

Bombay Bicycle Club

An interview with the band ahead of their biggest ever UK headline show: **Page 20**



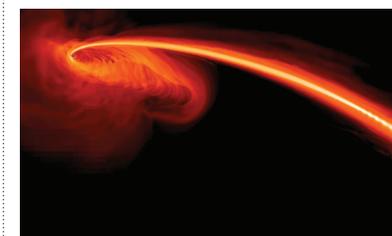
100 years of Universal and Paramount: **Page 22**



Ultimate challenge for Imperial students

Two Imperial teams in Final of national science competition: **Page 5**

SCIENCE



Stars ripped apart by black holes
Page 12

COMMENT



Inside the mind of Rick Santorum
Page 14

Court approves Babar Ahmad extradition to United States

Family continues to call for public enquiry into ongoing case

Aemun Reza

Babar Ahmad is a British Citizen and former student and staff member of Imperial College London who has been detained in prison for eight years under anti-terrorist legislation without a trial in the UK. He has been battling against extradition to the US but on 10 April the European Court of Human Rights

approved the decision for him to be extradited within the next three months where he may be subjected to solitary confinement in a ‘Supermax’ prison.

The family of Babar Ahmad have promised to fight his extradition “to the end” and admitted that they were “very disappointed” by the court’s decision. They are determined to seek proper
...Continued on Page 3



Ahmad was interviewed by the BBC in April

UNSEEN IMPERIAL

More anonymous accounts on the aspects of our lives that we don’t want to talk about: **Page 9**

MUSIC



A chance encounter with Johnny Rotten
Page 21

HIGHLIGHTS

What's on

Understanding neural circuits

MIT Professor of Biological Engineering and Brain and Cognitive Science Ed Boyden delivers this 2012 Bagrit Lecture on the use of optics and other tools for the analysis of neural circuits. Open to all, contact a.glyes@imperial.ac.uk to register.

**Lecture Theatre G16, SAF
South Kensington Campus
14 May 17:30-18:30**

Plastic electronics: the coming revolution

Professor Donal Bradley, Pro Rector (Research), speaks in the Friends of Imperial College lecture series. The nano-scale printing and coating of materials on a wide range of plastics has the potential to impact on multiple applications in energy, environment, consumer electronics and healthcare. Tickets cost £3 for students and staff. Contact admin@friendsofimperial.org.uk for tickets.



**Lecture Theatre G16, SAF
South Kensington Campus
15 May 19:00-20:00**

Lunchtime Concert

Gordon Fergus-Thompson performs. Open to all. First come first served. Contact mary.bowe@imperial.ac.uk for further information.

**LT1, Wolfson
Hammersmith Campus
15 May 13:00-13:45**

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Editor

CLASSIFIEDS

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Unicycle!

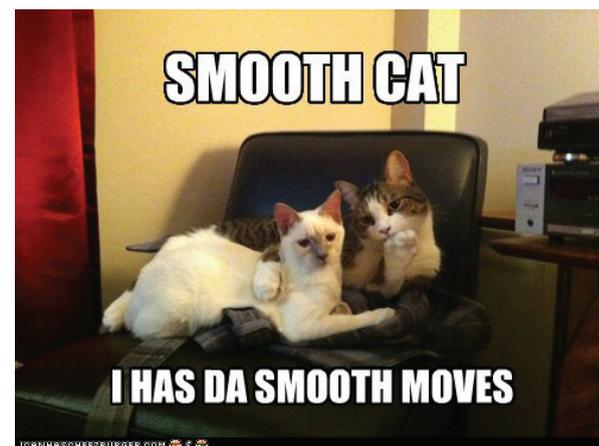
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Family with two young children living in Queens Gate Terrace are looking for a mother's help for a few hours in the morning and afternoon, to start a.s.a.p. Can be planned around study commitments. If interested, please call **0796 6171802**

Just so we're clear, Felix accepts no responsibility for services bought or sold, capiche? Good.

Lolcat of teh week



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Felix, Beit Quad, Prince Consort Road, London SW7 2BB.
Email: felix@imperial.ac.uk. Tel: 020 7594 8072. Fax: 020 7594 8065.
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Alex Nowbar

news.felix@imperial.ac.uk

NEWS

Extradition impropriety denied



The European Court of Human Rights in Strasbourg



James Loy argued for the benefits of international co-operation

...Continued from Front Page justice and ensure that Babar should be put on trial in the UK, along with a full public inquiry into his case. His father stated that the British justice “appears to have been subcontracted to the US”. Amna Ahmad, Babar Ahmad’s sister, has raised concerns about her brother’s mental health, saying, “there’s only so much a person in that condition could do.”

“[British justice] appears to have been subcontracted to the US”

However, The European Court of Human Rights said that he would not be subject to “ill-treatment” in the US. The judges said that the US authorities are “justified” in treating convicted terrorists as a “significant security risk” and are therefore allowed to limit their communications with the outside world.

In an interview with the BBC conducted at Long Lartin Prison in early

April, Babar Ahmad gave his own views on his detainment. He told the BBC: “I have never been questioned about the allegations against me. I have never been shown the evidence against me.” Babar Ahmad urged the Director of Public Prosecutions to put him on trial in the UK to find out what has gone wrong with his case.

In the campaign to free Babar Ahmad, an official government online petition was created to generate support against his extradition and was signed by over 140,000 people. There was enough support for the petition to be taken the House of Commons to be debated. On 30 March, the House of Commons Home Affairs Select Committee released a report that concluded that the US-UK Extradition Treaty should be amended to deal with the unease of the fairness of the Treaty.

Scotland Yard released a statement, which said: “The Metropolitan Police Service carried out their investigation strictly in accordance with UK law. This process involved close liaison with the Crown Prosecution Service. We completely reject any suggestion of impropriety.” They also stated, “All extradition requests made to the United Kingdom are subject to the Extradition

Act and any other relevant legislation. The CPS acts as the representative of the requesting judicial authority in extradition proceedings.”

Additionally, James Loy, the former US Deputy Secretary of Homeland Security said, “This is a new realm, this is a new era that demands international co-operation associated with crimes that have international implications. The Ahmad case is that case.”

“This is a new realm, this is a new era that demands international co-operation”

Amna Ahmad and the rest of Babar Ahmad’s family will continue with their Free Babar Ahmad Campaign. Amna Ahmad said, “We’re not afraid of a trial. We’re not afraid of him being charged with anything. We’re actually asking for that. So that he can have an opportunity to see the allegations, to see the evidence, to be questioned in an open court of law with a jury of his peers.”

Sponsored Editorial

More student cuts

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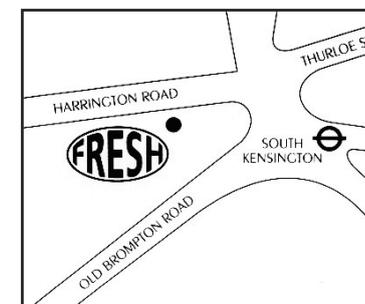
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In Brief**Pub to remain on Level 0**

Following a meeting of the Management Board on 20 April, an agreement has been reached over the proposed development of the space currently occupied by the Holland Club on Level 0 of Sherfield.

The space will continue to provide a “pub facility”, which will be open to staff, postgraduate research and postgraduate taught students, along with a catering facility.

Consideration will be given as to whether undergraduates will have access to the catering facility.

An additional ‘social space’ will be accessible throughout the day and over weekends.

An advisory Group consisting of the Senior Dean, representatives from Imperial College Union, the Holland Club, and Commercial Services has been formed and will work on the next stage of the design process. Designs and costings will be submitted to the College’s Portfolio Review Board in June or July for approval before any further progress is made.

Matt Colvin

Wilson House not listed on accommodation website

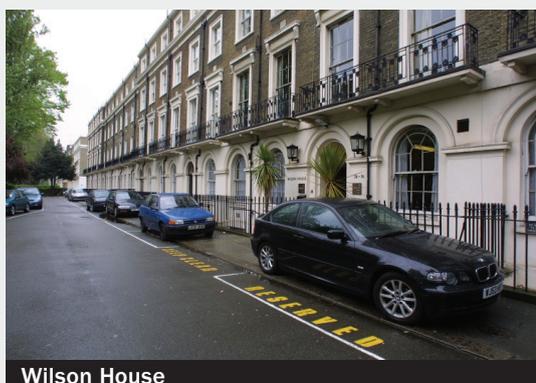
Wilson House has been removed from Imperial College’s accommodation website for prospective students. In February, it was reported in Felix that the hall could potentially be closed for refurbishment for the 2012-2013 academic year.

A new hall of residence, named ‘Xenia’ has appeared on the website. Situated in Waterloo, the accommodation website states that the hall has “recently undergone extensive refurbishment and is located in the ‘cultural heart’ of London”. En suite single rooms cost from £170-£200 per week, standard single rooms from £130-£140 per week, and twin rooms from £110-£170 per student per week. In comparison, a standard single room cost from £104.08 per week at Wilson House.

Previously, the warden of Wilson House, Dr Michael Bluck, said that “Should closure of Wilson be required (whenever that may be), other halls would likely be needed temporarily, in order to meet the guarantee we make to first year undergraduates.”

Felix will have a more detailed report on this story next week.

Matt Colvin



Wilson House

Science Challenge concludes at the House of Lords

Cash prize and tour of CERN awarded at Grand Final



A tour for two of CERN was up for grabs for the overall winner

Maciej Matuszewski

The results of the 2012 Science Challenge were announced at a reception at the House of Lords on 22 March. The Science Challenge, run annually by Imperial’s Royal College of Science Union, invited students from the College, as well as secondary schools around the country, to answer science based essay questions set by high profile judges. One Imperial and one schools winner was chosen from the answers to each question and an overall winning College and schools essay was then chosen from amongst these.

“ethics is something that everyone [...] can relate to easily”

Second year undergraduate Eugene Lee was the Imperial winner in the first category, in which Professor Lord Robert Winston asked “What are the five main ethical issues that face modern science and how do we tackle them?” Lee told Felix that he “chose the ethics question because it was the one closest to my heart; being a biomedical science student”. He got his “inspiration to write about it using the laboratory as a reference starting point for a narrative”. While “it was hard to choose only five of the biggest ethical issues for the essay though” since ethics is “something that permeates all corners and areas of science” he says that there was the added benefit that “ethics is something that everyone feels strongly about and can relate to easily” which meant that it is a topic he could confidently write

about “without going into too much technical detail” for a layperson reader.

Mathematic postgraduate Matthew Gipon’s work was judged to be the best Imperial answer to the second question, set by BBC science correspondent and former Felix Editor Pallab Ghosh – “What is the role of science journalism in the 21st Century?” In his essay Gipon argues that a modern science journalist should not only move beyond “regurgitating press releases” but also retain a broad focus and consider “the political, economic and social dimensions” of scientific results.

Cell & Molecular Sciences postgraduate Christopher Waite was chosen as the winner in the third category, in which senior Accenture executive Peter Lacy asked “What scientific breakthrough should we focus on to provide sustainable food, energy and water for nine billion people on a planet of apparently finite natural resources, and why?” Waite says that his background in biology means that he has always had “a passion for plants so presenting their case as a solution to the imminent global food and fuel crises was an easy choice for [his] answer to the sustainability question”. He chose to write about “genetic modification of the hub for photosynthesis, the chloroplast” since this area has a great deal of potential. Waite says that chloroplasts “can house a plethora of bacterial genes with a variety of functions while allowing some primary risks of traditional GM to be circumvented”.

Engineering postgraduate Carys Cook was selected as the overall winner for her answer to the question “How should politicians best make use of science?” set by Times Science Editor Mark Henderson. Titled “Parliamentary Election Manifesto of a Scientist Turned Politician” her essay outlines how a widespread scientific illiteracy amongst members

of Parliament has made her decide to turn to politics. Cook told Felix that “the lack of scientific literacy in politics explains why politicians dismiss scientific advice about issues incredibly relevant to the public, such as climate change or drug policy”. She believes that “more scientists should become more actively involved in the political process” and that “improved understanding of the scientific process will not only ensure politicians will better consider scientific information, but will make them more objective and better decision makers”.

“more scientists should become more actively involved in the political process”

As overall winner Carys received a cash prize of £2,000 and a tour of CERN for herself and one guest. The other Imperial winners received a £500 cash prize each. Waite says that he considered the tour of the Houses of Parliament that preceded the awards presentation “an ample prize in itself – the gold-encrusted Lords Chamber, in which you are under the watchful eye of the barons and bishops who signed the Magna Carta 800 years ago, was a magnificent climax.” Lee commented that “the House of Lords was a fitting place for the ceremony” and that he did not know how “the committee could top this year’s ceremony for next year’s competition”. He added that, “all in all, it was really meaningful and everyone should be encouraged to join.”

Super mutant algae declared winner

Teams from Imperial take runner-up places in BP Ultimate Field Trip

Jonathan Peek

Two teams from Imperial reached the Final of BP's Ultimate Field Trip competition, which was held on Tuesday 8 May. The prize of a six week internship at BP Trinidad & Tobago was ultimately won by a team from the University of Strathclyde.

Tasked with outlining how they would make a BP refinery CO₂ neutral by 2030, the competition was judged not just on technical content but also presentation skills and teamwork. The teams, having already presented their proposal during the semi-finals, had the chance to present their ideas in a succinct manner to staff from BP as well as field a 20 minute Q&A session from the likes of BP's Chief Scientist Ellen Williams at the Royal Institution-based final.

The competition was closely fought with each of the three finalists having an advocate on the judging panel. When

the audience voted on a separate poster competition, the voting was just as tight, with a split of 34% Aspire (Strathclyde), 33% C-less (Imperial) and 31% G.I.C. (Imperial).

"[the competition] was like doing a whole other degree"

Team Aspire's proposal was based on the use of Algae-based bioreactors housed in Lego-brick inspired green houses to break down the CO₂, with the side benefit of the algae by-products being of high value in the nutrition industry (e.g. Omega 3 oils). This proposal was so radically outside of the team's background of marine, ocean and aeromechanical engineering that "it was like doing a whole other degree", despite

not having had to "take any algae to the lab". There was concerns raised over whether the super mutant algae posed a threat to wildlife but Aspire defended their proposal: "it's alright as it's a naturally occurring mutant."

G.I.C. (Global Intelligence Consulting) outlined a three-phase approach with membrane technology (based on research being carried out at Imperial) being the first part of their proposal, which culminated in artificial-leaf CO₂ break down. G.I.C. stressed the importance that "you won't go to bed and wake up the next morning with a carbon neutral refinery" and that a flexible solution with immediate action is necessary.

C-Less outlined an efficiency improvement approach with large amounts of retro fitting to existing refineries to cut CO₂ emission before finally using carbon capture and storage to remove the CO₂ under the North Sea. Whilst retro fitting is not cheap, "looking at the costs makes me wince," a BP employee

commented. The retrofitting also has the advantage of being a partial solution that can be enacted right now rather than waiting for technology to develop.

"if we had the solution we could do it – and that's the kicker"

Despite not winning the competition both teams from Imperial said that it was the chance to put their knowledge into practice and to try and tackle a large-scale problem that was the real reason they entered the competition. "We often get stuck working on problems, we lose sight of the bigger picture," student Nicholas Kwok said.

As the winning Team Aspire will be spending six weeks as guests of BP Trinidad & Tobago and will visit BP's

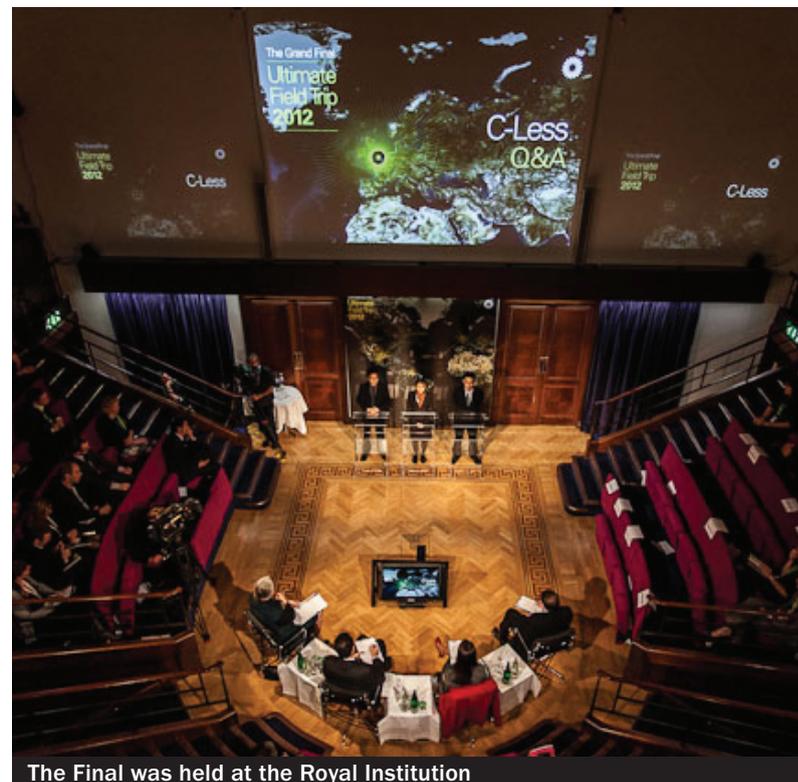
operations in the Gulf of Mexico, alongside spending time in New Orleans.

Last year's winners said that whilst they were envious of this year's prize ("We should have waited a year") as it gives Aspire the chance to see BP working on another continent, they were happy not to have to try and tackle this year's challenge. Despite the challenge of making a refinery CO₂ free by 2030, BP Chief Scientist Ellen Williams said "if we had the solution we could do it – and that's the kicker".

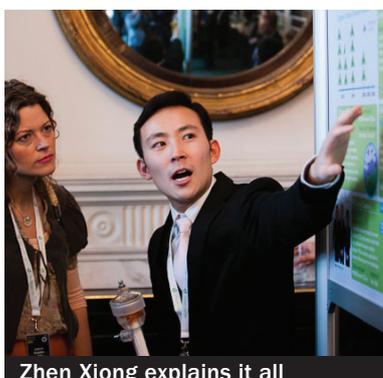
Both Ellen Williams and David Eyton, Group Head of Technology, were both keen to point out that this competition was more about challenging students than getting research done for free: "BP has looked at all of these ideas". With the success of the competition over the last three years, next year the competition will be international, meaning that students from Imperial will have even more competition next year if they want to win the "Ultimate Field Trip".



From left to right: Zhen Xiong, Dun Xiang, and Nicholas Kwok of Global Intelligence Consulting, Zie Wearn Chua, Wern Chia Chang, and Zhi Xiong Chong of C-Less, Edward Kay, Simonas Stilius, and Guy Drori of Aspire



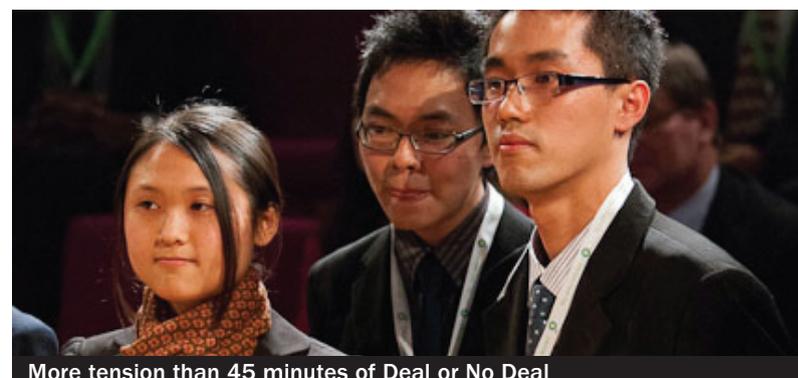
The Final was held at the Royal Institution



Zhen Xiong explains it all



Aspire (far right) won over the judges with their algae concept



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SUN GLITTERS

"[Sun Glitters'] pitch-shifted vocals and chopped-up melodies create a compellingly itchy, glitchy R&B"

- the Guardian

A L S O F R O M X V I R E C O R D S

HENRY WU & EVERMEAN

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4 X V I

T. Williams

"Really good vibe"

Mary Anne Hobbs

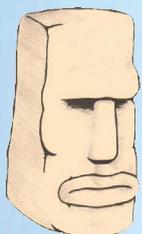
"Superb"

Alexander Nut

"Sounding large!"

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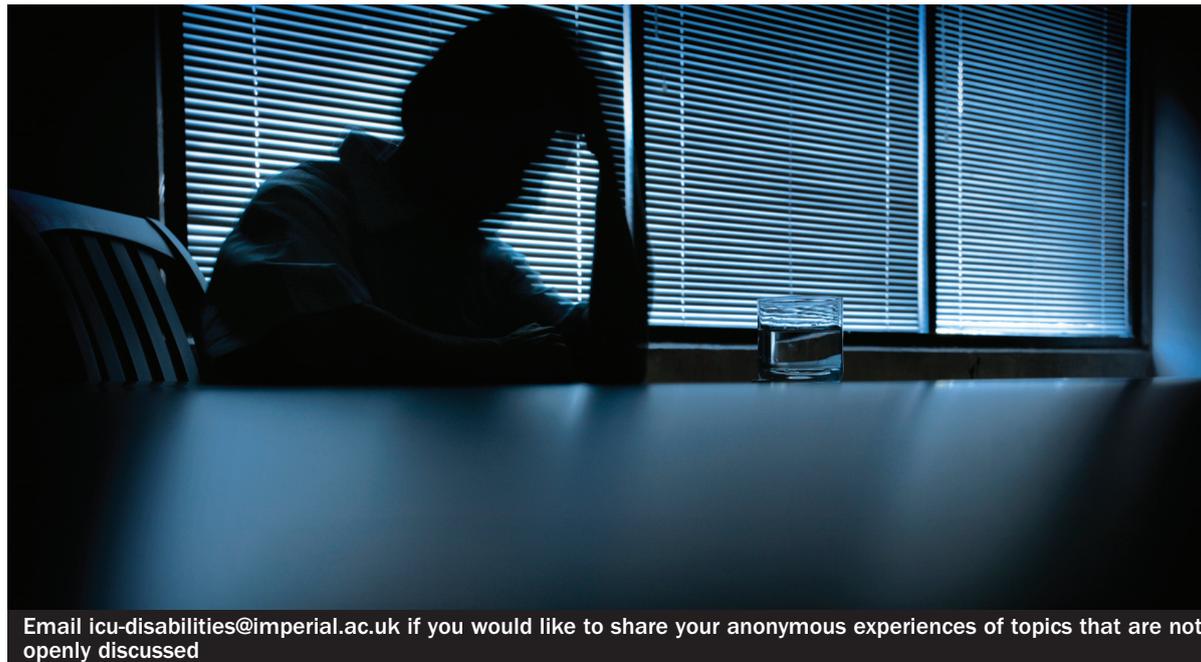
Unseen Imperial

Once again, thank you to those who have submitted accounts on the aspects of our lives that we just don't talk about:

Well, how do I start off? Let me just begin by saying that I was diagnosed of having severe depression and have been meeting my doctor and I am currently on medication since the last academic year. I've been through the whole process of counselling, psychiatric evaluation, CBT sessions (Cognitive Behavioural Therapy), and there have even been times that I've rung up the Samaritans when it was just too much for me to handle. So, yes, I've had and still having my share of mental health issues.

How did it start? Not exactly sure how it all began! But when I was a pre-adolescent I remember being really irritated and just wanted to get out of my own skin. I would start scratching myself vigorously, and flapping my hands around and always had that feeling of punching something (don't worry, I don't randomly just punch people!). By this time I've changed countries, went to school in a totally new place and everything was just new! My family was broken up and life just started getting a bit hectic for my taste. Then comes along puberty and the whole teenage drama begins! I was bullied in school both verbally and physically. Wasn't really sure why I was bullied and the more I thought of it the more confused I got and the more depressed I started to get. To add to that, I only got to see my dad once a year and when I do see him, he always bugged off somewhere and when he was around it just felt like, that he didn't really seem to care about us. Things got worse to a point that suicide seemed to be the only solution! Which I did proceed with, but luckily stopped myself from over dosing before it was too late! This was at the age of 13. That was my first major episode.

Throughout the years the episodes got worse. When I mean episodes, I mean periods of me being depressed for more than a month. During these periods I was insomniac or slept a lot, starved myself, had thoughts of hurting myself or even suicide, was lethargic, couldn't concentrate, was panicking a lot, was crying my eyes off every day, was having different body ailments and the list goes on and on... The worst part is I hated myself, I wasn't comfortable being in my own skin and there was always that thought where I just wanted to rip my skin apart and run away from all the trauma. Every day before I went to bed I prayed that I wouldn't wake up the next morning and when I did wake up it was just a horrendous feeling. I couldn't tell anyone how I felt



Email icu-disabilities@imperial.ac.uk if you would like to share your anonymous experiences of topics that are not openly discussed

because for one I didn't want to accept that something was wrong with me and two, people would just call me a retard or say deal with it or man up or something stupid like that. I tried comforting myself by talking to my toys and doing a whole psychiatric session by myself (yes, I had toys, I was 15). I was never a social outcast, I had a lot of friends and I was quite active during school time. It was all just an act! People thought I was happy and never assumed that anything was wrong, but boy were they wrong as hell.

“I didn't want to accept that something was wrong with me”

So, before coming to Imperial I had about four or five major episodes and a huge amount of minor episodes. I never paid close attention to my episodes. Yes, I had all my depressive symptoms and I did weird stuff to take care of it, but I never told anyone anything. I was faking my way through and didn't want to accept the fact that there might be something wrong with me.

I got chosen to Imperial and everything was going quite alright. The stress of work did get to me and I did have my spirals, but everything went fine. Even had a mini break down during the exam time period but ended up doing pretty well.

Then it was the next academic year and all hell just got loose. The thing is with my episodes (should be like everyone else's), the more I ignored it and the more I didn't get help the worse it got. During the first term of my second year it got really bad! The trauma, the agony, the pain I went through was just excruciating. For someone who hasn't

gone through any sort of mental health issue this might sound like an exaggeration, but trust me when I say that the pain you go through is agonising and is actually hard to describe in words. There were times that I actually was paralysed. I couldn't move, if I were standing, I'd collapse to the floor and my whole body would just go numb. Hurting myself and suicide became priority in my head. I would hurt myself when I was at lectures using a pen, at home it'd be a sharp object. I kept banging my head hard against a wall. I kept on pulling my hair out (literally). I tried to keep myself happy, tried hanging out with people, watched movies, cooked, ate what I liked, but it didn't make me feel better, it just made me feel worse. I didn't want to hang out with my friends because I thought they'd see right through me and they would consider me to be some sort of omen. I walked whenever I started getting depressed and sometimes I'd walk for hours at two in the morning. I just wanted to run away. I despised myself and seeing myself in the mirror just made me want to pull my eyes out. I was always crying and wanted to be alone. I couldn't focus at all and there were times I had to just stand up and get out of the lecture room because I was feeling really uncomfortable. The list does go on and some of them are pretty gruesome, but that is the sad truth about mental health issues when they are untreated.

Then during the second term I just couldn't handle it anymore and took the leap of making an appointment with the Imperial College Counselling Service! The day of the first appointment came along and I was having regrets and jitters. As once as I go in, the counsellor just asked a few questions. I just couldn't hold it in and started crying like I've never cried before. The counsellor was very understanding

and made me feel like someone actually cared (I know it's their job, but sometimes that small gesture means the world to you). He then advised me to go to see my doctor which I did and have been since. I've been on medication since then and have seen a psychiatrist for further evaluation of my problem. I also started on my CBT sessions, which are really helpful and gives you guidance on how to deal with problems you suffer. I really can't thank these few people enough for what they've helped me through with and will always be grateful to them.

“I'm not saying it is easy at all, it is tough”

So if you are suffering or know anyone who is suffering from a mental health issue, please get help! You might think it is embarrassing, you might think people might take the mock out of you, you might feel you are a failure. I know I did! But after that first step, it becomes a bit easier for you to open up and help yourself get through with it. I'm not saying it is easy at all, it is tough and there are some instances that you'll have to put that extra effort in! But all I'm saying is that get help if you are having some troubles, being quiet and feeling ashamed never helps and I don't want anyone to go through what I've been through! I've been having this for ten years and am still in the process of getting help for the past one and a half years! I don't want to make this sound like a happy ending in a fairy tale but with all the help I'm getting, I find myself to be more confident and happier than I've ever been in my life! So, please do get help if you are suffering from a mental health issue!

In 2011 the world that I loved turned dim. It's hard to describe how things turned so quickly, but they did. There were redundancies and many uncertainties. My friends were receiving letters to say they were to be made redundant and the supervisors had gone underground. We did not know what was going on and people became worried and upset. I was the only one about to ask and question. It was hard seeing my friends crying and unable to contact the supervisors to talk through the situations. I too had been moved to what we started to call the redundancy waiting room – as all those who were moved were being made redundant.

I continued my work and developing my research program. There was little feedback on my work and my questions about what was going on went unanswered. Instead of meeting to discuss my work, I would receive an occasional short curt email. It just made me worry more. That I guess was the start of the spiral.

My health spiralled very quickly into a very dim depressive place. I took advice from a friend and went to my GP – who diagnosed clinical depression. I was put on an antidepressant and psychology sessions were set up, I felt relieved that things were going to be ok.

I contacted my supervisors and told them that I had been to my GP and was diagnosed with clinical depression. I guess I expected that they would be understanding and supportive. No, they just demanded that I report back and start work the following Monday. Then they stopped talking to me, advised my collaborators to stop talking to me and stopped my salary. What they did made my recovery very hard. Not only did I have to try and get well from a very serious condition, but I had to try and fight for what were basic human rights in the UK.

It all just made me so very sad. Sad that people I had known and worked with for many years would be so unsupportive, when I most needed to be supported. If there is one message I would like to transmit to all, it is keep communication open when working with someone who has clinical depression. Support them in the same you would support someone who told you they had just been diagnosed with cancer. One in four people in the UK will experience a mental health problem in any given year. There is no excuse for ignorance.

If you'd like to share your experiences of anything people don't openly discuss, such as faith, sexuality, body image, mental health, disability or discrimination of any kind, please email icu-disabilities@imperial.ac.uk. You can create an anonymous email address to send it from and any details which could be used to identify you will be edited out.

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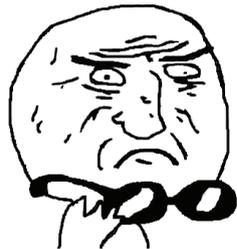
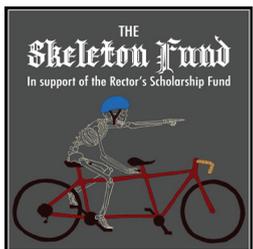


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And in the process beat a record set by this guy from Louisville, Kentucky in 1987, 25 years ago.

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What we missed...

LHC finds a new particle (again)

CERN's Large Hadron Collider (LHC) reported its second particle discovery last month, a new baryon consisting of an up, strange and bottom quark. The particle, an excited state of Ξ_b whose lower energy counterpart was found by the Tevatron collider at Fermilab, was discovered by scientists from the University of Zurich's Physics Institute.

The Compact Muon Solenoid experiment, one of the detectors at the LHC, observed the electrically neutral particle from its decay products. A total of 21 Ξ_b decays were found, which makes the discovery statistically significant. The discovery will allow scientists to better understand the strong nuclear force.

The particle was found in a sample of about 530 trillion proton-proton collisions with the LHC operating at 7 TeV, and adds to a growing list of discoveries at CERN.

arXiv:1204.5955v1

Alexander Karapetian

Quantum dots to control your brain

Researchers from the University of Washington have used techniques from quantum physics and neuroscience to control brain cells for the first time. Photosensitive semiconducting nanoparticles known as quantum dots have been used to stimulate the brain, and it is believed these techniques could pave the way to non-invasive treatments for conditions such as Alzheimer's disease, depression and epilepsy.

While the experiment was conducted on a film external to the body, the team claims for humans, the quantum dots would need to be delivered to brain tissue. Lih Lin, the researcher who headed up the team, said that "a significant advantage is that [the quantum dots'] surface can be modified with various molecules" and used to target specific brain cells. For now, scientists hope to learn to use the techniques to repair damaged retina cells in order to make advances in treating blindness.

DOI:10.1364/BOE.3.000447

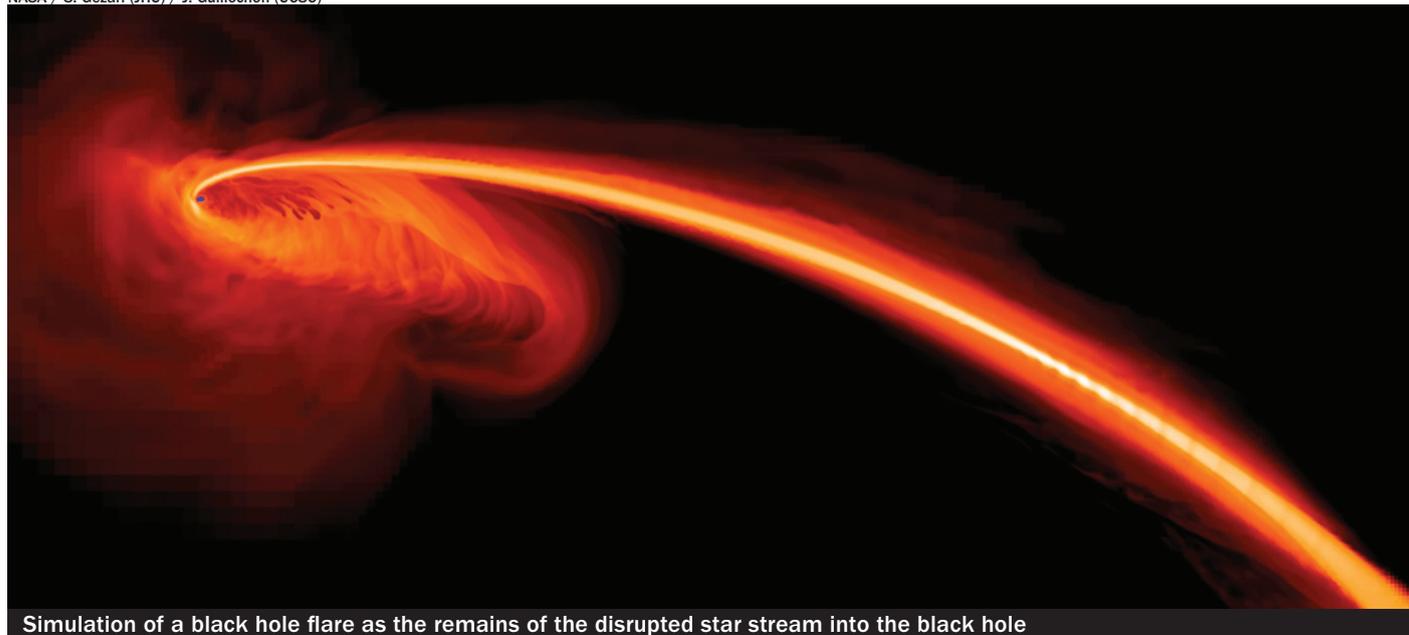
Alexander Karapetian



Watch out... here come the quantum dots

Black hole shreds star

NASA / S. Gezari (JHU) / J. Guillochon (UCSC)



Simulation of a black hole flare as the remains of the disrupted star stream into the black hole

Antonio Torrisi

Stars approaching a supermassive black hole are ripped apart by its huge tidal force. The black hole gobbles part of star and spits out some material in form of radiation. This fantastic phenomenon has been observed by a team of astrophysicists from US and UK through observations obtained from the telescope in Mount Haleakala, Hawaii, and the Chandra X-Ray Space Observatory.

From a survey of thousands of galaxies, the scientists found that both the telescope and the Galaxy Evolution Explorer satellite had detected a luminous flare from the centre of a galaxy located at a distance of approximately 2 billion light-years from the Earth. The flare, dubbed PS1-10jh, is extremely intense and reveals an uncommon shape of the light-curve. The long

duration of the phenomenon (a few months) was not typical of gamma ray bursts that fade away within a day and come from the explosion of massive stars or collisions between giant stars.

Stars-shredding events are rare and occur roughly every 10,000 years in a galaxy. One can be detected from Earth once every two years. In June 2011 astronomers from the University of Berkely, California, had observed a similar phenomenon coming from a galaxy as far as four millions light-years from Earth.

However, the present study published in *Nature*, is the first to give accurate predictions. Analysing the intensity of the radiation of the light flare and the shape of the curves and fitting the data to numerical simulations the scientists calculated a mass of the black hole as big as about that of 3 million suns and reconstructed the orbit of the star finding it to be tight to the

black hole. They also estimated the event occurred for about 76 days.

The most intriguing aspect of the discovery is the prediction of the structure of the star. Analysis of the spectra of the radiation revealed that the disrupted star was a red giant with a helium-rich core whose hydrogen shell was previously stripped off. Gezari, the leader author of the study from Johns Hopkins University, Maryland, says that this "is a consequence of being in the environment of the black hole."

Some questions such as the low temperature of the radiation and the lack of effects from general relativity in the model remain open, but the possibility of characterising the light from black holes can give precious information about their gravitational field.

DOI:10.1038/nature10990

Remote-controlled insulin production

Laurence Pope

Researchers in New York have engineered a way to non-invasively trigger gene activation in live animals using nanoparticles and radio waves, a method that may, in the future, be used to remotely control genes in humans for medical purposes.

Current methods of activating cells are unwieldy at best: direct stimulation using electrodes is invasive, potentially damaging and non-specific, whilst control of individual light-activated channels using different wavelengths of precisely-timed light pulses requires internally implanted light pipes. But, by abusing the properties of iron oxide nanoparticles (FeNPs) and temperature-sensitive ion channels, the researchers found a way to finely control certain genes non-invasively.

Jeffery Friedman and colleagues of The Rockefeller University targeted FeNPs to a modified, temperature-sensitive cation chan-



... but only in mice, so far

nel, TRPV1 (otherwise known as the capsaicin receptor) by coating the nanoparticles with antibodies specific to a modified tag on the channel. Exposure to low- and mid-range radio wave frequencies heated up the targeted nanoparticles but not the surrounding tissue, thereby activating the channel upon reaching its activation temperature. The resulting calcium ion influx activated a specially modified gene that controlled expression of insulin.

This led to a corresponding drop in blood glucose levels after 30 minutes.

The team also experimented with nanoparticles that could be made intracellularly using modified ferritin, a naturally occurring iron-storage protein. They saw that insulin secretion still occurred, albeit more weakly.

Radio wave gene activation has the advantage of being both non-damaging to tissue and non-invasive whilst heating surrounding cells to a minimal degree. Currently however the technique can only be used in basic animal research, as the delivery of nanoparticles into a living organism requires the deliberate growth of tumours, making it inappropriate for use in human clinical research.

Friedman hopes though that as research progresses use of nanoparticles in a therapeutic setting will be able to treat diseases involving protein deficiencies, such as hexosaminidase A replacement in Tay-Sachs disease.

DOI: 10.1126/science.1216753

GM debate: dialogue or déjà vu?

Juan Casasbuenas

In March this year the British Science Association released a survey that indicated, at least to some degree, that the British public is slightly less concerned about the prospect of embracing genetically modified food. This comes in stark contrast to the hostility exhibited towards the technology a decade ago, when it was rejected in an outright fashion in the nationwide surveys dubbed GM Nation. This essentially halted the push for GM crops by Tony Blair's government and put research in this area on the backburner. But GM has now found its way back onto the radar; more flexible EU legislation regarding the technology combined with the survey results means that perhaps the public is once again in the mood for a conversation about the technology.

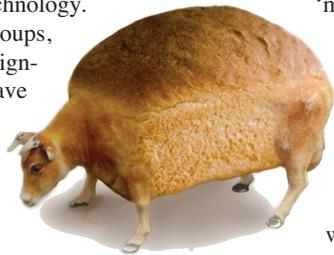
All the interest groups, from anti-GM campaigners to researchers have been airing their arguments and framing the debate in a very public fashion over the past few weeks. When interest groups frame a debate as part of their strategy to appeal to the public,

they simplify the issues, lending more weight to certain aspects over others. So how is the GM debate being framed by the two main two opposing groups?

Anti-GM campaigners

At the top of the GM-debate headlines has been the mass action 'Take The Flour Back'. Anti-GM campaigners behind this appeal are planning on uprooting a field of genetically modified wheat at Rothamsted Research on 27 May. The group has summed up their arguments in an open letter by appealing to ideas of 'Frankenstein foods' and suggesting that scientists are opening up a Pandora's box by using GM; they say that the GM wheat being trialled at

Rothamsted has artificial genes 'most similar to a cow' and that the repercussions of this are unknown and could be potentially disastrous. They are also drawing on economics by pointing out the constrained market for GM wheat across the world and saying that tax-payers will receive very little benefit from the research they are paying for.



Caroline Stocks



Crop trial at Rothamsted Research. Left: Image from GM protest flyer

Rothamsted Research

Scientists at Rothamsted Research replied to the group of activists with an open letter and an online video plea of their own, trying to convince the anti-GM protestors to not trash the field. The tone of the researchers' message invited anti-GM campaigners to come and have a conversation on the 27th of May so that the two groups might find a 'middle way'. They also appealed to the campaigners by suggesting that their actions would undermine 'social progress'; trampling the fields would destroy not only GM crops but other research which is fundamental to envi-

ronmental work. Whilst there was an element of trying to discuss some of the actual science, the researchers tended to steer clear of this approach, presumably because it may not appeal to the hearts and minds of protestors or the public.

It seems that the disagreement between campaigners and scientists continues to be as polarised as ever, with each framing their arguments in slightly different ways. Perhaps the biggest change in the debate is that the researchers at Rothamsted are embracing the challenge of dialogue. It puts the campaigners in a difficult spot and it will be interesting to see if they accept the researchers' invitation.

Weighing a single atom

Philip Kent

A mass sensor has been developed by a group of Spanish scientists, lead by Julien Chaste from the Catalan Institute of Nanotechnology, capable of weighing individual molecules, atoms, and even protons.

Sensors of this type, known as nanomechanical mass sensors, have been developed before. However, previous developments only yielded a resolution of about 7000yg (yottograms) for a microfabricated sensor, and around 200yg for a carbon nanotube based sensor. In this development, which is an improved version of the nanotube based sensor, the researchers achieved a resolution of 1.7yg, which allows weighing of individual protons.

These sensors work by oscillating a resonator, either nanomechanical or carbon nanotube, at its characteristic frequency (the frequency at which resonance occurs, this is usually just below the natural frequency). A computer can measure this frequency. When atoms or molecules land on the resonator, the characteristic frequency of the resonator changes, and the computer can measure this change. The change in frequency can then be used to calculate the change in mass of the nanotube, which is the mass of the molecule or atom just adsorbed onto it.

Changes by the Spanish team to improve the sensitivity of the sensor come in 3 parts. Firstly, to make the changes in resonance frequency more pronounced, the length of the carbon nanotube was shortened, with the part of the tube able to oscillate only being 150nm (this is the part of the tube over a trench). This means there is a noticeable change in frequency of the resonator even if only a few atoms are present.

Additionally, by cooling the system down to 4K, and measuring within a vacuum, the error caused by other particles being present is reduced.

However, the final and most important improvement was to run a small current of approximately 8 microamps through the tube. Before this change was applied, the resonance frequency of the resonator exhibited much variance. The team suspect this is due to other contaminants in the system.

The team have successfully weighed both xenon atoms and naphthalene (C₁₀H₈) to high degrees of accuracy. Future uses for this research could be into new mass spectrometers, more accurately measuring the mass of incredibly tiny particles. However, a more closely linked application of this technology could be to allow further research into the nature of molecular diffusion through nanotubes, as well as investigations into the nature of magnetic particles within a nanotube.

DOI:10.1038/nano.2012.42

Glaciers go slow, but they might not stop

Jessie Durk

A well-known consequence of global warming is rising sea levels, caused by the melting of polar ice as the Earth heats up. Now, scientists have found evidence that sea level rise this century will fall short of the expected worst case scenario. A team at the University of Washington have found glacial flow in Greenland to differ from that of previous expectations. This latest research results in two main findings: that glaciers are moving a lot slower and that this movement is not likely to slow down.

Glaciers are responsible for the transportation of ice and snow from landmasses into the sea. This, along with the direct melting of ice sheets when temperatures increase, results in rising sea levels. The glacial flows from Greenland and Antarctica alone contribute the most to rising sea levels. A staggering 250 billion tonnes of ice is pushed into the sea each year, resulting in an annual 1.5mm increase in sea levels on average. As glaciers flow, they accumulate more matter and move faster. A faster glacier will deposit more ice into the sea, increasing the water levels.

Previous studies suggested that glacial flow would increase by 100% by 2100

and eventually reach a constant speed. However, the new research estimates glacial flow is only increasing by 30%, with nothing to suggest that the speed would remain constant once this volume of shifting ice had been reached. In the largest glaciological study conducted so far, satellite data from 2000-2010 were collected from over 200 glaciers and their movement patterns.

Previous extrapolations suggested sea levels could rise by 46cm by 2100 as a worst case scenario. In light of recent research the movement of Greenland's glaciers places this increase much lower, at barely above 9cm. This may sound like good news, but even a 30% increase in sea levels poses a threat to low-lying countries such as Bangladesh.

Such contradictory findings from glaciological studies suggest the dynamics behind glaciers are extremely complex and scientists do not fully understand them yet. In addition, the 10-year time period may be too short for any conclusion about the end of this century to be meaningful. In the meantime, more studies will have to be carried out before anyone is any closer to knowing just how consequential climate change will be during our lifetimes.

DOI:10.1126/science.1219985

Ross Sea Info



Commonwealth glacier, Taylor Valley, Antarctica, January 1956

Comment Editors: **Tim Arbabzadah**
Sam Horti

comment.felix@imperial.ac.uk

COMMENT

FELIX

League table woes not a problem

This week saw the Postgraduate Graduation Ceremony take place in the Royal Albert Hall. Felix congratulates all of those who received their doctorates and wishes you well for the future of your careers, whether in academia or otherwise.

The graduation nevertheless follows the news reported last week that Imperial is now placed joint 71st with Canterbury Christ Church University on the *Times Higher Education* Student Experience Survey. This survey follows many others by different supplements and publications which inevitably place Imperial College in varying positions on varying topics for a bevy of different reasons. Regardless, this latest position warranted a discussion of the merits of the system and a look at just what is considered the problem when it comes to student experience at Imperial.

In the hope of seeing how deep the issue sits with students, this week we put out a brief message on the Felix Facebook page, asking whether you would consider recommending Imperial to a friend. Of the small handful of respondents, the response was generally muted, though one response called into question the couple of outright 'No' responses as what was seen to be a culture of complaint over the same recurring issues and stereotypes. Whether the problem is as simple as this is another question, however.

While the survey overall had over 13,000 respondents across universities in the United Kingdom, Imperial made up 156 of those students who took the time to respond. This is undeniably a small sample of students to draw definitive conclusions about the student experience at Imperial. If we really want to judge the issue, it is far more worthwhile to take into account other documentation and information such as that generated by the National Student Survey, and the Union's response to this.

Perhaps it is time to stop placing as much weight as we already do behind league tables. As much a fan as I am of the constant seesaw effect that league tables has on a university (with much praise from all sides when we're up, and deep seated contemplation when we're down), it would be a novel approach to back away from worrying about national comparisons and taking a little time to engage and progress internally and focus on the immediate and long term effects. After all, the over-saturation of constant inspection and analysis of universities across the United Kingdom won't cater to Imperial's own specific needs.

Santorum's queer ideas



Joseph Kaupp

Those of you who aren't following the United States presidential race may not be familiar with Rick Santorum. In order to save you time and limit my own personal biases, I will impartially copy and paste the Wiktionary definition for Santorum:

"Santorum (noun, uncountable) – A frothy mixture of lubricant and fecal matter that is an occasional byproduct of anal sex. [from 21st c.]"

Okay maybe it's not impartial, but it is the Wiktionary definition for Santorum.

More specifically, Mr. Santorum was the republican candidate who managed, for the past few months, to continually rain on Mitt Romney's presidential parade. He won a number of primary elections and positioned himself as a serious contender in the 2012 election. Santorum has recently dropped out of the race, but his prolonged viability as a presidential candidate is too curious to ignore. Here is a quick fly by of his views.

During a speech on the election trail regarding higher education Santorum addressed the crowd: "President Obama said he wants everybody in America to go to college... What a snob." God forbid, in an increasingly competitive global world, that Barack Obama would like the young adults of America to avail themselves of the university system.

Santorum is against abortion in all cases, including rape. His argument? "The right approach," he said, "is to accept this horribly created, in the sense of rape, but nevertheless, a gift" [sic]. Despite this defense for the sanctity of life, he is still in favour of capital punishment.

Most controversial are Santorum's views on homosexuality. He opposes openly gay men and women serving in the military based on what he claims is in the best interest of national security. Surely if homosexuals were allowed to serve openly, American military might would soon be reduced to Elton John and pillow fights. He justifies his platform semantically, claiming that military service is not a right, but a privilege – a privilege, of course, to which only us heteros are entitled.

When asked to justify his opposition to gay marriage, Santorum's rationale was that no reasonable line could be drawn to limit the inevitable influx of



Just be glad we didn't put a picture of the Wiktionary definition up...

atypical marriages. "You can imagine all the different types of marriage that would happen," he said at a town hall meeting. Extending my imagination to its limits, I can only come up with a few far-fetched ideas. Santorum on the other hand is much more creative about the "likely" consequences of relaxed constraints on traditional marriage.

Toward the end of his candidacy Santorum found himself clarifying a statement he made during an interview in April 2003 during which he stated: "In every society, the definition of marriage has not ever to my knowledge included homosexuality. That's not to pick on homosexuality. It's not, you know, man on child, man on dog, or whatever the case may be. It is one thing."

Political commentators have since cited this sound bite as evidence that Santorum equates homosexuality with bestiality and paedophilia – an allegation that he forcefully denies, emphasizing that he specifically excluded homosexuality from those other things.

No, he didn't explicitly equate them. But why was he talking about them together in the first place? Cognitive psychology conceives of the mind as a web of nodes and links. Nodes represent objects or concepts and links represent the strength of the association between different nodes. When a given node is activated electronic impulses are triggered that activate other nodes thereby leading us to recall certain concepts that are, in our minds, associated. For instance, when I say renaissance painter you may think of Leonardo da Vinci. When I say footballer you may think of David Beckham. When I say Rick Santorum you may think of an unsavory frothy mixture.

By distinguishing homosexuality from bestiality and pedophilia Santorum manages to give us a sneak peak into how his mind actually works. Boiled down and bereft of the subtle nuances of language

that he uses for his defense, Santorum's moral persuasion is clear. To him homosexuality, bestiality and pedophilia are ultimately – to invoke the misused lingo of right-wing fundamentalists – abominations.

Santorum is a Catholic fundamentalist, and his bigoted ideas are based on the teachings of the bible. Today many of the faithful take a more flexible interpretation of the holy book, viewing it as malleable and understanding that its message is partly obscured by translation and the passage of more than 2,000 years. Sure you can find quaint wisdom in the bible, but is it a singularly reliable source for answers to significant moral questions? Is the book that prescribes death for not observing the Sabbath a tenable moral compass for the 21st century? Why are we seeking answers from people who didn't have toilet paper?

Vestiges from the past manage to linger. The arguments against The Civil Rights Act of 1964 weren't dissimilar to those being levied against the gay-rights movement today. In an interview with Chris Wallace, Mr. Santorum was asked if the following quote dove-tailed with his rationale behind why homosexuals should be excluded from military service: "The army is not a sociological laboratory. Experimenting with army policy... would pose a danger to efficiency, discipline and morale and result in ultimate defeat." When Santorum agreed that this quote sounded about right, Chris Wallace revealed its narrator, Colonel Eugene Householder, who was arguing against racial integration in the military.

In 2012, what are we doing debating these things? Will our children not look back and find these debates as senseless and as bigoted as we now perceive those regarding racial integration to have been? What's does Santorum's viability as a presidential candidate say about our society?

Everyone is revising so don't shout it out in the library. Your other tab is Facebook so you may as well just head on over to: felixonline.co.uk to get your voice heard.

COMMENT

I am not a hipster – it's too mainstream



Rhys Davies

Firstly, let me clarify – I am not a hipster.

I feel compelled to begin with that statement because after reading this article, you may come to the conclusion that I am a hipster. I assure you I am not. You will not catch me wearing an inordinate amount of wool, or styling thick-rimmed glasses in spite of my 20/20 vision, or listening to awful music whose only attraction is that no one has ever heard of it. Indeed, it is my belief that when the final bell tolls and Ragnarok rages across the Earth, I will be locked in a battle to the death with the King of the Hipsters.

I had to start with that caveat because I do not follow the crowd. In most cases of mainstream, I am actively fighting against the current like some free-thinking salmon, or paddling down my own isolated tributary.

I have many examples. Harry Potter, to start with. I've read four of the books but only after the glorious 'new book' smell has faded from between the covers of a library dustjacket. By this time, revelations like "Snape kills Dumbledore! OMG!" were old news and held no more shock appeal. Oh, spoiler alert, I guess. I'm better with the film, having seen seven out of eight, because I've got no problem with watching a good film. Maybe because I wasn't swept along in the initial wave of hype and hyperbole but I can't

see anything extraordinary about Harry Potter. Good books, yes, but amazing, maybe not.

The same can be said for *The Girl with the Dragon Tattoo*, George R. R. Martin and most recently *The Hunger Games*. Unlike the majority of London Underground commuters, I've yet to crack the spine of any of these books. In fairness, this might be due to the infrequency that I use the tube. As long as my bike keeps running, I'm just not exposed to the next must-read book.

In other areas, I'm a big fan of James Blunt. Though he tends to be a bit on the whiny side, his third album was balanced with much more upbeat songs. I also liked *Indiana Jones and the Kingdom of the Crystal Skull* (and *Temple of Doom* for that matter). Aliens can't be beyond the shark for a series that has the Ark of the Covenant melt a man's face. That film's problem is that it has to compete in such a great series without the benefit of rose-tinted spectacles.

This misalignment with the mainstream stems from my childhood, I think. I wasn't that popular in school and so I instinctively shunned what I thought was popular. I even resisted Pokémon for a good while but there is only so long you can put off becoming a Poké-mon master. I like to think I've overcome this proto-hipster counter-cultural reflex, but even now the fact that something is being read



Well fucking Mexico yeah. That's a Nathan Barley reference, you've probably never heard of it

or watched by everyone is unlikely to endear it de facto to me.

This does tend to isolate me somewhat in social situations – it's a position I'm more than used to. It means I'm limited to the most rudimentary of questions when my topic of specialist ignorance comes up at parties. More often than not, I excuse myself to the kitchen and try to do some washing up for want of anything better to do. However, the reverse is far more interesting. If the discourse turns to my interests I have to argue harder, with far greater passion, in order to engender curiosity

in my audience. I'm proselytising, I know that, but I want people to like the things I like. As I said, I'm no hipster.

Given the sheer volume of must-read books and must-watch TV out there, it's near-impossible to keep your head above the waters of the mainstream. By the time you've finished the trilogy or the box-set, everyone else has moved on and is talking about the next big thing.

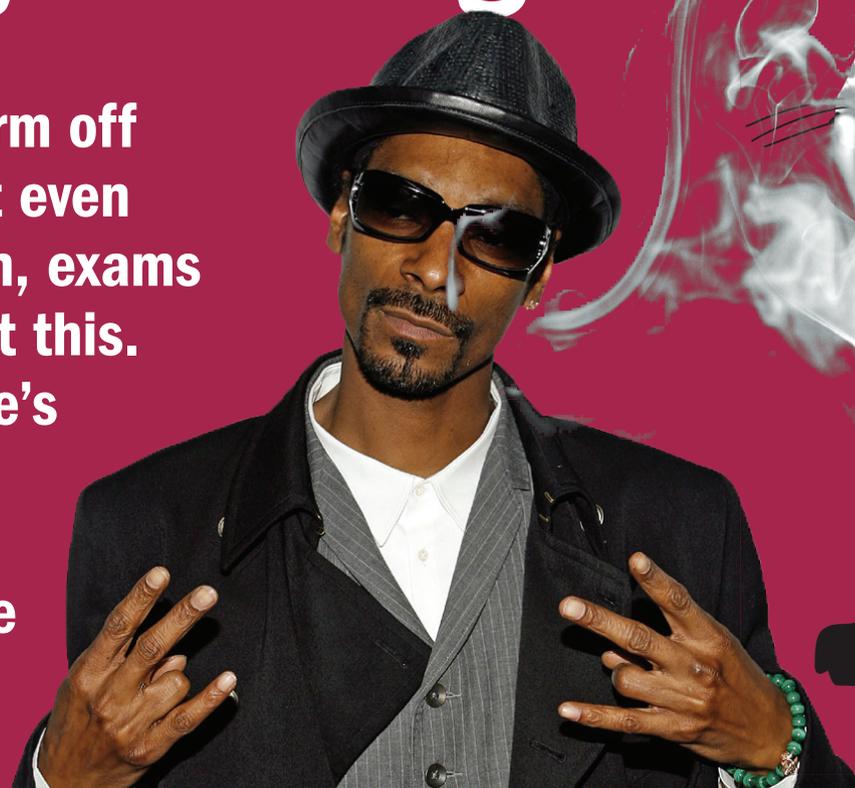
In contrast, my stream may be smaller but it has a much gentler current. In it, I can paddle at my own pace. And I repeat, I am not a hipster.

This misalignment with the mainstream stems from my childhood... I even resisted Pokemon for a good while

Cat got your tongue?

comment.felix@imperial.ac.uk

I set the smoke alarm off in the library. I ain't even been revising. Damn, exams should be illegal not this. The big Snoop Dizzle's gonna write about this and send it in to the Commentizzle sectizzle.





“Where’s the Felix Centrefold?”

That’s a very good question. If you find it, let us know. Better yet, help us and fill t



the space yourself. centrefolds@imperial.ac.uk. Groups and individuals welcome!

ARTS

Arts Editors: **Will Prince**
Eva Rosenthal

arts.felix@imperial.ac.uk

Competition time, again

The lovely folks at Festival of the Spoken Nerd have given us a pair of tickets to their upcoming sell-out show π -curious at **The Bloomsbury Theatre** on 21 May. Blue Peter's resident science expert Steve Mould, stand-up mathematician Matt Parker and geek songstress Helen Arney (a product of Imperial's very own Physics department) lead the audience through an evening of scientific adventure and comedy, described by the Edinburgh fringe bible, *Three Weeks*, as 'riotously funny'.



To be in with a chance of winning, we're asking you to send us in a π -ku (think a haiku but with a mathematical slant) to the email at the top of the page, and you and a friend could be spending an evening breaking the exam monotony in a way that practically counts as revision. Here's a few of the entries we've had so far, to get your creative juices flowing:

Tax on my pasty.
David Cameron is a git.
Pie remains constant.

Sex life is constant.
Study at Imperial:
Differentiate.

A Mobius strip
Is not orientable.
Idea for boob tube.

Real analysis
Is a really hard subject.
I'm doomed for exams.

One, two, three, four, five.
Six, seven, eight, nine, ten, err.
Seven screws it up.

Log base e zero,
Much like Greek economy.
Where is it tending?

Homeomorphism?
Mum said I should have done French.
Wish I had listened.

Smack My Etch Up

The British Museum displays its rare collection of Picasso prints, never before seen in Britain

Silvia Davey

Even on a rainy, bleak and depressing morning the British Museum managed to lift my spirits up. The Great Court was dazzling in all its whiteness, filled with noisy and enthusiastic tourists and school groups. Making my way through the crowds I ventured into a part of the Museum that I had never experienced before: a couple of hidden rooms filled with etchings.

One of these rooms is the brand new keeper of Picasso's most renowned series of etchings known as *The Vollard Suite*, which includes 100 beautiful prints produced by the Spanish artist between 1930 and 1937. These etchings were created by Picasso for the famous Parisian art dealer and prints publisher, Ambroise Vollard, who had promised a couple of paintings in exchange for the etchings. Vollard had been planning to publish a book of the prints until his death caused by a car accident interrupted the project. The etchings were forgotten about during WW2 until dealer Henri Petiet purchased them: the Petiet family has owned them ever since. It is only through the immense generosity of Hemish Parker that the British Museum has managed to display the complete set of prints, which has never before been shown to the general public.

"An eclectic mix of modern art, antique relics and personal accounts."

The prints are displayed chronologically and have been divided by the curator into little groups that share a predominant theme. The separation though should not be considered as absolute: many themes overlap, disappear and return throughout the series, creating a confused and dreamlike narrative. It is clear though that the style and the stories that characterize most of the etchings are of classical origin: Picasso admired classicism and did not feel that it was a retreat to antiquity, as he believed that "if a work of art cannot live always in the present it must not be considered at all." Picasso uses characters from ancient mythology as the main subjects of his paintings: he first came into contact with ancient classical art in his trip to Italy in 1917. This classical predominance makes the British Museum the perfect place for the *Vollard Suite* to be shown: sculptures and vases from the ancient Greek and Roman periods are scattered throughout the room, enabling the viewer to understand fully Picasso's reinterpretation.

Three main characters star throughout the 100 etchings: Marie-Therese Walter, the Minotaur and Picasso himself. Marie Therese was a young woman that Picasso met in front of a department store in 1927; her classical



Dave's sculpting method was unorthodox to say the least

profile inspired him and Picasso asked the young woman whether he could do a portrait of her. The two then became lovers: she is the female model that is often depicted in the *Vollard Suite* as a modern day Aphrodite. An interesting and bemusing detail is that whenever her figure is present in an etching, a little vase of flowers is also found somewhere in the picture. Picasso, instead, recasts himself as sculptor from the classical period, bearded and mature, who is often depicted in the act of sculpting, watched by Marie Therese. The Minotaur, which first appears in etchings from 1933, symbolizes forces of uncontrolled emotion and behavior. Picasso does not depict the Minotaur in the labyrinth (its usual mythological surrounding) but transports it into the modern world in an artist's studio amongst female models and in a bullfighting arena, the latter evoking a powerful atavistic topos of popular culture in Picasso's native land.

Picasso uses various techniques in the etch-

ings: simple, crisp lines to outline heavy limbed models and cross hatching (a tangle of lines) to create a more three dimensional, curvy and chaotic image. The two techniques are often mixed to create a meld of neo-classical, composed pictures with some more decomposed, emotionally strong prints such as the ones depicting rape in "The Battle of Love" section. The rationalism of classicism is strongly intertwined with the irrationality of surrealism, with each print being part of a captivating and mysterious story.

I left the *Vollard Suite* feeling I had experienced something special: not only were the prints magnificent and displayed and curated in a very clear and informative way but I had also seen 100 prints which, before the exhibition, had only been viewed by a select few.

Picasso Prints: The Vollard Suite at **The British Museum** continues until 2 September. Entry is free.

Phoenix

HATCHING JUNE 2012



Imperial College's annual arts magazine is back. **Phoenix** has showcased the work of student poets, writers, photographers and artists since its foundation by H. G. Wells in 1887.

If you fall into one of these categories please get in touch. We welcome submissions in all genre of visual arts and written word.

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MUSIC

Music Editors: **Íñigo Martínez de Rituerto** **Alex Ramadan**
Ross Gray **Mark England** **Simon Hunter**

music.felix@gmail.com

5/4 Respect: A Tribute to Math Rock

Pt. II - Shellac



Shellac are another great Math Rock band. You may know them for including prolific producer Steve Albini, or you may know them for the sound, which is pretty much abrasion itself. From the distorted, almost noisy guitars, to the vocals, aggressively shouted, often about violence and fighting and more often than not bitter, sarcastic and unpleasant. They formed in 1992, after Albini's involvement in **Big Black** and **Rapeman**, who are both somewhat important to math. It is with no disrespect to these bands, however, that I say that Shellac is the culmination of Albini's work.

The band started out as a collaboration between Albini, on guitar and vocals and drummer Todd Trainer. They were later joined by bassist Bob Weston, who also does some vocals and, like Albini, is a recording engineer. This is perhaps what led the band to make some very specific decisions about their recording set up. They opt for a more analogue sound seldom, if ever, using overdubs. Albini's signature crunch is in large part due to his use of a rare aluminium body guitar with a copper plectrum, as well as a "Harmonic Perculator" distortion pedal.

In summary, heavily distorted guitar, surreal, brutal but always intelligent lyrics, complex time signatures and rhythms and structural unconventionality. That is Shellac's sound and they do it well. They have released four albums to date; '94's *At Action Park*, '98's *Terraform*, 2000's *1000 Hurts*, 2007's *Excellent Italian Greyhound*. Throughout their long career their sound has changed remarkably little, merely honing their existing sound.

Their sound and their output, four albums in twenty years, show a lot about the band. This is the uncompromising nature of the band's ethos. They care little for the corporate realities of the music business today, refusing to temper their sound to a larger audience or to be forced to adhere to any kind of label deadline. This lack of desire for material success is reflected in the band's continuing to have other jobs, leaving Shellac's sound uncompromised. Furthermore, they refuse to sell tickets to their gigs through any company that adds additional charges. The band's strong ethics are further demonstrated by an anecdote about their curating an ATP. Knowing most fans would be there to see them, they insisted on playing first thing in the morning to force festival goers to see the other bands.

It is not hard to see why those who like Shellac love them; refusal to sell out, respect (where due) for other bands and for their fans. Oh, and for their brand of best noise rock/punk tinged math rock, a distinctive sound they refuse to compromise but only hone and improve with each release.

Riaz Agahi

Bombay fever hits London

Mark England catches up with Bombay Bicycle Club

Interviewed Jack Steadman from **Bombay Bicycle Club** before they played the biggest ever UK headline show of their career at London's Alexandra Palace. With the North London band returning home to celebrate their extra-ordinary third album, *A Different Kind of Fix*, it was to prove a memorable night.

Mark: How are you looking forward to the Alexandra Palace show?

Jack: I am trying to not think about it to be honest. It is not looming over us at all but it is just better not to really. I am sure once it comes to it I will be very excited by it.

M: What festivals have you got planned?

J: I am looking forward to Benicassim in Spain, it is always nice to get some sunshine. They have just changed our set-time to half one in the morning which will be fun. The crowd should be truly warmed up by that stage, I would hope. The festival I am most excited about is Hultsfred because I have never been to Sweden before.

M: I have heard rumours of an upcoming EP...

J: I wasn't aware that we were making an EP... That's the first I've heard of it. Maybe they are making it without me. We are kind of busy touring right now. We are going to America in the summer. Maybe we will write an actual album then.

M: Any chance you will do anything acoustic again, like *Flaws*?

J: Yeah. It would be nice but probably not the whole album; probably just the b-sides to it. Maybe an EP, that's a good idea. We will have to give you credit for coming up with that idea.

M: Do you think that being quite young acts against you?

J: I haven't noticed it. Let me think. When we started out, there was always that compliment of 'oh they are so good for their age' which gets a bit tiresome after a while. But nowadays we are not that young. I don't feel young. I feel incredibly old. I am 22.

M: That is still quite young.

J: Not in my mind.

M: Are you still living the rock and roll lifestyle?

J: I think everyone else is. I am certainly not. The others seem to be partying a lot more. There has been some disgraceful evenings but I have only heard of them.

M: Is it hard when making a set-list to combine all the distinct albums?

J: It is very difficult. It is hard to play all of the loud stuff and then go into the acoustic album. I think for people that come to our shows, that don't really know us before they are very confused because we play all of this weird different shit. But for the people that know us, they know what to expect.

M: Do you ever lie during interviews?

J: Sometimes but you always have to realise that it is so tempting to be an asshole but you

have to be really grateful for all this. I guess it is easy to do it because it gets repetitive sometimes, but you should always treat people with respect.

M: You came straight out of school. Are you glad you missed out on university?

J: I am so glad I didn't go. I had a place at Manchester. My girlfriend is there, she is just finishing having done a three year course. I spend a lot of time there and I am not sure if I would have enjoyed it. The whole idea of making friends all over again sounds quite stressful, really. I was going to do French which I'd still like to learn, but not at university. It sounds like quite an intense place to be. Lots of ups and downs; pressure and loneliness. I am not one of those social people who parties all the time. For them it sounds wonderful, but I am too shy.

M: Is it true that you guys got banned from a few hotels for being naked in the reception?

J: Yeah, that's embarrassingly true. I feel like we have it all out of our systems at an early age and now we have mellowed out a lot. You have to get all that shit over and done with while you are still young. Now I am happy to never do any of that ever again.

M: And you are only 22...

J: My life has all been squeezed into the space of thirty years so in a few years I will be an old man. I will be properly elderly. Dementia, Alzheimer's. And then that will be it!

And on that sombre note I left to let the band prepare for a historic night in the capital.



Everyone in this photo looks very happy and relaxed, apart from Mr Serious on the left. Cheer up son

Returning heroes triumphant at the Ally Pally

Mark England

This was my first time at the epic venue which is Alexandra Palace and I was not disappointed. With support from **Rae Morris** and **Lianne la Havves**, the evening had a solid start but it was the first few songs of Bombay Bicycle Club's set that really kicked the show into gear.

The set was largely composed of songs from the most recent album and the bands' debut, with classics such as 'Open House' and 'Dust on the Ground' mixing well with more recent hits like 'How Can You Swallow So Much

Sleep?'. Only two songs were played from their acoustic folk tinged second album *Flaws*, which I thought was a shame but they ended up being the highlight of the night for me.

I found that the moments where beautiful songstress **Lucy Rose** provided backing vocals, especially on 'Still' which was performed stripped down with only a piano for accompaniment. It was a fragile, heart-breaking moment which was shared by, what seemed to be, the whole of London packed inside the Palace, hushed in reverence.

The song which the whole audience was

waiting for, 'Shuffle', was played triumphantly during the brief encore. Everyone seized on this song to sway, jump and bounce around to the baggy drums and funky bass riff in a moment of sheer joy.

This show only validated my opinion that Bombay Bicycle Club are ready for bigger stages, even if they themselves told me that they are very unambitious. I heard rumours circulating that they could headline Reading and Leeds next year, and at first I could not picture it, but after that accomplished performance, such feats seem inevitable to me.

I am an Anti-Christ, I am an Anarchist

Plabon Saha tells of his encounter with Johnny Rotten

For anyone who knows about the history of punk music, they will instantly recognise the title as part of one of the most famous songs that went on to define the genre. In the 70's the **Sex Pistols**, fronted by Johnny Rotten a.k.a John Lydon, started a revolution in the music scene with just one album. To this day music critics recognise that album as one of the most original pieces of work in the industry. I would not bore you with my praise for that album as I'm sure you hear enough of it from your parents (*Not sure what you imagine normal parents to be like, but you must have some seriously cool ones* – *Music Ed*). This is about one of the best nights I've had at Imperial, when I found Mr Rotten in Eastside bar having a pint with his friends on St. Patrick's Day.

A few friends and I went to Eastside after the rugby game to celebrate what was to be just another night out for us at Imperial. The night quickly went from normal to extra-ordinary when my friend spotted Mr Lydon in the bar. At first we were sceptical about whether it was really him, as it would be odd to find a man of his reputation to simply be having a pint there. After looking up current pictures of Johnny on our smartphones, scepticism quickly turned to fan-induced euphoria as my friend called her dad to inform him who was at the bar. Being nervous as any fans would be, we went up to him to shake his hand which to us was a privilege. Johnny was relaxed and quick to make jokes. We laughed and, unable to make conversation, quickly went back to our group to revel in what just happened. The night took a better turn when more friends of mine came to the bar and they wanted to go say hi to Johnny. Wanting to speak to him properly this time, I took a quick gulp of my drink and started walking towards them, which turned out to be one of the best decisions I will ever make.

With the initial awkwardness gone, I quickly divulged into a conversation with Johnny's manager Rambo, with whom he has been friends for over forty years. Our conversation ranged from topic to topic. It started off with the importance

of pure mathematics and went on to football hooliganism back in the day, architecture, culture and of course music. As I listened to him tell stories about Arsenal football club and the pricing out of fans, I was amazed at how real these people were and how we shared a few opinions, such as the ugliness of modern architecture and the need for an integrated English culture. These people might be more than double my age yet it surprised me how well I got on with them. They had stories to tell, interesting ones, and Rambo and Scotty, who maintains Johnny's band **Public Image Limited's** website was interested in my story too as we chatted about bits and bobs of my life. They might be famous but they did not come across as people drunk on fame. They were normal, using that term loosely, of course. Johnny was the eccentric one of the lot, but not as crazy as one might think. After a few other friends of mine had joined us, one of the loud moments of the night that I recall was when he shouted "THIS IS ENGLAND, MY ENGLAND" as he pointed out the multicultural group that surrounded him. As soon as it was established that we were all students, I remember Johnny telling us that we are the future and we need to sort this country out and not mess things up like previous governments. This was a man who cared, a man who was passionate. And I definitely shared his sentiments regarding politics and the monarchy.

"[the punk culture exhibition] really rustled Johnny's jimmies"

One of the other things to remember from the night was about this Brazilian woman. The background info on this story is that there was a woman outside the bar who works for one of the many museums around South Kensington. Apparently, they are doing an exhibition on punk culture, which really rustled Johnny's jimmies. The man who defined the genre was not consulted about this exhibition at all. Johnny asked her what she understood about punk and what the genre, the culture actually meant. From what I recall, her answer was something along the lines of "punk is all about expressing views that are not so easily accepted by society". "You have no idea what you are talking about," replied Johnny, not amused at all. Personally, I would think twice about telling John Lydon out of all people about what punk means. As she protested her innocence, her ignorance was quickly unravelled as Johnny asked her how she knew what she thought she knows about punk. No straight answer. I remember my friend saying something along the lines of "you can't tell the founder of punk what punk means" which sent her on her way and also got a few laughs from the others. She came back with a vengeance later on in the night and told me my hair is not punk, simply wavy. Johnny and co leapt to my defence and told her "THIS IS PUNK, HIS HAIR IS PUNK." As someone who gets teased



The world works in mysterious ways indeed

about their haircut by their friends quite a bit, needless to say that was one of the best things that one of the icons of British punk could have ever said to me. And you know what the funny thing is? That woman came back half an hour later asking Rambo for a cigarette and started claiming my hair as punk. Such hypocrisy, such ignorance, it was no surprise the guys weren't a big fan.

As the night wore on and closing time beckoned, that same woman came to say her good-byes along with her friends, this time trying to appeal to Mr Lydon to the best of her ability by showering him with praise. The need for celebrity approval baffles me. Even if she was a fan of Johnny's work it was clear that she didn't think very highly of the guys there. So it was quite surprising that she continued to try and gain their approval. Oh well, laughs were had and that was that. As Eastside closed, we decided to move to the Union. It was a bit of a pain to get into Metric but some quick thinking on our feet meant that even the guard couldn't stop us. Johnny got his groove on and, for once, Metric was enjoyable despite the inevitable sausage-fest. We left the Union on a high, thinking about how awesome the night was as we parted ways.

I was also invited to PiL's gig at Heaven in April and I just wanted to take a paragraph to write a quick review. The crowd at the gig was much older than I was but even then I definitely had a good night. I started checking out PiL's work after meeting Lydon and although he looks less of a punk rocker these days with his spectacles (*And the butter adverts* - *Music Ed*); you can still see the youthful angst in him. PiL seems to me a band that has experimented quite a bit with their sound and will continue to experiment with it in their upcoming album, *This is PiL*. The two songs I was most fond of at the gig were 'Disappointed' and 'Religion', especially the latter one as it was stretched to 10 minutes with bass filling the room until your ears started bleeding. There were no supporting acts with PiL playing a two hour set followed by a half-hour long encore. Some old fans may not like the direction to which PiL have headed but as a teenager who has recently discovered their music, I remain keen and interested to see what more they have to offer. With Rotten working his socks off, I can only hope that PiL will appeal to the old and the new simultaneously. My best wishes for Johnny and co.

Reviewed in 60 seconds

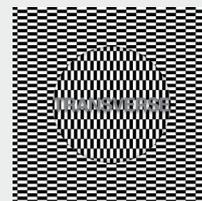
Black Dice - Mr Impossible 2012



Acid-fuelled madness far more in the psychedelic style than the harsh industrial abrasion of previous outings such as *Broken Ear Record*, with *Mr Impossible*, **Black Dice** successfully continue their incredible progression from their humble beginnings as an insane hardcore outfit and go pop. Synths that don't induce headaches and catchy basslines squelch under Copeland's distorted-beyond-belief vocals and drum patterns that vary from jazz to hip-hop. At some points, they even *gasp* use a four to the floor. Black Dice have always focused on honing one sound throughout a track, creating sonic pieces as opposed to songs, and continue to do so here, but there is an element of traditional structure to these tracks. The press release describes *Mr Impossible* as the sound of "a substance-fuelled basement party on Mars", and really, I'm never going to sum it up better than that.

Ross Gray

Carter Tutti Void - Transverse 2012



Possibly the most frightening release of 2012, none of **Factory Floor's** new psychedelic live sound is portrayed on this live collaboration between two **Throbbing Gristle** members (Cosey Fanni Tutti & and Chris Carter) and FF's Nik Void. Void's growling, menacing guitar is combined with Tutti & Carter's squealing synths in the school of **Throbbing Gristle** onto an incredibly deep, bare, ominous bass thud that runs throughout the entire monstrously industrial performance. Tension is built perfectly, with each of the ten-minute plus tracks slowly building from the absolute barebones into soul crushingly ominous atmospheres. Probably not one for the sunny weather, I would advise waiting until a particularly suicidal moment before checking out this pretty great live record.

Ross Gray

Bloc Competition

Remember: To be in with a chance of winning two tickets for this years Bloc. weekend, send in your answer to "Which Imperial alumnus is playing Bloc?" to music.felix@gmail.com by 16/05/12 at 4pm. More details can be found on the Felix Music Facebook page.

Be sure not to miss...

Zulu Winter

Boston Arms
Thursday 17th May

I cannot decide whether **Zulu Winter** are some sort of hipster wet dream or an epic stadium band in waiting. A show at the Boston Arms seems to point to the former but then a support slot for Keane's upcoming dates suggests otherwise. Check them out to make your mind up on their shimmering and soaring pop. Also have a look at the lead singer's jaw: you could cut glass with it.

Mark England

FILM

Film Editors: **John Park**
Lucy Wiles

film.felix@imperial.ac.uk

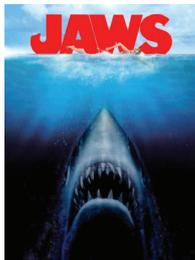
Celebrating 100 years

You might have noticed slight changes made in the usual logos of Universal and Paramount Studios. No longer the usual logos, but new ones for their 100-year anniversaries. 2012 marks the milestone executives are so gladly celebrating and in congratulating the



1. E.T. The Extra-Terrestrial

It hardly comes as a surprise that the much-beloved alien offering from the Steven Spielberg takes the top spot as biggest money-maker. The technological accomplishments amaze even to this day, but what *E.T.* does successfully in its story-telling is to have a heart. "Phone home" has become an iconic line, and this has garnered interest as being actress Drew Barrymore's acting debut, who was barely 7.



2. Jaws

Another Spielberg entry (don't get tired of him just yet, he still has plenty more on this list), he is the man to blame if you have a phobia of sharks or oceans in general. Before the days of fancy computer graphics, Spielberg's vision of a series of shark attacks on men terrified so many of us that coupled with John Williams' unforgettable score, *Jaws* has become an essential viewing despite its uninspired sequels.



3. The Sting

Coupling two of the hottest (both in terms of looks and talent) actors working back in the day, Paul Newman and Robert Redford formed one heck of a hustling team conning a ruthless criminal banker. Winner of seven Academy Awards including Best Picture, *The Sting* is possibly the most likable film of all time, which would explain the sensational box-office receipts this raked in.



4. Jurassic Park

Yes, this is another Spielberg achievement. Whenever you see a glass of vibrating water, do you immediately jump to the likelihood that dinosaurs may be on the loose? Thank Mr Spielberg once again for instilling such fear in you. One of the greatest blockbusters of all time, you owe it to yourself to sit through the thrill ride of your life, as troublesome creatures lurk around every corner.



5. Airport

A mass ensemble disaster piece, the cast is quite astonishing, consisting the likes of (deep breath) Burt Lancaster, Dean Martin, Jean Seberg, Jacqueline Bisset, George Kennedy, Helen Hayes, Van Heflin, Maureen Stapleton, among others. *Airport* has the reputation of being the first to invent the disaster film genre, but looking back today, the film is over-long, full of ageing stars and lacks genuine thrills.

6. American Graffiti

Forget *American Pie*, George Lucas' 1973 Best Picture nominated teenage dramedy is one of the most influential, significant coming-of-age films of all time. It kick-started the acting careers of Harrison Ford, Ron Howard and Richard Dreyfuss, and this bittersweet, rather touching reflection of impending high-school graduates is a highly memorable piece. A timeless portrayal on what it means to grow up.



7. National Lampoon's Animal House

This remains to be one of the most profitable films of all time, given its modest budget and huge returns. Despite its mixed reviews upon release, director John Landis' hilarious tale, in which a group of misbehaving fraternity brothers plan a revolution against the dean of their college who threaten to evict them, has since become a fan-favourite, firmly holding its position as one of the best comedies of all time.



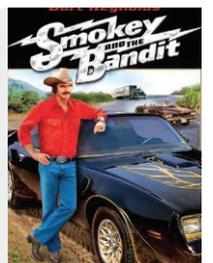
8. Back to the Future

No doubt the exceptional Michael J. Fox's most well-known and celebrated roles, this is an example of that rare hybrid of action, adventure and sci-fi which both harsh film critics and the public absolutely adore. The energy with which its brilliantly constructed narrative takes place is exhilarating, and the script doesn't forget to include some killer humour in the midst of all the insane spirit.



9. Smokey and the Bandit

One of Burt Reynolds' most iconic roles, his Bo "Bandit" Darville is the full embodiment of the 70s hipster American lad, laying back with his no-nonsense demeanour, thick moustache and riding fancy cars. The financial success brought about two sequels and even a spin-off television series. Although originally planned as a B-movie, this went on to become the fourth highest grossing film of the year.



10. The Lost World: Jurassic Park

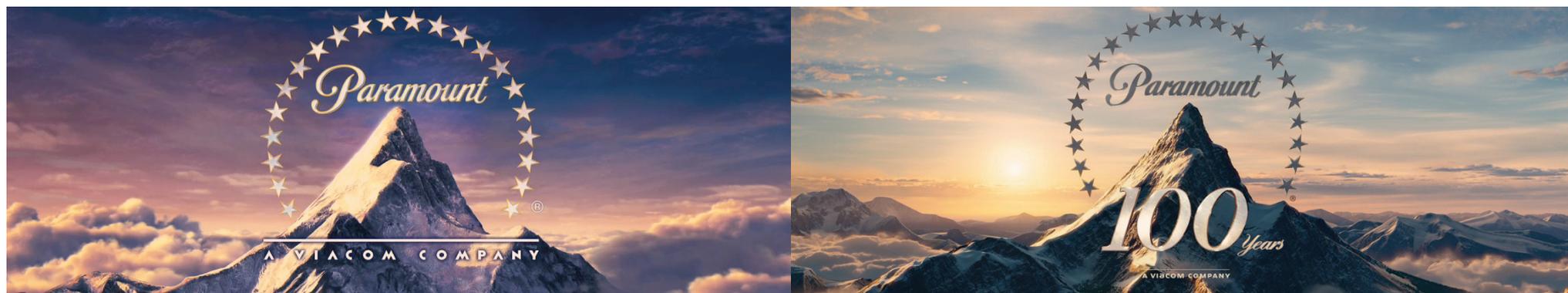
Thought you were done with Spielberg? Not quite. The tenth highest honour on this list goes to the sequel (shock horror!) following Spielberg's epic dinosaur disaster piece. Although everyone agrees this doesn't capture the magic and creative genius Spielberg managed with his original, the hype surrounding the sequel was clearly strong enough to propel this to its number 10 spot.



FILM

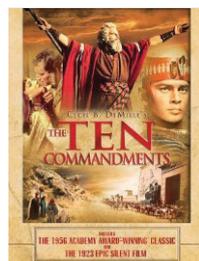
100 years of film production

Whether the usual globe nor the mountain covered in snow, both companies are proudly showing off their 100th anniversary. Felix Film looks back at the studios' biggest financial hits. Here's to 100 more glorious years!



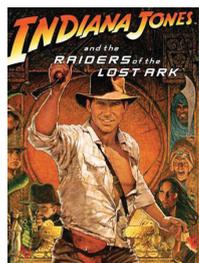
1. Titanic

Thanks to the most recent 3D conversion re-release of James Cameron's juggernaut, *Titanic* has sailed past the 2 billion-dollar mark internationally. It held the record for highest grossing film of all time until Cameron beat his own record with *Avatar*. 15 years on, the romance between Jack and Rose shows no sign of cooling down, as audiences worldwide still flock to the cinema to watch the doomed lovers sink.



2. The Ten Commandments

Cecile B. DeMille's almost four-hour long biblical epic requires a heck of a lot of patience, tasty snacks and intermittent loo breaks to sit through. It might even be faster to scan through the Book of Exodus (on which this is based) instead. But this mother of all epics puts even *Cleopatra* to shame; DeMille spends as much time on focusing on the lavish scale of his production as he does on his leads.



3. Raiders of the Lost Ark

Steven Spielberg wasn't only making colossal financial hits with Universal – his Indiana Jones films were backed by Paramount who made an absolute fortune out of the series. Harrison Ford was a hit with both the ladies (with his looks) and gentlemen (this time, more with his heroic status), with the ever-so brilliant Spielberg further cementing his status as one of the big players in Hollywood.



4. The Godfather

It certainly would have been odd if "The Greatest Film Ever Made" didn't make the list of the highest grossing films of all time. Considered by many critics and fans to be the quintessential movie that is the representation of perfect filmmaking in every sense, you have to see it to believe just how good this is. The sequels are just as good, but nothing tops the original... oh, and that infamous horse's head.

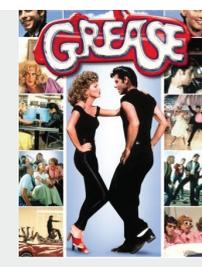


5. Forrest Gump

Pulp Fiction fans, look away. The very film that stole the Best Picture Oscar in 1995 from Quentin Tarantino's beloved crime thriller takes the number five slot on Paramount's biggest money-makers. Tom Hanks, one of the most likable faces around Hollywood, plays a character everyone loves to treasure, living out a narrative that is as sugar-coated and sweet as a box of chocolates.

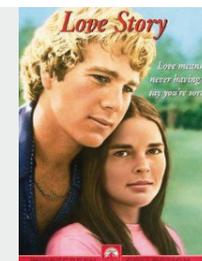
6. Grease

'We Go Together,' 'Summer Nights,' 'You're the One That I Want,' are only a select few of what the musical phenomenon *Grease* brought along with it. John Travolta is both hunky and smooth as he dances away at a car wash, whereas Olivia Newton-John is the sweet and innocent darling waltzing around in her skirt until her hysterical last-minute makeover. The less that is said about the sequel though, the better.



7. Love Story

"Love means never having to say you're sorry"...either the most romantic thing you can hear someone say, or a vomit-inducing, corny cheese-fest. Whatever you take away from the line, we'll agree with you, since *Love Story* is a truly acquired taste of a film. It's manipulation after manipulation, but the impossibly good-looking charms of Ryan O'Neal and Ali MacGraw may be hard to resist.



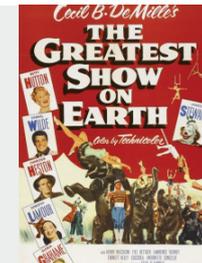
8. Beverly Hills Cop

Once upon a time, you might be surprised to hear that Eddie Murphy was once considered a serious, profitable movie star. A lot has changed in thirty years, but it doesn't alter the fact that Murphy's hit cop comedy spent the 2nd most non-consecutive weeks (28) at the number one spot in the U.S. box office, outdone only by *Titanic*. Whatever happened to him is anyone's guess.



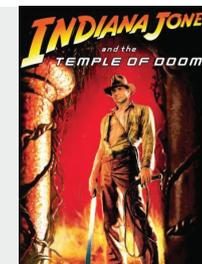
9. The Greatest Show on Earth

The second Cecile B. DeMille feature to nab a spot on this list, this visually dazzling feature full of actual circus acts, never-before-seen scale and the unforgettable James Stewart cameo as Buttons the Clown, walked away with the Best Picture Oscar in 1953. Again, the film has a considerable running time, but you'll barely notice with all the extravagant set pieces.



10. Indiana Jones and the Temple of Doom

Ever the master in directing sequels that are as financially successful as its predecessor, Spielberg makes another entry to this top 10 list with *Temple of Doom*, a direct follow-up to *Raiders of the Lost Ark*. The critical reception wasn't as warm, with dislikers complaining of the film's vulgarity and senseless darker turn, but it would appear the audience loved it just the same.



FILM

Film Editors: **John Park**
Lucy Wiles

film.felix@imperial.ac.uk

Curse of the dead man at world's stranger tides

The Pirates! In an Adventure with Scientists!

Director Peter Lord, Jeff Newitt
Screenwriter Gidoen Defoe
Cast (voice) Hugh Grant, Salma Hayek, Jeremy Piven

Rhys Davies

My girlfriend sometimes says that I'm just a big kid sometimes. That doesn't bother me – kids get all the really cool stuff. After going to see this film, that opinion is now firmly cemented in her mind.

From the studio that brought us *Wallace and Gromit* and *Chicken Run*, *Pirates!* revolves around the exploits of a rather amusing crew of pirates, headed by the Pirate Captain (voiced by Grant). The plot sees the pirates, accompanied by a young Charles Darwin (voiced by David Tennant) head to London to exhibit Polly, a dodo, to the Royal Society. The Pirate Captain hopes that the enormous cash prize will secure his bid for the Pirate of the Year award.

There is nothing original about the story. It's an old one, a common one,

and there isn't much in the way of plot twists, none that couldn't be guessed ahead of time anyway. However, this film succeeds in telling it in a charming and amusing fashion. The writing is filled with jokes and humour, and a surprising amount of innuendo for a children's film. It also helps that the stop-motion characters are just so lively and fun to watch.

In addition to Grant and Tennant, the cast is filled with a host of British talent. Martin Freeman, Brendan Gleeson and Russell Tovey all take their place among the Pirate Captain's most motley crew, Imelda Staunton plays an imperious and pirate-hating Queen Victoria, and Brian Blessed even makes an appearance as the King of the Pirates. Few films can boast of such a roster and this one keenly avoid the mistake to cram them all onscreen. Each character is given their proper time.

The film is punctuated at times by modern music such as 'London's Calling' by *The Clash* and 'I'm Not Crying' by *Flight of the Conchords*, usually during a montage scene. While always apt for the onscreen action, it did jar me a little from the 1830s.

This film is aimed at children but the humour was just as funny for (so-

called) adults like myself. Children's movies can run the risk of patronising their audience (and losing the interest of both adults and children). This film avoids that. The jokes are funny regardless of whether you're eight or eighty. Indeed, several jokes revolve around the Pirate Captain inadvertently hinting at evolution to young Darwin, accessible only to those aware of his contribution to science.

In short, this is the perfect film for the Easter Holidays. Children will enjoy it, adults won't mind going along with them, and students can sneak in and pretend they're with their cousin or something. It's not a particularly innovative or imaginative story but it is told in a fresh, entertaining way. Go and see it if your girlfriend worries that you're a little too mature for your age.



Bye, bye Miss American Pie

American Reunion

Directors Jon Hurwitz, Hayden Schlossberg
Screenwriters Jon Hurwitz, Hayden Schlossberg
Cast Jason Biggs, Alyson Hannigan, Seann William Scott, Chris Klein, Thomas Ian Nicholas, Tara Reid, Eugene Levy, Jennifer Coolidge

John Park

They're back! Or more specifically, Stifler's (Scott) back! And so is Jim's Dad (Levy)! And so is Stifler's Mom (Coolidge)! Do we really care about anyone else? A lot of the comedy that sticks to our mind revolves around these three characters, and with *American Reunion*, these three are the ones who once again steal the show, and remind us why the *American Pie* franchise was such a hit.

With *Reunion* the characters have aged. Their lives have changed and no longer revolve around having to go to school. Instead they have their jobs, serious adult relationships, and for some, kids. Jim (Biggs) and Michelle

(Hannigan) now have a young boy, and have very little time to spend for themselves. Oz (Klein) is a sports news anchor working in L.A. with a smoking hot new girlfriend. Kevin (Nicholas) is a stay-at-home architect completely devoted to his wife who makes him watch the likes of *Gossip Girl* and *The Bachelor*. And of course, Stifler... he has a job. No, really, he does. But it's clear Stifler hasn't grown up one bit, hitting on women in the workplace with his usual, crass practice.

Bringing them all back is the high-school reunion, class of '99. And with this, the gang is exactly as you would expect them to be, doing and saying everything that is required of them, and a lot of the gags work because of the film's loyalty to the characters its predecessors have successfully created. Their living situations have changed, but they seem to remain true to themselves, with actors who look more than comfortable slipping back into the roles they originated over 10 years ago. There have been numerous direct-to-video sequels in between the *Wedding* and this *Reunion*. It's been a long wait,

but it certainly feels nice to have them back.

Trying to squeeze in quieter drama in the midst of all the chaos that arises from the gang's arrival back in their hometown, the film's frequent missteps originate from trying to attach dull life lessons and deeper themes into the many comedic moments. Painfully obvious messages are dragged out through revelatory conversations characters share in unnecessarily drawn-out scenes that unfortunately contribute to the 113-minute running time, plaguing the many crucial moments of the film's fast-paced wit with sudden narrative breaks.

Original fans of the series will no doubt welcome back their favourite characters with open arms, and even newcomers might appreciate the surprisingly accessible, hysterical comedy. There is a chance this could be the last outing for Jim and his gang (because let's face it, what excuse will there be next time to bring everyone back?) and this serves well as the final, send-off piece, neatly wrapping everything up to a sweet and funny conclusion.

Who's that knocking on my door?

Silent House

Directors Chris Kentis, Laura Lau
Screenwriter Laura Lau
Cast Elizabeth Olsen, Adam Trese, Eric Sheffer Stevens

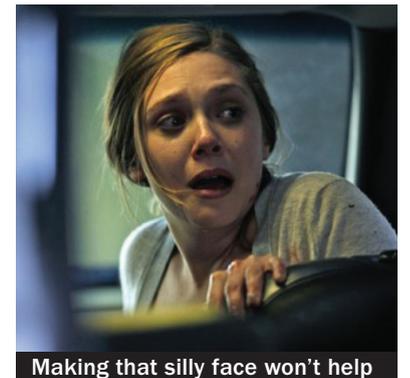
John Park

Here is a film that is more likely to impress than scare. Depending on what you're in the mood for, *Silent House* could be the film for you. It would be best not to expect many jump scares or any blood, gore and guts. Instead be amazed at how this feature film looks as though it was filmed in one long take, without ever making a scene change. There are some black-outs sure, and the number of continuity errors is somewhat laughable, but it's the real-time, real-life experience that counts. Of course, this was not shot in one long take. But the director tries very hard to keep everything flowing. Film-buffs or any eagle-eyed members of the audience will be able to spot where the edits took place, but why try to dissect and trivialise what actually looks quite remarkable?

Like any haunted house horror, the film opens with an abandoned, worn-down house that is anything but silent. A place you wouldn't want to live in, essentially. The walls have holes in them, windows have been bolted shut, there is very little light, the phone line is not connected, there is a strange neighbour kid, the floors creak, the doors squeak, and so on. Unknowingly entering this house are Sarah (Olsen) and her family who are getting ready to move out of their lakeside retreat. With her father (Trese) and uncle (Stevens), they are there to pack things up, fix a few dodgy places, so the new owners can move in.

As the work begins, she starts hearing odd noises. Sometimes they're nothing, but soon they develop into more menacing, demanding knocks and thumps. Upstairs, outside, downstairs in the cellar, everywhere she goes, these sounds start haunting her. Her father, like all men do in horror films, assures here that it's an empty house and that she's being paranoid. But this doesn't put her mind at ease, and soon, even her father seems to vanish into thin air.

What's disappointing is how, aside from the filming technique, everything is so ordinary and predictable. She takes out a kitchen knife. She loses it. She hides under the dining room table. She feels someone grab her leg from behind. She is found. She tries to get out of the house. Oh no, the windows have been bolted shut remember? What about the front door? Darn it, she's lost



the key. The back door? Nope, it's padlocked shut. She runs upstairs. Hides again. Guess what, found again! It's a tiresome repetition that was never truly scary in the first place.

But what the seemingly one long take does add to the atmosphere is its undeniably claustrophobic set and with so many shaky close-ups of Olsen, the intensity escalates as when things get going, the audience isn't given a single second to have a breather. The air feels tight, and because the 88-minute running time is the exact same time period she experiences in the film, you know she can't do anything radical or unconvincingly heroic. She just doesn't have the time. And so the anticipation for the ending and answers to our burning questions builds up like never before and the importance of giving a reasonable answer becomes ever more crucial.

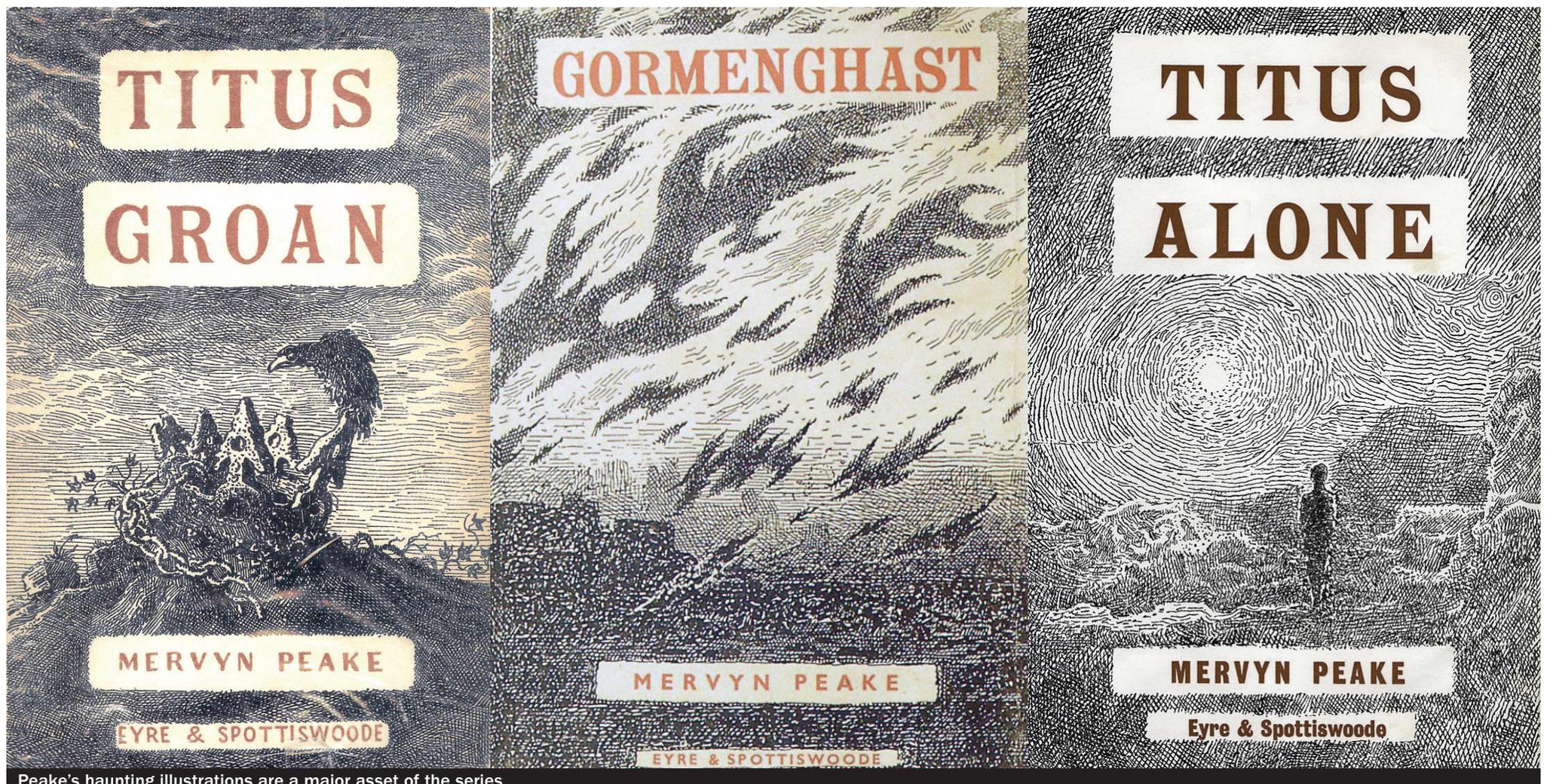
Unfortunately, *Silent House* doesn't get many points on how creative or how big of a shocker the ending is. Instead what is commendable is how the final few minutes are shot. Using clever camera tricks and angles, it tries its best to explain and tie up the loose ends. But unfortunately like most horror films, not every question is answered. Given the sustained tension in the first half, the pay-off is rather bland, and the short length of the film comes to a surprisingly brisk finale.

After the unprecedented success of the *Paranormal Activity* series, the phenomenon of "found-footage" horror films has, in recent years, become an almost annual tradition in which half-hearted scripts make their way into shaky-cams and are presented to somehow scare someone. *Silent House* rises above the worst of the sub-genre, and yet it lacks the truly creepy, horror spectacle. It keeps everything close to Olsen's character, but sometimes it feels too restricted to allow the audience to truly absorb the atmosphere. It's nice to see a different idea (although technically this is a remake of an Uruguayan film) not go to waste, and it's certainly not an awful film to list in Olsen's growing resume.

Books Editor: **Maciej Matuszewski**books.felix@imperial.ac.uk**BOOKS**

The Gormenghast Trilogy

Maciej Matuszewski looks back at Mervyn Peake's gothic masterpiece



Peake's haunting illustrations are a major asset of the series

How do I describe a work like Mervyn Peake's *Gormenghast Trilogy*? The series, by its very nature, seems to resist description. While often classed as fantasy, and while it is clear that Peake has been a massive inspiration to later fantasy authors like China Miéville, I tend to reject this label. The *Gormenghast* books are a truly unique creation, in a genre of their own – I have never read anything else like them.

The first two novels, *Titus Groan* and *Gormenghast*, are set in the sprawling, crumbling castle of Gormenghast itself. Situated at the base of Gormenghast Mountain it is, apart from the small mud hut village that clings to its walls, the only human habitation visible as far as the eye can see. This is a setting without magic, elves or dragons. On the face of it the books could be taking place in our world but there is something brilliantly, gothically, subtly off about the castle's perpetual isolation and the behaviour of its denizens.

A vast cast of richly drawn characters populates the books yet they are not the real focus of the series. From the depressed Lord Sepluchrave, the 76th Earl of Groan, whose only solace in life

is his vast library; to his son Titus, who longs for freedom and a life outside of Gormenghast; to the ambitious and ruthless servant Steerpike – everyone's lives are irrevocably shaped by the castle itself.

“The plot is slow paced and, while compelling in itself, its main purpose is to shine a light on the workings of the ancient citadel.”

This is not a book for those who like fast paced action and adventure. The plot is slow paced and, while compelling in itself, its main purpose is to shine a light on the workings of the ancient, in large parts unexplored citadel, and the seemingly senseless rituals that surround it. We never do find out who build it or how it got in its present state is but, what is far more important, we

do get a feel of the atmosphere and its soul.

Peake was also a master illustrator, with his drawings for *Alice in Wonderland* having been universally praised. His work for *Gormenghast* is even better – the books are greatly enriched by his beautiful, atmospheric line drawings. Rarely have I seen pictures that complement the feel of the novel so well.

The third book, *Titus Alone*, focuses on the eponymous protagonist as he finally feels Gormenghast and sets out into the world. This he finds to be a strange place, ruled by rational but cold and dispassionate science. The main conflict of the novel is that between this harsh modern world and the oppressive tradition of Gormenghast.

This is noticeably the weakest book in the series. While I was certainly perturbed by his repeated depiction of scientists as immoral the main criticism that I have to level at *Titus Alone* is that, now that we have moved away from Gormenghast castle, there seems to have been a loss of focus. In many places it unclear what the author is trying to say or where the novel is leading us. The book, unfortunately, shows clear signs having been written during

the long illness that eventually claimed Peake's life.

“Peake was also a master illustrator and the books are greatly enriched by his beautiful, atmospheric line drawings.”

There are, however, still flashes of brilliance. Despite the new setting Peake, for the most part, manages to maintain the timeless, otherworldly, gothic feel of his previous work. The cruel and macabre theatrical recreation of Titus' life in Gormenghast set up by the self-centred Cheeta in an attempt to punish him for rejecting her is executed perfectly. The novel is worth reading for the poignant final chapter itself, which has a wonderful sense of closure, with Titus finally managing to reconcile his rigid, rule bound upbringing in the castle with his desire for freedom, while leaving the door wide open for

the sequels that Peake never managed to write.

While I usually don't make recommendations about specific publishers, in this case I would strongly advise against purchasing the omnibus editions of the trilogy published by Vintage. The countless typographical errors are tantamount to sacrilege against such a great classic. While some errors will always slip through their sheer number here makes it clear that nobody even bothered to do a proof read before publication. While the editions remain readable you'll have a far more pleasurable experience if you buy the individual volumes of the series separately, since for these, at least, the publishers seem to have actually done their job properly.

Have you read any good books lately? Do you want to share your opinions with others?
Email: books.felix@imperial.ac.uk

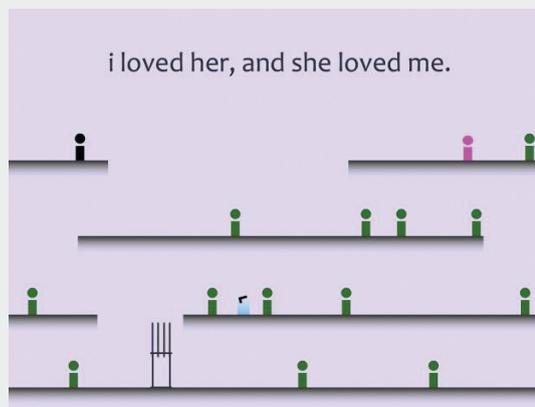
GAMES

Free Web Games

More exams? If you care about what sort of grades you'll get it's probably best you don't read on any further my friends, because here I present to you two totally awesome web games that you can play right now in your web browser. In order to play these you're going to need the Adobe Flash Player plug-in, which can be installed from <http://get.adobe.com/flashplayer/>

i saw her standing there

<http://www.newgrounds.com/portal/view/593631>

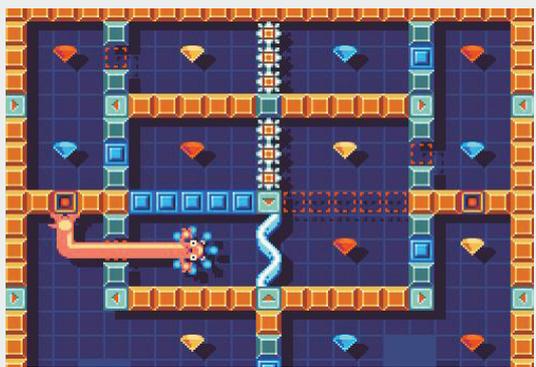


You can't control who you fall in love with, any more than you can control the tides or the rise and fall of the Sun. Romance between a man and his zombie-like lover must never, therefore, be looked down upon.

i saw her standing there is a cutesy little game involving a (somewhat deluded) man guiding his zombie-like heart throb to a protective cage. In the way stand an army of envious zombie Lotharios. Will you win her heart? Will she win your brains? Only one way to find out...

Silly Sausage

<http://www.newgrounds.com/portal/view/594013>



From silly zombies we get to a silly dog somehow capable of contorting its body with complete disregard for its internal organs. If this wasn't a flash game the RSPCA would have a field day.

Twist, turn and guide your way through a series of lasers, floating mines and block switches to collect a bunch of jewels for no adequately explained reason other than that it's fun. Some randomly moving mines may frustrate slightly, but otherwise *Silly Sausage* provides hours of fun (along with a mildly humorous title).

The horror of the modern day horror

Laurence Pope

Regular readers might know I've covered a few horror games in my time – *Amnesia: The Dark Descent*, *Dead Rising 2*, *Dead Space 2*, *Limbo*, and how could I fail to mention *Baron Wittard: Nemesis of Ragnarok* (a game as scary as a furious kitten). I've also played a good few games I haven't written about. Why am I telling you this? Beyond proving I have no social life, I also hope to demonstrate that I'm rather partial towards horror games. They offer a unique gaming experience – when done well.

Unfortunately, that's my eternal gripe. As it is, horror has mostly lost its edge when it comes to video games. Whilst what scares people differs from person to person there are a few aspects that are vitally important when you set out to create a game intending to nudge people onto the edge of their seats. These are just a few.

Tone

First, a game has to decide upon its tone before going any further. Is it going to be a scary horror, designed to creep you out? A light hearted horror, where the horror serves merely as a minor backdrop? Games such as *Amnesia* or *Dead Rising 2* have nailed this – they know what they want to be. *Amnesia* deliberately sets out to scare you and does so with great aplomb. Likewise, *Dead Rising 2* wants you to have mindless fun, and the ensuing goofy, off the wall gameplay with zombies thrown in does not disappoint. There is nothing wrong with games like *Dead Rising 2* or *Left 4 Dead*, because you know from the advertising what you're getting.

No so with games such as *Doom 3* or *Doom 3: Resurrection of Evil*. Such games are set out as horrors, when in reality they're better suited as action shooters. The *Doom* series up until 3 got this – demons were just a handy enemy to massacre. Attempts to make *Doom* overly scary have created a game that's neither here nor there. It's a competent shooter, but lots of darkness does not a horror game make.

Monsters

Monsters are right at home in horror – but not all monsters are effective. A good horror should use them sparingly. The human imagination is a wild and vivid thing, and letting people imagine what lies in a darkened room filled with heavy, laboured breathing is far more effective than showing them. What is deemed visually scary by one person

“Letting people imagine what lies in a darkened room filled with heavy, laboured breathing is far more effective than showing them.”

may not to someone else, and vice versa. What sounds scary tends to be more common – think mewling kittens versus snarling, disembodied gurgling. Some of the scariest moments in *Doom 3* simply involved noises in air vents and corpses being dragged away by an unseen entity.

When a monster is seen, it obviously has to look scary. Now this, as I've said, is a very subjective point. However, one concept in 3D design tends to be well accepted, that of the uncanny valley, a hypothesis in 3D computer animation that states that as a human replica becomes more and more human it will reach a point at which it looks and acts almost human. This is the point where revulsion kicks in. Monsters that look human or, even

better, ones that look like they could have been humans work well, such as the nurses and Pyramid Head from *Silent Hill* (pictured). On an unconscious level the brain creeps out, but you can't quite work out why. This is at least a redeeming factor in *Dead Space* – whilst the monsters may jump out at you all the time, you can clearly see they're horrifically mutated humans, and that 'creep' factor worms its way into your brain. Talking of jumping out all the time...

Pacing and Tension

Everyone ought to be familiar with the concept of tension – after all, it is exam season – but pacing is less well understood. Pacing is how the highs and the lows of the game mix together, and is better described with examples.

In *Dead Space* enemies attack you all the time with little let-up. You are constantly attacking, and because of this a) you end up mentally exhausted, b) there's no tension because you know something is going to jump out soon, and c) the monsters fail to have that same scare factor. Constant action in a game where you can't just run 'n' gun makes for a negatively draining experience.

On the other hand *Amnesia* manages pacing well. A main annex in each level is safe, but everywhere you branch off to isn't. When you reach one of these annex's calming music plays, signifying a break in the action, allowing you to compose yourself before starting up again. It's a palette cleanser, and serves to keep the game constantly scary by preventing the tension from overwhelming you.

Is it unfair to compare these two radically different games, each with different developers and goals? Perhaps. But ultimately both games set out to scare, and in the end only one succeeds. A large part of this is simply down to how the action is spaced out. Pacing cannot be ignored.

Making good horror is a lot more complex than what I've glanced over here, and my displeasure when it comes to modern horror games has only just begun to break free onto paper. Despite everything though, I have nothing against any of the aforementioned games – they are all at least competent. They're just not scary when they promised they would be. To quote something I wrote in my first Felix article – “It's [modern horror] fun, but it's like ordering a banana split and receiving a fillet steak – I like fillet steak, and I'll eat it, but I would have much preferred my banana-based dessert.”



Travel Editors: **Dushi Arumuganesan**
Chris Richardson

travel.felix@imperial.ac.uk

TRAVEL

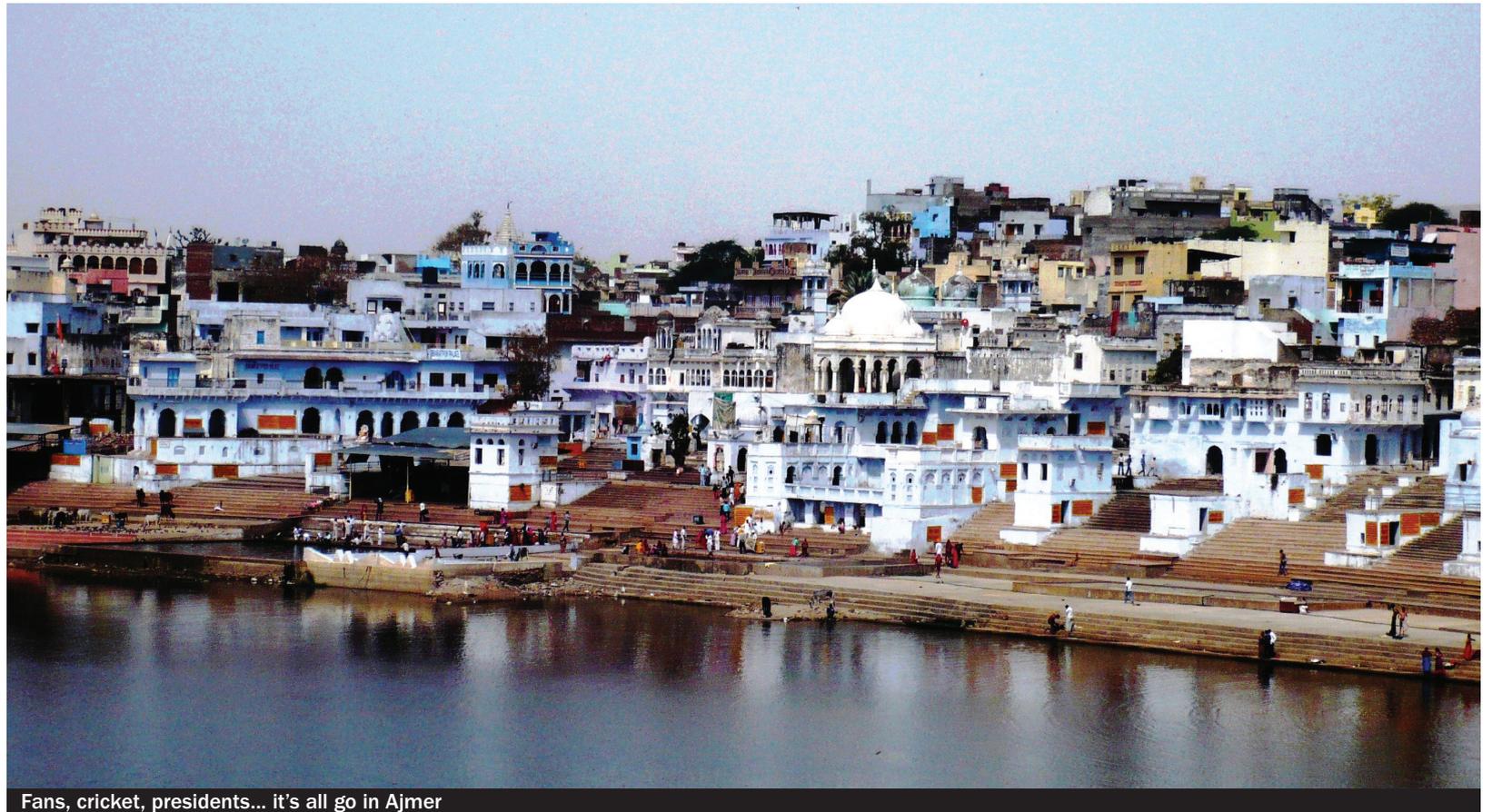
Accidents, emergencies, and Ajmer

Stephanie Walton recounts an Indian Easter with some very important people

How far is it to Ajmer?", I asked, concerned. Ajmer, although famous for its holy Muslim shrine to the great Sufi saint Moinuddin Chishti, was not originally on our itinerary. So how did we find ourselves seeking its Accident and Emergency department at 11pm on Easter Saturday?

Pushkar, a sacred Hindu town boasting 400 temples and a stunning holy lake, lies 11km from Ajmer. We and other westerners, some of whom appeared to live a Hippie lifestyle there, were soaking up its culture and charms. The ever-threatening presence of mosquitoes, though, had prompted a friend to assemble his mosquito net, a non-trivial procedure that involves attaching a cord to the ceiling. The ceiling, however, was already occupied by a viscous yet ineffectual electric fan, rotating very quickly in an attempt to stave off the heat. Indeed it is not surprising that there were two capitals of British India; Delhi for the winter and the Himalayan Shimla for the summer. We "Britishers", although covering under factor 50 sun block, sunglasses and hats, were still scorched by the Rajasthani April heat.

Needless to say, a brief collision between person and said fan necessitated a speedy drive to Ajmer. We already were familiar with the adage "There are three things you need when driving on Indian roads, a good horn, good breaks and good luck." Although blessed with all these, the drive was still hair-raising since cows and wild beasts are neither responsive to horns



Fans, cricket, presidents... it's all go in Ajmer

nor fitted with headlights. After a few extremely cheap remedial stitches from an excellent doctor, we returned to Pushkar, a little shaken.

The next day we discovered that Ajmer had another important visitor, the Pakistani president, his first trip to the shrine after 7 years. This followed important talks with the Indian

Prime Minister so we felt our proximity to history in the making. Also, a local gentleman tried to persuade us to make a large donation at a nearby temple in order to quicken recovery. Indeed all Indians we met found religion important. And one of their newest religions is cricket. We discovered this when we joined 48,000 others to

watch the home team Delhi Daredevils take on the Chennai Super Kings for their Indian Premier League match. A flash thunder storm in the afternoon prompted fears of Wimbledon-esque rain breaks, but thankfully the only adverse effect was a damp seat. A live band and some unrestrained cheer-leading enhanced our cricket experi-

ence as we saw Delhi crush Chennai with the aid of Kevin Pietersen. We envied his chance to get to know such an enchanting and diverse country. We wondered how he coped with all the spicy curries, the unpredictable driving and the crushing heat. And we marvelled at how he managed to hit the ball so far.

Homes away from home

From the exam hall to an East Coast adventure

Dushi Arumuganesan

It's May, it's exam season and naturally all I am thinking about is how to fill my four month long summer up with as much travelling as possible. Having never been to the USA before, I figured this year would be a good time to cross it off, and managed to rope in the boyfriend on a four week-long tour of the East Coast.

I started off with a list as long as my arm of cities, beaches, national parks and (mostly) famous movie locations that I wanted to visit... and then the re-

ality of four weeks and a limited budget made up of leftover student loan forced me to narrow that down. I now have a much shorter list made up of Washington DC (to which the time allocated has been extended since I watched National Treasure for the first time last week), NYC, Boston, Cape Cod, while hopefully fitting in much more of New England on day trips.

The real difficulty for a financially restricted student planning a trip of this scale is finding affordable accommodation. I'll admit it, I am uncomfortable sharing a bathroom with ten other peo-

ple, but I also don't want to have to pay an extra £100 (or \$150) a night for the luxury of a guaranteed pee-free shower.

And this is where www.airbnb.com has so neatly stepped in. A website where hosts can advertise their rooms or even entire homes for short-term stays at more affordable prices than hotels and travellers can search for somewhere to stay by preferred neighbourhood, local amenities, and price – it's perfect for those in need of a middle ground when it comes to lodgings. No, I can't afford a fancy hotel and yes, I'm too princessy to slum it for a month. You can even

have a go at haggling with some of the homeowners, as the prices aren't set in stone like they are with most hotels.

And it's not merely the exclusive use of a toilet seat that has me drawn to the idea of living someone else's home – I love that I'll be coming back to my own apartment each night in New York. Not only have I saved over £400 on my initial budget (which was for cheap hotels, bed and breakfast inns and hostels), but I actually prefer the location and living arrangements of all my chosen accommodations to my originally planned ones because I'll feel less like a tourist

and more like a local.

Naturally, you always need to be careful when paying for anything online but airbnb act as an excellent middle man when it comes to payment; they charge the guest's credit card as soon as a booking is confirmed and only pay the host once the stay has commenced. I'd like to think I've been careful enough; I've contacted my hosts, checked out their verified reviews and photos, picked safe areas... but if you're not reading my travel report in next year's Felix, then maybe stick to the communal bathrooms.

PUZZLES

Last Week's Solutions

Nonogram

We've been reliably informed that last week's Nonogram didn't work, sorry!

This week's has been checked and double checked alongside external examiners, so if this one fails as well, blame them.

Remember, if you ever want to submit your own puzzles to the section, just email puzzles.felix@imperial.ac.uk

Nonogram – Baked Goods

			1	1	1	1	1	1	1	1	1	1	1	1	1	1
			3	1	1	1	1	1	1	1	1	1	1	1	1	1
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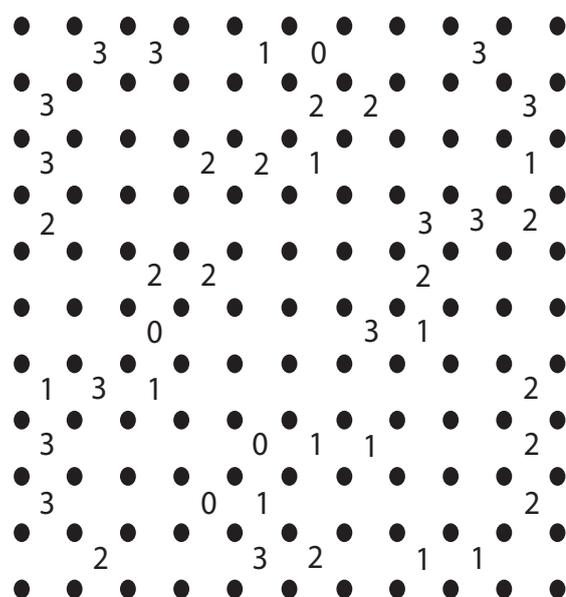
The cells in a grid have to be coloured or left blank according to numbers at the side of the grid. The numbers measure how many unbroken lines of filled-in squares there are in any given row or column. The overall solution should yield some sort of picture, or as good as a picture can look in monochrome on a 15x15 grid. As usual, answers to puzzles.felix@imperial.ac.uk.

Crossword 1,516

Across 1. Thickened 6. Fungi 9. Omega 10. Nails 11. Tic 12. Pioneer 14. Tangram 15. Hobos 16. Frostbite 19. Antarctic 21. Islet 22. Carpark 25. Epitome 27. Urn 28. Apart 29. Lodge 31. Teepee 32. Grassroot **Down** 1. Troops 2. Ice 3. Krakens 4. Nonprofit 5. Drift 6. Fishnet 7. Noter 8. Incumbent 13. Orbit 15. Headcount 17. Orchestra 18. Igloo 20. Realale 21. Icicles 23. Runup 24. Krang 26. Eject 30. Duo

It's Murdoch O'Clock!

#1 Hugh Grant
#2 George Clooney
#3 Angelina Jolie



SLITHERLINK

Hold on to your collective hats, Slitherlink makes a triumphant return!

The aim with Slitherlink is to make one continuous closed loop by connecting the dots. The numbers in each square indicate how many edges of the square are part of the loop, so if it contains a "2", you know that two and only two out of four edges have lines. That's all the info you need to get the one logical answer (though waiting a week to see the solution will also do). Answers to puzzles.felix@imperial.ac.uk. We can't get enough of your answers, for reals.

FUCWIT League Leader Board

Teams:

Elbowfart	147
The Jailbaits	126
Pegasus & Parrots	103
Paddy Got Bummed	55
Cum Puzzling Sluts	47
Team Nuclear	43
Ludibrium Lads	14

Individuals:

Jeremy Neale	138
Wael Aljeshi	46

The Felix University/College-Wide Invitational Tournament League is both new and improved, with prizes for both the winning team and the winning individual.

Points are awarded for each puzzle solved, double if you're the first correct solution.

Send your solutions to puzzles.felix@imperial.ac.uk

PUZZLES

Wordoku

		I		R	M	A	N	
	E	M		P	N	D		R
			S	R				
	D	M				A	I	
				I	A			
I		E	R	A		S	M	
P	A	S	E			N		

The return of a legend.

The traditional wordoku has every row, column and 3x3 box containing one letter each. The end result is a rather useless word or phrase that appears in one of the rows or columns.

As usual, answers to puzzles.felix@imperial.ac.uk, but the whole grid please, not just the word.



Following the groundbreaking success of January's Benedict Cumberbox comes a handy revision/procrastination tool from illustrious actor Michael Fassbender.

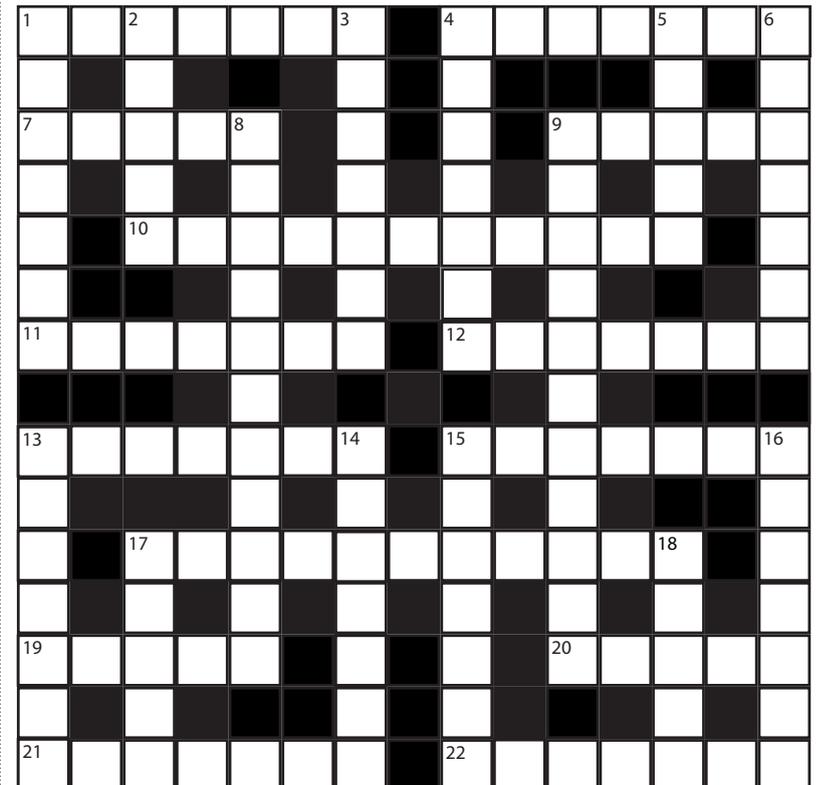
Heed his steely gaze and use this box to your advantage. Derive your favourite equation, perhaps. Draw a horse. Or introduce the man who brought you the definitive Mangeto to an arctic landscape; the possibilities are quite literally endless.

Take a shot and send the results in to puzzles.felix@imperial.ac.uk. Last time we ran something like this we only got one entry, and that was from America. Expectations are higher than ever.

Michael's Revision Fasstangle



Cryptic Crossword 1,517



Across

- 1 Newly known headless bird aimed with no eye (7)
- 4 Correct Don again (7)
- 7 Above the rest in Amazon topiary (2,3)
- 9 Lay to rest between (5)
- 10 Letter I code cryptically may reveal the truth (3,8)
- 11 We say tend to Anthony, lackey (7)
- 12 David's shield spell agony without reason (7)
- 13 Country mare confused baffled CIA (7)
- 15 Due to see a cub distraught (7)
- 17 War-torn Malaga joined together, united (11)
- 19 Lord, that is, with leg (5)
- 20 Wilt? Oh, in fall (5)
- 21 Outsider fixed society magazine without thank you (7)
- 22 Presently at this location, an item here doesn't exist (7)

Down

- 1 Diamond mob rush in chaos (7)
- 2 Sodium tail lacking one relating to birth (5)
- 3 Phone ET about C jargon (7)
- 4 Revive her serf, collapsed (7)
- 5 Regarding ten mixed up: don't leave! (5)
- 6 A fish missing tea is called Mr, not Dr (7)
- 8 Evade troubled Peter, a vicar (11)
- 9 Smashed in deadly topless hat - Ed. (11)
- 13 Ring University of London Unions after Ann (7)
- 14 Sharp sounds like a fisherman (7)
- 15 Yokel relations follow bump (7)
- 16 Shape assorted pie, sell at random (7)
- 17 Silver tarnished cross might be secret (5)
- 18 "Cease," we hear, "poem is one way only" (5)

Contributions wanted!

If you'd like to contribute by sending in puzzles, comics or even some editing, e-mail puzzles.felix@imperial.ac.uk. Be they horrendously complicated things or funky picture puzzles you think readers would like, do get in touch. General suggestions are also welcome.

Sport Editor: **Indy Leclercq**

sport.felix@imperial.ac.uk

SPORT

Photography by Ben Lester



SPORT

Total Wipeout

Relive IC's historic 31-0 Harlington victory over the Medics at this year's Varsity.
Photography by **Ben Lester**



ARTS



Surveying Picasso's sculptures
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FILM



Navigating this week's reviews
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BOOKS



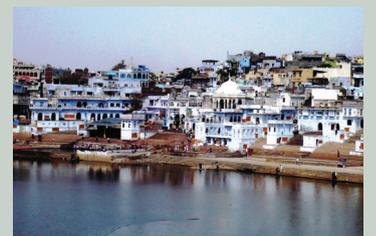
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GAMES



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