaining argument has been put forth by the Open Rights Group that "illegal" filesharers should be paid. The logic is as follows: P2P filesharing allows a very cheap method of promoting low key artists and projecting them to worldwide audiences, thus increasing their fan base for free. For this "service" they should be paid. I doubt the seriousness of actually implementing this idea and I expect it's just been concocted to argue down the RIAA.

# Compensating cameras

Jonathan Silver wonders: is that a zoom lens, or are you just pleased to see me?



**They sure manage to cram a tonne of clever stuff inside these things. Or maybe this is just fictitious propaganda to justify the pricetag?**

**T**hese days, you're unlikely to find me wandering around College without a lump of black hanging over my shoulder.

A digital SLR camera, or DSLR, is 'one of them big black ones'. They're the weapon of choice for everyone from keen students to paparazzi, reporters to motor racing photographers. They are the key to good photography, and give you status, a badge of office, as someone who can Take Photos. They come in all shapes and flavours, and if you've ever been tempted by their hunky looks, there's no better time to

get involved.

Why should I care? Compact, or 'point-and-shoot' cameras, are designed to sell. They slip into your pocket and take party snaps. If you're lucky, only most of your photos are blurry, dark, or all orange. Your ugly friends will appreciate the blur and your palld CompSci friends might like the tan, but if you want them to come out nicely, you'll have to rethink things.

OK, so I'm being harsh. But even when your shiny silver camera is advertised as being fantastic, and has 128 advanced scene modes including 16 porn modes and Endless Creative

Possibilities™, you can still only expect reliably sharp photos in bright, low-contrast environments, and they might not look quite like you remembered.

So what does a DSLR do? It gives you IMAGE QUALITY, and, more importantly, FLEXIBILITY.

Image quality? Know how a film camera works? It's got a load of optical gubbins that shines your picture onto the film in the back of the camera, and then the film slides along for your next shot. Guess what: a digital camera is nearly exactly the same. It's just got a chip where the film would be. The size of this chip, or 'sensor', sets compacts and DSLRs apart. A compact camera's sensor is about as big as a tooth, and a DSLR's is as big as a big stamp. Each pixel, while still tiny, is much bigger and is much more sensitive to pretty things like light and colour. Result: better photos, in lower light, with better colours.

That's only part of the story. The image quality isn't so much about the sensor at all. Quality is really in the LENS. It MAKES how sharp your shots are, and how good your colours are. The small plastic affair in a compact camera can't really keep up, and there's only so much you can enlarge a photo before it looks all soft and rubbish. The most basic DSLR lens destroys it, and suddenly pictures have attitude, a punch, that you never thought possible.

This is essential. Megapixels: bollocks! A compact camera with a zillion megapixels is a fraud; if the lens can only produce a picture with 3 megapixels of detail, as is typical, having an 8-megapixel sensor is a waste. Still, 3

megapixels go a long way. It'll make a lovely 6"x4" photo, or even a respectable A4 enlargement if you don't study it with a magnifying glass. My DSLR has only a 6-megapixel sensor, but because of DSLR lens quality, I get to use all 6 megapixels. Even then, the difference between 6 and 10 megapixels is very small (it makes photos only 1.3 times bigger) and so really very few people need lots of megapixels. Ever.

Flexibility? If all the quality is in the lens, then surely the camera doesn't make so much difference? Right. That's why DSLRs are a little bit like electric whisks. Press the little round button, and the lens pops off! Why? So you can get another lens out and put it on the camera, of course. Your other lens might be able to zoom in so far you can watch your neighbour getting changed, or it could be able to take amazing close-ups of fleas jumping between sugar crystals, or it might be as big as a dinner plate so it can take good pictures in low light. A creative photographer might change lenses as often as a golfer changes clubs, as the need takes them, or they might not. Soon enough, though, you'll be wanting to buy yourself a plethora of lenses for a plethora of occasions. Long ones, fat ones, it's what a DSLR is all about. Generally speaking, any camera can use any lens by the same manufacturer, or a lens made by a third party and dedicated to your make of camera.

Any camera usually does an awful lot of thinking before taking a photo. It has to consider lots of things and if it gets them wrong, the photo will be rubbish. How bright is the scene? Which bit of



**Generic lens photo used to fill whitespace number 1**



the scene do I actually measure? How far away is it all? What do I focus on? Do I sacrifice image quality and depth of field (how much is in focus) for a shorter exposure time, so the guy quivering behind the camera doesn't churn out shaky shots, one after another? The compact camera decides all that and more by itself. And so will a DSLR, if you put it in Auto mode. But as soon as you start to explore the semi-automatic and manual settings, you'll find out that your expensive black paper-weight will do wonderful things. This creative control is what makes the difference between a snap and a photo in Felix that makes people go 'wow'.

Right... I get it. So what does SLR mean? Geekery can be skipped. SLR stands for Single Lens Reflex. It means that when you look through the viewfinder, you're actually looking through the lens. What you see is what you get. The screen doesn't show anything until you've taken a photo, but that's OK because the viewfinder gives you more detail than a preview screen anyway. All SLRs have interchangeable lenses.

I've decided! What now? Mention DSLR to a Currys salesman. Go on, try it: a loud bell will ring, and lots of balloons with "Canon" and "Nikon" printed on them will float down from the ceiling.

Canon and Nikon have produced brilliant cameras since time began, and have the lion's share of the consumer DSLR market. Pentax, Sony, and Olympus make consumer DSLRs too. All have their strengths and weaknesses, but nowadays, they're all good. In fact, the top five manufacturers' newest consumer DSLRs are so good, it doesn't matter which one you buy: you'll still take great photos. But you mustn't choose indiscriminately; they each have a character of their own, and there'll be one that feels right at home lying dreamily against your chest. Go to an independent camera shop, such as Spectrum (see below). They'll let you have a grope of every camera you can buy, talk about what you'd like them to do, and even take them onto the pavement to have a go with each one.

There are other categories of DSLR on the market: 'prosumer' and professional. As you're a student, I'll assume that, like me, you can't afford a 'prosumer' DSLR. Remember about the lens: with a cheap lens, you'll get pictures just as good from putting it on a consumer DSLR body as a professional body. Save your pennies and buy lenses that will run the bath – your photos will thank you.

To give you an idea of what there is, here's a rundown of each of the consumer DSLRs on the market.

Canon 400D: 10 megapixels. My opinion: Extremely popular, reliable camera. The selection of lenses is unrivalled. However, it feels plasticky and ugly to me.

Nikon D40, D40x: 6, 10 megapixels respectively. My opinion: Popular cameras, very comfy and extremely light. Unfortunately, lens compatibility (even with Nikon lenses) is mediocre. Try the more expensive but brilliant D80 (or older D70 or D50) for full compatibility.

Pentax K100D Super: 6 megapixels, Shake Reduction. My opinion: Build quality is amazing – can be dropped off buildings. Shake Reduction is a life-saver, all the time. New Pentax lenses aren't ubiquitous like Canon or Nikon lenses, but there are literally thousands of old, cheap Pentax lenses that fit and give picture quality rivalling the most expensive new ones.

Sony  $\alpha$  200: 10 megapixels, Shake Reduction. My opinion: An average DSLR – it'll take good pictures, but it's not hugely popular. Shake reduction ("SteadyShot") is a good thing.

Olympus e-410: 10 megapixels, Live



Generic lens photo used to fill white space number 2

View. My opinion: A good performer with a slightly strange grip. It's lightweight and comfortable, nonetheless, and well worth considering.

Lenses. This may be a bit of a bombshell. You'll go and splash out on a beautiful camera, take it home, and wonder why it's got a big hole in the front. I'm afraid lenses come separately. This makes sense: why should they supply the same lens with each camera if everyone's going to take pictures of different things?

Fortunately, if you ask nicely, you'll be sold a basic all-purpose lens, called a kit lens, with the camera. Typically this is an 18-55mm zoom lens. That means that it goes from wide-angle to a little bit telephoto (zoomed in), and you get the same sort of zoom range as on a typical compact camera. Here's the good news: While all lenses cost quite a bit of money on their own, a kit lens might only add £30 to the price of the camera. Accept the kit lens, use the camera, and after a few months, you'll know what kind of lens would be best for you next. It's a personal choice!

This is how lenses differ. A lens is known by its focal length. 50mm, 18-55mm, 70-200mm. This simply means how close it gets to something far away. 200 or 300mm is good for perching (or nature photography), 35mm is about the field of view of the human eye, and 15mm is really wide-angle and good for landscapes or fat people. Clearly, a lens called '18-55mm' will zoom between 18mm and 55mm, when you turn the zoom ring. A lens called '50mm' won't zoom, and is thus called a 'prime lens'. Prime lenses are compact and tend to take beautiful, sharp pictures, but don't have much flexibility. You'll just have to run forwards and backwards instead.

The other vital statistic for lenses is the maximum aperture size. Aperture size is represented by an 'F-number'. In practice: a low F-number means the camera can open the aperture really wide and let lots of light in for non-shaky photos in low light (a 'fast lens'). A higher F-number means it can't let as much light in. Kit lenses are not fast; fast lenses are expensive but worth it. To give you some context: most kit lenses will open up to about f/4, a really slow lens is f/6.3, and a really fast lens is f/1.7.

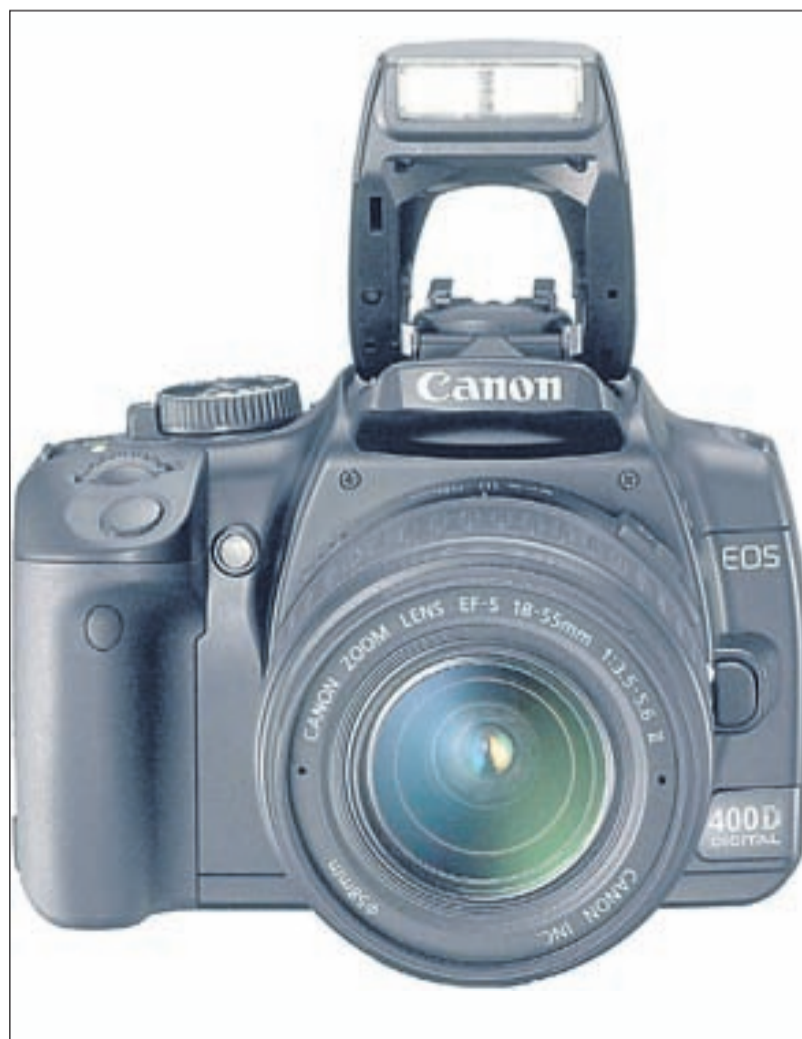
There are various special lenses available, at a premium. Fisheye lenses are good for taking weird curvy pictures of buildings, or for giving people

HUGE noses. Macro lenses will focus on things really close, so you can see deep into a fly's soul.

Of course, there's quality. The difference between two seemingly identical lenses costing £80 and £2,000 will be in the image quality, and the build quality too. The more expensive one will give you pictures with impact, beautiful contrast and colours, and no weird distortions or strange effects. It'll also be made nearly entirely of metal, with weather seals and lovely gooey zoom and focus rings, and will be sex to hold. The £80 one will still do anyone's photography justice, though. Kit lenses fall into the category of most basic, get-you-from-A-to-B lenses – apart from the Pentax 18-55mm kit lens, which is outstanding next to the other manufacturers' kit lenses.

Price. Assuming I've sold it to you, you're itching to know if you can afford this garden of delights. SLR photography is much cheaper than it used to be, but it'll still cost you a month's rent to get started. If you go to the right places, you can get a comprehensive starter kit – camera, kit lens, memory card, bag, even a basic tripod, for £400 to £450. For an idea, browse Warehouse Express (URL below). But don't splash out before you've had a feel, and support the independent shops.

Finally. Once you're into DSLR photography, there's no way out. It's fantastic fun and a great way to get noticed and published. The possibilities really are endless. To give yourself an idea of what can be done, visit Talk Photography forum – my username is 'silverJON'. Happy snapping!



Canon 400D: The most popular beginner DSLR there is

## Headlines we couldn't fit in

*Stage6 taken down due to lack of funds*

*Yet another iPhone firmware, 1.1.4*

*Intel Xeon 6-core chips announced*

*M\$ sued by EU for \$1.4 billion*

*DreamWorks to carry on with HD-DVD releases*

*Apple contract lock-in illegal in Australia*

*New Sony Blu-Ray players revealed*

*Tiscali sell-off rumours afloat*

*Asteroid prize won by US*

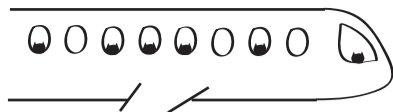
*Europe funds internet TV standard*

*UK orders broadband review*

*Facebook probe dropped*

*O2 misses out on 3G targets*





## Travel

Travel Editors – Ahran Arnold, Nadine Richards and Ammar Waraich

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# Rwanda and the Genocide in depth

Ammar Waraich talks us through his visit to Rwanda last summer. As well as studying the genocide in some depth he sees another, oft unreported side of the country (The Congo: Part 2 will be back soon!)

A cabin full of fresh fine dust and Celine Dion marked my entrance into Kigali, the capital of Rwanda. I was in my own world, busy trying to shrug off idiotic visions my mind kept conjuring of wild gangs with machetes, running around to the sound of jungle drums. Being the product of popular culture from Britain this was proving a difficult task, especially travelling as I was, alone and with manifold luggage.

I felt a pang of genuine fear as this overnight open-window coach journey from the Ugandan capital Kampala came to a halt, after many hours, in a dusty open patch of land in Kigali. Throughout the journey, the TV on-board was playing a Celine Dion DVD on infinite repeat and as I got ready to alight, I remember trying to force the infuriating Titanic theme tune out of my head. French and Swahili were the languages of choice here and there was a slim chance that a shared enthusiasm for Celine could act as a trans-lingual icebreaker.

Anyway, the fear was in expectation of being taken advantage of, of being hassled and harassed as one would expect in other big cities, namely Mombasa or Nairobi, but what I got was the opposite. Nobody could care less that I was there, not even the taxi drivers! My pride was hurt.

After forcing myself upon the closest taxi man, I made my way to a hotel and then to a swish modern shopping mall in the centre of town. Gradually getting acquainted to the surroundings and the exchange rate, I realised that Kigali was not a cheap place. Actually Rwanda was not a cheap place. In fact, Rwanda was nothing I or you or most people would assume.

Okay let's be honest. We have all been thinking about the genocide since I mentioned Rwanda and it was certainly all that I had been thinking about during my initial days there, but having visited it, I want to impress on you how much more there is to Rwanda than just that.

In the brief week and a half I spent there I started at the village of Kinigi and its Silverback Gorillas, the same family group that Dian Fossey herself studied as depicted by the 'Gorillas in the Mist' film, before venturing into the Democratic Republic of Congo. I then re-entered Rwanda in the south and travelled back up to Kigali, in the process touching upon most of the small country and its major towns and cities.

A quick overview of what I got up to would include seeing chimpanzees and troops of up to five hundred Colobus monkeys in the dense, hilly, misty jungles of Nyungwe Forest National Park; seeing fruit bats the size of men in Kibuye; trekking the stunning chain of Virunga volcanoes; visiting the engrossing National Museum in the university town Butare; and of course enjoying the sights and sounds of the capital Kigali.

Set on a series of hills and valleys, Kigali is perhaps my favourite city in East Africa after Kampala. It is clean, beautiful and possesses a great mix of bustle and sophistication, being a shining example of how Rwanda as a country is becoming more safe and de-



My team of chimpanzee trackers in South Rwanda

veloped. It offers pleasant walks along its main boulevards and avenues, giving great views of the exciting suburbs and the lush evergreen, hilly farmlands beyond. I personally really enjoyed the views it offered at night where distant hills would fool me into thinking that streetlamps were stars; and I also loved the food, taking delight in one of the tastiest Indian meals ever at the 'Indian Khazana' restaurant and great pizza at 'New Cactus'.

**"Nobody could care less that I was there, not even the taxi drivers! My pride was hurt"**

Finally, one should not leave Kigali without having visiting the actual 'Hotel Rwanda' where heroic hotelier Paul Rusesabagina acted infamously to save many innocent lives. It was hard to imagine what most of us have seen in the film happening there now, amongst such serenity, which brings us nicely back to the topic we had just purposely overlooked - the genocide.

Although it is no good to compartmentalise Rwanda solely into the genocide box, it obviously had a huge

bearing on society and was a monumental event in recent history, hence it is important to try and understand this phenomenon.

To do so, the best place to start is the Kigali Memorial Centre. Set up by the Aegis Trust, it is located on a quiet hill overlooking the centre of Kigali and is organised into a few dimly lit corridors that the audience can walk through, taking the history in.

These corridors detail the background of the genocide; of how the introduction of ID cards under Belgian rule led to previous socio-economic measures becoming ethnicities, i.e. how originally someone with ownership of more than ten cows was known as a Tutsi and less than ten cows Hutu, became known as Hutu or Tutsi due to their height, width of nose and eyes.

The Belgian rule went on to purposefully regard this newly-defined race of Tutsis as superior warriors, giving them the most powerful positions in society, effectively sowing the seeds of resentment in pursuit of a divide and rule strategy. The result of this process the whole world saw when it culminated in the 1994 genocide, where mostly Tutsis were massacred by Hutu militias leaving piles of inanimate corpses littering the Rwandan streets. This, combined with the inaction from the international community and the UN, amounted to more than one million deaths and countless physical and psychological injuries that still persist.

As I walked through the Kigali Me-



I ascended the Bisoke volcano in a record time! Crater lake at the top



Kigali at night from the 'New Cactus' restaurant



THE Hotel Rwanda



Mr Rusanganwa Francois (right) and the curator of Nyamata (left)





The dense, hilly, misty jungles of Nyungwe Forest NP



Limestone preserved bodies at Murambi



Bullet holes in Nyamata roof



A collection of skulls and femurs at Murambi memorial site



Swaths of skulls which can be seen at various memorial sites

morial Centre, quotes such as “we say to the cockroaches, if they lift their heads up again it will no longer be necessary to fight the enemy in the bush, we will start eliminating the enemy within... they will disappear” stood out, giving me goose bumps.

Using roadblocks and ID cards, Tutsis were targeted through methods ranging from humiliation, rape and being buried alive to machetes and clubs. The Kigali memorial Centre had tales of people being forced to kill their own children and of churches where Tutsis were told to take refuge being subsequently bulldozed. It was shocking to see how people who lived as neighbours for years had suddenly turned against each other.

But probably the most eye-opening quote was that “the number of foreign troops used in the evacuation of expats would have been sufficient to stop the genocide”, and considering the role the UN played, reducing its force and limiting its mandate as the crisis worsened, this was indeed a bitter pill for Rwanda to swallow.

Ultimately it relied on the bravery of the RPF force, led by current president Paul Kagame, to end the violence. “The international community failed. I realised afterwards that there was more that I could and should have done” Kofi Annan said somewhat late, when the RPF had already done the job.

Post-genocide, it appears that the country has moved on significantly and no more common mention of past events takes place. Certainly, nobody recognises each other as Hutu or Tutsi

on the face of things and maybe this is to move away from fanning nearly extinguished flames, but nonetheless peace has a firm grip inside the country. This is a great development considering how recent the genocide was but it could be that it is only what I saw superficially as a visitor.

Actually, to me it was almost as if the genocide had been shelved away into memorial sites that keep it away from public emotions but also to act as a constant reminder for those who visit it. I came across a few such memorial sites but the two that stuck in my mind were Nyamata and Murambi.

Nyamata is a village close to Kigali where 10,000 Tutsis took refuge in a church, locking themselves in using mere padlocks on the iron gates to escape the murderous Rwandan government forces and the Interahamwe militia. However, on the 7th of April 1994, the forces and militia broke in and massacred the refugees with grenades, machetes and rifles. It is pretty grim but is smaller somewhat in comparison to the injustices seen at Murambi.

The story there was a grave one, when during the 1994 genocide, more than 50,000 Tutsis came to find protection and security at Murambi Technical School under the instructions of the local government and bishop at the time, who were knowingly sending them to their deaths. The refugees were made to go on for two weeks without water or food in order to weaken them before an invasion by Hutu government soldiers and the Interahamwe militia occurred, who descended in their

thousands to slaughter. French soldiers were also based here at that time, conducting ‘operation turquoise’ and were under instructions not to stop the Hutus but actually to give them safe passage into the Congo. They therefore disappeared and left the Tutsis to fend for themselves when the invasion occurred. Murambi has a few marked areas where it bitterly remembers this when for example a sign points out how the French soldiers would be playing volleyball metres away from where the mass graves now are.

**“It is pretty grim but is smaller somewhat in comparison to the injustices seen at Murambi”**

Nowadays, Murambi is a memorial site where they have exhumed some of the bodies from the mass graves and preserved them using limestone to remember the horror that had gone on there. The victims are frozen in time, lying as when killed with machete and blunt club strikes visible on their skulls and bones.

The head curator of the site, Mr Rusanganwa Francois, and I had a very

long and frank conversation about what went on. His was a very moving story. During the genocide, he himself managed to flee to Burundi in the south, leaving his entire family in the region and his four brothers, four sisters, his mother, father and uncle were all killed in the ensuing Murambi incident. Upon returning in 1995, he went to look for them all and one by one found out the harsh truth.

He called his job a “sad job”, and was “sad about his life”; he told me how even though he was frustrated, it was his duty to educate as many people as possible, especially those from other countries; he wanted me to know how he was angry with the UN, Kofi Annan and the international community. He also told me how angry he was with the French for supporting the oppressors but wanted to convey praise for the current government and their efforts to remove the Hutu-Tutsi divide and to bring progress to Rwanda.

Rusanganwa was a simple person with these few simple observations and in our exchange he really opened up to me. He kindly requested that I communicate his story and his messages as much as possible, and I hope I have done that above.

Rwanda, with its gorgeous lush green landscape has lovingly earned the nickname of ‘the land of a thousand hills’, but it has one patch of darkness in its history that has the potential to cast an everlasting shadow on its future. It is vital that the world learns from this tragedy and its mistakes, and to do so it is important for people to engage

with this topic in a constructive manner. Seeing the country as it is now is part of that process and will help all of us move on.

A journalist I met on my travels told me how in Kibuye he had once seen Hutus dancing with decapitated Tutsi heads on their heads but now saw many young people being adopted by strange families. In fact, he said it was now commonplace for many orphans of the genocide to live with distant relatives or complete strangers, and this is the type of positive change Rwanda has seen post genocide.

Paul Kagame has been instrumental in achieving this upheaval in the social fabric and truly, I am in awe of his leadership. I was very lucky to find out that he was giving a lecture at the LSE when I returned in autumn and went to see him there. His speech was full of enthusiasm and mild mannered, as one would expect of a humble and great leader, and sprouting from such governance I look forward to an even better and safer Rwanda in the future.

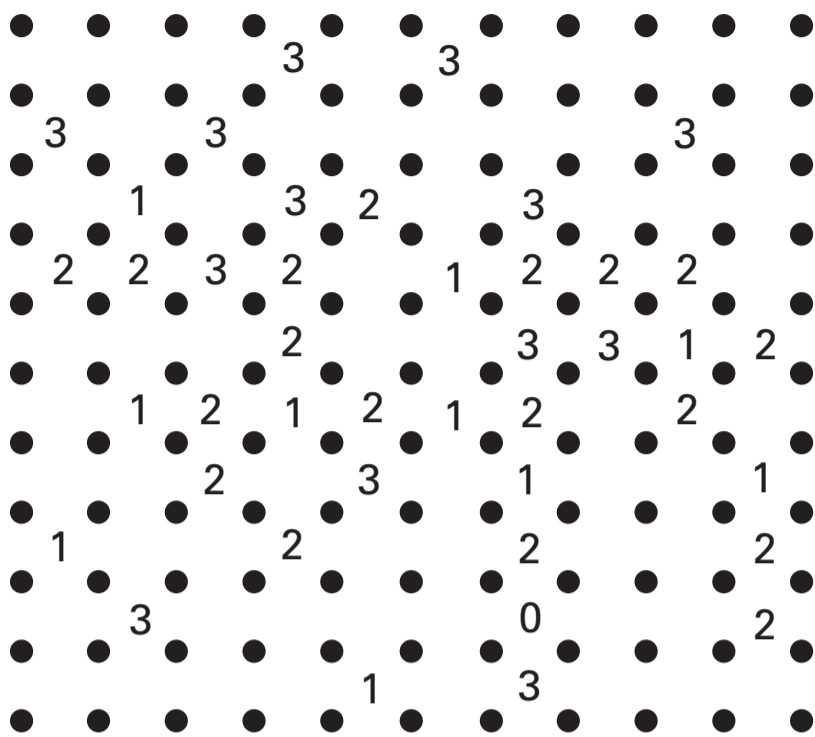
**Incidentally, The Imperial College Union Political Philosophy Society is hosting its Genocide Awareness Week next week where speakers of international repute will be attending, such as Dr James Smith CEO of the Aegis Trust and founder of the Kigali Memorial Centre, who will be flying in having just met President George Bush and Condoleezza Rice. Don't miss out. Check out the advert on page 5!**



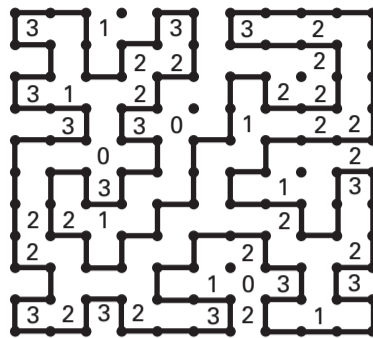




# Slitherlink 1,398



## 1,397 solution



The winner of Slitherlink 1,397 was **Hringur Gretarsson** again. Congratulations-of-ultimate-super-win to you! Pat yourself on the back and get on with this week's now. We'll give a prize out in the summer. The more entries, the better your chances.

### How to play:

Crudely speaking, Slitherlink is similar to Minesweeper mixed with a dash of Sudoku. The object of the game is to draw

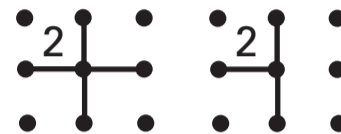
lines between the dots to create one long, and most importantly, looping line. It should have no start or finish; just like an elastic band.

Each number indicates how many lines should be drawn around it, for example:



Cells which don't contain a number can be surrounded by any number of lines.

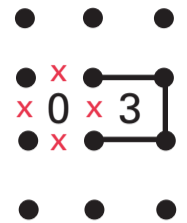
Remember, the line must form a loop, so the line cannot branch. The following situations are not allowed:



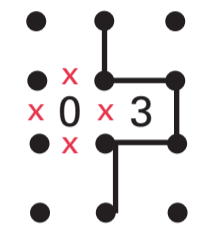
Squares are not allowed either. There are never cells containing the number 4 in Slitherlink.

So, where do you start? The most

common place to start on a Slitherlink grid is by drawing crosses around any zeros. Drawing crosses is purely done to so that you know where there can't possibly be a line. So, take the pattern below as an example. Begin by drawing crosses, then by filling in some lines:



Now the lines can only continue in the following directions:



# Wordoku 1,398

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| I | T |   |   | N |   | O |
|   | N | O |   | T |   |   |
| C |   | S | O |   |   |   |
|   | C | R |   |   | N |   |
| E | R |   |   |   | C | S |
|   | O |   |   | C | P |   |
|   |   |   | R | S |   | C |
|   |   | N |   |   | T | O |
| P |   | O |   | S |   |   |



### 1,397 Solution

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| U | T | N | I | L | M | E | A | F |
| M | L | I | A | E | F | U | N | T |
| F | E | A | T | N | U | M | L | I |
| I | M | T | U | A | N | F | E | L |
| A | F | L | M | I | E | N | T | U |
| E | N | U | F | T | L | I | M | A |
| L | U | F | E | M | T | A | I | N |
| N | I | M | L | F | A | T | U | E |
| T | A | E | N | U | I | L | F | M |

Wordoku is identical to Sudoku; we've just replaced numbers with letters. Once you've completed the puzzle, there is a hidden phrase to find. Email answers to **sudoku.felix@imperial.ac.uk**.

The winner of Wordoku 1,397 was **Flavio Don Iilyanage**. Good work. The hidden phrase was: **FULMINATE**. Keep those entries coming in.



### This week's texts:

"Let's punch the IB guy!"

"Gilbert Dougherty is a ldn't breaking irishman. He hath suckled the nipples of a cow. Spank him in punishment! LVJT XX"

"Do you know you can win 50 coffees or half a kilo of chocolate on [www.imperialfairtrade.org](http://www.imperialfairtrade.org)?"

"Hi from Orange. Remember, to receive your 'bonus top-up' each month just top-up by 10 pounds or more a month"

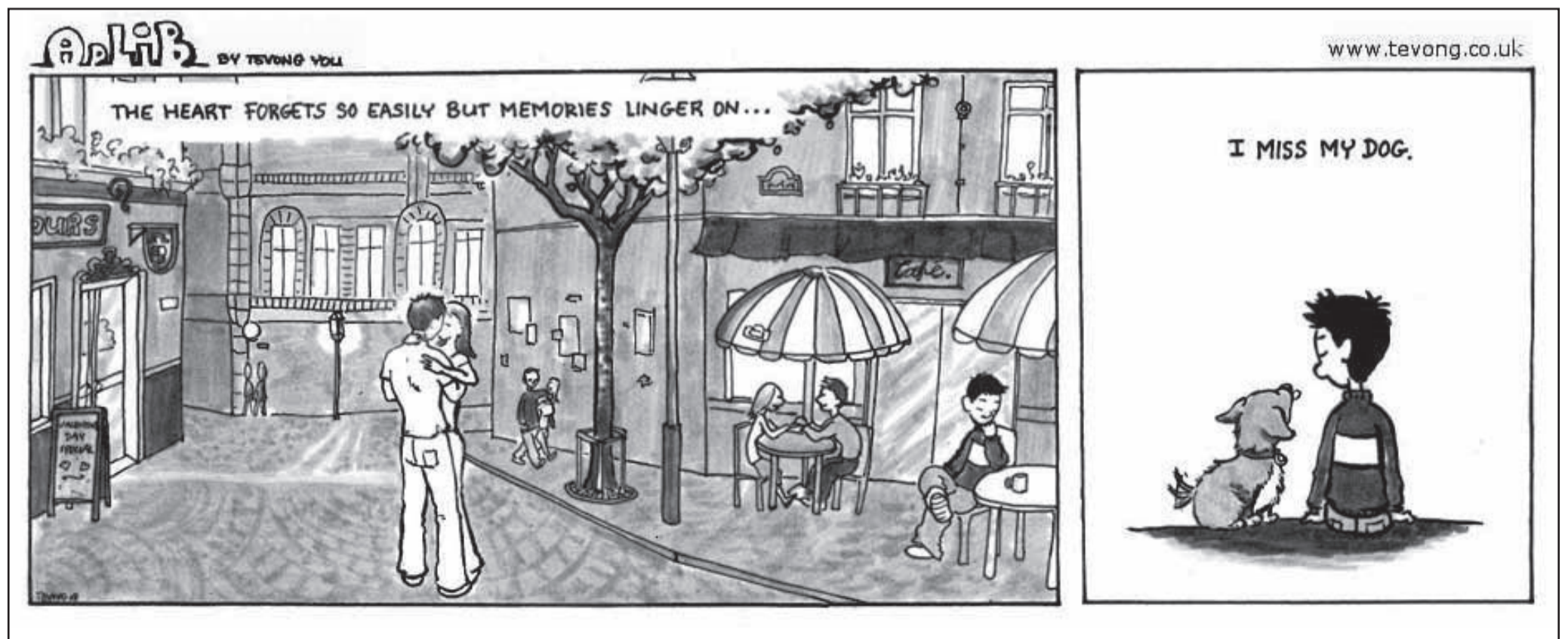
"I hope you realise that if you make the stick 'Felix' carries a bit thicker/longer, u have an anti-Felix logo! Who designed it again?"

**07980 148 785**

**TEXT US! OR WE WON'T FEED THE CAT!**

## Adlib by Tevong You

[www.tevong.co.uk](http://www.tevong.co.uk)





# It'll be alright on iNite (Ahem!)

M. Aggie cordially invites you to this year's iNite; a celebration of Imperial's ethnic diversity. Be there or the cat'll get you and trust me, you don't want that because Felix the Cat is one mean motherjammer

After mourning the disappointing number of attractive women in my first lecture at Imperial, my next realisation was the incredible mix of ethnicities. Growing up in rural South Wales, it was completely different to anything I'd experienced in school, and over the years I have appreciated the privilege of studying in an environment so varied in culture. However, by the end of my first term, something had happened that made integrating with different ethnicities outside my friendship group difficult. A quick glance around the lecture theatre and you could see obvious cliques of people with similar backgrounds developing; the same phenomenon can be seen in the JCR at lunchtime. Although it is not rare to see all these different ethnicities under one roof at Imperial, it has become uncommon to see everyone mixing and sharing in culture. Except for one night, that is. International Night... OK, this may come across as a little cheesy, but I implore the less cynically-minded among you to read on...

International night, also known as 'iNite', is a flagship event organised every year by the Overseas Societies Committee, who bring together many different Overseas and Performing Arts Societies. Although many large and well-known Imperial Clubs take part, it is also a great opportunity to witness the talented displays of smaller societies who don't have their own

large events. There are an incredible 3500 international students from 110 different countries studying at Imperial, and iNite is a celebration of this ethnic diversity, experienced through a collection of colourful and exciting stage acts. It's a great opportunity to fully appreciate Imperial's multiculturalism and witness your friends' different interests and talents on stage. Every year also sees a great aftershow party, where performers and audience members alike get together and dance to a diverse range of global music. Such a mixed crowd coming together is something you rarely get to experience at other parties and is often considered one of the highlights of the night.

In addition, the presidents of all Overseas Societies at Imperial have voted for proceeds to go towards what they feel is the most worthy cause. This year's selected charity is Médecins Sans Frontières, an international humanitarian aid organization that provides emergency medical assistance to populations in danger in more than 70 countries.

So, if by any chance your friends keep going on about Japanese plays or Cypriot folk dance and you're wondering what the hell they're talking about, or if you still haven't watched the likes of ICU Dance Company and Funkology in action, come to Kensington Town Hall on the 7th of March and embrace Imperial's multiculturalism with me... And maybe meet some attractive people at the aftershow party...



Imperial has almost 3500 international students from 110 different countries

## WaterAID: washing away poverty

On 22nd March 2008 people across the globe will be doing something special: celebrating World Water Day. Victoria Sanderson wants you to join the par-tay and help raise money for WaterAid

Established in 1992 by the United Nations General Assembly as an international day of observance and action. Why, you might ask? Well, even in the 21st century, over 1 billion people lack access to clean water. That's around a sixth of the world's population. Tomorrow 4,500 kids will die due to unsafe drinking water.

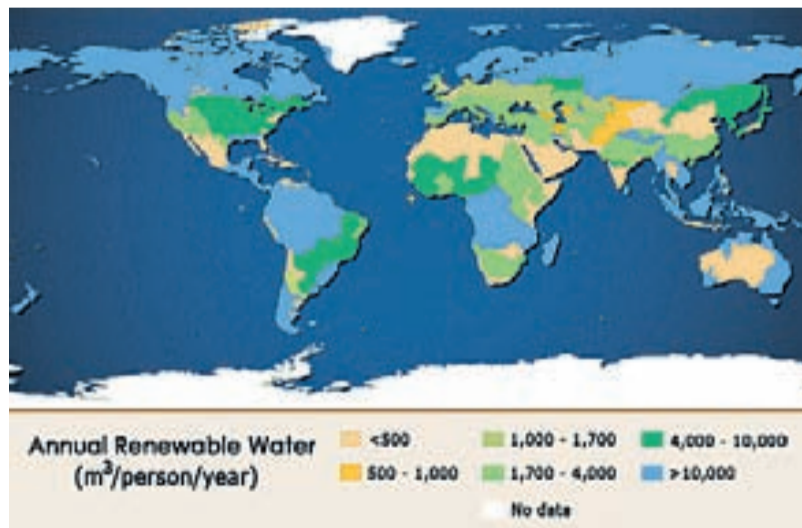
Though over 1/3rd of people live in 'water stressed' regions the problems are worse in less developed countries. Here the lack of clean water and basic sanitation is a major hurdle to progress and development, impacting upon poverty, child mortality rates, education levels and political instability. Such widespread impacts have rightly led to the UN prioritizing water access amongst its Millennium Development Goals (MDG).

This year, the international focus is on sanitation. Imagine a life where you

are forced to defecate in bags, ditches, or on the roads. This is the reality for 2.6 billion people who live without access to sanitation. Poor sanitation and hygiene spreads disease, and is directly implicated in over 1.5 million deaths annually. Sanitation also has wider implications – it affects the structure of society and social development. Without adequate facilities many girls are forced to drop out of education and stay at home once they reach puberty.

Though an unpleasant thought, stop and take a second to think what happens to waste. Here, once the toilet is flushed, we need worry no longer; filtered, cleaned, disposed of in a hygienic manner; all is far from our eyes. But what happens when there is no drainage, piped water or water company? Each year, around the world, more than 200 million tonnes of waste water and solid waste go uncollected and untreated. It is hugely damaging to the environment, polluting natural water supplies and affecting crops, leading to the increased spread and burden of disease. Ecosystems are permanently altered, affecting the productivity of the land and animal populations. What is so troubling is that all this is so easily preventable.

It is hoped that by focusing the world's attention on sanitation it will accelerate progress towards achieving the Millennium Development Goal of halving the number of people without access to sanitation by 2015. It is esti-



A diagram of the world showing annual renewable water

mated that achieving this goal will cost \$10 billion annually. This sum is only a third of what we spend each year on bottled water, or less than 1% of world military funding (2005). The reverberations of improved sanitation will be widespread. According to a study by the World Health Organization every dollar spent on improving sanitation generates an average economic benefit of \$7. Financial aid is not the only solution, though. The UN states that only through 'empowering individuals, households and communities to take charge of their own development,' will

the MDG be achieved.

Students at Imperial can get involved with World Water Day by joining in with a variety of events organised by Imperial Medsin Society. All money raised will be going to WaterAid – an international charity which improves access to safe water, sanitation, and hygiene education by working with local partners in 17 countries. Events include a pub quiz (3rd March, Reynolds bar, 7pm), a debate on whether the Millennium Development Goals can be achieved without universal access to clean water and sanitation (5th



The World Water Day poster

March, LT1, SAF, 6.30pm), a Krispy Kreme sale and events at the union on the 7th March. Raffle tickets, badges and further information will be available from our daily lunch-time stall in SAF.





# More wandering and imbibing

Malread Skelly chronicles the Fellwanderers' January expedition to the mountainous Lake District which gave them an excuse to do a lot of drinking and walking in more or less equal amounts

I'm writing this report while watching 'A Tribute to Edmund Hillary', and reflecting on how Fellwanderers' experiences have a lot in common with his. A case in point is the recent weekend trip to the Lake District, one of the club's favourite destinations.

It began with fourteen of us gathered at the Union on Friday evening, feeling sorry for all the other students who would be spending yet another weekend in London. Much like Hillary's team we were a very international group, having 8.125 nationalities among fourteen people: English, Polish, Romanian, Hong Kong, French, Portuguese, German, Irish, and one-eighth of a Welsh person. Not one of our respective countries was spared from President Chris's insults over the course of the weekend; delivered with affection, of course.

When the yellow minibus pulled up, we crammed onboard for the inevitable six hour drive. The M6 may not sound like the most fun place to spend a Friday night but mobile phone Trivial Pursuit; fish and chips in Warwick and the endless search for a good radio station made the journey pass quickly. We arrived around midnight at our home for the weekend: High Wray village hall. After inspecting the facilities (record player and ping-pong table) we settled down to sleep.

To make the most of the daylight hours we woke before sunrise on Saturday. The weather looked distinctly unpromising – dark grey clouds and a constant drizzle. Hellvelyn's famous Striding Edge had been a possibility but the weather ruled that out, instead the summit of Old Man of Coniston, at a height of 803 m, was the target for the day. Neil from the Outdoor Club set off to run the route while we set a (just slightly) more leisurely pace, cheerful in spite of the showers and grey sky. As we ascended, though, it became steadily windier. Sudden gusts were catching us unawares, it was getting more and more difficult to walk against the wind, and as we entered the cloud layer we could hardly see the person next to us. Undaunted, when we had a choice of two routes, one 6 km longer and with a more substantial ridge walk than the other, we took the more difficult option.

As Fellwanderers' favourite poet Robert Burns wrote: "the best laid plans gang aft agley". As we approached Weatherlam (760 m), walking in a straight line was proving to be

a serious challenge. We were actually being blown uphill at one point. Literally\* clinging to rocks by our fingertips to stop ourselves blowing away we decided that the only way was down the ridge. It was disappointing to not complete the Old Man, but safety must come first. Happily there was a path with a gradual descent to take us back to Coniston village. Visibility was still bad but expert navigation by Dave and Chris kept us going in the right direction. The gusts blowing across the ridge on the way down had enough force to take us off our feet, but Nathaniel apparently thought that wasn't enough of a challenge and decided to walk with the sides of his waterproof trousers open, effectively having a sail attached to each leg. A few hundred metres lower someone dared to say 'I think we're through the worst of it' and although the wind still howled it was not strong enough to unsteady us.

Back at the lower level it was relatively calm, and just as two weeks before when we emerged from the clouds and snow in the Pennines it was hard to believe what conditions had been like earlier. With a renewed appreciation for life we arrived at the village with every intention of continuing our walk around Coniston Water, it was barely past lunch after all. However, a 16th century pub with an open fire looked too inviting to pass and we went in 'just

**"I've heard it said that Fellwanderers is a 'drinking club with a walking problem, I've no idea where anyone would get that idea."**

for one! One was followed by another and before we knew it the afternoon had passed while card games were played; outer layers dried off and one by one we fell asleep by the fire. I've heard it said that Fellwanderers is a 'drinking club with a walking problem', I've no idea where anyone would get such an idea.



A lack of snow was the main problem. Trying to ski uphill wasn't really helping matters

Eventually we dragged ourselves away from the fireside and back to the village hall. The Sound of Music from the hall's record collection was the accompaniment to dinner preparations, followed by the Greatest Hits of ABBA. While we waited for the food, a few of us played an energetic game of table tennis (apparently we hadn't got enough exercise during the day), which somewhat interfered with the committee members' enjoyment of ABBA as the running caused the needle to jump. No matter, dinner was ready and the hungry Fellwanderers descended like gannets. Dave's goulash was quickly polished off, followed by Gareth's banoffee pie (a definite highlight of the weekend).

Post-dinner we played poker, and it was no less keenly-fought for even though we were not playing for money but pool balls and christmas baubles. Some reckless betting by certain people (i.e. me) paid off once or twice with large winnings but no-one could compete with Judith's merciless high-stakes betting and by 11pm she had won everything. That left enough time for a couple of games of werewolf. The soundtrack to the latter part of the



The view from the Dove Crag Ridge

evening was Glenn Millar, James Last and Andy Williams – I don't think High Wray's record collection has been updated for a while.

Waking up on Sunday was rather distressing as Chris had chosen SOS by ABBA as the alarm call. However we didn't expect any SOS calls that day as the weather was considerably improved, there were even some patches of blue sky. We drove to Ambleside to begin the walk towards Dove Crag, again Neil left us to run. Everyone was in a good mood as we enjoyed the beautiful Lakeland scenery – we did not enter the cloud layer so we were able to enjoy the view of the surrounding hills and back to Coniston Water for the whole day. From time to time the wind got up, and through force of habit we braced ourselves against it, but today that wasn't necessary. It was a steady ascent to High Pike although Dave and Nathaniel still managed to find places to scramble. We stopped there for a biscuit and then continued upwards to the high point of the day at Dove Crag (760 m).

It hadn't been possible to take a photograph with the Fellwanderers banner the day before – we'd probably have

taken off if we'd tried, but it was unfurled at Dove Crag. It was infinitely more pleasant weatherwise than the day before (and as a physicist I don't use that term casually), but it never pays to linger on an exposed peak for too long in January. As soon as the banner was put away we moved on and found a sheltered spot for lunch, Gareth cemented his reputation as the man who doesn't need to eat by skipping lunch for the second day in a row. We enjoyed the views for a little while before descending and completing the circle by walking back towards Ambleside along the valley below Red Screes. There was time on the way to stop by a pretty waterfall to play Pooh-sticks and alarm some pensioners by disappearing onto some rocks hidden below the path. Once we had convinced Chris that yes, we would have to return to London and real life we piled into the minibus and left the Lakes behind. So ended the Fellwandering weekend that had everything: gorgeous scenery, great walks, games, music, laughter and mild peril. Never fear – we shall return!

\* literally: a word used by football managers to describe something that isn't literally true.



"You'll come back for me won't you? I... lo..." <dies>



Ouch. Stubbed toe



# IC men's hockey in ULU Cup final

## Hockey ULU Cup

|                    |   |
|--------------------|---|
| Imperial Men's 1st | 4 |
| UCL Men's 1st      | 2 |

### Jonathan Tunnicliffe

Another chilly afternoon at the Fortress saw IC fighting for a place in the ULU cup final. Having been granted a walkover from UCL just a week before with a subsequent 4-0 loss in the friendly we played against them, we weren't sure what to expect from the match.

A nervous start from both teams saw slip-ups and missed opportunities at both ends. Fifteen minutes in and UCL broke the deadlock with a very dubious goal that bobbed under Plug. Despite disagreements between the two umpires and a quick free-hit by Date Rape out to Paedo, the goal was awarded. Moments later and UCL were back at it, lining up in front of goal from a few yards out. Shipman was helpless at the back and Plug had another slotted between his legs (the most action that area has seen in a while).

Ten minutes until halftime and the pressure was on for IC to pull one back. A sublime play through the middle out of defence from Diana and Krusty saw Sid competing for a 50:50 ball up in UCL's half. Some may say it was luck but we all recognized the pure skill that Sid exhibited against his defender and the next thing UCL knew the ball was bouncing across at shoulder height in front of the goal. Queue 2's call-up Ginger Spice, not intimidated by the monumental crowd of the Men's 2s and Ladies 1s, he casually baseball bats it into the top right. Epic.

IC began the second half strongly with solid defence from Mountie, Shipman, Date Rape and Foetus. UCL was rarely in our half and all the attacking coming from IC; the pressure was on our opponents. Some great work up the right side of the pitch by Paedo

and Foetus led to balls flying across the goal but to no avail.

Ten minutes before full-time and IC were becoming ever more frustrated with not being able to convert. Out of nowhere, a quick sideline ball by Mountie and Skull F\*ck saw the ball aerialled up the left side of the pitch to Diana. Turning into acres of space, Diana guns for the D with visions of breaking netting. It wasn't to be but again Ginger Spice's magic saw UCL picking the ball out the back of the goal.

Despite continuous pressure from IC, the final whistle blew. With the scores tied, extra-time was in order. More pressure from IC throughout extra-time went unrewarded as the game headed to penalty flicks.

First up was Foetus. Oh Foetus. The UCL keeper read him like the Qur'an and an unlucky near save from Plug put UCL ahead with a score 1-0. With Paedo up next there was never any doubt of a goal and a stellar save from Plug brought it back to 1-1. A sublime flick from Skull F\*ck and a Krusty special (middle and right, standard) led to a 3-2 lead. Another superb save from Plug making it 3 out of 5 saves gave IC the win to set up a face-off against the medics in the final.



Winning p-flick

# Ladies' BUSA Plate success

## Chloe Joyeux

IC Women's football finished 2nd in their BUSA league, giving them the honour of participating in the BUSA plate, an opportunity which had not happened for a long time despite several victories in the ULU cup! They therefore set out on a 2h30 bus ride from London to the obscure town of Cheltenham to play against Gloucestershire University. A full team of eleven players showed up despite the cold, including warrior Steph, straight from Franck Morton, sleep deprived and probably still drunk!

This game was rough on every level and the tension was palpable throughout. The Gloucestershire "ladies" were much bigger than the IC side, and not having a brain to worry about, they did not hesitate to head the ball aggressively. Despite this, the game started well for the IC ladies, with a goal from Pav. The ball arrived at the back of the net from a very narrow crazy angle. She later confessed that she had carefully calculated the angle of travel and ball velocity before shooting. IC's hopes were short lived however, when Gloucestershire scored from a throw-in (really an IC one!) and left a few studs into Emma's leg. In front of this new threat and Emma's pain, Pav, Lily and Rita rushed forward. In a slightly confusing way, Lily was dispossessed of the ball which was recuperated by Rita. She passed it immediately to Pav who deflected it to provide IC with their second goal.

Quite a few other opportunities came about, namely a goal from Rita called offside and shots by Chloe saved by the keeper. Rita interrupted this trend by scoring the third IC goal of the day! Surrounded by Gloucestershire players, she managed to free herself, like Nemo's dad from the jellyfish. The end of this first half came soon after this crushing IC domination, but left time for a few fights, namely one including Laura. She was fouled by a Gloucestershire player and both of them fell, although blame was immediately placed on Laura. This injustice was severely felt by Laura who exchanged a few harsh words with the opposition, al-



Close but no cigar: IC women's football finished 2nd in their league

most coming to hands.

Second half was quite violent, and sensitive readers should abstain from reading the rest of this article.

Gloucestershire called handballs on a regular basis, even when the ball only touched part of the chest or boobs. Being a reasonable man, the ref did not call these and got abused by the Gloucestershire side's foul language. Their second goal came from the side. The defence was overwhelmed and were not able to stop it. Cheryl tried to complain but was impeded from insulting the ref and the opposition players by Yoke's authoritative finger shake! To ensure victory, Pav scored a hat trick by lobbing the keeper. In response, Gloucestershire picked up pace and scored a third goal 20min from the end, bringing the score to 4-3 in favour of the IC ladies. With mounting pressure, aggressivity accumulated, with many h\*\*\*\* fights exploding all over the field. At the same time, Emily's goal was bombarded with corners. One of them resulted in Kate being deliber-

ately kicked by Gloucestershire player number 2 who could not handle losing the ball. She was only booked by the ref, despite deserving a red.

Another corner saw that same number 2 kicking the ball (and people in the way) meters from the goal. Pav threw herself in front of her despite the kicks. In this confusion, Emily came to the rescue and threw herself onto Pav to grab the ball out of number 2's feet. Pav was briefly crushed and lost her contact in the battle. She heroically continued however. Steph had yet another clash with the opposition by suggesting their player get off the pitch after receiving a ball in the face. Gloucestershire did not appreciate and harsh words were once more exchanged on both sides, with several IC ladies having to almost restrain Steph from taking it further.

Finally the whistle blew, giving the IC ladies the satisfaction of not having travelled to the middle of nowhere for nothing. They are now on their way to win the Plate!

# Imperial Medicals survive BUSA South Prem B

## Rugby Union BUSA

|                       |    |
|-----------------------|----|
| Imperial Medicals 1st | 24 |
| Oxford Greyhounds 1st | 18 |

### Jeremy Bartosiak-Jentys

The Medicals went into their last BUSA league fixture of 2007-08 knowing that nothing less than a victory was required if they were to remain in BUSA South Prem B.

Even then the Medicals were relying on other results to go their way needing one of Reading or UWE to lose. After last week's disappointment away at Reading, Cameron Sullivan aksed primarily the same squad of players to try and make amends against the Greyhounds with the only changes seeing the hard working Anakan Navaratnam come into the back row and Harry Thompson come in at scrum-half for the injured Tom Maynard. The Greyhounds arrived at Teddington with

slightly fewer Blues peppering their squad than when the sides met at Iffley Road just after Christmas. However, there was still plenty of experience in a team lead by this year's starting Varsity match hooker, Dan Rosen.

The Medicals, not wanting to let an Oxford side with little to play for into the game, started the game brightly. With the two packs evenly matched it was left to the host's backs to make their mark on the game with fly-half, and skipper for the day, Dan Neville pulling the strings in midfield and the back three Rory Hutchinson, Huw Williams and Kevin Ilo looking dangerous when put in space. In fact right wing Ilo was to open the Medicals' account for the afternoon.

Quick hands by centres Ben Davies and James Sharples put the flying wing up against his opposite man. Ilo was able to beat the cover tacklers with pace and guile to dive in under the posts. Neville made no mistake with the conversion.

Playing some fine rugby the Medicals made the most of their dominant

start by scoring a further try. This time the creative spark was provided by left wing Rory Hutchinson. Receiving the ball in his own half the fresh faced speedster made good yards taking play up to the Oxford twenty-two. After being brought down Hutchinson stayed alert and was able to spot Harry Thompson in support. Thompson using his years of experience on the wing crashed his way over in the left corner. Neville was unable to add the extras.

The Hounds then clawed there way back into the match with a well taken drop goal from fly-half Stuart O'Flanagan who also added a penalty before half-time to reduce the Medicals' lead to only six points. At half time those playing their last BUSA game implored their team mates to keep going for the final forty minutes.

The senior players words were taken to heart as the Medicals opened the second period reinvigorated and once more on the front foot, which allowed the hosts to score their best try of the afternoon. Xander Ancock exploited a gap in the Greyhound's midfield

to break through and offload to the supporting James Sharples. Quick interplay between the Medicals backs put Dan Neville in possession who, showing good vision, released the on rushing Kevin Ilo. Ilo held on to the difficult ball and used his pace to run in for his second try of the afternoon. Neville failed with the difficult conversion attempt.

The Medicals were to extend their lead even further as all the back three got themselves on the scoresheet. Full-back Huw Williams showed that despite now being one of the team's elder statesmen he still had the ability and pace to go in for his first try of the season. Neville was able to add the extras. As the game drew on the Medicals were having to defend while the Hounds began to gain the upper hand. The host's cause was not halped as Ed pickles and Craig Nightingale were forced off with minor injuries, however, replacements Jon Fisher-Black and Jeremy Bartosiak-Jentys more than held their own.

The Hounds once again started to play the better rugby and replied with

two trys of their own from flanker Sean Mackenzie and centre Chris Record, O'Flanagan converting one. With five minutes remaining the visitors were now within a try and conversion of pinching a victory, but the Medicals defended their line well and as the final whistle blew all attention turned to trying to find out the Reading and UWE scores.

When the news came through, via club captain Ruairidh Crawford's brother and the French Alps, that Reading had been defeated by Oxford Brookes the Medicals knew they had managed to complete a, rather more tense and convoluted, Great Escape than first hoped.

Many thanks to Xander Ancock, James Saffin, Harry Thompson and Huw Williams who played their last BUSA games for the club on Wednesday. Also, congratulations to Cameron for keeping his side up and for his commitment this year despite the disappointment of being unable to play due to injury. Now lets go and deal with Varsity.



# Tennis men's 2nds progress to semi-finals in BUSA

**Roman Lewis**

It was a foggy Wednesday afternoon at Hyde Park and the brave Mens 2nds were out in force warming up, braving the fierce chill, ready for the start of the BUSA knockouts. After a slightly delayed start due to late opposition, the match begun and it soon became clear that the tie was going to be a "walk in the park" and would be won more quickly than a naked Eskimo catching pneumonia.

From the sideline, it was clear that the first doubles match was going to go our way. The usual razor-sharp awareness of Nick and amazing grace and feline agility of Tim was too much for the opposition in the opening match. A constant barrage of aces and winners

from Nick accompanied by shrieking applause from Tim soon sent Imperial into a 1-0 lead in the tie.

On the other court, the second doubles match was also going our way. Andre and Simon resumed normal service with some great doubles play, big winners, effective volleying and some great celebratory hugs thrown in to unsettle the opposition. 2-0.

The singles, for Nick, proved to be nothing more than training ground practise. With some solid serving and exquisite returns, Nick swept his opponent away.... naturally love and love!

Similarly, with the way Tiger Timmy was gunning his inside out forehand and hitting those drop shots, a swift 6-1 6-1 victory was inevitable. Score now 6-0 to Imperial.

Next off court was Simon, after a shaky start he soon settled and hit his opponent off the court. All in a days work for the veteran blonde of the team. 8-0...

Last but not least, Andre felt the need to let his opponent get some games out of politeness but once he felt he had been generous enough, he starting booming those forehands left right and centre, coupled with some clever slices and great serving. He finished the tie in style and completed a big 10-0 win for Imperial. True to form, off came his shirt as he ran around waving it in the air, savouring the occasion.

All that was left was to console the opposition and get Andre back under control and get ready for our semi final to come...



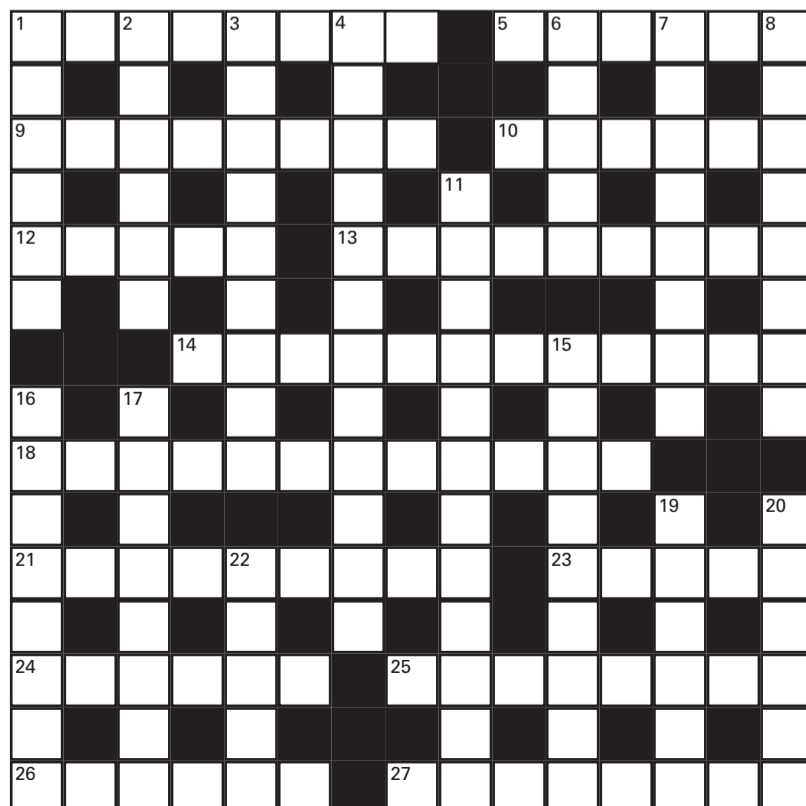
The victorious IC men's 2nds who finished the day winning 10-0

## Sports league

| Team                           | P  | W  | D | L  | F    | A   | Diff | %   | FI  |
|--------------------------------|----|----|---|----|------|-----|------|-----|-----|
| 1 IC Squash Men's 1st          | 12 | 12 | 0 | 0  | 60   | 0   | 60   | 100 | 60  |
| 2 IC Rugby Union Men's 1st     | 14 | 12 | 0 | 2  | 384  | 128 | 256  | 86  | 52  |
| 3 IC Netball 1st               | 12 | 11 | 0 | 1  | 559  | 327 | 232  | 92  | 51  |
| 4 IC Tennis Men's 2nd          | 11 | 10 | 0 | 1  | 84   | 26  | 58   | 91  | 46  |
| 5 IC Tennis Women's 1st        | 11 | 9  | 1 | 1  | 76   | 33  | 43   | 82  | 43  |
| 6 IC Volleyball Women's 1st    | 8  | 8  | 0 | 0  | 23   | 7   | 16   | 100 | 40  |
| 7 IC Hockey Men's 1st          | 12 | 9  | 1 | 2  | 41   | 22  | 19   | 75  | 39  |
| 8 IC Fencing Women's 1st       | 9  | 8  | 0 | 1  | 1183 | 893 | 290  | 89  | 36  |
| 9 ICSM Netball 2nd             | 9  | 7  | 0 | 2  | 289  | 160 | 129  | 78  | 27  |
| 10 IC Rugby Union Men's 2nd    | 12 | 7  | 2 | 3  | 278  | 176 | 102  | 58  | 27  |
| 11 IC Football Men's 1st       | 10 | 4  | 5 | 1  | 17   | 7   | 10   | 40  | 26  |
| 12 IC Squash Men's 2nd         | 10 | 7  | 0 | 3  | 30   | 19  | 11   | 70  | 23  |
| 13 IC Football Women's 1st     | 8  | 4  | 3 | 1  | 11   | 7   | 4    | 50  | 22  |
| 14 IC Fencing Men's 2nd        | 6  | 5  | 0 | 1  | 761  | 660 | 101  | 83  | 21  |
| 15 ICSM Hockey Women's 1st     | 10 | 6  | 1 | 3  | 54   | 20  | 34   | 60  | 20  |
| 16 IC Waterpolo Men's 1st      | 3  | 3  | 0 | 0  | 31   | 10  | 21   | 100 | 15  |
| 17 IC Volleyball Men's 1st     | 10 | 6  | 0 | 4  | 12   | 9   | 3    | 60  | 14  |
| 18 ICSM Hockey Men's 2nd       | 10 | 6  | 0 | 4  | 28   | 24  | 4    | 60  | 14  |
| 19 ICSM Football Men's 1st     | 8  | 3  | 3 | 2  | 13   | 12  | 1    | 38  | 13  |
| 20 ICSM Badminton Women's 1st  | 6  | 4  | 0 | 2  | 31   | 17  | 14   | 67  | 12  |
| 21 IC Squash Men's 3rd         | 6  | 4  | 0 | 2  | 8    | 4   | 4    | 67  | 12  |
| 22 IC Table Tennis Women's 1st | 6  | 4  | 0 | 2  | 17   | 11  | 6    | 67  | 12  |
| 23 ICSM Netball 1st            | 10 | 5  | 1 | 4  | 334  | 354 | -20  | 50  | 11  |
| 24 IC Hockey Men's 2nd         | 10 | 5  | 1 | 4  | 50   | 23  | 27   | 50  | 11  |
| 25 IC Hockey Men's 3rd         | 10 | 5  | 1 | 4  | 18   | 17  | 1    | 50  | 11  |
| 26 IC Squash Women's 1st       | 10 | 5  | 1 | 4  | 12   | 16  | -4   | 50  | 11  |
| 27 IC Badminton Men's 1st      | 11 | 6  | 0 | 5  | 48   | 40  | 8    | 55  | 10  |
| 28 IC Lacrosse Women's 1st     | 9  | 5  | 0 | 4  | 79   | 67  | 12   | 56  | 9   |
| 29 IC Netball 2nd              | 9  | 5  | 0 | 4  | 277  | 209 | 68   | 56  | 9   |
| 30 IC Table Tennis Men's 1st   | 9  | 5  | 0 | 4  | 91   | 62  | 29   | 56  | 9   |
| 31 IC Hockey Women's 1st       | 10 | 4  | 2 | 4  | 35   | 32  | 3    | 40  | 8   |
| 32 IC Basketball Men's 1st     | 5  | 3  | 0 | 2  | 319  | 313 | 6    | 60  | 7   |
| 33 ICSM Hockey Women's 2nd     | 10 | 3  | 3 | 4  | 30   | 42  | -12  | 30  | 5   |
| 34 ICSM Hockey Men's 3rd       | 5  | 2  | 1 | 2  | 18   | 9   | 9    | 40  | 4   |
| 35 IC Rugby Union Women's 1st  | 4  | 2  | 0 | 2  | 89   | 57  | 32   | 50  | 2   |
| 36 IC Badminton Men's 2nd      | 10 | 4  | 1 | 5  | 37   | 43  | -6   | 40  | 2   |
| 37 ICSM Hockey Men's 1st       | 10 | 4  | 1 | 5  | 22   | 35  | -13  | 40  | 2   |
| 38 ICSM Rugby Union Men's 3rd  | 11 | 5  | 0 | 6  | 267  | 228 | 39   | 45  | 1   |
| 39 IC Fencing Men's 1st        | 7  | 3  | 0 | 4  | 817  | 798 | 19   | 43  | -1  |
| 40 IC Hockey Women's 2nd       | 10 | 3  | 2 | 5  | 13   | 39  | -26  | 30  | -1  |
| 41 IC Rugby Union Men's 3rd    | 12 | 5  | 0 | 7  | 184  | 176 | 8    | 42  | -3  |
| 42 ICSM Rugby Union Men's 1st  | 12 | 5  | 0 | 7  | 199  | 292 | -93  | 42  | -3  |
| 43 ICSM Hockey Women's 3rd     | 10 | 4  | 0 | 6  | 18   | 24  | -6   | 40  | -4  |
| 44 IC Hockey Men's 4th         | 9  | 3  | 0 | 6  | 13   | 22  | -9   | 33  | -9  |
| 45 ICSM Netball 3rd            | 9  | 3  | 0 | 6  | 178  | 223 | -45  | 33  | -9  |
| 46 ICSM Football Men's 2nd     | 5  | 0  | 1 | 4  | 9    | 17  | -8   | 0   | -14 |
| 47 IC Tennis Men's 1st         | 10 | 2  | 1 | 7  | 36   | 64  | -28  | 20  | -16 |
| 48 ICSM Badminton Men's 1st    | 10 | 2  | 1 | 7  | 29   | 51  | -22  | 20  | -16 |
| 49 ICSM Rugby Men's 2nd        | 14 | 4  | 0 | 10 | 222  | 382 | -160 | 29  | -20 |
| 50 IC Badminton Women's 1st    | 9  | 1  | 1 | 7  | 25   | 47  | -22  | 11  | -21 |
| 51 IC Football Men's 3rd       | 10 | 1  | 1 | 8  | 14   | 35  | -21  | 10  | -25 |
| 52 IC Football Men's 2nd       | 10 | 0  | 1 | 9  | 11   | 35  | -24  | 0   | -34 |

## Crossword No. 1,398

Answers to: [sudoku.felix@imperial.ac.uk](mailto:sudoku.felix@imperial.ac.uk)



### ACROSS

- 1 Russian purists thrown out of the saddle (8)
- 5 The occupants have no wok, so back on the plaster! (6)
- 9 Pear tree torn down to provide witty banter (8)
- 10 Multiple marriages annulled by wise men (6)
- 12 Purple bacilli split to lose two (7)
- 13 Widespread cases of mid-pieces bursting at the seams (9)
- 14 Sewing shop decapitates Harld (12)
- 18 Group frenzy as stray mesiah runs wild (4,8)
- 21 One crocus uprooted on the highway (9)
- 23 Sad to build the other way around (5)
- 24 Large drinking vessel absorbs shock (6)
- 25 Somehow arraign a ruralist (8)
- 26 Holiday beyond the Orient (6)
- 27 Positions of stopping place (8)

### DOWN

- 1 Southern ogre goes for a walk (6)
- 2 Skewer me, and I become wan (6)
- 3 Make a mess when you scorch a rhodium psych test (9)
- 4 Those who came before managed to repress codes, somehow (12)
- 6 Termite without Electromagnetism is a bit cliched (5)
- 7 An instrument for putting some wine in wine (8)
- 8 Homeric trips (8)
- 11 Boxer's centre of mass (12)
- 15 Mixed malt units can really wake you up (9)
- 16 A bisexual camel is confused yet friendly (8)
- 17 A man's sit ripped to shreds in the tidal waves (8)
- 19 We skim off the top of the milk, revealing ourselves as Inuits (6)
- 20 Has patience for supports (6)
- 22 Honour to South-Eastern fat people (5)



The winner of last week's crossword was **Di-Emma**. They're back! Run for the hills! Congratulations!

**Enoch**

### Solution to Crossword 1,397

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





## One final push

IC men's hockey make it to the ULU Cup final. See page 34

## IC women's Cricket victory

**Emily Michie**

When I told my friends that I was playing a cricket match I was wryly told "Isn't this the wrong season?" That of course is true - unless you play indoors! So, on a day when the medical schools had already been antagonising each other, IC Women's Cricket set out for deep south London to play our first indoor game against King's College Medics.

An indoor game is simply a mini-match, played with half the regular number of players. There are two batsmen as usual, if they strike the walls it counts as one run, stike the far wall and it is four if the ball has touched the ground and six in the air. If you make a run between wickets then that will add to the score. The game is made up of eight overs per side. If the bowler bowls wide the batting team are awarded an extra three runs.

After wining the first toss, we were batting first. Smacking the ball around the hall and despite making some risky runs, we were off to a good start. The girls sitting out were making some big noises as the batters slogged on. The eight overs flew by and we were soon fielding. We were all given an over to bowl and tied to keep the fielding tight, with Aleeza, a debutante cricketer, showing impressive pace and flair. It was obvious that the Kings' girls were intimidated and we won our game smashing them by 35 runs!

Daryanani, one of our co-captains, took charge for the second game. As the coin was flicked high in the air, she watched it spin and land on the floor saying "ah, so that's the toss" to which much laughter ensued as she realised she hadn't actually called it! On the re-toss, we lost and were sent to field the first innings. Kings weren't to be beaten twice and out rolled their finest women. Despite a great fielding effort and Sian bowling a beautiful wicket, King's were able to rack up 75 runs, and it was our turn to bat again. Batul and Aleeza batted first. Kings' best bowler took the opening over and hurled the ball down the hall with ferocious velocity. The fourth ball of the over struck Batul's hand causing a yelp and obvious pain on impact. Refusing to retire,

the game went on. By the last overs we had all but caught up with their run score, but alas were short by three as the final over ended. By the end of the evening we felt elated. This had been our first game for over a year, proving to ourselves that although we're short on experience and numbers, victory is possible.

If anyone is interested in joining in the fun - then get in touch! Women's cricket is fairly new, only being started last year by our co-captain Sian. We're gearing up for a BUSA tournament at the end of April. If you've never played cricket before, now is your chance to try. During the winter we practice in ETHOS and at Lord's Cricket ground in nets. Email: [icwomenscricket@googlemail.com](mailto:icwomenscricket@googlemail.com) for more information.



IC women's cricket team celebrate wining their first game

## IC Fencing team in quarter finals

### Fencing

|                  |     |
|------------------|-----|
| Imperial Women's | 135 |
| Kent Women's     | 96  |

**Beth Jelfs**

After finally having it confirmed that we had won the southern premiership by the narrowest of margins, the draw for the last 16 put us up against the University of Kent, winners of the south eastern conference. Unfortunately with all-rounder Joan having suffered a knee injury (entirely unrelated to fencing), this left us one person short in all weapons. With captain Hannah already fencing all three it looked as though Emily and Beth would be branching out into sabre and foil respectively. Whilst this seemed to amuse everyone, it was luckily never actually put into action as Eleni had finished exams and was now free to fence.

First weapon was foil after a slightly shaky start for the out-of-practice Eleni we gradually started to build up a lead from which the opposition never recovered. Sabre followed and was much closer-fought throughout - in the end going our way by only 5 hits - largely

down to the efforts of Hannah. Epee was the final weapon of day and after much debate over who should, or more to the point shouldn't join Hannah and Emily as the third epeeist, much to Beth's relief it again fell to Eleni, who in her first match back found herself fencing all three weapons. As it turned out epee was to be our strongest weapon and it soon became clear that there was no way they were going to be able to win by the margin needed to win the match overall. The final score was 135-96 to us putting us through to the quarter finals where we will be facing the University of Bristol.



Intimate fencing