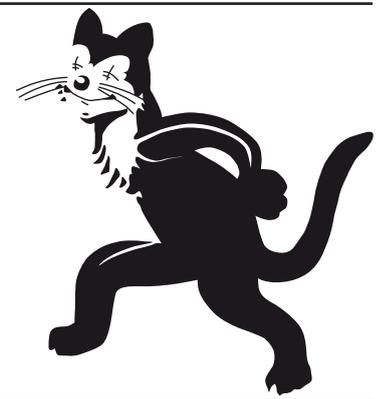


FELIX

"Keep the
Cat Free"



17/10/12
Issue 1527
felixonline.co.uk

Are we still a **Good University?**

Find out where Imperial and your subject stands in the latest rankings from The Times: [Page 5](#)



New campus approved

Maciej Matuszewski Reporter

Further development of the new Imperial West campus in White City is set to move forward following the recent granting of planning permission by local authorities. Zoe Mulholland, programme manager for the project, said that "she can confirm that Hammersmith and Fulham Council granted permission on 25 July 2012. due to the scale and nature of the scheme it was referred to the GLA [Greater London Authority] for their approval which was given on 20 September 2012."



The site, at 80 Woods Lane, was purchased by the College in 2009 for £28m after former occupants BBC Worldwide moved to the nearby Media Village. Located 500m away from the Imperial Healthcare run Hammersmith Hospital the development will aim to create facilities that will house both world class research as well as

clinical teaching facilities for medical students. Planning permission for postgraduate accommodation blocks on the site had already been given in 2010. This is the first phase of development on the site, and has been completed. The Wood Lane Studios postgraduate accommodation currently houses the first cohort of students.

This development nearly triples the number of postgraduate bed spaces that the College provides. Some one third of the site has also been designated as being set aside for "commercial activity" — this includes private housing, a hotel and a "business incubator" for start-up companies.

The planning permission allows Im-

perial to develop multiple buildings. There will be over five new buildings, three of which will be over ten stories high. In total, to Felix's current understanding, it seems that the total amount of space will be just shy of one million square feet.

The exact uses of all of the different buildings being built has not yet [»»3](#)

Inside...>>

TECH



The latest tablets dissovred for you [»»10](#)

COMMENT



Welfare reform: head-to-head [»»22](#)

ARTS



Frieze Art Fair 10. The cold truth [»»28](#)

FEEDBACK ISSUES

A SPECIAL REPORT ON NSS RESULTS: [PAGE 4](#)

EDITOR'S PICKS

FEATURE

>> 8

Getting a first

It's a little bit too late for me (damn it!), but this, frank and brutally honest guide may just help you up that grade.



SCIENCE

>> 16

Hayfever cures?

If you were the person that dreaded field trips because of being allergic to the field part, this is for you.



PUZZLES

>> 44

FUCWIT returns

That's right people, it's back. This time, we have six month long Netflix subscriptions to give away for free! Get solving that Crossword ASAP.



CLASSIFIEDS

Medical Summarizer Wanted

Looking for 4th, 5th or 6th year medical student with medical understanding. 15 hours a week.

Crompton Medical Centre
London W2 1ND

For further details please contact Mr. Faisal Ahmed on 07776126204

Job Description - Summarizing all medical letters and discharge summaries from Secondary Care (Hospitals) into the medical records for each patient at the practice, clinical software used is EMIS LV.

All Saints Church, Fulham Altos wanted

The choir of All Saints Fulham is an excellent, semi-professional choir of approximately 20 amateur, auditioned singers.

We are currently looking to expand our alto section. The choir sings weekly Sunday Eucharists, with sung Mass settings on feast days, and Choral Evensongs. The positions would be ideal for, but are by no means restricted to, a young professional, or London student looking for somewhere friendly to sing, but which provides a high standard of music making.

This term's music includes a Bach cantata Evensong with orchestra, masses by Palestrina, Vierne and Briggs, Howells' Requiem, and the world premiere of a composition by Francis Pott, as well as the usual cathedral-style anthems and settings.

The choir is extremely welcoming, and has a busy social life! The director of music is always interested in hearing from prospective singers, and is very happy to chat about any aspects of the position.

Jonathan Wikeley (Director of Music)
dom@allsaints-fulham.org.uk, tel: 07966 969 746
http://www.allsaints-fulham.org.uk/music.htm

LOLCATZ OF TEH WEEK: Finding these is a perk of the job



The NSS results are in, and, predictably, we once more rank fairly low down the list. Turn to page 4 to see the full coverage.

Now for the yearly 'why is this?' question. The answer is probably the old cop out: it's not just one specific thing, it's multiple factors all weighing in. I hate reading a sentence like that as it makes me feel like an arse for writing it, but I'll have a go at dissecting it a bit.

First of all, let's ask: are we really all unhappy? Or, alternatively, are we just a lot more honest, frank, brutal, and, at times, bitter with our university experience? Perhaps we all just love a good moan, and other students are all about bigging up how great their university is? Perhaps I'm going to ask another question? I probably will at some point, don't you panic, you panicky reader you.

Here's problem number one with the survey: it's subjective. That's true of all surveys, but when it can determine how highly a university is regarded, and possibly what quality of students it can attract (i.e. top students, such as you reading this) the issue of subjectivity becomes important. One student's idea of "good feedback" is by no means the same as another student's. This is the point of asking everyone: normalising (if that's the word?) the results a bit, so

that individual extremes don't bias them too much. However, that really doesn't always work. If you have an entire body of students that have different expectations, then of course they will skew the results.

I honestly can't say for sure why we are unhappy, or even if we are. I know that's not a bold statement, but it's a true one. However, I'll give my two cents, and they may be wrong, but I'll speak my mind.

I think that the workload hits us. Think about it: if you're at XYZ wasteman university doing 1 hour of work a week and being told you're God's gift to your chosen discipline (i.e. getting a first), then when someone says "are you satisfied with your course", the answer is bound to be an expletive filled proclamation of it being incredible.

Feedback is where we really get kicked squarely in a place you don't want to get kicked. Why do we score so low on this year after year? I think that there really is one factor that is the primary reason: we expect a lot. This is actually a good thing. We are at a good university, which always tells us that they are in the Golden Triangle and are battling it out with Oxbridge for Galactic dominance or something. So, yeah, we should expect a lot. If we didn't, we wouldn't exactly be aiming for the stars like a daredevil with

a newspaper's name now would we?

Enough pontification. Thinking is good, but action is sometimes needed. In my humble opinion, the best way to improve feedback is standardisation. I hate bureaucracy as much as the next person, but if you have a non restricting, non time consuming method of feedback, which sets a bare minimum that the marker must do and say, you will be on your way to a better system. From there onwards, you can drive up the standards of feedback. Those going above and beyond are able to do so, and are not restricted. Those doing the bare minimum would at least be doing a level deemed to be good. This would, of course, have to be done in conjunction with the PhDs, lecturers, and everyone else marking the work. Then a system that the undergraduates are happy with, and that is not dumping absurd amounts of work on the postgraduates would be found. College should search for this, as I'm sure they can come up with something if they put their heads together.

One last point to note is that this is not a thorough dissection on my part. I wish I had more time to think about this, and more space to write about it. Therefore, I apologise for the brevity and lack of depth in this editorial.

THIS WEEK FELIX WAS BROUGHT TO YOU BY

Felix, Beit Quad, Prince Consort Road, London SW7 2BB.
Email: felix@imperial.ac.uk. Tel: 020 7594 8072. Fax: 020 7594 8065.
Printed by Iliffe Print Cambridge, Winship Road, Cambridge.
Registered newspaper ISSN 1040-0711.
Copyright © Felix 2012.



Editor-in-Chief Tim Arbabzadah **Deputy Editor** Saskia Verhagen **Assistant Editor** Matt Colvin **News Editor** Aemun Reza **Features Editors** Caroline Wood, Stephen Smith **Business Editor** Deepka Rana **Science Editors** Philip Kent, Laurence Pope, Philippa Skett **Politics Editors** Padraic Calpin, Marie-Laure Hicks **Food Editors** Carol Ann Cheah, Sophia Goldberg, Yiango Mavrocostanti **Comment Editors** George Barnett, Navid Nabijou, James Simpson **Fashion Editors** Alex Ramadan, Saskia Verhagen, Alice Yang **Arts Editors** Eva Rosenthal, Meredith Thomas **Books Editor** Maciej Matuszewski **Music Editors** Mark England, Ross Gray, Simon Hunter, Íñigo Martínez De Rituerto **Television Editor** Lucia Podhorska **Film Editors** Katy Bettany, John Park, Lucy Wiles **Games Editor** Ross Webster **Technology Editor** Jason Parmar **Coffee Break Boss** Matt Colvin **Travel Editors** Veronika McQuade, Simon Carnochan **Sports Editors** Oli Benton, SORCHA Cotter, Margot Pikovsky **Online Editors** Philip Kent, Jonathan Kim **Puzzles Commanders** Louisa Byrne Sotirios Karamitsos **Copy Chief** Annina Sartor **Copy Editors** Al Norman, Matt Colvin, Christopher Witham, Chris Richardson, Laurence de Lussy Kubisa, Lizzy Griffiths, Julia Gherman, **Illustrators** Lizzy Griffiths, Outi Supponen



News Editor: Aemun Reza
news.felix@imperial.ac.uk

NEWS

More con men by campus

Student was approached by Queen's Gate by men selling "cheap designer clothing"

Tim Arbabzadah Editor-in-Chief

Last week, Felix reported on a con man operating near campus, who was asking people to help him retrieve his car.

This week, another student has informed Felix of situation that is not too dissimilar. It has come to light that around London Fashion Week, two men, described roughly as "southern European" approached a student while they were driving in their car. The incident occurred just outside College, on Queen's Gate, next to where the Bulgarian Embassy is situated.

The student was walking home from College when the two men approached and engaged the student in conversation. The men said that they were very poor and that they wanted to sell some designer clothing for very cheap prices to quickly obtain money. The student immediately attempted to dial 999. At this point the two men drove up to the student and



started shouting abuse.

The student managed to get a photo of the two men (pixelated, above), and sent it in to Felix.

The two men followed the student down Prince Consort Road, hurling abuse in an intimidating manner.

The car that the two men were driving was described as a blue Sedan. The number plate of the car was given

to Campus Security and the Campus Police Officer.

The student in question advised anyone else to: not try to interact with them, and under no circumstances try to get in their car or be anywhere near an enclosed space. I was lucky enough to avoid anything more serious happening to me, but this may not always be true.

A response to the "Possible A&E changes" article

Tim Arbabzadah Editor-in-Chief

Following the story in the 5 October 2012 issue, Chelsea and Westminster Hospital NHS Foundation Trust have responded with the following:

"Patients and local residents support campaign to keep A&E at Chelsea and Westminster"

Thousands of patients and local residents have supported a campaign to keep Chelsea and Westminster as a major hospital with a full A&E Department, maternity and paediatric services, and many other key services.

Chelsea and Westminster is a campus of Imperial College London Faculty of Medicine and one of the best performing NHS trusts in the country – rated the safest hospital in England by the most recent independent Dr Foster Hospital Guide.

More than 11,000 people registered their support for the campaign by completing a 'Safe in our hands' postcard and more than 6,500 people signed a petition set up by elected representatives of patients, members of the public and staff who sit on the hospital's Council of Governors.

The Shaping a healthier future public consultation on NHS services in North West London—drawn up by GPs, hospital doctors and other health experts—proposes that Chelsea and Westminster

is designated as a 'major hospital' with a full A&E.

The consultation came to a close on 8 October and the results are now being analysed by Ipsos Mori before a decision is due to be made by NHS North West London in early 2013.

If the recommendation that Chelsea and Westminster keeps a full A&E service is upheld, 'blue light' emergencies that currently go to A&E at Charing Cross Hospital will go to Chelsea and Westminster instead.

However, most patients who currently use Charing Cross A&E will still go to the Urgent Care Centre there because they are not emergency cases.

Chelsea and Westminster is already making plans to expand and improve its A&E Department to accommodate the extra patients who would come in as emergencies if Charing Cross had an Urgent Care Centre instead of a full A&E.

If Chelsea and Westminster was downgraded to a local hospital without a full A&E, not only patients who rely on A&E would be affected.

Chelsea and Westminster would also lose its Maternity Unit, life-saving facilities for children, and many other services.

If these services were lost to patients, Chelsea and Westminster Hospital would be non-viable and face the very real threat of closure.

More information about the 'Safe in our hands' campaign is available on the Chelsea and Westminster Hospital website at www.chelwest.nhs.uk/safeinourhands.

Art studio opens in College

Meredith Thomas Reporter

The Blyth Centre has announced the opening of a new facility catering for student and staff artists. A large room in Weeks Hall has been refurbished to function as an art studio. Access to the space and materials will be made available to members of the studio. This can be purchased for £10 for



Imperial College London

SW7 ART STUDIO OPENING INVITATION

You are invited to the exclusive opening of SW7 Art Studio. SW7 in Garden Hall has been designed as a great new facility for members of Imperial to exhibit their artwork, take classes, find inspiration in the secret garden and take advantage of the studio space.

Join us to see the grand unveiling of SW7 Art Studio:

When: 17.30 - 18.30 on Tuesday 30 October
Where: SW7 Studio in Garden Hall
Canapés and refreshments will be served
 Please RSVP by **Tuesday 23 October** to Wendy Bowman at: w.bowman@imperial.ac.uk

The evening will start with a speech from **Robert Winston**, Professor of Science and Society at Imperial College London. And we are honoured to have **D. Valerie André**, who leads UK External Relations for BASF - the world's leading chemical company, attend as our guest.

We look forward to seeing many of you there.

SW7 ART STUDIO

members of Leonardo Fine Arts Society and £20 for everyone else. Both LeoSoc and the Blyth Gallery have plans to hold workshops and lessons

in the new facility. The move reflects an expansion of the Blyth Centre's traditional focus on Music towards the visual arts.

Sponsored Editorial

More student cuts Discount haircuts for Imperial students at Fresh Hairdressers

More student cuts for Imperial students at South Kensington's FRESH Hairdressers.

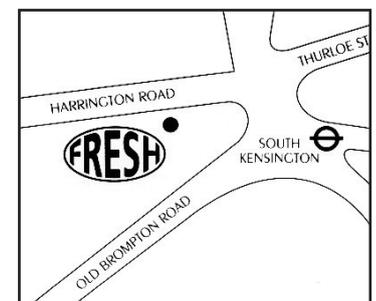
Men's cuts £22
Women's shampoo and cut and shake dry £28

Women's shampoo, cut and blow-dry £38

All of our cuts are done by highly experienced stylists. Tuesday to Fridays 9.30 to 4.30 (sorry no discounts on Saturdays).

We are only 70 metres from South Kensington tube station

To book an appointment, call **0207 823 8968**. Ask for a student discount and bring your Imperial ID. Cash only.



Feedback woes highlighted

Navid Nabijou probes the latest results from the NSS

The National Student Survey (NSS) was established in 2005 by HEFCE (the body administering government funding of UK universities), in order to independently gather feedback from students about their institutions. It is carried out every year in the spring: final-year undergraduates in almost every university in the UK answer questions spanning a broad range of topics, from the quality of teaching and assessment, to the adequacy of the learning resources available, to their satisfaction with the Union. Response is generally high: last year, two-thirds of eligible students took the survey. Once the results have been collected and processed, they are released to the public.

Since the survey is the single biggest source of student feedback available to universities, college administrators study its results carefully. The survey has tangible influence, too, since the scores are a significant factor in the calculation of university league table rankings. In the influential Guardian University Guide, for instance, a university's student satisfaction result comprises 25% of its overall score. Imperial's poor showing in these polls have been the primary reason for its recent plummet in the league tables.

How did we do?

An analysis of the 2012 results makes for some interesting reading. At Imperial, 86% of respondents agreed that "overall, I am satisfied with the quality of my course." This result is only marginally lower than the English average of 87%, though significantly lower than corresponding scores from institutions of similar prestige as Imperial.

Analysing responses to the survey's more specific questions indicates the areas where the College is lacking. As in the past, student feedback was a major stumbling block. Only 55% of students said they were happy with the feedback they had received – the second lowest score in the country. This puts it miles behind its rivals: by comparison, the figures for UCL and Kings are 60 and 61 per cent.

Medics seem to epitomise this discontent at the lack of feedback. While 85% were satisfied with the overall quality of the course, only 32% thought feedback had helped them clarify things they did not understand, and a mere 28% agreed that they had "received detailed comments on my work."

One particularly disgruntled medic, asked by Felix to explain why they were so dissatisfied with her course, replied: "Because our personal tutors don't know who we are, our lecturers don't care who we are and we basically just teach ourselves."

Insufficient feedback has been a recognised issue for a number of years, and the College has taken some steps to address it, including imposing deadlines on

departments for the returning of marked work. This seems to have been reflected in this year's results; 55% compared with 51% last year. Though still not great, this is certainly an improvement.

The teaching scores, too, were far from spectacular – especially when compared with other similarly prestigious institutions. Amongst the elite Russell Group Universities, only students at LSE were more dissatisfied with teaching (while Oxford and Cambridge topped the table in both teaching and feedback scores).

So where does all this dissatisfaction come from? Various causes have been proposed: the usual suspects of a heavy workload and moribund social life inevitably crop up. But when results are compared across different departments, a more nuanced story emerges.

Students in Geology, for instance, did not share their colleague's general discontent: a whopping 92% were satisfied with the level of feedback, while 98% were satisfied with the overall course: far and away the highest score in College. Felix talked to some Geologists to find out what their department was doing right:

"As far as I know we're the only department to have an 'Academic Tutor' who oversees all aspects of the undergraduate degree. It's effectively the same as a Director of Undergraduate Studies – however, from what I've heard, ours is a lot more dedicated to their job than others. She knows everyone's names from interview day, and will still keep in touch after graduation.

"I think people knowing each other is crucial to satisfaction with the degree course. If you're friends with so many people in every other year as well as your own, you're going to enjoy your time in the department. Obviously having such a small department helps with things like this, however I think the social side of the RSMU contributes significantly by putting on unmissable events that everyone goes to and has a great time at."

Another student summed up this co-operative atmosphere: "We get a lot of support from Lorraine (the Academic Tutor), everyone gets jobs in oil companies, we have field trips, teachers all get on well with the students and there is a general feeling of camaraderie."

In contrast, only 42% of Chemistry students found the feedback they received helpful (though 87% thought their teachers were good at explaining things). Felix spoke to a chemistry student, who told us:

"The main problem our year found with feedback was that the quality of the feedback you received depended significantly on which person was marking your script and which lab you were doing at the time."

Still, there are some signs that things



Imperial trails rivals in satisfaction ratings

Feedback shown to be major issue

Geology on top; Chemistry trailing

are improving. Results have generally improved from last year. Satisfaction with feedback has risen 4%. Speaking with first and second-year students, it seems that the changes the College has made in the last few years have had a tangible effect.

Of course, these improvements won't be fully seen in the survey results for another few years. And in any case, it doesn't reflect well on the College that it took some shocking survey results – and a consequent plunge in the league tables – for them to take student satisfaction seriously.

Doug Hunt, Deputy President (Education) gave Felix this statement about the NSS: "Imperial College Union believes that the NSS is highly useful when taking into account the changes that have been made in some departments in order to improve their NSS score especially with respect to assessment and feedback. One example of this is the restructuring of the chemistry course that has proven highly popular with students who have benefited from this.

However the Union disagrees with heavily weighting the NSS satisfaction rankings in university league tables, which we feel misleads able prospective students and potentially devalues our highly talented students and alumni, who are of a world class quality."

NSS Subject Rankings

Subject	Teaching	Feedback	Overall
Earth and Marine Sciences	98	92	98
Materials	77	63	89
Civil Engineering	82	50	88
EEE	84	62	88
Physics	87	52	87
Computer Science	84	67	85
Medicine	91	49	85
Mechanical Engineering	76	55	81
Chemical Engineering	78	58	81
Mathematics	74	51	80
Bioscience	83	49	79
Chemistry	81	42	78

NSS Russell Group Rankings

University	Teaching	Feedback	Overall
Imperial	84	55	85
Cambridge	93	75	94
St. Andrews	95	69	93
Oxford	93	72	93
Durham	89	69	90
UCL	87	61	88
Queen Mary	86	68	88
Bristol	90	66	87
KCL	88	60	84
LSE	82	68	84

All of the figures are quoted as percentages.

News Editor: Aemun Reza
news.felix@imperial.ac.uk

NEWS

Up with The Times

Aemun Reza looks at The Times' league tables to see our place



Overall rankings

The Times
Imperial College London has come in 4th in the league table. This is the same place as last year but a rank below from in 2011, where we came 3rd. Imperial have come above London rival University College London (UCL), which came in 7th place.

The Sunday Times
Imperial came in 8th place which is a significant improvement from last year's position of 14th place. We rank beneath universities such as Bath, Durham and Exeter.

Subject tables

The Times
Most subjects such as Geology, Medicine, Computer Science, Materials and Biology have hovered around the same ranking since 2011. Other subjects have stayed consistent in their ranking, like Civil Engineering and Chemical Engineering in 2nd place, and Electrical and Electronic Engineering in 4th place. However some subjects, like Mathematics for instance, have suffered a dramatic fall from 3rd to 7th place. Chemistry had a slight improvement from 18th up to 16th place.

Teaching

The Times
Imperial's student-staff ratio scored 11.6 which is calculated on the Higher Education Statistics Agency (HESA) for 2010-11. The Student Satisfaction which includes academic support, scored 78 and is based on the National Student Survey. Our Good Honours scored 81.7% where this is the percentage of graduates getting a first or upper second class degree. But this could be due good teaching, lenient marking towards giving people better grades, or our courses being easier.

The Sunday Times

The Sunday Times gave Imperial 146 out of 250 (58.4%) for Teaching Excellence based on student satisfaction combined with teaching quality, academic support, assessment and feedback. The number of students getting Firsts/2:1s is 83 out of 100 for Imperial Students.

Teaching
The Times
Research Quality for Imperial scored 0.99 where the grades come from the 2008 Research Assessment

Exercise and is adapted to reflect the process used to distribute research funding in England. According the Times table, 87.1% of Imperial graduates are employed within 6 months of graduating based on HESA for 2010 graduates

The Sunday Times
Imperial scored 147 out of 200 (73.5%) for Research Quality based on the Research Assessment Exercise in 2008. The Sunday Times indicated that 175 per 200 graduates are employed within 6th months (which works out as 87.5% of graduates).

The Times University League Table

Ranking	University	Score
1	University of Oxford	1,000
2	University of Cambridge	990
3	London School of Economics and Political Science	911
4	Imperial College of Science, Technology and Medicine	835
5	Durham University	834
6	University of St Andrews	814
7	University College London	811
8	University of Warwick	789
9	University of Bath	767
10	University of Exeter	764

The Sunday Times University League Table

Ranking	University	Total
1	University of Cambridge	906
2	University of Oxford	867
3	University of Bath	841
4	Durham University	840
5	University of St Andrews	819
6	London School of Economics and Political Science	813
7	University of Exeter	809
8	Imperial College London	801
9	Heriot-Watt University	783
10	University of Warwick	781

The positions of the subjects

Aeronautics



T: 6
ST: n/a

Biology



T: 5
ST: 13

Chem Eng



T: 2
ST: 7

Chemistry



T: 16
ST: n/a

Civ Eng



T: 2
ST: 7

Comp Sci



T: 2
ST: 3

EEE



T: 4
ST: 1

Geology



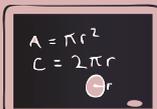
T: 3
ST: n/a

Materials



T: 5
ST: n/a

Maths



T: 7
ST: 21

Mech Eng



T: 2
ST: 4

Medicine



T: 6
ST: 25

Physics



T: 11
ST: 4

Imperial Subjects Table

Subject	Rank
Civ Eng	1
Comp Sci	-
Chem Eng	-
Mech Eng	-
General Eng	5
Geology	-
EEE	7
Bio	8
Materials	-
Medicine	10
Aeronautics	-
Maths	12
Physics	13
Chemistry	14

Local residents opposed to tower height and traffic

» continued from the front page

been entirely decided and confirmed. It seems, from the planning permission, that it could house Biomedical research, health, and teaching facilities.

The plans, however, have met with strong opposition from local residents, with over one hundred letters objecting to the proposals having been received by Hammersmith and Fulham Council. Some half a dozen groups, including the Hammersmith Society and the Hammersmith and Fulham Historic Buildings Group, have voiced strong concern; with the St Helens Residents Association creating a website — imperialfolly.org.uk — to articulate their concerns. In Kensington and Chelsea, there were 160 objections.

Many of the objections concern the relate to the height of Campus' buildings. While the highest BBC Worldwide Buildings on the site were 4 stories tall Imperial College is not planning on building any buildings with less than five stories. The tallest building will be a 35 story, 110m tall residential tower which will, to Felix's current knowledge, contain 133 units for private sale and 59 apartments for Imperial postdoctoral researchers. Residents fear that this will impact negatively on low rise housing in the Oxford Gardens Conservation Area. The College dismissed concerns that overshadowing by the buildings will lead to an excessive lack of sunlight for existing houses, saying that the worst affected buildings will be commercial properties, and that the College used the "industry leader" to consult on the daylight and overshadowing of buildings.

There are also concerns about increased traffic, especially in light of separate plans to extend the nearby Westfield shopping centre. The St Helens Residents Association believes that "it is hard to see how Wood Lane, which will provide the access and egress for [both] developments, will not be gridlocked at all times". They believe the problem will be exacerbated by the number of parking spaces on the site, 240, being far too low to meet demand.

Despite the opposition it looks unlikely that the College will alter its

plans. Imperial claims that the development will bring numerous benefits for the local population, pointing out that development plans include the building of a new healthcare centre and a publicly accessible square. In a statement earlier this year John Anderson, Project Director for Imperial West, added: "Imperial West will provide real and lasting benefits for the capital, helping to grow the London economy, and has the capacity to generate and sustain over 3,000 jobs. We have consulted widely with the planning authorities and local residents and this process has helped inform the basis of our planning application."

Felix contacted College to ask about more recent developments. Specifically, Felix asked about how the College is working with the residents in the local area to ensure that the residents are not left unhappy about the development. A College spokesperson replied with the following statement:

"In developing the masterplan proposals for the former BBC site, the project team has incorporated feedback from a variety of stakeholders including Hammersmith and Fulham Council, the Greater London Authority, and local residents. Among the refinements made to the proposals before submission to the planning authority included:

- Introducing a stepped building form on Wood Lane to take on board concerns of residents living nearby.
- Reductions in the height and massing of buildings along the eastern boundary facing the residential area of North Kensington.
- Locating taller buildings further to the west and south of the site, and refining the tallest building in an east/west orientation to make it more slender, minimising its profile and tapering in relation to north/south views.

Local residents have been actively involved in the development of the community space, 'Brickfields Hall' on the junction of Shinfield Street and Eynham Road, working with the design team on the layout, fixtures and fittings. The new community space will open at the end of October."



THE GREAT SOC OFF!

25 October 2012 / 20:00 - 00:00 / Metric / £1 entry

Dress as your department. All the £1 entry fees go back to the top Dep Socs (based on who gets the highest percentage of their students to come)

Compete against other departments in our challenges e.g. apple bobbing, pass the mascot etc.

Work for a different kind of oil and gas company. Like one that embraces innovation, technology and our employees.

Discover Statoil at Imperial College

Join us for a fun and interactive debate on:

'The use and abuse of statistics'

in association with the Institute of Ideas. The event will be hosted by Katie Jackson, senior vice president, corporate mergers & acquisitions. Special guests include Jim Al-Khalili OBE, Timandra Harkness, Atle Hjorteland, Professor Peter King and Hetan Shah. There will also be networking opportunities, a chance to win the new 64GB iPad and free food and drink for all attendees of the debate!

Monday, October 29th, 2012

Metric Nightclub, Imperial College Union, London
Refreshments at 5:00pm, debate starts at 5:30pm
Register at <https://statoil.cvent.com/imperial>
(Places are limited)

More information on:

www.statoil.com





How to get a first: a blagger's guide

The Old Man offers some wise words to new students

I'm not here to tell you how to make notes or to advise you on exam technique. The following are a few dirty tricks that I've learnt though my years at Imperial. I'm a physicist so that's what I've written about, but maybe you can transfer some of this to your own course – unless it's geology, I have no tips on colouring-in.

The first thing to remember is all you leave here with is a grade. It doesn't matter that you picked the hardest subjects or that your supervisor messed you around. The outside world doesn't care. All they see is: 1st – clever (might be an arse), 2:1 – did alright, probably well rounded, 2:2 – too much sport, 3rd or below – expensive toilet paper. These grades are awarded with huge boundaries and even if you miss one by a few percent you will still get an interview to bring you up.

This makes the undergrad obsession with getting every last mark frankly ridiculous. Don't get me wrong, the mid-morning panic before an assessed problem sheet deadline is quite amusing, but it won't make a difference to your grade.

A problem sheet is worthless and one mark is 0.017 times that. The aim of your first year is to learn how to learn. Don't waste hours minus sign hunting when you could be grasping concepts (or enjoying yourself). If you care that much, just cheat.

Students are the best teachers so talk to your peers. You don't get any marks for deriving the whole of physics by yourself. For me, half the time I was stuck it was just a mistake in the lecture notes.

If you're looking for people to work with, ignore the front row. They're not clever, they just need people to think they are. The clever kid is sitting on their own, quietly confident and definitely not stopping the lecture every five minutes to ask yet another inane question.

Stand up for yourself, particularly with demonstrators. These are generally young PhD students with little marking experience a.k.a easy pickings. After each lab report you will have a feedback session where they point out the reasons you've been marked down. Your job is to listen very carefully and wait for them to slip up. Perhaps they said you left something out or that you made an error in your maths. Are they right? If not you should very politely point it out.

Don't spend your time sitting in front of books because you're too guilty to go out but not working because you're too bored to pick up a

pen. Work when you mean to work and play when you mean to play. If you don't have an interest outside your studies you'll burn out or at the very least have a miserable time.

Go to tutorials, if you're wavering on a grade boundary the backing of your tutor will count for a lot more than those extra assessed problem sheet marks.

This one might be a bit controversial, but, personally, I don't think there's much value in figuring out problem sheets from scratch. Exams are about reproducing mathematical tricks, so I generally waited for the answers before attempting any.

Courses

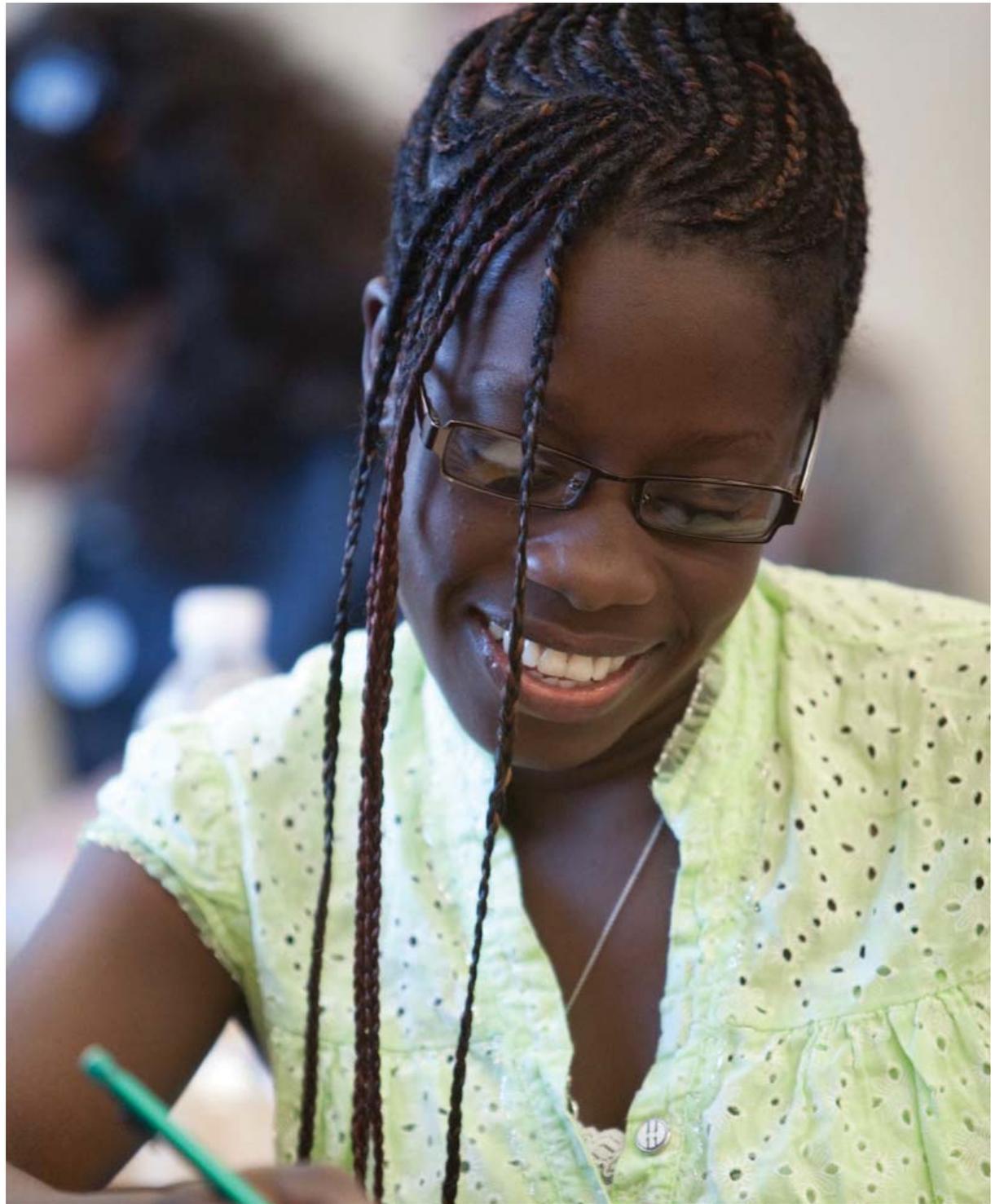
Choice of courses is paramount, get it right and it can easily earn you a grade. First and foremost choose courses based on who's lecturing. Get a duff lecturer with bad notes and you'll be up a popular creek without a paddle. There are some lecturers who require students to think during exams – these sadists should be avoided at all costs. Fortunately there are others that perennially set easy papers. Find out who these wonderful people are and make your life a bit easier.

It is of course deeply unfair that the (in)competence of the lecturer should have a greater impact on your grade than your own (in)competence. You might naively expect that some central system would sort this out. And it's true such a system does exist, however, in practice, I've never seen it work, and the same lecturers give high marks year after year.

After second year there are no compulsory courses (in Physics), so this is the point where assumed knowledge stops. Yet lots of courses require the same background, which must be taught in each course. This means there's room for the astute student to economise their learning by maximising the overlap between subjects.

In Physics, for example, General Relativity, Quantum Field Theory and Unification all require a good grasp of Einsteinian notation. Do all three and you get taught it three times, have three times the practice and get three times the marks, but only have to learn it once.

Some of the conceptually harder courses can be a good way to go. Quantum Information might seem like a lot to get your head around. However, once you get there you can almost guarantee a high mark (~90%). Get a few of these under your belt and it can really take the strain off your average



"The clever kid is sitting on their own, quietly confident and definitely not stopping the lecture every five minutes."

What if you're stuck?

It's important to recognise when you're completely lost. Courses generally build on themselves, so when this happens it's probably because you've missed something early on. Forget about keeping up with the course and go back to the start, it's much more important to understand the basics.

If you can phrase your question go to office hours, they're a massively under used resource. Talk to your peers.

If all that fails remember no ex-

planation is ever perfect. Whether it's textbooks or lecture notes they all inevitably miss out something. If you use more than one of these the chances are they won't both have missed the same thing.

Revision

Start early, the Easter Holiday has a misleading title and even this might be cutting it a bit fine. Get a timetable and stick to it. It's better to learn half of all of your courses than all of half of them. Stop playing sports, become a recluse and for God sake don't do 24

hour musical or any other nonsense that gets in the way of your exams.

Finally

You're not at school anymore. If you fail the only person that looks bad is you. Lecturers, tutors and demonstrators are too busy with their own research to drag you through your degree. You are the master of your own destiny, you can fail spectacularly and no one will blink an eye. You might not like it but "research reigns, students are pains" – even when they're paying £9,000 a year.

CHURCH

everynation.co.uk



SUNDAYS
ACTIVITY SPACE 1
STUDENT UNION

Free café – 5:30
LIVE BAND





Get your Christmas tablet

Max Eggli compares four of the latest student friendly tablets to

Seasons come and go, but Christmas never changes, it's always 25th December. Considering that it's only 66 days away (that's only 65 shopping days), you might as well get started making your wish list (parents do need something to spend money on!). So to help you get an idea, here are 4 budget tablets that might tickle your fancy!

iPad Mini

On the 18th of October 2010, Steve Jobs famously said: "seven inch tablets should come with sandpaper, so users can file their fingers down." Now, almost two years to the day, the Apple rumour mill is going crazy about what will be released within the next weeks. Yes ladies and gentlemen, it seems Apple is releasing a 7 inch tablet. However, will this be the end of Apple and their marketing genius?

The new iPad, referred to as the iPad Mini or iPad Air is not yet released, and officially Apple denies its existence. So all I can relay here are rumours painstakingly gathered from the internet.

First to the basics, Mini is rumoured to be a 7.85 inch (diagonally) tablet with a screen resolution similar to that of the iPad and iPad 2. Also it seems that the iPad Mini will stick with the 16:9 ratio introduced with the iPhone 5, which makes sense as most movies are fitted to this ratio. Furthermore the Mini will sport dual

cameras (front and back) as well as the same chip as the iPad 2. Thus it will not be as fast as its newest big brother, but the CPU will clock in at a respectable 1GHz. Unfortunately it seems that the Mini will use the 8-pin dock connector introduced with the iPhone 5, so if you have tons of "old-school" accessories then perhaps you should find something different.

Logic dictates that the software of the iPad Mini will be iOS 6, however it seems logic does not dictate Apple Maps. Yep sorry folks, you don't seem to get a choice for the software if you want to purchase this pocket-sized Apple tablet. However, iOS 6 does have several positives, which perhaps will make this buy sensible for you; first and foremost the App Store. I cannot emphasize how big the iOS App store is: it drives the whole ecosystem. With more than 500,000 apps you will never be left wanting in your search for the perfect app. The question is, with Apple's constant fragmentation of its devices, are they heading the way of

Android? How many of these half a million apps will work out for the Mini? We will have to wait and see! Another pro of the iPad Mini exists in the co-ordination it shares with the other Apple devices, so if you are one of those people who owns one or several Apple things, then perhaps this is for you.

Now to the price. If you're thinking, I want it, how much do I have to spend? I'll tell you that the price bandied around on the internet is quite intriguing! For different memory sizes (8GB, 16GB and 32GB) the web states a price in the range of £180 to £250! That's right guys you could own an iPad for less than 200 quid! Now, if you are already mentally running to the Apple store in Regent Street, I have one last caveat: the release date! Sadly, we do not know the exact release date, as it seems production problems are haunting Apple's production of the Mini, but with a new Apple conference titled "we have a little more to show you" on 23rd October, we're pretty sure it's then.



We apologise to any Apple fanboys who just ejaculated in their lecture



The Kindle Fire HD has Dolby speakers, for book worms who like sound



Surface - Microsoft products shouldn't look this good or colourful

Kindle Fire HD

The original Kindle convinced everyone that ebooks were a winner, the Kindle Fire convinced everyone low-budget tablets could work. The question is now, does the Kindle Fire HD have enough to convince you to buy it? Well that is up to you, but here I'll give you the juicy details to help you make your choice!

The Kindle Fire HD is also a 7 inch tablet, fitting in your pocket snugly. Its average of 8 hours of battery life isn't spectacular but it could be worse, and the screen, with its 216 ppi (pixels per square inch), is much sharper than that of the iPad 2 and other comparable tablets. The CPU is on-par with that of the rumoured iPad Mini, which will lead to lag-free use. Most tablets speakers are good at

sounding tinny, but not much else, and here Amazon is trying to change the game! Working with Dolby, they have added speakers that try to achieve that eardrum-bursting surround sound that Dolby usually achieves. Once we get our hands on this device we hope to confirm that this coming together has worked!

On the software side the Kindle uses a highly modified version of Android 4.0, also known as Ice Cream Sandwich, which is almost unrecognisable from the original, and from that you can draw the conclusion that Jelly Bean and further iterations of Android will probably not come to the Fire HD anytime soon. However, Amazon tries to make up with that with free unlimited cloud storage for all your Amazon content. This may seem limiting, but when you own

a Kindle you end up only buying from Amazon. Talking about buying, the Fire HD has a huge library of ebooks, movies and music, which is to be expected. It's in the app department where Amazon fails to be strong. Since the Fire HD (all Kindles as a matter of fact) don't have access to the Google Play store, they are all limited to the Amazon app store, which only has...(drum roll)...50,000 apps. That may sound like a lot, but when you think that ios has 250,000 iPad apps alone, it's quite meagre.

All in all, the Amazon Kindle does cater to all other needs and at its cost of £159 for the 16GB and £199 for the 32GB (with sponsored screen savers!) it's quite a good deal, and if you have an Amazon prime membership you get to download ebooks for free. That's a steal!



Google endorse Transformers? I'm not trusting their judgement anymore

treat early with Felix Tech

buy before the Christmas rush: pre-order before Halloween!

Microsoft Surface RT

When Microsoft first showed off its tablet in 2000 it was an absolute... fail.

However, now, after Apple defined the tablet market, the Redmond-based company is trying another time to crack this growing market and this time it seems it may be a success! The "Surface" comes in two different flavours; their main difference being the OS they run. Sadly here we only discuss the Windows RT version, although there will be a Windows 8 pro article later on, so don't worry!

Before we talk about the software, let's talk hardware. The Surface has many differences to the other low end tablets that make it quite attractive for anyone looking at a purchasing a tablet. Not only does it have a beautiful 10.6 inch screen (something none of the other tablets discussed here have), it also has the option to add a micro SD card, and, perhaps the most amazing, a USB port! The USB port may not sound like such a big deal, but when you think about all the tablets that have been released throughout these past few years, less than ten have USB ports. This will allow

external hard drives, computer mice and many other things to be attached to your tablet. Also the Surface has a very good CPU (Tegra 3 (T30) that clocks in at a very fast 1.4GHz, which will allow you to use your tablet without lag. One worrying thing about the Surface though is the silence about the battery performance that Microsoft is practicing. Usually this is something that companies brag about so perhaps this is may not be spectacular.

Windows 8. What else can one say. Windows 8 is Microsoft's newest OS, and it has been praised as well as criticized, so what will this operating system do for the Surface? I am quite excited actually, as it seems this will be the first attempt at a tablet that will give you a full desktop experience on a device you can hold in one hand! However, since this is the budget version, we can not expect the whole shebang, but what is still achieved is really impressive. This includes something that we expected on tablets but never got, but that Microsoft has promised us, and this is the "true multitasking experience". On the Surface, Microsoft claims that you will be able to run two apps

simultaneously, next to each other, which adds to the ability of the surface to work like a desktop-on-the-go for a student. When you purchase the Surface with Windows RT, you get the Word, Excel, Powerpoint and OneNote thrown in, which for most students is a bonus! Two cons that I do have to mention, is, firstly, the apparent worries that many experts have about Windows 8. So when you buy the Surface, you will be buying into something that is new and untested. Secondly, programs can only be downloaded from the Windows store ("metro style"), but when you are used to tablets today, this sounds like what we all know and love. The problem with this, similarly to the Kindle, is the limiting app store. The Windows Marketplace has only about 100,000 apps. So what you ask? Well how many are going to be optimised for the Surface?

The Surface seems to be a great tablet, and it surely will make some kind of impact into the tablet market. Hopefully we will be seeing cheaper iterations of the Surface in the future, but, honestly, for what you are getting it is a bit cheeky wanting it to be less than 400 pounds.

Google Nexus 7

The Nexus 7 was hoped to be the Android answer to the iPad in the low-budget tablet market and from the reviews it really does seem that way. The tablet, made by Acer and Google, is the most successful Android to date (barring the Kindle Fire if you count that as Android), so perhaps this is the one for you!

The Nexus comes with an extremely sharp 7 inch screen, as well as good battery life, wifi and NFC technology. This allows you to use Android beam with other Android devices with NFC, which makes sharing files even easier. Sadly the Nexus does not come with a rear camera, which means if you want to take pictures with your tablet (but honestly, who

really does?) you not only have to get a camera app, you also have no option to see a preview of your picture. Compared to the other tablets looked at here, it's quite a bit heavier considering its size.

The hardware might not sound so awe-inspiring, but it's the software that really does this trick for this tablet. The Nexus is the flagship of the Android tablet world, and thus it has the newest Android version (Jelly Bean) and will most likely will be the first to get further updates. Furthermore, if you are someone who likes to get inside the guts of their possessions, Android is the way to go, as it (along with other Nexus devices) comes with a Boot Loader, which allows the user to get privileged control of the devices subsystems. Thus

you can modify how your Nexus 7 will work. This freedom is unique to the Android experience and a big selling point for people who want to control their environment and not be controlled by it. Another positive of Android is the integration that it has with your Google account and more importantly with Google Maps, as the whole Apple Maps fiasco shows how important mapping really is to users.

This tablet is the only one out at this very moment, and so you could go and buy it right away. Maybe you will when you hear the price: £159 & £199 for the two variations. This is definitely an absolutely amazing deal for what you get, and if you are an Android person you should really consider this tablet for Christmas or generally to buy.

The Summary*

* for those too lazy to read the reviews

We have looked at 4 different tablets, from 4 different companies with 4 (almost) different Operating systems. So now you are scratching your head and wondering, which one is for me? Well let's compare them and see which kind of person they fit. Before we make any comparisons, we can safely ignore the hardware (unless its something radically different) because all of these are relatively the same, and thus software is the real variant.

iPad Mini

With Apple you always know what you get, you know that everything will be high quality and will work. Nothing will feel cheap, and if you own other Apple products it is only a plus. If you are a person who is happy to be confined within the eco-system of Apple and aren't really that techie, this may be the tablet for you.

Price: £180 to £250
 Release Date: 23rd October (rumoured)
 Memory: 8GB to 32GB
 OS: iOS

Kindle Fire HD

The Fire HD is the one who doesn't seem to have a real target audience, but when you really look at it has a lot to offer. The people who will want to look into the Fire HD, are not really that focused on apps, but more into the ebook/music scene. The speakers as well as the unlimited cloud storage seem promising. I, however, really like this free-ebook-if-you-are-an-amazon-premium-member thing, maybe you do too!

Price: £159 - £199
 Release Date: 25th October
 Memory: 16GB and 32GB
 OS: Modified Android 4.0 (Ice Cream Sandwich)

Microsoft Surface RT

The Surface, if it comes out as described, will be a game-changer in the tablet business. The fact that you have a USB port, a touch keyboard cover, as well a kickstand for it to stand on its own, makes this tablet pretty much a laptop (or "hybrid"). This may be the best option for a student, considering you get most of Microsoft office as well as a 10.6 inchw screen, but sadly the price may put some people off.

Price: £400
 Release Date: 26th October
 Memory: 32GB and 64GB with options to add more
 OS: Windows RT

Google Nexus 7

Google's foray into the tablet market has been a successful one, and this tablet is for those who are not happy to be limited. Android is the Windows of the tablet world, and such modifiability will appeal to many tech-oriented students. The inclusion of NFC will also appeal to those who have a Android device with Android beam.

Price: £159 - £199
 Release Date: Out Now
 Memory: 8GB and 16GB
 OS: Android 4.1 (Jelly Bean)

POLITICS

Politics Editors: Padraic Calpin

Marie-Laure Hicks

politics.felix@imperial.ac.uk



US Presidential Elections 2012

The Republicans' Last Chance to Win?

Marie-Laure Hicks Politics Editor

Throughout the campaign, Obama has been depicted as having two advantages: the incumbent advantage and the demographic advantage. Since 1948, only three incumbent presidents have failed to be re-elected, with seven successful bids. As an incumbent, the candidate has already gone through the necessary amount of selection to become president in the first place and has four years' experience doing the job. At the moment, with a dismal economy and gridlocked administration following the GOP takeover of the House of Representatives, many voters are disillusioned and even disappointed with Obama, reducing the momentum that carried him to victory in 2008. The demographic advantage, however, is most certainly playing its part in securing electoral votes.

The American electorate is changing, at an increasing pace. The white proportion of the electorate has been declining since 1992. This year, more than

half the babies born in the country were from minority parents, especially Latinos. Every month, nearly 50 000 Latinos become eligible to vote. And they tend to vote Democrat. Polls have shown that a resounding 65-72% of Latinos support Obama, with only 20-25% supporting Romney.

This change in demographics has sent states swinging. Florida, Colorado and Nevada have become battlegrounds. New Mexico, where almost half the population is Latino, used to be viewed as a swing state but since 2008 is almost considered as a safe state for Democrats. And this is only the beginning. Texas, and its 38 electoral votes, has a growing Latino population. The Republican stronghold is now being eyed by Democrats.

The strong lead Obama holds within the Latino community is rather astonishing. They are one of the worst hit groups by the economic crisis and Obama's administration reached

record numbers of deportations. Higher unemployment than the national average and the house price crash, it is no surprise that the Latino electorate is focused on economic policies for this election. Even after a rise in support in 2010 and Senator Marco Rubio's stardom, Romney and the GOP have failed to take advantage of the situation. The Republicans have a strong and negative rhetoric on border control and illegal immigrants that alienates Latino voters. Romney's policies on a double layer border fence with Mexico, "self deportation" and an electronic system to verify the legality of workers is not helping. Latinos are not necessarily directly concerned by these matters, however they feel targeted. When Obama declared in June that he would not deport undocumented immigrants who arrived in America as children for two years, the deal was sealed. The Republican Party is risking the creation of an unfriendly political identity within the Latino community.

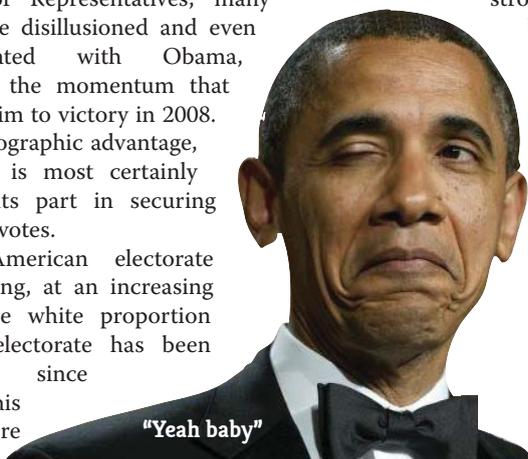
The GOP's second problem is the youth. More than a third of GOP voters are over 58. An Azimuth Research Group poll has shown that Republican voters aged 18-27 have different priorities than older members. Half of young voters ranked government spending as their main interest, compared to 36% older

voters. Unemployment and individual liberty have similar scores for both groups. The main other difference was that younger voters showed little or no interest in family, immigration and the right to life. The Republican Party may be out of touch with Latinos on questions like immigration, they are also out of touch with most Millennials, the most liberal generation. GOP membership is expected to decline drastically over the next 20 years, with a third of its members effectively just dying away. The GOP is on the brink of a major demographic crisis. Its core voter base, white, blue collar men, will no longer be sufficient to win an election. After 2012, the Republicans will have to adapt their policies to the new majorities and younger generation, without whom they risk political extinction. The Democrats also need to provide more social and economic opportunities for Latinos in order to keep their support.

Concerning this coming election, the die are still rolling. Romney has the bad economy on his side. Obama, even though he is backed by an astounding majority of Latinos, is playing a dangerous game, as their voter turnout is not always high. And completely random factors can still affect the race. A local college football win could boost the incumbent's support by an average 1.6%.

The Other US Election

Americans are electing their president but also 33 Senators, a third of the Senate and to an extent the keys to power. The Senate has a strong role in the American law making process. For an act of Congress to pass, both the Senate and the House of Representatives have to approve it. Effectively, whichever party controls the Senate will have a strong hand in the policies that the federal government attempts to launch. The battle for the Senate has become unexpectedly fierce and close, with both parties now fighting for every seat. Republicans were expected to do well but most recent polls (realclearpolitics.com) put the Democrats in the lead with 48 seats, the GOP behind with 45 and 7 toss ups. The outcome of the election is still very uncertain and it will depend on the popularity of each presidential candidate in the different states up for election. Both parties will also be hoping for a scandal free final campaigning month, especially the Republicans. Their candidate in Missouri, Todd Akin has refused to step down even after the outrage caused by his "legitimate rape" comment. Winning the presidential election without the Senate could lead to a paralysed administration, comparable to Obama's, restricted by the Republican controlled House of Representatives.



"Yeah baby"

Conservative Party Conference

Kirstin Hay

Writer

Party conference – the political equivalent of the office Christmas party. Careers are made or broken; too much alcohol and inappropriate sex; and all the dirty secrets get out. Thankfully much of that goes on behind the scenes, because the novelty of catching politicians with their trousers round their ankles would wear off pretty soon.

The media love to paint the party conferences as a "make or break" moment for the leaders of parties, but this time they really excelled themselves. Not only is the economy still not growing, and with unemployment especially among young people a continuing problem, Cameron's party are going all out to make the headlines and not necessarily in the best way. The party's Chief Whip, Andrew "Bruiser" Mitchell, was facing increasing pressure to resign after shouting obscenities at Downing Street police officers. Jeremy Hunt, Health Secretary is

closing wards in one-fifth of hospitals and re-igniting the abortion debate along with the Women's Minister, which is doing nothing to help the coalition Government's image of being anti-women. Boris Johnson, in a thinly veiled lurch for leadership, is also posturing to keep a distance between himself and Cameron, and wrestling to take the media spotlight away from Cameron. This was never going to be an easy conference for the Conservatives.

Of course this conference was by no means all negative for the Conservative party, despite the difficulties faced in the rest of the political sphere – Cameron is still the most liked of the three main party leaders. The polls must look distressing, but mid-term of a government during a recession to be only 10 points behind is something to be not particularly worried about, especially as Labour's lead is mostly caused by not being in the coalition rather than through offering a preferable alternative.

The Tuesday of conference brought Cameron to the podium. Calling for

an 'Aspiration Nation', and describing aspiration as the engine for progress, will have gone down well with traditional conservative voters, but his most quoted line has to have been "I'm not here to defend privilege, but to spread it". It may be oxymoronic to cite privilege as something that can be spread, but voters always like the notion that everyone can get richer or more successful.

The obedience of the Conservative party from 2005 from the arrival of David Cameron as their great leader is faltering. MPs are slowly speaking out of turn

on issues they're uncomfortable seeing pushed, such as Zac Goldsmith on Heathrow's Third Runway, or Nadine Dorries on everything. You can see the push from all main parties to legalise same-sex marriage is angering the traditional Tory base. Lord Carey even managed to compare those calling opponents of equal marriage 'bigots' to Nazis. As Theresa May might have said, "We're the Nasty Party", but one of the major changes in the party through Cameron's leadership was the shift towards more liberal social policy, and the key test to stand by this in tough times has been passed

with almost flying colours. Fringe politicians making ill-advised comments at homophobic rallies aside, the bulk of the party

remained in line during the conference, especially on the issue of same-sex marriage.

Those angered by the arrival of policies such as equal marriage will however have been well appeased by the touting of the Government's latest policy – 'Bash a Burglar'. To steal a line from Tony Blair, "Tough on crime, tough on the causes of crime", although I do not think that he had more rights for homeowners to attack those breaking into property in mind. Many backbench Tory MPs are unhappy with laws such as the Human Rights Act, so making a play to reduce the rights of criminals will do much to keep the Conservative party united, even when the Chief Whip is poised on the edge of resignation.

With the conference season rounded up, not much has changed. The coalition is still intact, Labour are still ahead in the polls, and the economy is still the biggest problem. The troops are rallied and each party is fired up to take the fight to the others, it is just a pity the next general election is not until 2015.



BoJo and his mate, Dave the Broom



imperial
college
union



Charity Week®

HOSTED BY
IMPERIAL COLLEGE ISLAMIC SOCIETY

THURSDAY 25TH OCTOBER

VOLUNTEERS' MEETING

MONDAY 29TH OCTOBER

EID PARTY

TUESDAY 30TH OCTOBER

**BATTLE OF THE SOCIETIES
QUIZ NIGHT**

WEDNESDAY 31ST OCTOBER

STREET COLLECTIONS

FRIDAY 2ND NOVEMBER

CHARITY WEEK DINNER

SATURDAY 3RD & SUNDAY 4TH NOVEMBER

SPONSORSHIP EVENTS

WEDNESDAY 14TH NOVEMBER

TUBE COLLECTS

SATURDAY 17TH NOVEMBER

**SMOKY NOT SMUDGY
GIRLS PAMPERING EVENT**



Imperial College Charity Week 2012



@ImpCW

FASHION

Fashion Editors: Alex Ramadan,
Saskia Verhagen, Alice Yang
fashion.felix@imperial.ac.uk



New term, new season and a



RED

Red has always held a special place in the hearts of women as a symbol of power, confidence and sensuality – an eye-catching scarlet lipstick for seduction, chic red nails for timeless elegance and, of course, scarlet-soled Louboutins for a woman truly in control.

Red is a colour for turning heads, and always catches an editor's eye at fashion week. From rich reds with a metallic sheen at Haider Ackermann and McQueen's explosive vermilion finale dress for the highest-impact, to the more wearable versions – the little red dress is going to be *the* dress for this party season. Don't expect to stand on the dancefloor with your back against the wall in the LRD.

Season after season, red crops up as the colour for the brave and the confident. It stands alone, and requires no distraction: heads turn with the smallest of efforts.

PURPLE

From sugary grape to enchanting amethyst, purple was the canvas colour for designers this autumn. In other words, purple became the backdrop upon which patterns were printed and embellishments sewn.

Purple has long been the colour of nobility and status, so it is of little surprise to see the colour used to dye mink and rich metallic tweeds – even a touch of the colour adds something expensive and opulent to a look. Combine it with black for a simple, chic ensemble.

For inspiration, refer to the different runway incarnations of the colour: from Christopher Kane's sweet and youthful dress to Miu Miu's luxurious deep purple suit – see Karlie's flash of turquoise across the eyes for an idea for an extra pop of colour – purple and turquoise are a secret match made in heaven.



OXBLOOD

A more appetising name could have been found for this colour – halfway between mahogany and dark red – currently taking the world by storm. Nevertheless, oxblood is most definitely the colour to covet this season. Already popular on the high street, this particular shade, reminiscent of a vintage red wine, took no time in filtering down from the catwalks – and it's not hard to see why.

Dark enough to hint at mystery but rich enough to utter luxury; bright enough as a colour yet still deep enough for winter, oxblood is the perfect colour. So perfect in fact, that not only did Frida Giannini feature it on Gucci's models, but also on the runway carpet, setting the scene for her adventurous woodland-inspired show.

For all those wishing to blag their fashion credentials, take note: oxblood is the colour to know.

This winter is r
away in shades of
those are of the sa
variety. Instead, b
chic block of colo
the runways this
vermilion to deep
shade to su

By Alice
Saskia V

Photos from

Fashion Editors: Alex Ramadan,
Saskia Verhagen, Alice Yang
fashion.felix@imperial.ac.uk

FASHION

new colour palette to match

FOREST

It may be hard for us Londoners to imagine a more common colour other than grey given that it surrounds us as concrete pavements and towering clouds, but we must try to remember that for those not living in a metropolis there is another form of life: nature. And it is from here that the colour 'forest' emerges.

Why forest as opposed to green I hear you ask: because it is neither the grassy nor algae shades of nature to which we refer. Rather, it is the deep tints of winding ivy and plush peacock hues that are to be envied.

Keep in touch with nature, literally, with McQ's leaf-embellished military coats or look to Natasha Poly whose iconic moment in Gucci's show-stopping velvet leopard-print Devore dress at Cannes sealed the colour into the fashion repertoire.



Victoria Beckham

Gucci

McQ

Yves Saint Laurent

COBALT

Some may call it blue, but in the fashion world we prefer cobalt this winter. Not quite dark enough to call navy, cobalt strikes somewhere between royal and midnight.

With enough shine, the colour is electrifying as per Moschino's dress with its shimmy-worthy feathered skirt, yet when sheer layers are built up into intensity a la Christian Dior, cobalt transforms into an exquisite, yet understated incarnation of the colour.

But it was Stella McCartney's take on cobalt in neat suits and perfect tailoring that really took the colour into the collective fashion consciousness. Never before has businesswear looked so fresh and modern. Think back to the reign of Thatcher, and take away the shoulder pads, dubious politics and big hair and add a heavy dose of chic. Now that's a conservative party I could go to.



Moschino

Christopher Kane

Christian Dior

Stella McCartney

BLACK

A timeless winter staple, black takes the throne of chic once again. But this season, instead of taking a backstage role upon which the other pieces found their roots, black took a leap forward, hitting centre stage with a dark mythical beat – nothing boring or dull about it at all.

Making appearances across all the catwalks, the colour black found itself metamorphosing constantly – in tough patent leather at one show to sumptuous sweeping sheers the next. Velvet, silk, fur and tweed: the key with black this season, as always, lies in the variation of texture and it is here that the most modern incarnations of black are to be found.

Invest in classic pieces in black that will last a lifetime – a vintage designer coat, an evening dress, or a chic fur wrap for the winter chills. Black is back, for good.



Gucci

Jil Sander

Viktor & Rolf

Bottega Veneta

not for shrinking
of grey – whether
artorial or literary
brave the cold in a
our offered up on
season. From rich
to purple, there's a
it all tastes.

Yang and
Verhagen

in vogue.co.uk



Suffer from hayfever? A so

A new clinical trial from joint research with Imperial College and

Contributions by Philip Kent, Mimi Li, Maciej Matuszewski, Annina Sartor, Philippa Skett, and Jacob Ward

What is hayfever?

A little history...

First scientifically described in 1819 by John Bostock, hay fever, also known as allergic rhinitis, is an allergic reaction to small particles in the air that most commonly causes nasal inflammation but may also result in watery eyes and itching throat. These symptoms are the result of the airborne allergens triggering the production of histamine, which produces inflammation. While most people experience only mild effects the condition can cause severe disruption in people lives and may exacerbate the symptoms of asthma.

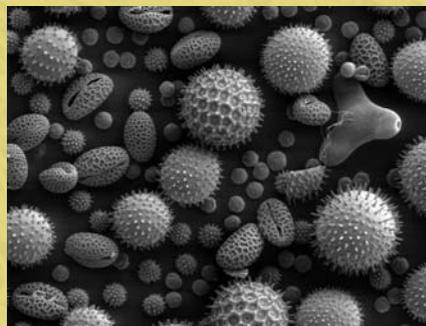
Allergy or something else?

Despite the condition's name, hay very rarely produces an allergic reaction. Sufferers instead find themselves hypersensitive to wind distributed pollen, most commonly that of grass, which is responsible for some 90% of cases, but also that of certain trees (such as birch) and other plants.

While pollen levels are generally highest in late spring and early summer, different weeds flower through the entire period from early spring to autumn; hay fever symptoms may also be caused by dust, pet hair and

fungal spores — meaning that some people experience the condition year round. In rare cases 'cross-reactivity' may occur — with hay fever sufferers experiencing an allergic reaction to certain foods, such as apples, which contain similar proteins to those found in pollen grains.

Some one fifth of the population experience hay fever, and while it can affect anybody it is most common amongst those with a family history of allergies. The condition usually first manifests in the early teens and reduces in severity in the sufferer's 20s — in up to 20% of cases, all symptoms permanently disappear in the end.



Natural Remedies

For all the hippies out there, you will be sorry to hear that alternative cures are somewhat lacking when it comes to significant remedial properties. Complementary Alternative Medicine, also lovingly referred to as CAMs, consist of yoga, homeopathy and herbal medicines, and up to 70% of sufferers have been known to give these a go in these times of need. Meanwhile, some literature suggests that acupuncture may relieve some symptoms.

Acupuncture is an age old Chinese remedy that is based on the principle that humans have energy "flows" throughout the body, and that the balances of these such "flows" can be disturbed, resulting in pain. Naturally the correction of these flows is done via the insertion of needles into exact points on the body surface, and some people truly swear by it.

However, if you are a sceptical scientist like all Imperial students should be, consider

with caution the legitimacy of this, as published trials are sketchy in both the methodology and the results they present.

But if you still can't face putting money into GSK's ever expanding pocket, consider "herbal medicines". Despite modern medicine having primarily plant-based derivatives anyway, many Earth-lovers consider it acceptable to categorise their own, poorly standardised medicine niche as "herbal" to rid them of the guilt of using them.

If this applies to you, at least aim to use plants such as butterbur (a girly little daisy), which was proven by one trial to be similar in effect as fexofenadine, a commonly used anti-histamine.

However, as with all herbal medicines, you run the risk of suffering from adverse side effects and potentially high toxicity exposure, alongside pharmacological interactions with other drugs that may be taken that are still not understood.

In numbers... (data from the University of Worcester)

95% of hayfever sufferers are allergic to grass pollen

Sufferers say their productivity is reduced by 63%

78% of hayfever sufferers feel it detrements their quality of life

54% of sufferers feel less attractive using peak periods

What is PollenLITE?

PollenLITE is a new type of vaccine aiming to prevent hay fever symptoms triggered during grass pollen season. Instead of treating the symptoms, like the over-the-counter anti-histamines found in your local pharmacist, pollenLITE prevents these symptoms in the first place by "turning off" the allergic reaction.

The potential for a vaccine like pollenLITE was first hinted at in a study published in 2011, where researchers at Imperial discovered that long-term tolerance to grass pollen is accompanied by special "blocking" antibodies remaining in the body.

Earlier this year, a study by the same group found that repeatedly exposing people to low doses of grass pollen beneath the skin can cause these antibodies to appear, and so create a long-term tolerance to grass pollen.

The evidence from these studies triggered the clinical trial for pollenLITE – a potential hay fever vaccine that uses smaller doses and shallower injections compared to previous versions.

PollenLITE is currently in the recruiting phase for volunteers, with an advertising campaign including Tube adverts, for trial injections starting in early 2013.



“pollenLITE [...] “turning off” the allergic reaction.”

DOI: 10.1016/j.jaci.2010.12.1080
DOI: 10.1016/j.jaci.2012.06.052

Science Editors: Philip Kent,
Laurence Pope, Philippa Skett
science.felix@imperial.ac.uk

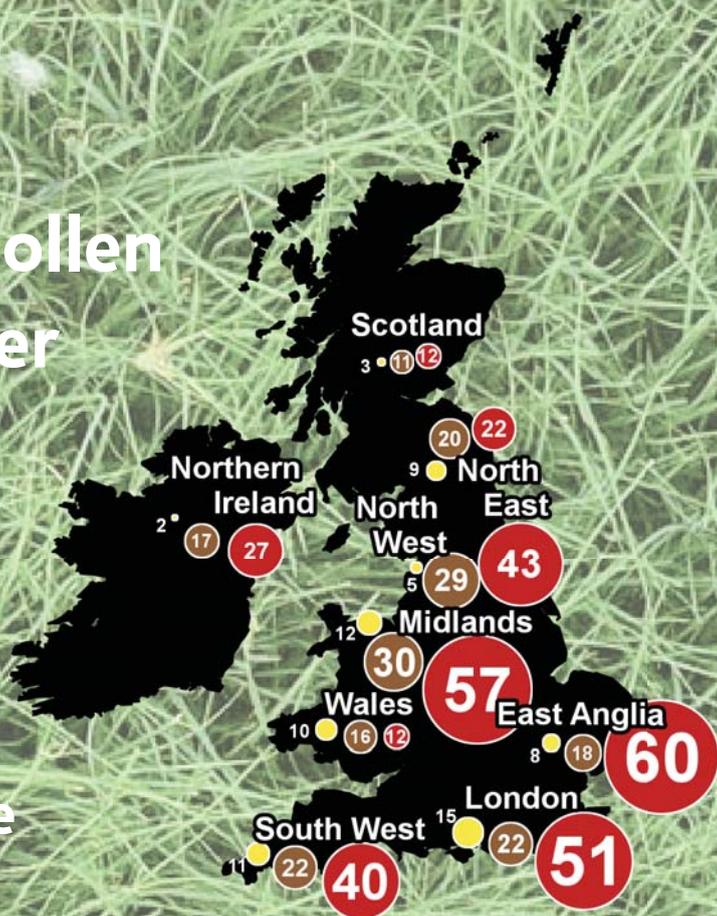
olution may be at hand...

and King's College could bring an end to the summer sneezing

and the NHS)

High pollen days per region

- Birch
- Grass
- Nettle



Similar treatments

We are looking for **NORMAL** **HAYFEVER** sufferers to help with allergy

...taking part in research to help us understand...
...develop new forms of treatment, ...
...contact us for more...

Approaches that involve training the immune system to prevent hay fever from manifesting are called immunotherapy, of which there are two kinds.

The first of these is called SLIT, or sublingual immunotherapy, involves placing a pill under the tongue, which dissolves. This pill contains a small amount of pollen.

A clinical trial, in association with Royal Brompton and Harefield NHS Trust, was conducted last year to investigate the long-term effectiveness of two much-praised pills, Alutard SQ and Grazax. This includes a campaign to attract volunteers, including the advert seen above in Felix last year.

This research was led by Professor Stephen Durham, from the faculty of Medicine at Imperial College London, who has large amounts of experience in this field. The aim was to find whether the pill form was as, or

more, effective than injections, which would remove the need for the inconvenient method of administration for people who use this form of treatment.

The second type is called SIT, or systemic injection immunotherapy, where the pollen is injected into the skin.

PollenLITE is an example of this kind. Such an approach is not new, with vaccines having existed for a long time, however the difference between this and previous approaches is a less intrusive way of administration, thanks to the shallower injection needed.

Both kinds of immunotherapy require multiple administrations to build up the necessary level of immunity, with it possibly requiring up to a year until the symptoms of hay fever are no longer felt. With this in mind, less intrusive methods are always desired.

Current remedies

Antihistamines

Antihistamines are a group of over the counter drugs currently used to treat hay fever and other allergic reactions. As the name suggests, they work by counteracting the effects of histamine. They do this by acting as antagonists on the H1 histamine receptor. Histamine is an inflammatory mediator released by mast cells in response to immunoglobulin E activation (caused by an allergen such as pollen). Its release in the nasal mucosa causes inflammation, leading to the symptoms of hay fever: nasal congestion, runny nose, itchiness, and sneezing.

There are two broad classes of antihistamines: first generation and second generation. First generation antihistamines are "sedating". They cause drowsiness because they can cross the blood-brain barrier and act on the central nervous system as well as the periphery. Examples of these include promethazine, chlorphenamine and clemastine. Second generation antihistamines are larger and less lipophilic molecules. This means they

cross the blood-brain barrier less readily, and are therefore less likely to cause drowsiness. For this reason, they are usually recommended over the first generation drugs. Examples of second generation antihistamines include cetirizine, loratadine and fexofenadine.

Corticosteroids

Corticosteroids are a form of steroid treatment, and this come with the usual warnings that steroids usually have: mood swings, weight gain, and acne. However they have the benefit of being an incredibly effective form of treatment. They also have the benefit of being a usable form of treatment for pregnant women, and those who do not respond to antihistamines.

There is also a difference in the method of administration, with most corticosteroids being in the form of eye drops or nasal sprays. This makes them incredibly useful if a hay fever sufferer has severe eye irritation, though tablets are also available. It is also possible to obtain antihistamines in eyedrop form.



Facing up to dementia

Lily Le

Writer

In the UK, 820,000 people suffer with dementia and by 2051 this figure may rise to 1.7 million. The Foundation for Science and Technology highlighted this societal challenge by inviting four speakers to talk about the issue from unique perspectives.

The debate was started by Chief Medical Officer, Professor Dame Sally Davies DBE FMedSci. She spoke about the need to diagnose earlier: "If it is picked up early, the drugs that are available can extend good quality period." Only 31% of GPs feel they have

had sufficient training to diagnose dementia.

She also argued that in order to rid the stigma, all sectors of society must understand. This is being done by the Dementia Awareness Campaign as part of the Prime Minister's Dementia Challenge strategy. "67% of people with dementia said they suffered loneliness, isolation, anxiety and depression. One person talked about his difficulties of getting his money out the bank because he can't remember passwords and PIN numbers."

The following speaker, Professor Julienne Meyer, director of the My

Home Life programme at City University, develops action research and uses it to improve care home qualities. She works with the Government to carry out its initiative of creating dementia friendly communities involving those who live, die, visit and work in homes.

"They are coming into care homes at a point of crisis so I really welcome opening up to volunteers to educate the public to start thinking about their own frailty and end of life.

"Society has turned its back on care homes. We are ageist. We fear our own end of life. We fear dementia."

These social perspectives were com-

plemented with a speech from Professor James Goodwin, Head of Research at Age UK.

Their Disconnected Mind project has led to more understanding of the biology of the disease. The project found that genetic factors account for 24% of variation in change in cognitive ability.

"We know what are the processes by which we can move research into tangible benefits. The complex interaction between researchers and users is the rate-limiting step." The researcher may not reach out to the policy makers because they don't trust policy

makers to utilise their research well, and the practitioner may be sceptical of the applicative potential of research findings.

He also said that limitation also comes under the form of funding, where only 0.2% of R&D in the UK was spent on dementia research in 2009.

The final speaker was Jan Hall, founder of the Evington Initiative which raises money for dementia research. She described how her family were affected by her mother's illness.

This poignant speech concluded the speakers' debate and brought home the necessity to tackle dementia.

Circuits you can just wash away

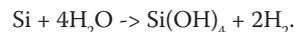
Philip Kent

Science Editor

A well-known property of modern silicon-based electronics is their resilience to change: a printed circuit board (PCB) doesn't dissolve, and only melts at high temperatures. However, following research recently published in *Science*, this may no longer be the case, with the production of a complementary metal-oxide semiconductor (CMOS) that can physically disappear at the end of use.

A set of materials, based on either magnesium or silicon, dissolve after a certain period of time through a chemical reaction where water can pull the metal centres of the CMOS structures, so forming a chemical

bond, which then results in the CMOS being dissolved. This goes via a simple chemical reaction:



The difference between this and a traditional PCB is the way it is encased: the dissolvable electronics are enclosed within a silk structure, and it is the structure of this silk that affects how well the circuit dissolves: circuits have been formed which last from 10 minutes to nearly 12 days. This is all thanks to changing how crystalline the silk is. It is worth noting, however, that the team reported success with other biodegradable polymers.

Extreme conditions are also not required, with the structure successfully dissolving at both body temperature

the structure successfully dissolves at both body and room temperature

and room temperature, opening the avenue for medical applications.

Trials of this technology in live organisms has already been undertaken, with experiments on rats resulting in huge success: three weeks after implantation showed the structure having almost fully dissolved, with only faint residue of the original electronics remaining. The circuit in question, a set of two RF antennae connected to heaters allowed the heat of the circuit to be controlled via radio waves, to great success: the circuit could be seen in a thermal image when controlled. This also worked when implanted beneath the skin.

This specific application is useful as it shows how this technology can be

used to facilitate thermal therapy after surgery to control infections.

The Illinois team, lead by John Rogers is currently investigating full-scale manufacture of the dissolvable systems through discussions with foundries. Additionally, potential circuits are being devised for specific use cases, with possibilities available in both the medical and consumer markets.

Rogers has made the news in the past for embedding circuits into life forms, with a flexible, implantable LED array being announced in 2010, and last year saw a temporary tattoo containing electronic circuits, with similar medical applications as this.

DOI: 10.1126/science.1226325

Good news, bad news

Sarah Byrne

Writer

Do you want the good news or the bad news first? The bad news is that we are all hopeless optimists; but on the positive side, research published in *PNAS* last month suggests we can be cured.

Previous research had shown that we tend to process positive and negative information differently. When updating our beliefs in response to new intelligence, we react in the rational and expected way in response to good news. However, when told something we don't want to hear, we tend to discount it and fail to adjust our beliefs and expectations accord-

ingly.

This so-called 'good news/bad news effect' is thought to contribute to the human error that occurs in such diverse scenarios as medical decision-making, responses to natural disasters and financial market bubbles.

Here the researchers used transcranial magnetic stimulation (TMS) to disrupt the function of the inferior frontal gyrus (IFG), the region of the brain that previous studies had shown to be implicated in the 'good news/bad news' bias.

Participants were given descriptions of 'adverse life events' and asked to estimate how much at-risk they personally felt in each case. Then they were given information about the av-

erage risks for their socio-economic group.

The control group reacted as expected, failing to update their risk estimate in response to negative information. But the participants who had TMS applied to their IFG appeared to have an enhanced ability to process this information; the good news/bad news effect was abolished, and they reassessed their risk correctly.

However, our tendency to focus on the positive may have an evolutionary advantage: the ability to screen out negative information in decision making may have promoted the exploration and risk-taking that drove our advancement as a species, and may today function as a defensive

mechanism which protects our mental health. We might be more rational without it, but we might not be happier. That, we can probably agree,

would make for some pretty bad news.

DOI: 10.1073/pnas.1205828109

Love Science?

(Even just a little bit?)

Why not write for us? Get in touch now!

science.felix@imperial.ac.uk



Facebook facebook.com/Felixscience

UWA ROBOT AWAYE



FRIDAY 19 OCTOBER

20:00 - 02:00

METRIC

2.50 ENTRY

ROBOT
FANCY
DRESS

Swing Patrol

Friday 26 October

20:00 - 02:00

Metric
£2.50

An amazing night of Electro Swing music.

32 swing dancers will be rocking the dance floor and will also be giving a free swing dance lesson at 22:30.

imperialcollegeunion.org/whats-on

imperial
college
union

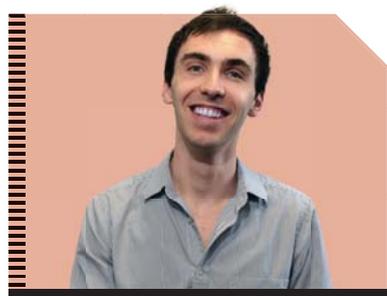
COMMENT

Comment Editors: George Barnett,
Navid Nabijou, James Simpson
comment.felix@imperial.ac.uk



Changing the rules. Why bother?

Paul Beaumont makes the case for altering the Union Constitution



Paul Beaumont
Union President

I completely accept that few will care. And, I completely accept, that, at the minute, the changes will affect very few people. Changing the Union's Constitution is important though – and, as well as explaining why I want to do it, I'll try and explain what needs changing, a little briefer than the four thousand word 'guide to the twenty-thousand-word constitution' I'm proposing.

Most of the changes proposed focus on how the Union operates structurally at the top: so few people will even realise there's been a change, unless you get disciplined, sit on the Union Council or are a sabbatical officer. So what's the point of changing it then if it won't affect anything practical?

The Union has to register as a Charity, following the Charities Act 2006 which removes our exempt status. Not registering, and losing our charity status would mean we have to pay corporation tax. Inevitably to cover the cost of running the Union if we had to pay out more (on taxes), we'd have to find more income, and the only place realistically to find more income would be by rising bar prices. Remember that the commercial income and the College subvention are the only two things that make the Union money. Everything else costs: running the representation system costs; running a Welfare Advice service costs; subsidising Clubs & Societies costs; cleaning and maintaining the buildings cost. We have to make money somewhere. So let's register and keep the amount of money we need to raise to keep operating at a minimum.

Registering as a Charity will mean that our constitution is locked down considerably more tightly than it has been in previous years: we'll now need the Charity Commission to approve any changes we make to our Constitution too, not just the College. So now – just before we register – is the perfect time to reform the governance of the Union. Over the last few years, we've all witnessed a failing of governance within the Union: substantial financial losses in both 2010 and 2011; the Summer Ball 2011 (I'll say no more); delays to releasing elections results due to bureaucracy – causing people to lose faith in the system. It needs reform. Not only does it need reform – it needs it now, so I can then concen-



This is basically what every Union Council meeting is like

trate on things that will have a more direct effect on students throughout the year, for instance writing more responses to government proposals to the Higher Education sector that have been submitted already!

To allay fears that these proposals are going to be anything like those that were suggested at the end of last year, they're not. We're going to keep the Deputy President (Finance & Services), and we're going to keep regular student involvement in the 'Executive Committee' by scrapping proposals made last year to have only sabbatical officers on the committee.

Currently, there are three 'parts' to the Union: what are described as an 'executive', a 'legislative' and a 'judiciary'. These are three parts more commonly known as the Executive Committee, the Council and the Court. No other Union in the country has a 'judiciary', and we simply aren't a big enough organisation to bother. More than anything, the Court creates confusion and bureaucracy – something I'm keen to avoid. They handle the serious complaints I can't, and sometimes they can be very serious. So serious that, in all other Unions, the

Trustee Board of the Union (the body that is legally liable and can be sued) handle them directly. This is so they can take full control of a situation, and decide the best route of action. By creating a sub-committee of the Trustee Board (the 'Governance Committee') that will concentrate on matters like this, feeding back information to the whole Board, there is no longer a need for a 'Court'. And the name annoys me: it's a bit up ourselves, no?

Historically, the Executive Committee used to be the de-facto Trustee Board. But, then in the 2007 governance review, the Board split into its own entity. Many of the powers you'd expect to be reserved for only the most senior of committees (for instance, the ability to sign off £500k of Union funds) were kept for the Executive Committee too though. This makes it into a mini-trustee board, with no legal accountability – and leaves the Trustees stricken with a potential £500k black-hole to fill should something get authorised outside the budget without them knowing. Ouch. The Executive does serve some purpose though – which is why I'm not proposing getting rid of it: instead I'm

proposing that it executes the policy set by Council in a more nitty-gritty way, and handles the more low level authorisation of Club, Society & Project expenditure over £50k (subject to the funds being available!).

Making the Executive report to Council turns the most diverse and democratically elected body of the Union into the most powerful one: the largest body of students has the power to make policy, repeal it, debate and discuss all of the issues facing us as students – both within College and in the wider world. Surely this is right?! I have removed the specifics of what defines policy from the proposed constitution so that Council discussions can now encompass what used to happen in Exec(utive) discussions.

One of the biggest shake-ups is something everyone should know about, but pretty much will (hopefully) be never useful. The plan is to put all of the Deputy Presidents onto the Union's Trustee Board. This is for a few reasons: it is the legally liable body of the Union, so these people can be held to account for the decisions they

Continued on next page...

Comment Editors: George Barnett,
Navid Nabijou, James Simpson
comment.felix@imperial.ac.uk

COMMENT

... Continued from previous page

are making on a day to day basis as we all try keep the Union afloat (not like we're sinking or anything, but you'd be surprised how much time in each day is spent keeping up with things and dealing with urgent problems over being able to press ahead and "make change happen"). So if you ever do need to hold a sabb to account for something serious, students will, and the sovereign body of the Union will, be wholly empowered to do so.

A dic(k-tator) President has their power lessened by more representation on the Trustee Board of the whole sabbatical team. It is after-all the team that students elect to run the Union – not just the President.

Not that this is a 'reason' as such,

but the Deputy Presidents are the least powerful sabbs in the country – most other Unions have all (or a large percentage of sabbs) on their governing bodies. This doesn't make the rest of the student voice weaker by any means though: sabbs are still going to be out-numbered massively on the Board. In fact: the Board will be majority elected (campus-wide). The Board will be majority students. And any member of the Board will be removable by a 2/3 majority vote of Council.

Changes that probably more people will care about include 'flattening' the Faculty/Constituent Union structure, so there are simply just constituent parts of the Union. All Unions within the Union (CGCU, GSA, ICSMSU, RCSU, RSM, Silwood) will be the same.

A body that creates and co-ordinates the Union's responses to government policy changes should exist. At the minute, it's the President, DPE and some of the Union's representation staff. This doesn't involve any 'proper' students, and as such is something we should change. By splitting our pretty redundant 'Representation & Welfare Board' – which, as a subset of Council, has failed to produce anything worthwhile in recent years – into 'Education & Representation Board' and a 'Communities & Welfare Board', I hope to form groups that will direct and drive forward policy responses from students – making the Union truly student (not sabb) led.

Speeding up the Elections process can be done a few ways. The big question is how do we make sure we're fast

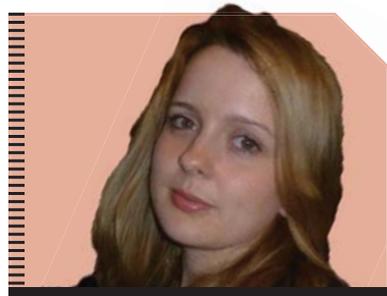
and fair. One problem the Union has wrestled with in the past is how to appear non-biased. A student Returning Officer (the person who decides who's right, who's wrong in a complaint situation) has to be completely detached from the people involved in the election, and has to be utterly unbiased. Perceptions that this may not be the case (even though it is...) have grown as the people involved in the elections have complained about the decisions the Returning Officer has made to ensure the elections are fair to all concerned and it's taken the Union a while to release results until all complaints are satisfied.

The proposals are to take the politics out of the elections before they start – by appointing an external, disconnected person to oversee the process.

This person – with no contact to candidates prior to the election – will be completely impartial, and will be the final authority to complain to: speeding up the process of providing results to the student body.

So there we are – a less-than-two-thousand-words summary of everything that is going on. If you have any questions – big or small – on the changes, I urge you to ask me. I'm around the Union from 08:30 'til 20:00 pretty much six days a week (sometimes working, sometimes in the bar...). The full proposals are available on the Union website. They are being taken to Union Council on 30 October, which will next meet at 18:30 in the Union Dining Hall on Level 1. All full members are able and are welcome to attend with full speaking rights.

Beware what you share



Jula Humphries

When I was born – hopefully a joyous occasion for my family – my father trotted off to the post office to send a telegram to my Babcia & Dziadek (that's my grandfather and grandmother) in Poland. This was only the early nineties; I'm not as old as the hills yet. I don't really need to go into the technological boom of the past two decades, but just consider for a moment what life is like now. For instance, I've just opened an email from my Dziadek and only yesterday I spoke to my grandpar-

ents via Skype. And they are both Facebook users.

In fact we manage our long-distance-relationship quite well. I'm not the only one in this boat, many I know have parents on their account and some have grandparents too. It must vary from family to family. Mind you, rumour even has it that the golden oldies are the fastest growing group of users on the social network. This cannot be verified from data as of this year but it was reported so in 2011.

So what's the deal? Well, unless you're a perfect little angel, there are certain rules that maybe should be followed if you're



going to have your family on a social networking site. But this depends on what kind of grandparents you've got. If they're the über strict type, it might not be wise to connect via this medium at all.

Actually, I'll scrap that and cut it down to one rule.

The golden rule: set it so you have to

approve what's posted on your timeline. If you do this, you can figure out what's acceptable and what's not on a post by post basis. And to be perfectly honest, social networking sites represent you as a person, so you ought to be careful of how you display yourself to others, regardless of who you are friends with.

Letters



Irritated? Bored? Turgid? Send your angry letters to comment.felix@imperial.ac.uk or write to us anonymously at felixonline.co.uk/contact

Sir,

May I suggest that we reform the current single-lane system operated on the Sherfield walkway to make the provision of two new lanes in either direction – one designated for fast and one for slow moving traffic. I am at my wit's end with sedentary groups of people ambling along in rows and forcing the rest of us to resort to levels of side-stepping previously unseen outside of the South Kensington Underground tunnel.

"Frustrated", via note

Sir,

With reference to the letter printed last week regarding the irritatingly regular and uninteresting emails from the CGCU President, he appears to have taken the hint! I hope I'm not speaking too soon...

Anonymous, via email

Sir,

Is there some kind of competition between the Film section editors to sneak in the most suggestive headlines? Keep them coming... (See what I did there!)

Anonymous, via website

Sir,

The author of the letter criticising the personal hygiene habits of Computing students in last week's issue needs to meet some of the staff!

Anonymous, via website

Sir,

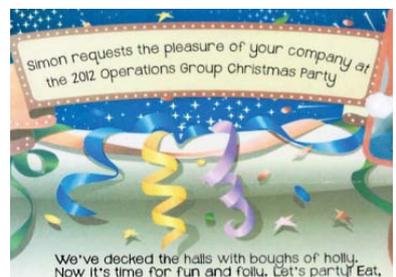
I'm totally loving the new Pie Shop near the JCR. The only snag is that the plastic cutlery is not currently rigid enough to pierce the pie itself.

Anonymous, via website

Sir,

As a member of staff for Commercial Services and a parent who is supporting their two children who are currently at university, I am fed up of watching my own division wasting any profit or surplus funds they may have on parties (see invitation below) for staff members rather than ploughing this back into the College or even offering it to sponsor less fortunate students. These events are just free drinks and food all night for staff who do a good job but no more than any other member of staff at Imperial.

Anonymous, via post



Our pick of the most intriguing comments from felixonline.co.uk

Online

In response to: "Con man near campus takes student's money" (12th October)

personaly i think if youre dumb enough to give someone your money you deserve everything you get! and if ure "too timid to say no" then do 1 and grow a pair!!!

In response to: "London's Embarassing Dad" (5th October)

So, essentially, you don't find Boris amusing or affable (fair enough, I guess), but more than that you're annoyed that other people *do*?

Seriously, grow up. There's not need to be so sensitive that the fact others are easily entertained by the beloved Mayor's sends you into spasms of rage. If you're not amused, just roll your eyes and ignore him.

There's no way this can be some kind of permanent frustration for you, either. I move in quite political circles and I only rarely hear mention of Boris' latest escapades. If, as you say, you're no fan of Conservatism, and thus prefer to spend your time with normal people, then I can only imagine your exposure to Boris-based banter is even lower than my own.

Untwist your knickers, my good man. If someone mentioning once in a blue moon that our Mayor made a lovable fool of himself lately is capable of inducing such vitriolic RAGE as is displayed in this column, then I can only prescribe a whole bottle of Chill-Pills.

We do occasionally edit letters and comments we receive to improve spelling, grammar, and clarity of expression.

COMMENT

Comment Editors: George Barnett,
Navid Nabijou, James Simpson
comment.felix@imperial.ac.uk

Head-to-head: Welfare Are the Coalition reforms fair?

YES



George Howard

For those of you fortunate enough to have read my last two forays into these hallowed pages, you will perhaps be aware that my articles have a certain propensity (apparently) of aligning themselves with the minority view: that, some might claim, of the so-called “1 percent”. This week, after a brief sabbatical from my literary endeavors, I return once again – but this time (perhaps surprisingly) on the side of the majority. In a recent poll, just 19% of those questioned believed that benefits were too low; compared with 62% who felt spending on welfare needed to be reined in.

At the end of the 2010/11 tax year, the Government had spent £202.6 billion on the welfare system. Considering the total spending budget was £701.7 billion, and the fact that only around £500 billion of tax revenue was collected in same period, the cost of welfare handouts and ensuing debate is not a topic to be scoffed at lightly. It does not take much mathematical acuity to notice that these numbers don't add up: the Treasury's books don't tally, not by a long way. In fact, this deficit is being plugged by record levels of borrowing, which in the current economic market has a gargantuan cost. The interest on debt for this financial year was nearly £43 billion, and will continue to rise until this imbalance is corrected. This is not sustainable, and so by consequence, nor is the welfare system. Reform is desperately needed.

The idea that anyone should receive something for nothing defies any sensible logic. Especially here, where many of you freshers are paying sky-high fees to garner the privilege of a university education; accruing vast amounts of debt in the hope that one day your future earning power will be sufficient enough to pay it all off, this is a ridiculous proposition. Why should anybody cruise through life on the back of free money, courtesy of the hard working members of this society?

One might ask how we found ourselves in this mess in the first place? Well, like many other problems with the UK, this can be blamed on the previous Labour governments. Firstly, the new government of 1997 failed to reform the system after not having the balls (pardon the expression) to force the legislation through Parliament after a few nutcase protesters chained themselves to the railings of Downing Street. With hindsight, it is obvious to see that, like many of these childish protests (Occupy included), their removal should have been ordered ‘tout suite’ by the authorities

Welfare reform could not come too soon, nor could it go too far

and civilized order restored. There is no place for rouls like that in modern society (but more on this another time). However, it was the Brown administration's failure to address the problem (in a failed bid to gain support amongst the more ignorant) that led to the costs of welfare rising to unsustainable levels. Instead, in a move to lift as many people as possible above the EU's official definition of poverty, this government raised benefit payments by miniscule amounts to create a few quotable statistics.

In terms of the recent Act, the primary purpose of the legislation is an annual welfare cap of £26,000. One does not have to muster great intellectual capacity to realize that this is by far enough – too much, even. Even living in London it is possible to live on less than £20,000, and that's a very conservative estimate based on the London Living Wage – a well-known benchmark for an acceptable standard of life. Of course, this isn't a copious amount of money, though it follows that if one is struggling to live on this amount, then it may be prudent to stop spending money on frivolities such as alcohol and cigarettes (which are – contrary to some beliefs – not an essential item), cut back on other extraneous costs such as Sky TV, and cease buying whatever other ‘bling’ the latest Argos catalogue is spewing forth into today's homes. And maybe, just maybe, get a job. It's not as if it's a right to have all these trappings of ‘luxury’ life funded by the hardworking taxpayer, who actually has to get off the sofa each morning to do more than just get another beer out of the fridge.

At the recent budget, George Osborne predicted that, even taking into account the Welfare Reform Act, the welfare budget would grow to be one third of total government spending by 2015. For a country running at a considerable deficit, at a time when the world economy is in its worst shape since the Great Depression, this is a completely nonsensical position. Put simply, the country cannot afford it, and it is certainly not a necessary expenditure. The last 30 years has seen the United Kingdom become a nation too dependent on the State, mostly due to the vote grabbing, short-term policies of successive Labour governments. Now finally, as the people awaken to realise the catastrophic situation they find the country in, we need to wean the parasitic few off this unnecessary lifeline. Welfare reform could not come too soon, nor can it go too far.

The name “reform” attempts to re-brand violent attacks on the poorest

The current and proposed welfare reforms are a masterclass in post-Blair spin. Not only is the media awash with willingly repeated misinformation from the government but even the name, “reform”, attempts to re-brand what are actually violent attacks on the poorest in our society. ‘Welfare reform’ suggests improvement, not the complete dismantling of support and the continued transition of a system – meant by name to be for care – into one whose sole purpose is punishment.

Whilst people wait in dreaded apprehension of changes coming in April to housing benefit and council tax, which will drive them deeper into poverty and out of their homes, this government has not even gone through the etiquette of primary legislation to already force through other major changes to our welfare system. No thanks to Labour who put the starting blocks in place for them. These cruel changes have been seen in the lightning roll-out of “workfare”, sanctions and Atos assessments for those claiming to be unfit for work.

One workfare scheme saw nearly 50% of the people referred on to it drop off the welfare rolls in the run-up to starting the forced, unpaid work. The majority will now have to survive on nothing. The government's response to this data was merely to expand the scheme as they said it showed it was working. And if they cannot indirectly force you off the benefit you are entitled to when in need, they will kick you off by just taking your money away using sanctions. These have been shown in a Guardian investigation to be targeted at those with learning disabilities and mental illness as Job Centre staff were forced to meet government imposed targets. The use of arbitrary targets to deny people vital benefits has also been found to be the centre of the humiliating assessments carried out by Atos on people's ability to work – leaving half of all people deemed fit for work with no benefit at all.

This willingness to whip away the meagre support demonstrates either absurd naivety, or pure cruelty from those in power. From statements it is assumed that either people are working in an apparently booming black market (an explanation that fraud figures seem to contradict) or the lack of money causes a job to appear from no where in this dead economy. These fairytale endings to a punitive welfare system are a signal of how detached from modern life politicians are. The reality is that of a 30 year old man I met who had to

NO



Luke Sheldon

go foraging for food or the thousands flooding to food banks each week as they have literally no other way to survive.

Although David Cameron championed the disturbing growth of food banks this takes away the vaguely reliable support of the welfare state and replaces it with ad hoc and uncoordinated charity. Not only is charity accompanied with a giant dollop of judgment and moralising that Orwell was only too aware of (though it's not like this is absent from the job centre either) but also it is only there at the will of the providers and not for those in need. Too often food banks have bare shelves as donations are too small and the need too great. Nearly all limit people to only 3 claims, which with the maximum sanctions going up to 3 years will barely get people through a month of their 36 months of punishment. The replacement of state support by charities has had tragic consequences in the death of an immigrant child and mother which has been brought to light by Westminster council. Not provided with the welfare to survive they were left to an inadequate charity system that ended with the child starving. As Lambeth council prepare to provide direct funding to local food banks as they simultaneously cut council tax benefit the case of the asylum seekers in Westminster paint a bleak picture of the future of welfare under these “reforms”.

As support at the bottom is ripped away in the name of “budgetary responsibility” private companies are happily lapping up this welfare cash. Companies such as Argos are replacing staff with job seekers, paid for out of the benefits budget. The work programme, a monumental failure at getting people into work that has managed to miss even the employment targets that were expected if no money was spent at all, is sending £5 billion the way of companies – many of whom have had fraud allegations against them as they seek to steal more money. Atos is also making a round £100 million from denying disabled people vital funds whilst McDonald's slyly pocketed £10 million from an employment scheme without creating a single job. And as Cameron announces £10 billion pounds of fresh welfare cuts at the party conference last week he's giving the final go ahead for £2 billion pounds to be splashed on IT companies putting together the doomed universal credit. These handouts are not a sign of austerity, but as social insecurity soars from these “reforms” we will be left with only a corporate welfare system.



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

BOOKS

Gentlemen Bastards?

Maciej Matuszewski talks about Scott Lynch's debut series

Having been turned on to large scale heroic sword and sorcery fantasy by Patrick Rothfuss' excellent and much acclaimed *Kingkiller Chronicles* I was very eager to read Scott Lynch's similarly highly praised *Gentleman Bastard* series (currently consisting of *The Lies of Locke Lamora* and *Red Seas Under Red Skies*). Set in a fantasy world clearly inspired by renaissance Italy, the books follow the Gentlemen Bastards, a gang of thieves and confidence tricksters led by the charismatic Locke Lamora.

The Lies of Locke Lamora certainly did meet my expectations. Very well written for a debut novel, it had interesting and likeable characters and a fascinating setting in the city of Camorr, a Venice-like metropolis with scattered remnants of ancient buildings constructed of indestructible glass by a mysterious, long gone civilization. It dealt with complex and morally ambiguous themes of revenge. The plot was interesting and well developed, with several unexpected developments. While not reaching the depth and quality of Rothfuss' work it was still a very good book.

Red Seas Under Red Skies was more disappointing. While still having several good moments – Lamora's heists are particularly interesting – the novel has a fatal flaw with in its characters. While in the first book our heroes resorted to some pretty unsavoury tactics to survive and get back at the men who killed some their friends here they continue behaving in the same way for seemingly no reason. Looking at the situation objectively they are clearly the villains of the story – their tactics are no better than that of their main opponent and their goals are far less noble. There would be nothing wrong with this if Lynch didn't persist in portraying Lamora and his accomplices as the good guys. Instead of what could have been a thoughtful exploration of the consequences of the mistakes of the main characters the way the story is framed constantly presents them as the for the most part as innocent victims of circumstance.

Despite this large annoyance, the book remains very readable – I finished it off in a single weekend. I'll certainly be buying the next novel when it comes out – I hope that it will turn out that the second novel is just a small blip in what is a very promising series.



BIKE AUCTION
and "Catch up with the Bicycle" TFL/LCC day

When? Friday 26th Oct
12:00-14:00 Beit Quad
Loads of decent bikes up for auction
Dr. Bike info stand @ fac building bike park with mechanics available to help set up bikes
Grease your gears - Bike maintenance workshop
Other events will also be going on including a smoothie bike and a LCC ride.
Contact icu-bike-user@imperial.ac.uk for more details
union.ic.ac.uk/bike

imperial college union | sport Imperial | METROPOLITAN POLICE Working together for a safer London

Proceeds go to charity

**The rugby boys all love a
good tackle.
All they want is for you
to be part of their scrum.**



Want to have all of campus gawping at you/suspiciously quickly flicking past you in the Library Café?

**Email: centrefolds.felix@imperial.ac.uk
Groups and individuals welcome!**





In brief: Julius Caesar at ENO

The spirit of Egypt is subtly evoked in the ENO production of Handel's longest opera, *Julius Caesar*. It tells the story of the conquering Caesar and the passions exposed and aroused by his arrival. Grief, anguish, desire, cruelty and joy are all distinctly explored by the music. Each aria develops one particular emotion, the turmoil in a character taken to its limit. At the end of each of these, one feels as though one had been taken by the hand and led to empathise with this emotion.

I had never before seen a Handel opera; the music was completely unknown to me, as was the progression of the drama. Being this unknowledgeable is of course, both a blessing and a curse. I can only write about such, rather useless and silly, things as the feeling of elation that took hold of me for the duration of the music. I can say something perhaps, on the richness of the voices of the three countertenors (these roles were originally sung by Castratti) or that I loved the way the end of each aria was disguised by a couple of 'false endings'. Clearly, I cannot write with any amount of confidence on the musical success of the production.

However, unprejudiced and unbiased with respect to the production, I thought it to be a great success. I found the set design to have a great deal of elegance, giving the audience member a whiff of Egypt whilst allowing them to perhaps see the individual emotions of the arias as a separate entity to the general drama. Not that the production was low on drama. The highly stylised violence – think buckets of blood poured over white shirts in death scenes – went very well with the simplicity with which the plot progressed. Finally, there was the dancing, which has been criticised for drawing attention away from the singers. But the choreography, whilst nothing ground breaking, was simple and musical. The dancers and their shadows on the walls were reminiscent of Egyptian gods, a world at a distance from the singers, but aiding them in their adventures.

There are a few performances left, and since the theatre was relatively empty, it will be very easy to get cheap tickets.

Eva Rosenthal Arts Editor

Gold for Bronze

The Royal Academy succeeds with an exhibition on bronze sculpture throughout history



Hard body; bad skin

Jemma Pilcher

Writer

Classically, bronze is thought of as the material of antiquity. The discovery of the enduring properties of such copper alloys certainly allowed our ancestors to make more robust tools and weapons than their stone-age predecessors. Its use as an artistic medium, however, from the ancient world to the modern day, cannot be overlooked. The impressive exhibition of *Bronze*, currently running at the Royal Academy, eulogises the versatility and beauty of this abiding material, with a collection of artworks and artefacts spanning over 5,000 years of history.

As the arduous process of casting was perfected by the Greeks, it is only just that the exhibit opens with the *Dancing Satyr*. Despite displaying the Ancient Greeks' obsession with the muscle architecture of the male form, this stunning statue is far from the generic images of Grecian Gods and Heroes, wrestling with foul beasts, which we are so used to. Instead it depicts a satyr vigorously throwing himself into a dance. At first it may appear to be a human figure, however, while encircling and studying the form, his satyr features become visible; pointed ears, wild expression and the hole from which his tail would have once protruded. The metallic green colouring, due to a high copper content in the bronze, gives the figure an earthly glow and his fragmented limbs add to the mysterious quality of the piece. I find it very fitting that he was discovered by fishermen off the coast of Sicily. Researchers have

dated this statue to the Mid-Late 4th Century BCE and believe that he was originally one member of a whole throng of dancing satyrs. As this solitary figure has been tantalisingly positioned in the centre of an otherwise empty room, the viewer is provided with the physical space to imagine the rest of his party, dancing around in the twilight.

Dexterously, this vast collection has been organised thematically, rather than periodically, making it an absolute feast for the eyes. Where else would you see a medieval Sanctuary Ring door knocker from Durham Cathedral alongside a bronze Basketball by Jeff Koons? Or how about exquisitely decorated vessels from the Shang dynasty next to Jasper Johns' 1960 *Painted Bronze (Ale Cans)*? The scope the curators have given for the comparison of these objects allows us to gain an appreciation for the adaptability and the fathomless importance of bronze throughout the ages.

The endurance, hue and finish of bronze have proved it to be an ideal material for creating giant, imposing statues of Gods and Heroes. I feel myself cower beneath the colossal figure of Perseus, as he stands over the writhing body of Medusa and holds aloft her severed head. This sculpture is the 1844 cast of Benvenuto Cellini's masterpiece from the 1550s, ordered by the Second Duke of Sutherland, representing within the collection the long-established obsession that the British have with the Florentine High Renaissance.

Bronze animals are also profoundly delineated in this exhibition, most

notably by the intimidating Etruscan beast, the Chimaera of Arezzo. I am overwhelmed by the sheer skill it would have required to create such a ridiculous looking creature; a fire-breathing lion, with an extra goat head on its back and a snake for a tail. Other fabulous animals on display include *The Porcellino*, a life-sized boar by Pietro Tacca's, Louise Bourgeois's 1996 *Spider IV* and Picasso's car-faced *Baboon and Young*. Juxtaposed against these comparatively modern pieces, is the exquisite Danish Nordic Bronze Age statue the *Trundholm Chariot of the Sun*. According to the Norsemen, everyday Sól, the sun goddess, with her horses Arvak and Alsvid, carried the sun across the sky on a chariot. It is, therefore, highly possible that this sculpture once had a rider. It is very sophisticated, especially for such an early piece (dated to 14th Century BCE) and the embossed gold leaf on the sun is simply gorgeous. This, along with Alfred Gilbert's *St. Elizabeth of Hungary*; depicted with a forlorn, ivory face amongst cascades of bronze roses and finery, are my two favourite objects within this extensive collection. They demonstrate how bronze can be manipulated into finer and more delicate objects, rather than just giant, majestic characters of grandeur.

Bronze will run at the Royal Academy until 6th December. It is definitely worth visiting; many of the artifacts on display have never before been exhibited in England, and possibly never will be again.

Bronze at the RA, until 9 December. Tickets from £9 for students.

TIRED OF LIFE?

Our pick of what's on in London

Maurizio Cattelan @ The Whitechapel Gallery – Love taxidermy and dark humour? We have just the thing for you. Cattelan is famed for using surreal, witty stunts to draw out his themes of power, dogma and death. Free, 17 October - 2 December 2012.

Art Macabre @ Cass Art Islington – For a creative artistic distraction this Halloween try some death themed life drawing. These nights are great fun even if they are no longer held in the backroom of a pub. £8, 30 October 2012.

Turner Prize 2012 @ Tate Britain – Its here again! If *Freize* has not left you sick to your teeth of contemporary art, there is only one place to get your fix. The four shortlisted artists are vying for a £25 prize to be announced in December. Now - 6 January 2013.

Out of Focus @ Saatchi Gallery – Saatchi turns his laser vision on contemporary photography. This is a not to be missed snapshot of innovative photography now. Now - 4 November 2012.

The White House Murder Case @ The Orange Tree Theatre – A play written in the 70's about a USA election taking place 40 years later i.e. now. Look out for a full review in next weeks edition of Felix. Now - 10 November 2012.



A squirrel loses his nut

Arts Editors: **Eva Rosenthal,**
Meredith Thomas
arts.felix@imperial.ac.uk

ARTS

Flicks on bricks

An evening of cutting edge video art

Emilie Beauchamp

Last week from October 11th to 14th, the Bargehouse of Oxo Tower Wharf hosted the annual Moving Image fair, London's only fair solely dedicated to moving image and contemporary video art. This meant four floors celebrating the video installations, projections and other forms of moving pictures of 35 artists from 15 different countries. With the easy access to digital technologies, video art is a still offbeat yet increasingly popular form of art – which should not be confused with experimental film!

One of the main events held as part of the Moving Image fair was the second session of Bring Your Own Beamer (BYOB), a presentation held on the opening night and organized by Clare Holden and João Laia. For this event, a mix of over 39 pieces was displayed in the attic of the Bargehouse; an opportunity opened to any interested video artists ready to bring their own materials, collaborate to set up an impromptu display and showcase their moving image performance for a free one-night exhibition.

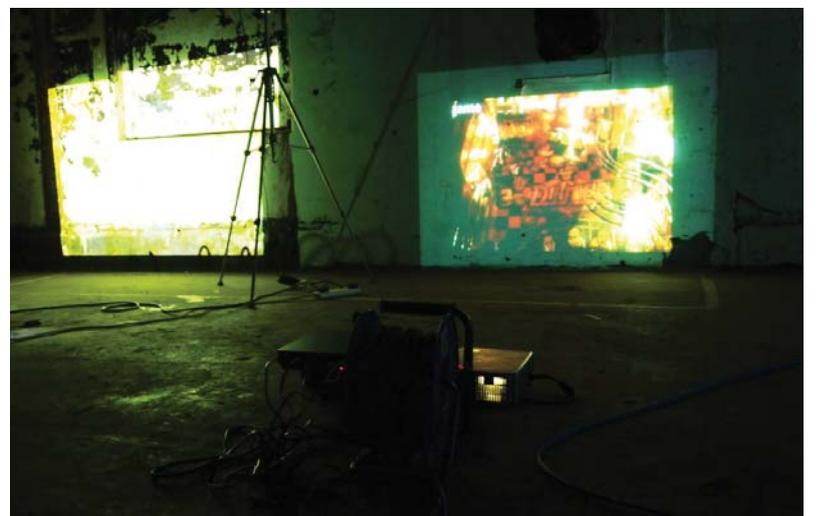
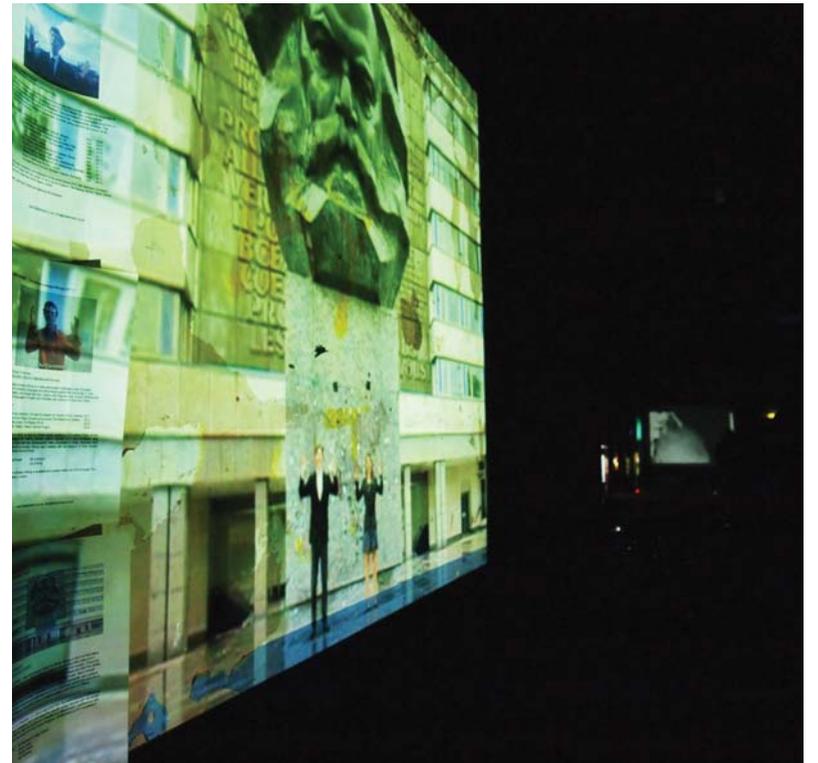
Being appreciative yet not tremendously zealous for contemporary art, my expectations were to find a pell-mell of lights and sounds – even just a

cacophony – because of the spontaneous way artists have to set up for the event. Yet I was surprised to find that everything ran quite effortlessly well together, as if it had been a long time planned. But in fact, artists had to turn up just a few hours ahead of the event, to set up anywhere in space of the attic, using any of its walls, floors, or ceiling. While there was a lot going on, it was far from being overwhelming; even feeling somehow more natural than our usual gallery spaces where hushes and stillness are almost de facto characteristics.

Growing from last year's event, which brought together 8 artists, the presentation boasted a huge variety of pieces. That is one of the main points of interest in video art: the diversity of end results that can be delivered by playing with the several dimensions movement give to static 2-D images. While some installations focus on content or storyline, others centre on the delivery methods and the tricks video art is able to play on the audience. Some pieces were humorous and veered towards a farcical approach: Charli Clark's *Moles Underground* depicting a trio dressed up as moles exploring London's underground was most entertaining yet clearly highlighted the unnatural environment of the Tube. Other pieces

were purely contemplative, such as Olga Koroleva's purist play with milk bottles and Carole Villain's aesthetic *Standing Pythia*.

There is no particular theme to BYOB, except one of giving the chance to artists to expose their work. The BYOB concept first emerged in New York in 2010 but has by now spread to more than 45 cities in the world to gather momentum in video artist communities. In fact I've learned that contemporary video art often finds it logistically and commercially hard to present pieces – mostly because of the space requirements. Unable to pigeon-hole video art because of the range of topics and styles it includes, the objective of the movement doesn't fit with society's traditional focus on purely contemplative art or highly informative expositions. It's a shame, because video art might just be the best way to express, communicate and provoke in the fast-paced and overloaded 21st century. For those who missed last week's event, take note that the Moving Image fair will be coming back next year around this time. In the meantime, you can track on Film London Artists' Moving Image Network (www.flamin.filmlondon.org.uk) or LUX's (www.lux.org.uk) websites for the latest video art exhibitions and events around in London.



Convicts in the frame: from gaol to gallery



Tweezer shortage affects Wayne Rooney

Lily Le

The current exhibition at the Royal Festival Hall at the Southbank Centre consists of paintings, poetry, sculptures, textiles, and videos by offenders, secure patients, and detainees.

The fact that this is the premise for the exhibition makes it an interesting one, as it inevitably leads to a strong focus on the psyche behind the artwork coming from an individual removed from the mainstream of society and how they decide to express this distance. You can't help but have expectations before arriving, and it is worth going to see whether or not they are met.

What was surprising was how skilled many of the artists were. It came as a surprise because not only were all pieces done by amateurs, but the stereotypical preoccupations of an offender can sometimes negate this expectation.

Most of the artwork is not abstract, meaning it is easier to interpret the intentions behind it.

Indeed, many of the pieces centre on the frustrations of being detained and the longing for freedom; being ostracised by society and removed from daily pleasures. One striking painting depicted the public haranguing of an offender by personified foxes, wolves, and other beasts in a dark and dirty land. Its pop surrealism style takes the serious edge off the piece and makes it to be more offhand.

Bizarrely, there are also many paintings of Bob Marley by several different artists.

Videos ranging from offenders working out in a prison gym and a cartoon about Scotland with poetic narration are also part of the exhibition. Audio works are present, such as spoken-word poems and a choir-chimed *Stand By Me*.

An insight into the display is given

by a video where Sarah Lucas (the curator) explains how she enjoys the raw nature of many of the pieces. She states that the toilet bowls used as painting stands were not brought in especially for the free exhibition, although, ironically, they do pair well. Lucas also explains that she uses concrete blocks to display the sculptures, an effect which many probably would not notice or appreciate had attention not been drawn to them.

She also comments on a painting of Queen Liz in aviator sunglasses, which is quite rightly amusing.

The pieces were entered into the Koestler Awards, for which winners won small cash prizes. Artists with a substantial body of work receive a year's mentoring from a Koestler mentor. These projects are a way of allowing offenders to focus on education and can be therapeutic for patients in psychiatric hospitals.

Free at Southbank Centre, until 25 November. Entrance is free.

ARTS

Arts Editors: Eva Rosenthal,

Meredith Thomas

arts.felix@imperial.ac.uk

Frieze Art Fair 10

Eva Rosenthal & Meredith Thomas pontificate on Frieze

WTF is Frieze?



Frieze Art Fair, for those of you who have missed the press coverage, is big. It attracts over 60,000 visitors a year and generates enough acres of print to cover the enormous canopy in Regents Park housing the whole circus. Tickets sell out well in advance of the fair, which only lasts a few days. Every year the show kicks off hackneyed argument about the value of contemporary art and profiteering in the art world in general. This is the tenth London fair and nothing has changed.

Just so you get an idea of scale, 175 galleries attend the fair, with some big names that you will recognise, like White Cube, next to smaller galleries from across the globe. This year for the first time there were actually two fairs, with a second one dedicated to selling older artwork. While sales figures have not been released for six years, the last published value was £26 million. This is likely to be a huge underestimate of the revenue that will be generated in the coming weeks. Guesses for the total value of the art have been quoted at one and a half billion.

There are a few really big names; the Gagosian Gallery boasted artworks from Damian Hirst, Andy Warhol, Glen Brown, Jeff Koons. Most of the work however is from smaller galleries with artists you probably will not have heard of. The rich and famous weave their way through the crowds, their advisors struggling to stay in their way. Astronomical quantities of money are talked about as though they were small change.

Frieze is a temple to commercial art. It is very difficult to block out the distractions and focus on the perennial questions. What on earth are you looking at? Is it really worth that much and you about to walk past something that will be hanging on the walls of the Tate and 30 years time.



We hated...



I was nonplussed by a yellow cube with a barbecue on top and barbecue utensils hanging from the sides (see left). Completely, utterly, confused. I suppose that it is completely valid for a work of art to produce confusion as an emotion in the unsuspecting viewer. Nevertheless, combined with the cynicism I was already experiencing after a couple of hours of wandering around what must surely be one of the most clinical, soulless markets in the world, confusion led to a mere distaste. What was I looking at? Yellow is, coincidentally, one of my favourite colours. The cube was done in quite a warm, pleasant yellow, reminiscent of sunlight through some trippy sunglasses of mine. Was it representative of sunlight? Of blazing coals? Of the golden luck that those people able to own a barbecue experience? This train of thought took me to suburbia, America and the dads who love to grill surf n' turf on Sunday evenings. Was the piece a representation of the banality, the platitudes, of this style of life? Of it slowly but surely turning into embers? Perhaps. But I'm grasping at loose ends here. In the end, it was just a barbecue mounted on yellow block.

The best that can be said about most of the contents at Frieze is that is in some way decorative but there was much this did not possess even this lowly merit. Ross Knight's Form of Togetherness (right) is the worst form of meaningless, ugly rubbish. The sculpture, made from patinated steel, iron, foam, twine, silicon and a massage tool stands as a testament the all that is bloated, ignorant and obfuscated in contemporary art.

I understand the place for conceptual art, taking seeming innocuous objects and placing them together in some way that they acquire meaning. What I do not understand is deliberately obscure, pretentious collections of literal crap.

The problem with much of the work that galleries had chosen to bring to the fair was intended to be either pleasantly decorative or fit in with the zeitgeist. In other words, because everyone else was jumping on the bandwagon of a certain artist of approach, they were going to as well, regardless of actual merit. There was very little that showed and bravery of vision. Anything that was is lost in a sea of blandness.

This is hardly a surprise. Art is big business and London is currently vying with New York to be the art capital of the world. Frieze is the battlefield and art is the victim.



Arts Editors: Eva Rosenthal,
Meredith Thomas
arts.felix@imperial.ac.uk

ARTS

This was OK...



There were rays of light and plenty of good art scattered around amongst the dross. Yasumasa Morimura's Self Portrait as Marcel Duchamp is great, clever and concise. Duchamp was famous for misappropriating other people's work. This is exactly what Morimura has made a career doing. She creates self portraits referencing a series of artists and artworks from history, some of which can be seen in the background of this image. Even the title is misleading as she takes the part of Duchamp's female companion in this image. Like good art the piece wraps up layers of meaning and questioning whilst retaining a striking and unique aesthetic.

Other personal favourites were Kevin Crograve's beautiful paintings of workshops and Richard Patterson's piece Male Nude. If you had some spare cash you also had the opportunity to take home a piece of Exhibition Road, with two small sculptures on sale from Tony Cragg.

Frieze Masters

There was a sober elegance in the disposition of space at Frieze Masters and many exquisite things on display. However, the art suffered from being sunk in the same market atmosphere that was present at Frieze itself. It was vaguely depressing to wander around the various galleries and find oneself unable to ignore the bored gallerists on their iPads. Nonetheless, there was a lot in the marquee that would have transcended the aura of money for even the most cynical of visitors. My favourite things, probably because they came as something of a surprise were two pieces by American conceptual and minimalist artist Sol Le Witt. He is perhaps most famous for his wall drawings, but at the Lisson Gallery, it was possible to see a sculpture of his; stacked white cubes forming a staircase – perhaps to a minimalist heaven? The second of his pieces, diagonal lines in four directions (on paper) was not only incredibly aesthetically pleasing, but also brought to an image of clarity and calmness after the madness of the fair.

View from an art virgin

by Anthony Montpal

So, being a complete and utter plebeian when it comes to art, I was talked into going along to the Frieze Art Fair in order to critique the cutting edge of modern art. Off to Regents Park I tramped, accompanied by my VIP guide.

On arrival, I essentially became lost in a world of hipsters, art snobs and people with too much money and too little to do, all of them wandering around, drawing the meaning of life out of a colourful square or a picture of a penis. One of my personal favourites was a set of eight photographs of a man casually smearing his willy in mustard although, I must admit I wasn't quite able to grasp what the piece was trying to tell me.

In amongst all the senseless colours and random shapes, some beautiful things were to be seen and these did make the trip worth its while. In general though, I have to say that almost the entire show flew over my head with one pretentious squeal informing me that the world of modern art was still outstripping my mental capacity.

I conclude thus, that had I been high, drunk, or on mushrooms, Frieze could potentially have been a life changing experience. My sober slob self however, slumping around, was fundamentally intrigued. It didn't quite understand whether it was intrigued because of a random stunning piece or because it was trying to work out the aesthetic appeal of a stack of tyres.

DOODLE OF THE WEEK

In general, I was in a cynical mood for Frieze. You have to be willing to submerge yourself in a quagmire of emotions; you have to want to let yourself go, which can be impossible after attending an emotionally draining lecture on fluid flow. There are few emotions left over for the art. So, I was unable to choose a favourite piece. My favourite moment however, took place as I was queueing for the cloakroom. A tall and skinny blonde woman, wearing long black gloves studded in gold, became one of the best examples of bitchiness posing as politeness that I have ever witnessed. Being wondrously bitchy didn't help her appreciation for the cloakroom queue cloakroom and she took her ire out on a girl working at the Fair. Surprisingly, for someone who had probably just spent a literal fortune at various galleries, she didn't get her way.



Why work? Instead, doodle all lecture long and then send us your drawings to arts.felix@ic.ac.uk.



The best films from the 1950s

John Park

Film Editor

Recently, the British Film Institute (BFI) released the results of their celebrated poll, "THE GREATEST FILMS OF ALL TIME", in which they surveyed film critics and directors to list their ten favourite films. Now the Felix Film team, as much as we'd love to, doesn't have that kind of time or resources. And so we decided to split the films up according to the decades in which they were released. So every week, we will present you with our top films of each decade.



10. The Killing (1956)

One of Stanley Kubrick's less-known but by no means inferior works, this is exactly how you should do a short, snappy, smart heist movie. An ingenious conning scheme, a group of shady characters, and a whole load of complications that messes up the protagonist's carefully planned execution. It's certainly compact, full of exhilarating twists, and unexpected outcomes that fit so perfectly with the build-up; an underrated, under-recognised classic from a director whose diversity in his work amazes and inspires even to this day.



8. Rear Window (1954)

You can't talk about thriller without the name Alfred Hitchcock. The BFI ran a tribute programme aptly named "The Genius of Hitchcock: Master of Suspense" and the mentioned film is a fine example as to why he is considered to be an extraordinary filmmaker. A wheelchair-bound man (James Stewart), whilst observing his neighbours with his binoculars, suspects he's witnessing criminal activities, a suspicion that lands him in a lot of trouble. Grace Kelly, at her glamorous, luminous best, also stars in his stylish ride.



6. Singin' in the Rain (1952)

The first musical to enter our "best of" lists and a worthy one at that, as whenever it rains, we all find ourselves secretly humming to the titular song, with a dance sequence that remains as famous as the song itself. A definitive crowd-pleaser and one that screams happiness and joy in all forms without ever overdoing it, with songs and dance-numbers to match the colourful liveliness, it not only tells a love story, but also looks at the film industry going through an important transition, from silent to colour and sound.



4. On the Waterfront (1954)

Everyone tries, and fails, to recreate the speech made by Marlon Brando in one of the most iconic roles of his career. Yes, the "I coulda been a tender" scene is so famous that Brando's performance here is considered one of the most remarkable acting achievements anyone has ever put on screen. The story of dockworker Terry Malloy's struggle against corruption and moral obscurity makes for a deeply touching and fascinating watch, with Eva Marie Saint, in her film debut, as sweet, likable love interest.



2. All About Eve (1950)

Fasten your seatbelts. It's going to be a bumpy night. The ultimate cat/bitch-fight and showdown between two headstrong women take place in Joseph L. Mankiewicz's Oscar winning film set in the cutthroat, ruthless world of stage actors, directors, writers and whatever significant others they may have and the conflicts that come along. Hoarse-voiced, wide-eyed Bette Davis is superb as the ageing, insecure star threatened by the sneaky, snarky Anne Baxter, slowly working her way up the ladder with her innocent yet deadly smirk.



9. Rashomon (1950)

When it comes to law and the justice system, the great Patty Hewes once said "trust no-one." And this solid, tightly scripted and structured offering from Japan's internationally acclaimed film director, Akira Kurosawa, shows exactly that. People see things, observe and interpret events with their own eyes, in their own views, and when it suits them, they can downright lie, even the ones we never expected. It's foreign, black-and-white (two big turn-off factors for some people) but it's an endlessly fascinating quest for the truth.



7. 12 Angry Men (1957)

What could have been a potentially monotonous courtroom drama turns into a tense, incredibly detailed and layered film that uncovers hidden pieces of evidence that make up the case twelve jurors are deliberating. We know very little to begin with, and assume the defendant is guilty. But one man (Henry Fonda) punches holes in the prosecution's case, slowly but surely winning over the stubborn group of men more interested in getting out of their claustrophobic setting (expertly mounted by Sidney Lumet) than serving justice.



5. Some Like It Hot (1959)

It's a delightfully odd, eccentric, but most importantly, timeless hysterical screwball comedy that never shows its age in its head-spinning dialogue and cleverly devised comedic chaos. As two musicians (the two perfectly matched Jack Lemmon, Tony Curtis) go on the run for witnessing a deadly mob hit, they decide it would be best to disguise themselves in drag, entering an all-female band. There, they both naturally fall for the ditzy, blonde lead singer Sugar (Marilyn Monroe). Nobody's perfect? Well, this film is pretty darn close to perfection.



3. Sunset Boulevard (1950)

Sitting alone in her worn-down mansion is Norma Desmond, played by the fiery Gloria Swanson firing off icy one-liners. She is a silent movie star who has faded away into obscurity ever since the "talkies" started making more money. Enter Joe Gillis (William Holden), an aspiring Hollywood writer who hasn't quite cracked the industry yet. Dreaming of glittering careers, the two decide to work together, although inevitably not everything can go that smoothly. Tragic, disturbing, funny, and unforgettable, this is Billy Wilder at his best.



1. A Streetcar Named Desire (1951)

"Stella!!!!!! Hey Stella!!!!!!" is a line of dialogue so simple yet powerful and perfectly timed and delivered (...by the great Marlon Brando, who else?) that its resonance in the dramatic finale is without a doubt one of the most memorable parting shots ever. Paired with the exceptionally talented and seductive Vivien Leigh, the two give master class performances, marking a true high in their careers. Elia Kazan's toned down script, to fit the industry codes back then, may frustrate some, but its energy is still very much felt.



Film Editors: Katy Bettany,
John Park, Lucy Wiles
film.felix@imperial.ac.uk

FILM

56th BFI London Film Festival

You Are God

Director: Leszek Dawid
Screenwriter: Maciej Pisuk
Starring: Marcin Kowalczyk,
Dawid Ogrodnik, Tomasz
Schuchardt



Lily Le

Writer

In 1998 Poland, rapper Magik forms three-piece rap group Paktfonica (apparently meaning "the pact next to the sound of the speakers"). The film is based on his story, from getting them together, troubles in getting noticed and signed, why you should not cheat on your wife and mother of your child even if you are a big-time rap artist, and finally the ending of his own life later which

propelled Magik into legendary status in Poland.

For those far removed from any of this knowledge (which included myself), the film does a great job in taking the viewer through the whole thing and the storyline is never annoyingly ambiguous. What is slightly confusing at first though, is distinguishing each rapper from another as they are all young, white, male skinheads in sports joggers and sweaters - basically a British chav, but in an era when everyone was one.

The similarities to Britain don't stop there and, although probably not an intention of the film, they make you realise just how globalised western culture has become. This also makes the film more accessible to a wider, non-Polish speaking audience.

Everyone in the room couldn't help but laugh when Rahim tells Fokus to get off the phone so the group can dial up their chunky Windows 95 computer

to the internet and the dial tone rings through the speakers.

This snippet of Polish culture is refreshing in comparison to Hollywood style films taking over many cinema genres today. Big time hip-hop artists who live with their parents in a concrete estate and struggle to make ends meet, contrast greatly with the filthy rich stars of our generation.

What is also very interesting is that there is no bias towards any character. Although Magik is depicted as the most talented and passionate member of the group, his inevitable downfall from his own misbehaviour makes you hold back on sympathy for his situation.

There are no unrealistic extremes: no fairytale happy endings or tragic finales full of morality and how you should change your life. The troubled relationship between Magik and his girlfriend invokes empathy as it lacks the idiotic first-world type love problems

usually seen in modern day movies. None of the characters are devastatingly beautiful or wear fancy clothes with unmaintainable fancy hair.

Surprisingly, the film makes it terribly easy for a wannabe scientist spending

daily life in Kensington to relate to a wannabe hip hop artist living in industrial Poland trying to get through life's struggles and make it into the big time. Definitely worth a watch for hip hop or non-hip hop fans alike.



Rust and Bone

Director: Jacques Audiard
Screenwriters: Jacques Audiard, Thomas Bidegain, Craig Davidson (story)
Starring: Marion Cotillard, Matthias Schoenaerts, Armand Verdure



Katy Bettany

Film Editor

When Ali (Schoenaerts), an emotionally stunted migrant worker, meets Stéphanie (Cotillard), an Orca trainer, in a nightclub, neither could have imagined the events that would befall them. Ali, who moves with his young son Sam (Verdure) from Belgium to France to live with a sister he barely knows, struggles to

find legitimate employment - eventually becoming an illegal fighter. Soon after their meeting, Stéphanie loses both legs to a whale in a horrific accident, sending her into a spiral of self-loathing and isolation. Surprisingly she reaches out to the struggling father, and the two form an unlikely connection. Ali's indifference to Stéphanie's condition helps her to accept her body, physically and sexually; with her providing a locus for his transient existence.

Consistently we ask ourselves who is stronger; Ali, the largely silent, casual-sex addicted fighter prone to outbursts of explosive rage; or Stéphanie, fighting to regain control of a life with new limitations. Our perspective is challenged - his life unravels and relationship with his son deteriorates, whilst Stéphanie rebuilds herself, figuratively and literally. In a scene where Cotillard is seen negotiating with

the gypsies involved in illegal fighting (women unwelcome), standing tall on newly fitted prostheses, she becomes the queen of strength and bad girl.

A film with so much tragedy could easily become melodramatic, but it isn't - its minimal script and abrupt switches between realism and expressionism keeps the film sobering and unflinching. Audiard experiments with light and texture, and uses sound layering - often loud and confusing enough to obscure the dialogue, to reflect the chaotic and fragile nature of Ali and

Stéphanie's relationship.

The film's soundtrack is often unexpected, opening and closing with Bon Iver's haunting double part 'Wolves'. Also featured is Katy Perry's 'Firework', an unusual choice for a powerful scene which features a newly disabled Cotillard re-enacting her Orca routine to the sky. It is a great testament to Audiard's skill to take such an obvious song and use it to enhance a scene of great profundity.



Despite excellent performances from Cotillard, Schoenaerts and Verdure, the film could at times feel episodic and unconnected; with events punctuating a seemingly aimless screenplay rather than fitting together to

form a cohesive piece. Nonetheless, the almost symbiotic relationship between Ali and Sam is deeply impressive; fraught with love and rage. When Sam is put in mortal danger, our reaction, like Ali's, is visceral. Cotillard acts with her body as much as with her voice - each movement deliberate and instinctual. Coupled with some clever CGI work, her portrayal of an amputee is as believable as it is moving.

This is a film about approaches to the human body - it is about pain that is sought and pain that is inflicted. The theme of control is explored - with obvious parallels drawn between Ali and the whales, with Stéphanie's need to control large mammals. Ever present is the power of nature, of the cycles of degradation and renewal, and physical strength. This is not a commercial love story, but it is one that will not fail to move even the coldest of viewers.

The Sapphires

Director: Wayne Blair
Screenwriters: Tony Briggs, Keith Thompson
Starring: Chris O'Dowd, Deborah Mailman, Jessica Mauboy, Shari Sebbens, Miranda Tapsell



Katy Bettany

Film Editor

If country music is about sitting around whining about loss, and soul music is about getting up and doing something about it, then 'The Sapphires' channels soul to its core. This is a film with a strong political message; touching upon the lost generation, black oppression

and Australia's murky past - but far from reveling in darkness, it is a joyful celebration of a group of Aborigine women who break the shackles of racism to sing soul music to US troops during the Vietnam war.

Based on the true story of writer Tony Briggs' mother and aunt, and adaption of the successful stage show, it is 1968 and four Aborigine women meet a hapless Irish man, Dave Lovelace (O'Dowd), whilst performing in a whites-only Outback pub. Despite their

love of Country and Western, he quickly identifies them as the best thing around, becomes their manager, converts them to soul, and embarks with them on a journey to Saigon to entertain the US marine corps.

The film explores an important part of Australian history. From the 1800s well into the 70s, pale skinned Aborigine children were taken from their families by Federal and State officials in the shameful attempt to integrate the children with white people, misguidedly believing that the black population would 'die out'. These children would form the 'Lost Generation', part of Australia's past I'm sure it would rather forget:



however, the film does not whine or labour the point. Kay, a member of the Lost Generation, reconnects with her indigenous roots, making peace with the family she lost in her childhood. The film is about healing, forgiveness, and moving forward - something that modern day Australians living in a country that still struggles with racism, will connect with.

The sisters are as one dimensional as the signs Lovelace hangs around their necks to remind him - and them - of their roles. Julie (Mauboy), 'lead singer', Kay (Sebbens), 'dance leader', Cynthia (Tapsell) 'the sexy one', and Gail (Mailman), originally '???' but quickly becomes mother hen. The four lack serious character development for this to be a truly exceptional film, but the vocals are fantastic, and O'Dowd, fresh from his success in *Bridesmaids*, is reliably funny, providing some laugh out

loud moments, and is a convincing soul man.

The soundtrack is the true star of the film. Covers of Smokey Robinson, Marvin Gaye and Four Tops, and originals by Sam and Dave, make this film a celebration of authentic Motown soul. Mauboy's voice is made for soul; rich, deep with incredible range; but at times the girls lack the emotional connection with the classic songs to really shine. The most moving songs are the ones sung in Yorta Yorta, an indigenous language: it is here you can hear the plight of the Aborigine people loudest.

Making comparisons to the similar *Dreamgirls* will only lead to disappointment. Go with an open mind and the willingness to forgive the occasional weak moment - if you love soul music this is a feel-good film not to be missed.

FILM

Film Editors: Katy Bettany,
John Park, Lucy Wiles
film.felix@imperial.ac.uk

Top 10 Scariest Films of All Time (spoilers rife!)

The Shining (1980)

1 Stanley Kubrick's film adaptation of Stephen King's *The Shining* is almost certainly the most popular King film; an unsettling and upsetting chronicle of a family man's mental breakdown. Jack Nicholson famously plays Jack Torrance, a struggling writer who foolishly accepts a job as a hotel caretaker – even in the knowledge that the previous caretaker had gone insane and murdered his family. Of course, things quickly take a turn for the worse. Deadly hedge mazes, lifts full of blood and the terrifying Room 237 are only some of the horrors that await



viewers. Apart from being a terrifying film, *The Shining* has managed to leave its mark on modern culture – the image of Nicholson poking his head through a doorway and shouting "Here's Johnny!" is one of the most well-known movie moments ever. A fantastically petrifying watch... just don't expect to sleep that night.

Friday the 13th (1980)

6 Ok, so it's a little bit cheesy. And the fashion is decidedly dodgy. But it was the 80's – and *Friday the 13th* is definitely effective. Before this film came out – along with its epic makeup effects produced by the inimitable Tom Savini – the murder scenes in horror movies were nowhere even close to the vividness or creativeness of those in *Friday the 13th*. It might be a little bit dated, but when the arrow goes through the back of poor Kevin's neck, you still jump. Not to mention the screams when the deformed boy jumps out the water behind
l o n g - suffering Alice.



The Texas Chainsaw Massacre (1974)

2 Well, it has to be said – if you like your horror films brutal, bleak and swimming in blood, this is definitely the one for you. Toby Hooper's *Texas Chainsaw Massacre* was the gruesome



film that took the immoral, inbred folk from *Deliverance* and turned them into a sick, aggressive, insane clan of merciless cannibals. Start with a very typical opening point of a van full of teens who run out of petrol in just the wrong place in Texas, then throw in Leatherface (a charming gentleman wearing human skin and carrying, yes, a chainsaw) and some meat-hooks – and there's your recipe for a pretty repugnant film that had to fight for a distributor due to the graphic violence. Before Leatherface became a squealing cross-dresser in the pretty awful *Texas Chainsaw Massacre: The Next Generation*, he was a hideous and raw horror icon, who would never have considered a skirt.

The Blair Witch Project (1999)

7 The first in a very (very) long line of 'shaky hand-held home film' horror movies, such as uber-successful *Paranormal Activity*, *The Blair Witch Project* is actually pretty scary. Admittedly, with hindsight and a few years' more filming experience, some of the scenes are a little bit obvious and slightly dated. But *The Blair Witch Project* came out in the 90's, when the internet was in its infancy and spoilers were not published determinedly before every new scary movie release – in fact, the internet was used in this case to convince the public that the unnatural goings-on in this film were real. Love it or hate it ('cause it makes you dizzy), the use of the shaky cam here must take credit for a whole new way of freaking us out.



Psycho (1960)

3 *Psycho* is definitely in the list of the greatest thrillers of all time, and one of the greatest parts in Alfred Hitchcock's legendary CV. A true master of suspense and tension, Hitchcock crafted a memorable horror experience with a limited cast and even more limited budget. Nowadays,



admittedly, the actual content of *Psycho* isn't as shocking as it was when it was first released in 1960. However, it proves Hitchcock's skill as a director that *Psycho* is still a nerve-wracking watch. The killing of Janet Leigh's character (not to mention the accompanying score) is now one of the most iconic extracts in Hollywood history.

Psycho is such a classic that a shot-for-shot remake was made in 1998. Wouldn't waste your time on that one, but honestly – the original is epic.

Suspria (1977)

8 You know how, for some scary films, you have to turn the lights on for just a few scenes? Well in this film – don't bother turning them off. *Suspria* gets right to the point with a brisk double murder early on in the plot that involves a young lady looking out into the dark... only to realise a pair of terrifying eyes are staring back. This creepy start develops into a few stabbings and hangings, and culminates with a gruesome death by stained-glass impalement for her and her friend. Although a rather typical giallo (Italian horror film), director Dario Argento proves more than capable of creating an environment of horror and the supernatural – a good, creepy watch.



The Exorcist (1973)

4 Watch the whole film with the lights on. At midday, with the curtains open and the radio on. And then get ready to never, ever sleep again. The movie's premise, a little girl possessed by a demon, is pretty freaky as just words on paper. But director William Friedkin treats the horror of it all as if it were really happening next door to us. Before it can be defeated, this demon must be believed in. Fathers Karras and Merrin spend the third act of the movie fighting the Devil for control of the young girl's soul. And in doing so, Karras, a man of wavering faith throughout most of the movie, finally believes in the only true good he knows by sacrificing himself to save her. Although *The Exorcist* is the reason why so many exorcism movies flood the marketplace – it is also the reason why they never fully deliver.



Dawn of the Dead (1978)

9 Fantastic (sick?) director George Romero single-handedly created the zombie film genre with *Night of the Living Dead* in the sixties. Ten years later, he used his massively successful formula to make *Dawn of the Dead* – the much bigger, much gorier, and much funnier younger brother of *Night*. The true brilliance of *Dawn of the Dead* is the way in which it combined



standard, gruesome zombie carnage with a humorous dose of satire and social commentary. The question at the end of the movie seems to be left hanging: are modern Americans really so different from the shambling undead zombies? Unfortunately this message was somewhat lost in the enjoyable, but definitely inferior, 2004 remake.

Scream (1996)

5 The main reason *Scream* is so successful is because we finally have a group of characters that have all seen the same scary films we have, and who



are aware of all the clichés that go along with the genre. However, it seems that nobody knows more than the killer (...killers?) who plays with his victims mercilessly, asking them questions about old horror films to help them guess his next move – an almost interactive game that the viewers can play along with. Director Wes Craven waits for as long as possible to pull out some very well-executed tense scenes, with the killer's final reveal being realistically terrifying.

The Silence of the Lambs (1991)

10 You know it's got to be good if it's a Best Picture Oscar winner. *The Silence of the Lambs* is potentially the scariest movie ever created around psychological attacks and deduction. You can blame this film all you like for the seemingly never-ending lame Hannibal Lecter impressions, but it gave us one of the film industry's most iconic villains – not to mention the pivotal role of Anthony Hopkins' career. Director Jonathan Demme is utterly relentless with the tension, succeeding where Ridley Scott failed in his 2001 sequel, *Hannibal*, by keeping the character of Lecter less of a caricature – and more of a believable terror. So settle down to 1991's best film, maybe with a little Chianti...



by Lucy Wiles

Film Editor

Film Editors: Katy Bettany,
John Park, Lucy Wiles
film.felix@imperial.ac.uk

FILM

New Halloween Releases of 2012

Lucy Wiles

Film Editor

Grave Encounters 2 - OUT NOW:

Grave Encounters was a found-footage horror phenomenon that many people believed was just a movie. But in *Grave Encounters 2*, film student Alex Wright is out to prove the disbelievers wrong. Alex is as obsessed with the first film as the 20 million people who viewed its viral trailer on YouTube. While he and his friends research the events and visit the real psychiatric hospital depicted in the original film, they find themselves face-to-face with unspeakable evil – and have hope that their knowledge of the original film will help them survive the sequel.

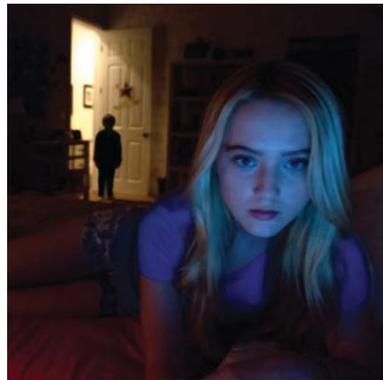


Frankenweenie - OUT NOW:

A stop-motion, animated film, *Frankenweenie* was filmed in black and white and rendered in 3D, which enhances the old-fashioned style to a whole new experience. From the never-ending genius of Tim Burton comes *Frankenweenie*, a heartwarming tale about a boy and his dog (that doesn't star Johnny Depp). After unexpectedly losing his beloved dog Sparky, young Victor Frankenstein uses the power of science to bring back his best canine friend – albeit with a few minor adjustments. Although Victor attempts to conceal his dodgy doggy, the new Sparky escapes the confines of his attic, and the entire town learns about this new way of creating life – and decided that it was potentially monstrous.

Paranormal Activity 4 - 19/10/12:

Set in 2011, five years since the goings-on of *Paranormal Activity*, this new twisted tale follows the life of teenager Alice and her family – a nice suburban bunch who happen to be the new neighbours of a returning Katie (who, if you'll recall, killed her boyfriend Micah, sister Kristi, and her brother-in-law Daniel in the first film) and her kidnapped baby Hunter (now named Robbie for some weird reason). Funnily enough, the same weird stuff that happened in the first, second and third films kicks off all over again.



Sinister - OUT NOW:

Struggling true-crime novelist Ellison stumbles into a supernatural mystery that threatens the lives of his entire family in this nightmarish horror story. Seeking inspiration for his latest book, Ellison (foolishly) moves his wife and children into a home where a family perished under rather nasty circumstances. Terror soon hits home when he discovers a box of old movies in the attic of the house, and finds to his horror images of various families being murdered. The deeper Ellison investigates, the more he fears he has stirred an evil that won't rest until it has claimed his entire family.

Top 10 Box Office Films



1. Taken 2
2. Hotel Transylvania
3. Sinister
4. Looper
5. The Perks of Being a Wallflower
6. Ruby Sparks
7. On the Road
8. ParaNorman
9. The Campaign
10. Untouchable

Celebrate your Halloween with these special spooky screenings

Frightnight All Nighter 2012:

Frightfest – which claims to be 'the UK's biggest, best and most beloved horror fantasy festival' – is bringing its hugely popular Halloween event to the Vue West End (Leicester Square) for Frightfest 2012. Six international horror films played back to back over an intense twelve-hour period on the night of Saturday 27 October mean you'll be in for a thrilling evening of 765 minutes of new and popular horror films, including a surprise world premiere film. Book tickets now to avoid disappointment at www.myvue.com.

Chills in the Chapel 2012:

Back for another year of Halloween Fun, 'Chills in the Chapel' returns to Union Chapel for night of terrifying horror. Prepare yourself for a shocking night, with late night showings and fancy dress celebrations galore. In collaboration with Flying Fleas Productions, 'Chills in the Chapel' will be showing the spine-chilling vintage horror movie, *Young Frankenstein* in the gothic chapel itself, which with its haunted corridors, secret passageways and hidden vaults, is the perfect place to be on a Halloween night in London. Also including live performances, music and entertainment throughout the night, 'Chills in the Chapel' at Union Chapel will take place on Saturday 27 October 2012 at 7pm till late, and tickets for the event will cost £10.00.

Sing-along Rocky Horror Picture Show:

This is your chance to get dressed up for Halloween and head to the 'Singalonga Rocky Horror Picture Show' evening. Taking place at the Prince Charles Cinema this year, the screening promises plenty of interactive fun for fans of the cult hit. Join in with the best known hits from Tim Curry as Dr Frank-N-Furter, along with Susan Sarandan and Meat Loaf in the tongue-in-cheek '70s musical smash hit.. The Singalonga Rocky Horror Picture Show London screening for Halloween starts 8.30pm, Friday 26 October – Tuesday 30 October 2012, and tickets cost £14.50.

Halloween Screening and Afterparty at Club de Fromage:

Who you gonna call? Ghostbusters! Starring Bill Murray and Sigourney Weaver, *Ghostbusters* has been a much-loved classic since its release in 1984. The hilarious film is this year's (not very scary) fabulous choice for the Halloween Screening at Club de Fromage and is a great way to kick off the fancy dress Halloween extravaganza that will be going on for the rest of the night. Movies and music won't be all you can expect at the Halloween Screening at Club de Fromage, as the bar will be serving Halloween cocktails and fun activities and games will be held during the evening, such as apple bobbing and other classics. Screening at Club de Fromage takes place on Saturday 27 October 2012 from 7pm. Tickets cost £15.00 for the whole evening or £5.00 for just the film.

Lucy Wiles Film Editor



Silvio Berlusconi
probably says:

"Write for Film"

Send in your articles to:

film.felix@imperial.ac.uk

MUSIC

Music Editors: Mark England,
Ross Gray, Simon Hunter,
Íñigo Martínez de Rituerto
music.felix@gmail.com



You Don't Have To Call It Music

Pt. 2 a new ear for classical

by Íñigo Martínez de Rituerto

Classical music has been all but abandoned by the generations following the XX Century iconoclasts. Swept aside by the hormonal avalanche of the baby boomers, modern music since **Elvis** turned to Africa for salvation from the amorphous excursions of the decades before. Percussion has informed practically all non-classical music since then, from rock'n'roll to jazz, and eventually hip-hop and techno. Rhythm and simplicity were the order of the day. Hour-long orchestral narratives were no longer acceptable. In an age of acceleration, brevity was the only way to be heard.

In 2005, techno machinist **Jeff Mills** performed a selection of his tracks with the **Montpellier Philharmonic Orchestra**. Tunes typically reserved for sweaty dancefloors in inhospitable locations were now met with cheers of "Bravo!" The audience now danced to the conductor's lead, rather than politely nodding their heads in their seats. Recently, two legends of the Detroit and Berlin techno scenes, **Carl Craig** and **Moritz von Oswald**, collaborated on a reworking of two of classical's best-known pieces, **Mussorgsky's Pictures at an Exhibition** and **Ravel's Boléro**. Taking a studio recording from the **Berlin Philharmonic Orchestra** as their source, the two sampled, recomposed and remixed the classics into an electro odyssey, mixing 4/4 beats with blaring trumpets and scintillating violins.

With 2010's *1-bit Symphony*, American sound artist **Tristan Perich** simultaneously redefined established recording practices, while contextualizing classical music in the presence of modern advancements in technology. He programmed an entire symphony onto a standard microchip using 's' and 'o's (binary assembly code), representing frequency simply as periodic sequences of digital bits. Packaged in a jewel case which held the circuitry instead of a CD, a flick of the switch ran the code and played the music. The symphony itself is composed of wonderful polyharmonics weaving in and out of each other, swelling in consonance and stupefying beauty.

Some artists have taken the old guard not merely as a model but as an inspiration. **Rene Hell's Porcelain Opera** and *The Terminal Symphony* achieve the same form of elegance as **Mozart's** most moving pieces, using only electronic instruments like modular synthesizers and effect pedals more usually reserved for noise or techno. Though not always present beneath the crumbling hiccups of failing circuitry, the harmony of an orchestra always lurks beneath the deep streams of fuzz. But when they come up for air, they whisper something of an enlightenment to the ears, suddenly drenching the panorama with swathes of colour and melody. Equally fragile and violent, teetering on the edge of collapse and always basking in some sort of orgasmic splendor, he makes circuits sing as if revealing a personality beneath them, one with emotions and memories. His most recent split album with **Oneohtrix Point Never** is warmly reminiscent of **Glenn Gould's** recording of **Bach's Goldberg Variations**, where the pianist can be heard intimately humming behind the microphone.

C. Spencer Yeh is another tantalizing figure to blend the artistry of classical music with the chaotic tendencies of noise. He runs his electric violin through a plethora of signal processing units, endowing walls of fuzz with searing melodic flourishes. *Challenger* is one of the most arresting and awesome offerings in recent years. The juxtaposition of sensitivity and power is incredible to behold.

Perhaps unsurprisingly, classical music has also made some moves in breakcore, a genre who's drug-addled exponents revel in complexity. Last Wednesday saw **Aphex Twin** perform at the Barbican with the **Heritage Orchestra and Choir**. A year ago, he and **Radiohead** guitarist Jonny Greenwood adapted **Krzysztof Penderecki's Threnody for the Victims of Hiroshima** in celebration of the Polish presidency of the EU.

In 2005, **Venetian Snares**, another venerable actor of the breakcore scene, released an album of unrelenting beats cut with samples of **Bartók, Stravinsky, Mahler, Paganini, Prokofiev** and more. Already proficient in the exploitation of computational power to deliver his aural assault, he now used his tools to manipulate the magnificent works of more orthodox composers.

There has been some custom at the outer-limits of modern music to bow down to the cornerstones which made phenomenological physiology of vibrating particles. The paradox lies in the movement from such unorthodox ends of music to pay homage to ancient harmonic methods. After decades when technological progress informed the bounds of creativity, the avant garde somehow harkened back to the craft and delicacy only human hands could unravel.

Van She do Koko

George Butcher

Various London clubs have offered Fresher's Week deals, yet none of them were quite as enticing as Koko's in Camden; an old theatre, with the stalls replaced with a dance floor, the circle with a bar and a 21st century sound system squeezed onto the Victoria stage. It's a beautiful venue which still retains its classical architecture and offers some of the best in 'up and coming' live music. Last Friday, it was the turn of the Aussies with **Van She**, supported by **Sans Cisco** to provide the entertainment for its Club NME night.

Normally £2 before 10:30, £4 before 12 and £7 after, the night was open for free in celebration of freshers' week and once your correspondent had bagged himself and his friends' entry, we joined Sans Cisco's supporting set.

Sans Cisco dot the 'i' in indie. Or at least try to. Top buttons done up and beards carefully groomed, they were fun and likeable, if only a little bit like any other indie-pop band. They performed live well though, each player distinguishable and useful, preventing the crafted melodies being lost in a decibel intensive live mash. They also moved their drummer, **Scarlett Stevens**, forwards to front left. It's nice to see a drummer showing presence and not just relying on be-



Disappointed by the support act. Screw this, let's go shopping. I need a haircut.

ing loud to be seen. Some songs were predictable – "na na na na na" is no longer a good enough theme, it just isn't. Finishing on their single 'Awkward' though, a soulful duet between the lead and the drummer, they left the stage as a successful support, but with the audience very much aware that the highlight was when a randomer jumped on the stage and shouted into the lead singer's mic.

It was then the turn of head-liners **Van She** to take the stage. Hailing from Sydney, they've supported **Yeah Yeah Yeahs, Daft Punk, Bloc Party** and **Phoenix**. No pressure then. Electro-pop reminiscent of the '80s with big synthesiser sounds, listening to their recordings they are thoughtfully produced if a little repetitive. A less diverse **Django Django** if you like.

Live; well, very similar, except that now repetitive isn't such a bad thing. They played their new music, because, well, nobody knows their old stuff so they may as well. Highlights included 'Kelly', 'So High' and finishing with 'Jamaica', so called because it features a steel pan sample which disappointingly wasn't performed live. Perhaps they save that for **Daft Punk**. That said, it's a brilliant song which forced even myself to pretend to dance. It was going so well.

More venues need to incorporate live music into club nights, so much more fun than having a DJ blast the same old songs in your general direction. The atmosphere was friendly, progressive and lacked the leery men in the corner or the bikini clad door girls. Give it a go.

Movements in the deep of night

Ross Gray

Fellow Bristolian **Vessel's** 2012 offering, *Order of Noise*, manages to successfully intertwine dark ambient, glitch, dub and techno to throw us back to those grimy Bristol moments where the stims have ran out and everyone is desperately caning the ketamine, milking the absolute last out of the depraved party that has just run its course.

Released on newly famous 'witch-house' label Tri Angle, which tends to represent a whole plethora of left-field electronica (e.g. **Holy Other, Clams Casino**), *Order of Noise* presumably stemmed from ideas born in raves under disused railway bridges. Its main skeleton consists of refined wobbles that make hooded heads bob combined with beats darting from quietly thumping industrial-techno 4/4 to the barebones militaristic breakbeats so often associated with dubstep; subtle but utterly danceable.

In ways, the record is somewhat reminiscent of **Actress's** fantastic *R.I.P.* **Vessel** lays found sound and lo-fi samples over a darkly sparse soundscape that really forces you to focus on the minutiae of his work. Orchestral sweeps, dragged through muddy filters, similar to **William Basinski's The Disintegration Loops**; slowed down, grunting vocal samples; and short, jarring bursts of glitch noise add to the disturbed euphoria proffered.

Perhaps the most arresting element of the album is how on a first listen it seems, whilst still great, fragmented and fleeting – too broken and empty to have any drive, nearly an ambient album. As you listen again, the album starts developing this drive, small and hard to detect though it is. Beats (no matter how quiet) constantly running, layers very slowly building in density until the fantastic climax of 'Court of Lions'. Swelling ethereal synths run in conjunction with more standard dance fare like a perfectly developing pulsing synth, dancing under and over

the soft, restrained and steady beat.

As eluded to in the opening paragraph, whilst this is a special listen any time of day (especially for anyone who is well acquainted with the Bristol music and club scene), the time it truly shines is at 8am after going hard all night. Next time you're feeling burnt out after 6 hours of clubbing and 2 hours of night buses, instead of reaching for your skins and **The KLF's Chill Out**, grab some hard depressants and dive deep into the world of **Vessel**.

Congratulations to
Will Pote
and
Jeany Tan
for destroying last week's
MS Paint competition

Music Editors: Mark England,
Ross Gray, Simon Hunter,
Íñigo Martínez de Rituerto
music.felix@gmail.com

MUSIC

Kaleidoscopes of Canada

Padraic Calpin

IDM (which, unfortunately, is short for intelligent dance music) is an incredibly interesting genre. Also dubbed “Armchair Techno”, it’s a loosely defined term for experimental electronic music. The sounds lumped under this label can vary wildly, from the hauntingly nostalgic to tracks with beats that go beyond the limits of danceability and syncopation into the realm of pure fetishism. I want to talk about a group from the former end of the spectrum: IDM mainstays **Boards of Canada** (BoC).

The world of Boards is a strange one: members Marcus Eoin and Michael Sandison first began making music together in the 80s, releasing cassettes under their own label, Music70; now signed to Warp Records, they’ve been working for decades in the Pentland Hills, Scotland, having only emerged to play live ten times in their entire career; most of the material they produce remains unreleased (their second album, *Geogaddi*, contained 22 songs culled from 400 fragments and 64 full tracks.)

Using a mixture of analogue synths, drum machines and live recordings,

theirs is the reverse of the usual production process. When creating music, BoC take individual sounds and progressively destroy them, until they appear aged and worn. Part of this drive comes from their early inspiration, the soundtracks to old educational documentaries produced by the National Film Board of Canada, from which their name is drawn.

Nowhere is this effect better demonstrated than on the aforementioned record *Geogaddi*, released with Warp in 2005. Each track on *Geogaddi* is cracked and broken, giving this strong impression that you’re listening to an ancient cassette, some long lost album that’s been sitting in the glove-box of your parents’ car. But because of this mental association with old equipment, heightened by BoC’s preference for analogue synths, the album actually feels infused with warmth and nostalgia.

Therein lies the dichotomy of *Geogaddi*; whereas the timbre is warm and rich, many of the songs themselves are dark and haunting things. Whether it’s the warped vocal samples, often from children, droning synths or some other unfamiliar sound, nearly all the songs on the album have an eerie edge to them. They feel charged with some unknown

intent, infused with unfathomable meaning. In a way this is often true, as there is more to the music of Boards of Canada than initially meets the eye.

Take the track ‘Gyroscope’. It features a heavy, rolling beat, a synth line that sounds like it’s running backwards and an unnerving sample of a child reading a sequence of numbers over and over. This sample is in fact a recording taken from a Numbers Station, unidentified radio stations that broadcast female or child voices reading seemingly random sequences of numbers, possibly for espionage.

Every single track on *Geogaddi* is filled with tiny details like these: voice clips played backwards, forwards or slowed down; samples of radio-wave phenomena; references to Branch Davidian cultism and hypnotism; a sample from a dream sequence in a 70s horror film. This is an album so intricate that someone actually reversed the whole thing and made it available to download on The Pirate Bay, in some vain attempt to cast light on its hidden details.

The sum of all these pieces is that Eoin and Sandison seem to take on the role of a pair of mad scientists performing a series of experiments on the notion of nostalgia itself, bending it and warping



it into different forms until it’s no longer dependable or familiar.

But, what makes *Geogaddi*, and in a broader sense all BoC’s work, really interesting is that their songs are not all dark and oppressive. This band is equally capable of producing upbeat dance tracks (‘Roygbiv’, ‘Julie’ and ‘Candy’), haunting but beautiful melodies (‘Turquoise Hexagon Sun’), and even soaring euphoric pieces like my personal favourite ‘Dawn Chorus’. Sandison described *Geogaddi* as a “twisting journey that takes you into some pretty dark experiences before you reach the open air

again”, and ‘Dawn Chorus’ marks that point on the album. It’s a gorgeous piece of retro-futurism, evocative of the space race and the era when man envisaged colonies on the Moon, with wobbling synths and rich bass notes that wash over you like waves.

As I said near the beginning, the world of Boards is a strange and seemingly alienating one, but it is also incredibly rich and rewarding. In a world where pop-music is homogenising, this is a band with an entirely unique sound, who have done much to push the boundaries of electronic music.

Heineken Open'er Festival 2012

Lily Le

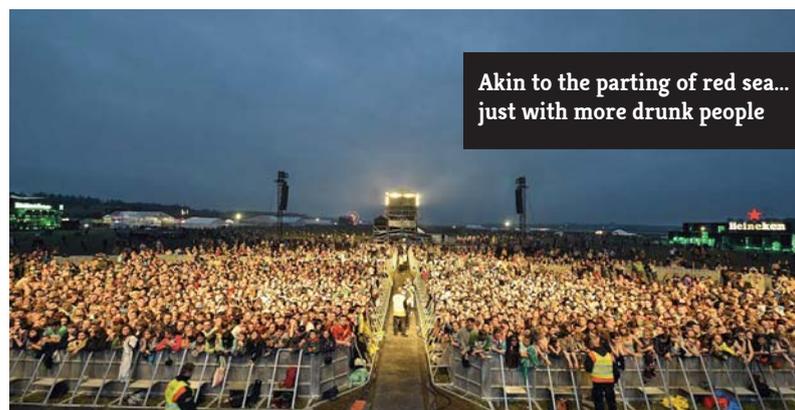
The first thing all Polish attendees of Open'er said when I explained that was British was how crazy I was to go to Poland when Britain has some of the best festivals in the world. They may have a point, but international festivals are definitely underrated.

As Open'er was an evening-only event, this provided time during the day to wander around the cute little seaside town. A free shuttle bus departs every ten minutes from the campsite to the centre which made it incredibly easy to make the most of Gdynia.

Although there were not very many tourist attractions, getting up at 11am and joining the epic queues for the hot (yes hot!) showers and having to return by 6pm meant there was not much time during the day to sightsee anyway. This made Gdynia the perfect sized town to spend the waiting time.

Highlights included Barracuda, the best seafood restaurant in Poland overlooking the Baltic Sea, the market square, Cold War style milk bars selling traditional Polish meals for around £3 (main, dessert, and drink), and any café with a clean toilet.

To answer the obvious question of



Akin to the parting of red sea...
just with more drunk people

why was I able to get up as early as 11am which is pretty lame for a festival-goer is because of my over-the-top disgust of portaloos.

This meant that I missed out on the diuretic nature of £1.50 Heineken/Desperados pints. Unfortunately any other alcohol onsite (including the campsite) is banned. This isn't really a problem as everything is so cheap that pre-drinking in a bar wouldn't set you back much.

Getting around five zloty for £1 is one of the best parts about Poland as a festival destination. Tickets cost £70 for four evenings of music and seven nights' camping. Bargain!

The festival itself echoes the cosy nature of the town it is in. There were

only two main stages, with four others exhibiting smaller bands. There was also a fashion stage, cinema and small art exhibition. Although this meant there was not much choice in terms of acts, it is very convenient if you like most of the artists as it means no sacrificing and it does not take too long to get from one stage to another.

Headliners were Bjork, Justice, Franz Ferdinand, and the XX; although my personal highlight was M83 who managed to get the crowd disgustingly sweaty. It was a good chance to check out Polish music, but having three quarters of the line up as some of the best British acts at the moment, it is difficult to not want to miss them.

AMS album of the week

Godspeed You! Black Emperor: *Allelujah! Don't Bend! Ascend!*

If there's one band who can wear the post-rock tag without shame, it's **Godspeed You! Black Emperor**, famous for being able to capture the view of a city skyline burning and turn it into song. And they're back, after leaving us with the somewhat disappointing *Yanqui U.X.O.* in 2002. The eight person instrumental ensemble now offers 54 minutes of new music, in the form of two 20 minute epics (which is by no means unusual with an average track length at around this mark) and a pair of drone tracks. So, has the apocalypse returned?

Apparently, it has returned, but it hasn't changed – the bulk of this album has been performed live since 2003, and any diehard fan will own several bootlegs featuring sections of the pieces. This leads to a disconnected sense when listening to the album, as it could be interpreted as two well-rehearsed live jams connected by ambient interludes. Worse still, these interludes sound more like the band picked a note and played it for six minutes alongside a dissonant audio sample, rather than the carefully paced ambient sections that made previous epics so dynamic. They're almost the definition of filler.

However, the epics most certainly aren't filler. 'Mladic' sees the entire band rocking out louder than ever before in a storm of carefully paced yet frantic riffs, building to a stellar climax in its 18th minute. Godspeed's massive sound comes primarily from the wide variety of instruments (three guitarists with a stunning range of effects, two drummers, two bassists and a violinist) and their unparalleled understanding of how to create immersive atmospheres. It doesn't run the full gamut of moods expected in a Godspeed epic, but that's where 'We Drift Like Worried Fire' steps in, the second lengthy track. The first 10 minutes are especially good and remind us that **Explosions in the Sky** can't hold a candle to Godspeed.

Even the last ambient song redeems itself – a rising organ emerges through the noise and holds until the end of the song, ending the album on a slightly warming note. This album isn't a progression for Godspeed, but that's not what it tries to be. *Allelujah! Don't Bend! Ascend!* is simply them clearing a backlog of old material, paving the way for the next release (whose songs are already being played live), and creating some memorable material in the process.

Robin Thomas

GAMES

Games Editor: Ross Webster
games.felix@imperial.ac.uk



Gamer girls get the shaft...

Michael Barclay ponders the roles of women in gaming culture

The fact that the majority of gamers are male is hardly a controversial statement. It's almost tautological. Guys like games, girls don't. Yet, fundamentally, I don't see why one's fondness of gaming should be so dominated by a person's sex. Games are, at their most basic level, just interactive media. When you think about games a bit more you can see why they're so male dominated; you can see why I spent a lot of my childhood playing on my Sega Megadrive and my sisters didn't. Maybe it's some ingrained gender pigeon-holing but little boys seem to prefer playing with toy soldiers, whilst little girls end up playing with dolls. When you look at the majority of games out there they generally seem to involve shooting and killing stuff and I guess that's more appealing to a 7 year old boy than a 7 year old girl.

Even when you move to games marketed for more adult audiences, the gaming industry has hardly helped things. The origins of Lara Croft, perhaps the first mainstream female gaming protagonist are a rather dubious tale. Maybe it's just an urban myth, but apparently Lara's most prominent features is the result of one of the developers playing around with the character model, giggling at the results and deciding to make that the final design of the character. Female characters in gaming were rife with perhaps derogatory stereotypes that probably put many girls off gaming. In the world of RPGs the male characters had the big swords (Freudian maybe??) whilst the female characters were weak and squishy casting spells safe in the knowledge that the big, burly (if androgynous) men would protect them.

I'd like to think that over the last

decade or so things have moved on somewhat and yeah, to some extent, they have. There is a decent repertoire of games out there that have realistic female characters that aren't defined by huge breasts, little clothing or their tendency to die easily. I'm talking about Jade from *Beyond Good and Evil*, or Alyx from *Half-Life 2*. There's also the development of games that aren't just about killing crap or driving fast cars – things that stereotypically, guys seem to enjoy more than girls. My girlfriend – who before meeting me had absolutely no interest in ever playing games – has recently fallen in love with *Catherine*, a puzzle game about adultery and the consequences of it. The Wii has led to the development of games that appeal to people who normally disregard them, opening it up to a wider audience. It all boils down to the fundamental question I stated before: why should the idea of sitting in front of a TV and controlling the actions of the characters on screen only appeal to men? I don't get why it should.

Yet this still doesn't deal with a very different issue. Are girls welcomed as gamers? There are countless stories of women getting a hard time on online services like Xbox Live. A game of *Call of Duty* with a bunch of drunken guys, when suddenly a girl appears on the voice chat. Oh my god an actual girl!! Then she has to suffer the entire game getting hit on and abused by a bunch of idiots whilst all she wants to do is shoot a few people like everyone else there. Recently I went to the Eurogamer Expo like Ross, the Games Editor, who wrote about it a few weeks ago. It's my third expo and it seemed to me that this year had more female attendees than I'd seen previously. Women dressed up as video-game characters, groups of friends,



both male and female, and middle aged couples all there to check out some games. Maybe some of the girls were dragged along by their partner or friendship group, but still perhaps it's a sign that attitudes to gaming are changing. And then something happened. Booth Babes. If you've never heard of that term, it is infamously attached to gaming expos, describing a woman paid to stand next a gaming booth wearing very little. Her entire purpose is to lure men to come over to the booth and play the game she is advertising. Eurogamer has since apologised for the significant presence of booth babes this year, saying they didn't know any of the companies attending had hired any and will not let any companies do such next year.

superscatman.deviantart.com

Now I have nothing against women doing this for their profession. It's more about how it labels the entire idea of computer games. "Video games are for men. Men like scantily clad women. Hire women to advertise games." Most of all it's a lazy and terrible advertising ploy. Moreover though it just tells every woman attending these expos that they are not welcome – "Girls, we don't give a shit if you like games; we don't care if you came here to try out the Wii U or maybe play the new *Halo*, this event is not for you. Go home and watch *Sex and the City*. This place is for guys. Not just guys. Straight guys. Guys who like boobs and girls with QR codes on their hot pants" (yes they really did have QR codes on their hot pants).

To be fair to the majority of the gam-

ing industry, the main offenders were not really development companies. I'm not going to name any names, but only one game booth had booth babes. Mostly it was supplementary companies. Companies that sell products involved in gaming, but not necessarily only for gaming. I think most developers understand that girls can and do like games, and if they don't make female characters that are absurd and sexist, girls might play them.

Maybe I am just wrong. Maybe there is something I'm missing about why gaming is so male dominated; if so, let me know. However, regardless of that, the outward image needs to change. Purely from a marketing point of view surely making over 50% of the population feel unwelcome in your industry is a damn stupid tactic.



Simulator Woes

I am going to keep this short: I've a massive pile of simulator games in the Felix office that just beg to be played. There are classics such as *Farming Simulator 2011: Platinum Edition*, and the award-winning *Farming Simulator 2011: Official Add-On*, as well as *Ski Region Simulator* (banned in all countries apart from Wadiya) and *Stone Quarry Simulator*. I am going to play through these, but I can't bring myself to choose the order in which I play them. So, I'm opening up the vote to those that'll actually read the article. Unfortunately, your parents were unavailable for contact, so I guess I'll ask you guys instead. This week's choices are:

- 1: Disaster Response Unit
- 2: Stone Quarry Simulator
- 3: Bus & Cable Car Simulator - San Francisco

I'll do a paper review for Felix and I might even do a few video-reviews and put them up on Youtube. Email me at games.felix@imperial.ac.uk with your vote!

Ross Webster Games Editor

Games Editor: Ross Webster
games.felix@imperial.ac.uk

GAMES

OMG WTF FTL FTW

Michael Barclay *Captain Pilchard*

When I first met the new Games Editor we both agreed that Felix needed reviews of proper mainstream games. Indie games are great fun and it's fantastic how the games industry is moving in this direction. However, those triple-A £40 games are the bread and butter of most people's collections and what most people end up playing. But then I played *FTL* and decided to disregard that entire conversation.

FTL: Faster Than Light is about as indie as it gets: made by a handful of people and funded through the currently very popular Kickstarter service. This game offers the closest experience you'll ever get to starring in your very own sci-fi, space-faring movie. If you're as nerdy as me (and this is Imperial so I reckon the people less nerdy than me are in a minority) then you'll love it. On the game's website this game is defined as 'Roguelike' and if you weren't a gamer in the very early 80s you probably have no idea what this means. This genre, pioneered by the fantasy RPG *Rogue*, involves randomised dungeons, and the rather mean concept of 'permadeath'; once you died in *Rogue*, everything your character achieved is lost forever. It fell out of fashion by the late 80s, although influences of this genre still remain. The *Diablo* series is famous for its randomised environments and the most recent instalment included the aptly named hardcore mode, bringing permadeath back into the mainstream.

FTL is essentially a roguelike game in space. You, the player, start with

a rudimentary ship and a skeleton crew, and are tasked to deliver vital information to the other side of a vast and random universe. Every time you 'jump' your ship from star system to star system, some completely random event occurs. Maybe you find a shop to buy new weapons and crew for your ship. Maybe it's some friendly travellers who give you some fuel to help you on your journey. More often than not though, it's a hostile ship that just wants to blow you out of the sky and steal everything you've got. The ship to ship combat is the meat of the game and boy it's both incredibly good and really quite hard. As with any good roguelike game, death is completely permanent. If you die, then everything you've achieved in your journey is dust and you're sent right back to the start of the game. It's also here, where the sci-fi nerd in me screams with glee (I hope you're charging him for your services – *Games Ed*).

Once in battle, you have to manage both the ship's power consumption and the actions of your crew. The weapons, shields, engines and a variety of other systems have to be powered to function and you gain bonuses when they are manned by a crew member. As you progress and unlock new weapons, systems, and crew members, you realise how deep the combat is. You can purchase a drone bay and launch automated drones to attack your enemies or repair your ship. You could teleport your crew into your enemy's ship and pick off the enemy one crew member at a time. Or maybe you prefer buying a cloaking device and being almost impossible to hit. Of course

as you progress to more difficult areas your enemies have all these capabilities too. It's at these points that the game can become incredibly overwhelming, especially on the first few attempts. Often you're dealing with not only superior firepower, but boarding parties wreaking havoc in your ship and maybe a few fires to top it off. To succeed you must learn to make use of the games pause function. At any point you can stop the action and issue several commands at once. Order one crew member to repair the drone bay maybe? Target your weapons on the enemy's O₂ supply to suffocate the crew? Maybe open an airlock to flush out the boarding party and that pesky fire? Of course when the shit really hits the fan you can always shout, in your best Captain Kirk impression, 'Divert all power to the engines!!' and jump the hell out of there. However, due to the random nature of the game, you have absolutely no idea what to expect after that next jump. There have been many situations where I've jumped straight from the frying pan and into the fire.

See, the games random component is both its best feature and its worst. To win *FTL*, you must not rush and should instead focus primarily on preparing for the more difficult battles ahead. Sometimes you get lucky. A few easy battles, a free weapon from a nice stranger and maybe a couple of new crew members enable you to really improve your ships performance. Other times you just jump into empty space, time and time again, gaining nothing and losing fuel. Occasionally, the game can just be incredibly unfair and pit you

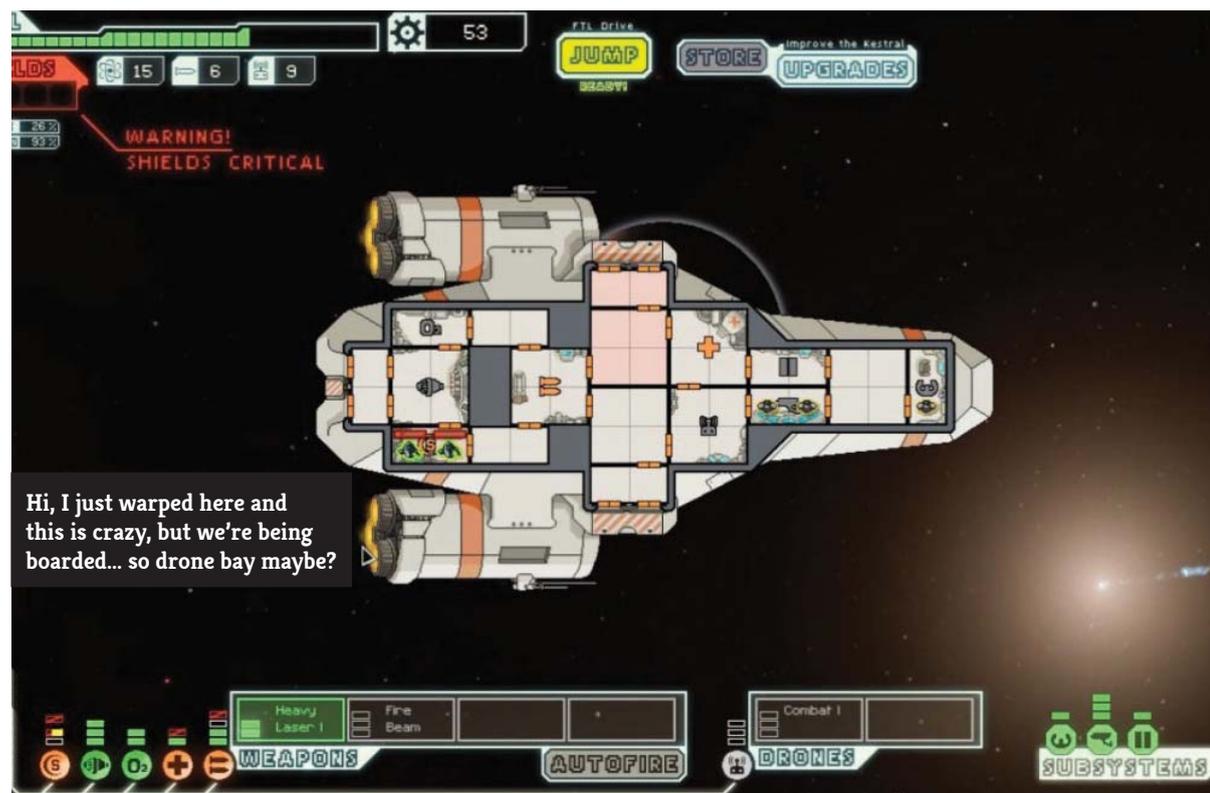


in an absolutely horrible battle, testing you in every way. However, at the end of the day, each time you hit that 'New Game' button you know it's going to be a different adventure. As you get better and more experienced in the game, you're rewarded with new starting ships, making each new game even fresher.

As far as true criticisms go, events that don't involve combat can be a tad dull. Occasionally you're asked if you want to send some crew members down to a planet, or help a trapped ship stuck in an asteroid field. These events are just displayed in boxes of text with a random outcome. You might gain something useful or suffer damage to your ship or even lose a vital crew

member. Also, I'm not a huge fan of the game's crew-to-crew combat when boarding enemy ships, or being boarded yourself. These instances basically involve your crew and the enemy crew, being in the same room together, slowly picking away at each other's health. The only real strategy seems to be to know when to quickly move your crew to a different room and it's far less exciting than the true ship to ship combat.

Each attempt at *FTL* is like its own self-contained episode of *Star Trek* – just where more often than not, everyone dies at the end. Also, on that note, I'd recommend against naming your starting crew members. I named a female crew member after my girlfriend and she got eaten by a giant spider after about five minutes of playing. It was sad.



Hat Champions

Not everyone who reads Felix may be aware that there's a major competitive side to *Team Fortress 2* a.k.a. Hat Fortress 2. Well, there is. Earlier this week, the team sign-ups for Season 13 of the European Team Fortress 2 League opened up.

Ignore the 'European' part of the name – this league is the largest competitive league in the world. Also, forget the madness that you find on public servers – these games are for teams that communicate and coordinate their strategy, making for some amazing games.

There are divisions for all levels of play, so if you feel like gauging your skills against others, why not pop along to etf2l.org. Watch out for the Highlander game-type, as it's great fun, even if you're just a spectator. As per the Highlander motto of "There can only be one", the TF2 Highlander rules insist that within your team of 9 players, each one must be a different class.

TELEVISION

Television Editor: Lucia Podhorska
television.felix@imperial.ac.uk



The modern vamp tragedy

Lucia Podhorska sinks her teeth into *The Vampire Diaries*

Having already reviewed *True Blood* and *Buffy*, it was only a matter of time before I shared with you my thoughts on the current number one (according to some) vampire show on TV.

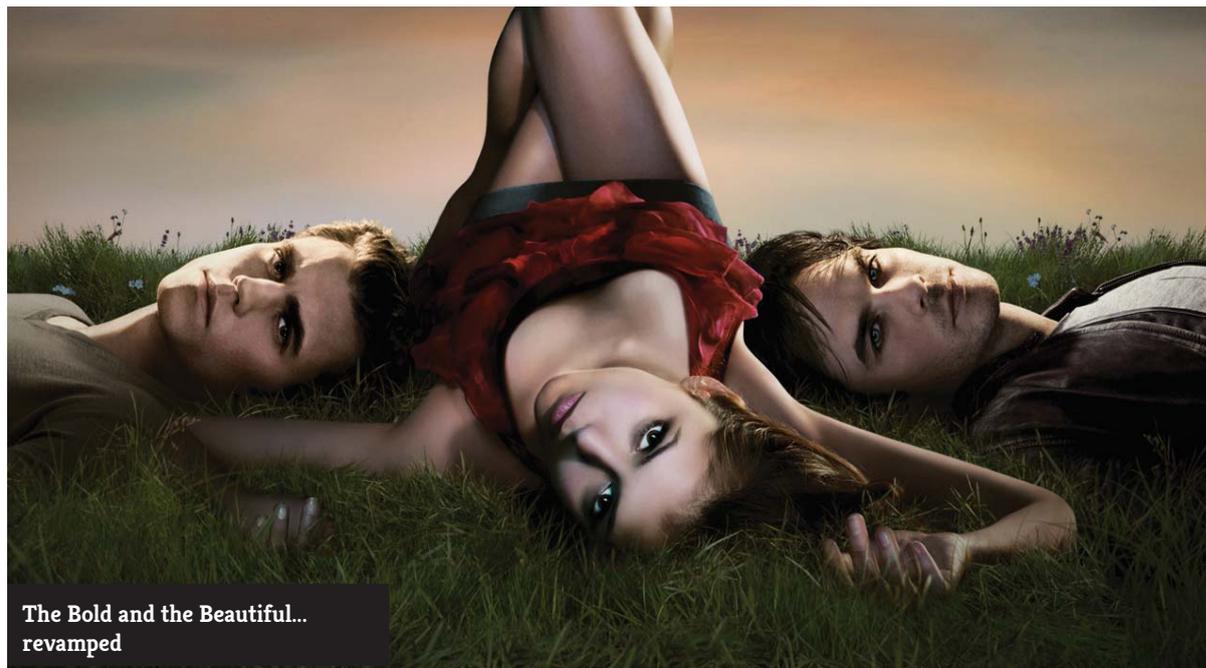
As with *True Blood*, *The Vampire Diaries* is based on a series of books. Written by L.J. Smith, the book series of the same name focuses on the character of orphaned Elena Gilbert (Nina Dobrev) from the fictional town of Mystic Falls, who falls in love with the vampire Stefan Salvatore (Paul Wesley). To make things slightly more complicated, Stefan's older brother Damon (Ian Somerhalder) is also a vampire with his heart set on wreaking havoc in the small town and generally making Stefan and Elena's lives miserable. It's not too long, however, before we see his softer side and – unsurprisingly – a love triangle forms. As the show progresses, Mystic Falls also becomes host to other creepy crawlies, ranging from witches to werewolves and ghosts.

I was initially sceptical about TVD, simply because I've put BTVS on a pedestal and don't think anything in the same category can ever be as good. That being said, I almost always get drawn into new vampire shows...In the case of TVD, it was Ian Somerhalder (who I loved

on *LOST*) who tempted me. And it is mostly Ian Somerhalder who has kept me coming back.

At the beginning of the series, the majority of the characters come off as being typical vapid American teenagers and it takes a long time for some of them to develop. With the exception of Meredith Grey on *Grey's Anatomy*, for me Elena is the most annoying main character in any of the shows I am currently watching. I understand that it must be horribly difficult being loved by two gorgeous undead men, but honestly, woman, have some self-respect and stop acting like your whole life is one big sacrifice. Thank God for Damon's eyes, otherwise I would have long since tuned out. Why Elena doesn't come to her senses and chooses Damon over Stefan is beyond me – the tortured vampire act is getting kind of old and isn't particularly attractive.

In terms of storyline, the makers of the show rely overly on over-dramatization and teenage angst. Maybe my age is simply starting to show or perhaps I am too cynical, but there isn't much in the show that I can relate to. While themes of love, hate, loss and revenge (to name but a few) are all tackled, they don't really resonate and there is no clear moral message behind the stories. The constant negotiations and re-negotiations between



The Bold and the Beautiful... revamped

the good guys and the bad vampires is also something that is beginning to get on my nerves. With so many threats flying around but next to zero follow-through, the otherwise delightful character of Klaus lacks credibility and comes off more like a neutered puppy than the scariest vampire of all time.

Because of the general popularity of vampires as supernatural creatures, as well as the fascination with human/vampire relationships, there is a vast amount

of films and literature devoted to the subject. It's therefore becoming increasingly difficult to find a show that brings something new to the genre. It seems that the only thing that's being done is to change the mythology of vampires – specifically their reaction to the sun and whether or not it kills them. As a fan of the supernatural, this really frustrates me, as authors keep coming up with new ways of having vampires walk in the sun and their status of 'creature of the night' is slowly but surely being

taken away, leaving behind creatures that aren't nearly as scary or tragic as they should be.

I really do have a love/hate relationship with TVD. On the one hand, as is clear from this review, there are many things I don't like about it. On the other hand, it is the kind of show that, once you start, you do want to continue watching it. The first episode of season 4 aired last week and once things settle down a bit, I know it will be on my list of series I need to catch up on.

BIKE AUCTION
and "Catch up with the Bicycle" TFL/LCC day

When? Friday 26th Oct
12:00-14:00 Beit Quad

Loads of decent bikes up for auction
Dr. Bike info stand @ fac building bike park with mechanics available to help set up bikes
Grease your gears - Bike maintenance workshop
Other events will also be going on including a smoothie bike and a LCC ride.
Contact icu-bike-user@imperial.ac.uk for more details
union.ic.ac.uk/bike

imperial college union
sport Imperial
METROPOLITAN POLICE
Working together for a safer London

proceeds go to charity



Food Editors: Carol Ann Cheah,
Sophia Goldberg, Yiangou
Mavrocostanti
food.felix@imperial.ac.uk

FOOD

The White Horse

Elizabeth Crow

In the northern corner of Parson's Green stands the long established Fulham favourite, The White Horse. Known for its unpretentious seasonal menus, extensive drinks selection and reasonable prices. Its location makes this restaurant perfect for the large proportion of Imperial Students who live in or very close to Fulham. There are two main eating areas, the upstairs, in which you feel as though Nelson could have plotted his defeat of the French over a cheeky pint, the second (and my favourite), the downstairs conservatory, which has an intimate feel, with candles set into the exposed brick walls.

I'll start with the food, which is superb and excellent value for money, The White Horse offers a typical gastro pub menu, and is regularly changed to suit what's in season, from game to seasonal vegetables with the specials board updated even more frequently. My favourite dish over summer was the Seared Duck's Breast Salad (£12). The breast was perfectly cooked, crispy on the outside with a pink, tender centre and was accompanied by a delicious salad of green beans, grilled feta cheese, dressed mixed leaves, baby new potatoes, sweet plum tomatoes and beetroot. The saltiness of the feta really complemented the sweetness of the beetroot, tomatoes and balsamic dressing. But don't worry, this isn't a place known for its poncy, complicated salads: a favourite of my boyfriend is the hearty portion of classic British fish and chips, served with fresh



A very posh pub. darling

mushy peas and hollandaise sauce (£11), you definitely get your money's worth with this dish. I can also recommend the lamb shank and the sea bass (but some dishes are meant for paying parents to treat the hardworking sons or daughters to!). The puddings also come in decent portions, enough for two to share, and the cheese board (including some excellently chosen cheeses) could easily be stretched to three. Personally I cannot resist the Chocolate, Almond Torte (£5) when it's on the menu. It is a classic example of a beautifully balanced, bitter, sweet pudding, and is complimented by thick crème fraîche, the texture of the torte made more interesting by the use of ground almonds instead of flour.

At The White Horse there is no drinks menu, instead they have an A4 drinks book. Being, what feels like, the only person at Imperial who doesn't drink beer, I cannot personally vouch for The White Horse's renowned beer and ale selection (from £2.80 a pint), but I have it on good authority that it

is fantastic. The ever helpful waiters and waitresses will happily help you tailor your drink to your meal (The White Horse also hold regular beer and food matching lessons). However I can tell you more about the amazing wine selection, as a student their cheapest wine (at £3.70 a glass) is excellent value, very drinkable and a perfect accompaniment to the red meat dishes (and the duck salad!). At the White Horse there is no concept of a cheap, bland, acidic 'house' wine. Having taken a complete wine buff on a couple of occasions, I'm pretty sure you won't be disappointed with the selection.

For me The White Horse is the perfect place both for a romantic meal or a relaxed dinner with friends, I've never come away feeling disappointed, neither with the food nor the prices! The atmosphere fuels conversation, and even if you're talked out, you can always resort to people watching: The White Horse is normally full of 'Tarquins'!

Dinner

Mandarin Oriental Hyde Park
66 Knightsbridge
SW1X 7LA

The food review

Charles Betts

Bond is back. The girls, the music, the martini's, the awfully brilliant one-line quips ("Where the hell have you been, Bond?"... dramatic pause ... "Enjoying death"). And the cars. Nothing beats an Aston Martin DB5. Aston Martin has done so much to be cool, to be sexy, so why did it insist on producing the



Heston you sell out

Cygnets? A hideous, squashed-faced joke of a car. It's not just Aston – luxury brands seem steadfast on cheapening their image at the moment; think of the Ferrari Store on Regent's street, all those luxury brand high street collaborations (Karl Lagerfeld and H&M, etc.). And, here's the seamless link, Heston Blumenthal with his ready meal collection at Waitrose. For around a fiver, you can buy his version of shepherd's pie, chilli con carne, and prawn cocktail, which differ from other versions of the same dishes by, well, err, not much really except for the nicer packaging.

Heston Blumenthal is a brilliant, brilliant chef. His one-star Michelin restaurant, Dinner, is superb. His Meat Fruit starter is at the same time fun, different, delicious and memorable. The Broth of Lamb with Slow Cooked Hen's Egg divine, rich, with layers of flavour that surprise you with delight as each new one unfolds. He even makes chicken an interesting dish to eat, so tender you could eat it with a spoon. His Topsy Cake is hearty, wonderfully sweet and nostalgic. There's even the élan of having your ice-cream made at the table with liquid nitrogen. This really is fantastic food. And for not much more than a meal at more buzzing but far less delicious joints like Le Caprice, Boisdale, and Daphnes – per head, with wine, you can have three courses for around £80. The set-lunch menu is £36 for three courses – an absolute steal.

This simply makes Heston's descent to pre-packed, just-pierce-the-transparent-film-and-heat-in-the-microwave-for-4-minutes hell all the more disappointing and shameful. Dinner by Heston is stupendous, like an Aston Martin DB5, something that blurs the lines between practicality and art. But just as much as Bond doesn't belong in a Cygnets, Heston Blumenthal dishes do not belong on neon-lit supermarket shelves next to the Chinese meal box for four. His ready meals leave you shaken and stirred, but for all the wrong reasons.

Yiango's Coconut Cake

Yiango Mavrocostanti Food Editor

Ingredients

- 1 cup flour
- 1 cup semolina
- 1 cup sugar
- 1 cup coconut
- 1 cup milk
- 6 tbsp ground flax seed 1 1/5 cup water
- 3 tsp baking powder 1/6 cup vanilla extract 1 cup oil
- For the syrup:
- 1 cup sugar
- 1 cup water
- 1/2 tsp lemon

Procedure

Lightly grease a 9-inch cake pan and preheat the oven at 180 degrees. Make the syrup by boiling the sugar



and water for about 7-8 minutes. Remove from the heat, add the lemon and let it cool.

In a cup mix the flaxseed with the water and set aside. In a bowl mix all the dry ingredients and in a separate bowl mix all the wet ingredients (including the flaxseed mixture).

Now mix wet and dry ingredients until they have just combined. Do not overmix. Bake until you insert a toothpick in the centre and comes out clean. Right after you remove the cake from the oven, pour the cold syrup on it and then sprinkle some more coconut.

Food: Passionate about food?

Keen on writing for us? Get in touch! Halloween's coming up so if you have a guide to cutting the perfect pumpkin or you know some great recipes that uses all those left over pumpkins in November – get in touch!

food.felix@imperial.ac.uk



Silicon Valley, South Ken

Serge Vasylechko explores the startup ecosystem at Imperial

Two weeks ago Imperial saw the launch ICStartup - an initiative that aims to inspire a new generation of student entrepreneurs. It will act as a central hub for entrepreneurial news and events around college, connecting an otherwise disparate and rich ecosystem of societies and organizations that cater to Imperial's entrepreneurial talent. At the core of the new framework lies an accelerator programme, ICStartup+, which will give students a chance to turn their ideas into successful startups by providing support from experienced entrepreneurs, financial backing and access to a newly refurbished office space, secretly hidden in the upper floors of Beit.

Contrary to the common perception, Imperial has an extensive network of organizations that spawn the field of entrepreneurship, which could easily rival those of any UK or European university. Perhaps the most prominent one is Imperial Innovations - a technology transfer and investment company that commercialises academic research at Imperial. To date, it has generated an impressive portfolio of around 70 high-tech startups that cover almost every science, engineering and healthcare discipline taught at Imperial. Last year, Imperial Innovations created an accelerator programme, called IDEA, that provided students with free mentorship and financial support for web and mobile businesses. In just 9 months, the programme has worked with over 15 student startups, many of which begun from an idea on a single sheet of paper and have consequently grown into early stage ventures. The initiative now forms part of Startup+ accelerator that has expanded to focus beyond just web and mobile applications, but also other sectors. Any student with an idea or who would like to meet other likeminded people can simply drop in to the workshops and start building a business around their College work.

Yet if you have a strong affinity to startups that bring a real change - social entrepreneurship may

be something worth exploring. The concept has gained a lot of recent popularity and is praised by governments, private corporations as well as social activists as a new type of business altogether. Whilst still being for-profit, these businesses place the importance of social rather than monetary profits at the very core of their business model. In essence, their success is measured by social change. A notable sector for social entrepreneurship is micro-finance, where special banks are setup to give out loans to the poor at very low or no interest rates. Other examples include businesses that aspire to transform education, healthcare or environment. Imperial Hub, a branch of Student Hubs, is an organization that encourages student social entrepreneurship here on campus. So if you have a new social business idea, you could apply to the programme and be offered up to £15,000 in funding with a tailored mentorship programme alongside it to help your business grow.

For those students who want to try a route with more rigorous support, IED programme offers a great opportunity to work in a multi-disciplinary and experienced team. Developed by the Business School's Entrepreneurship Hub, a year-long programme brings together Imperial's engineers, business school MBAs and Royal College of Art designers to form startups that are coached throughout the year in the lead up to a £10,000 investment competition.

Still, the variety of Imperial's startups

ecosystem doesn't end here. There are many student run societies which connect their members with notable entrepreneurs and each other through networking sessions, presentations and competitions. Imperial Entrepreneurs is the largest such society which offers a range of challenging weekend competitions, such as the Apprentice Challenge, I C

Hackathon and

Startup Weekend. The latter two in particular let their participants run wild with ideas to generate and test business concepts in less than 48 hours. In November, there is also an annual entrepreneurship conference and a trip to Silicon Valley in April. On top of that, there is a weekly "Startup Mondays" feature informal talks by London's hottest startups followed by relaxed socials at East-side Bar.

Furthermore, if that seems not enough, you will find that Imperial College Business School has a range of its own interesting clubs, such as Entrepreneurs Interactive, which host a series of thematically driven speaker presentations, and Private Equity and Venture Capital Club that focuses on the advanced topic

of raising money from VCs. In fact, if you are interested in the latter, you'll find that Andreas Angelopoulos' guest lectures series are simply invaluable for an in depth understanding of this industry. At the same time, a number of newer clubs have sprung up at Imperial that

concentrate on sector specific issues. For example, OBR network, previously known as Oxford Biotechnology Roundtable, has been tremendously successful with generation of multiple leads for students interested in innovation within biotechnology sector. As a result of this we now have Marblar - a startup that was jointly co-founded by students from Oxford and Imperial. Also part of the ICStartup+ accelerator, it has recently been featured in all major tech publications around the world such as Wired magazine, Scientific American, MIT Tech Review and New Scientist.

The latest newcomer join the ICStartup community is Mobile Technology Club. Born somewhere in EEE department last year, its focus is on workshops and real world projects for keen mobile app developers. Of course, we are yet to see what this will yield. Yet, with support from ICStartup as the connecting puzzle, I think the club is likely to bring a few success stories to our mini version of the valley here quite soon.

If you would like to keep up-to-date with Imperial's startup community, or simply want to find out more about which events, competitions or help is available - please visit: www.icstartup.com.





Coffee Break Boss: Matt Colvin
felix@imperial.ac.uk

COFFEE BREAK

How to... spend money

Sit back, relax, and raise your mug. If you've followed Coffee Break's advice thus far, you've secured a £100,000 per year salary job – well done you! But how can you possibly spend that amount of wonga wisely?

I'm not the first and definitely won't be the last to bemoan the current state of the economy. Spending those hard-earned dollars is a risky business in this climate, but you can't let it get you down! Handily this is where this week's Coffee Break comes in like a shot of caffeine to a lethargic cat. Peruse the following option and you'll be living the life of luxury, but not at the expense of your Swiss bank account overdraft!

INVEST IN A SHED

Spacious. Wooden. Storage. All inspiring words. Inspiring, much like a shed. But this purchase is simply not for your spare lawnmowers or jacuzzi area, but is instead a future investment, much like a car or a bottle of WKD. Sheds are going to be hot in about ten years time. Believe it. Buy it. Brush it (with wood varnish, preferably).

Nothing to lose folks, except your shed credentials. The Business section should definitely just be printing this every week in lieu of their usual content, just saying. I have the acumen of Branson and the charm of Sugar.



It's like my business advice writes itself...

HOT!

SHAQUILLE O'NEAL



ICE CUBE'S ACTING CAREER



SAFELY JUMPING FROM THINGS

WIRELESS TELEGRAPHY



HATERS

WANT TO WRITE FOR FELIX?
(IT'S REALLY EASY. REALLY.)

YES!

COOL!

Email felix@imperial.ac.uk / visit the Felix Office in the West Basement of Beit / come to our 'Meet the Editors' meeting next week (TBA – visit [facebook.com/feliximperial](https://www.facebook.com/feliximperial) to keep up to date!)

NO!

COOL!



ED MILIBAND HOLDS...

#2 BORIS JOHNSON

EVERYONE TALKING ABOUT DROPBOX (i.e. TECH EDITOR JASON PARMAR)

NOT!

TWITTER HIGHLIGHT OF THE WEEK

Craig David @CraigDavid

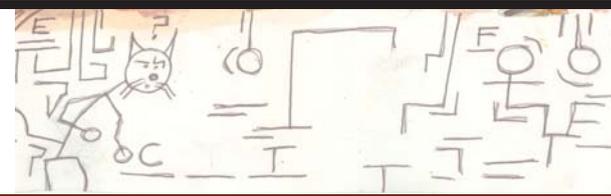


Thank you 4 all the continued love U show me 4 my music, especially Born To Do It! This gets me super excited about my new album next year!

No, no, no – thank you Craig. After all, from where else would we have gained the knowledge of how to properly rendezvous? Or the correct sequence of the days of the week? Craig David for an OBE. #fillmein

HANGMAN

hangman.felix@imperial.ac.uk



twitter



Wizard_of_Ozborne

GUYS! GUUUYYYYYSSS! Just had the best idea ever. I think I know how to save our economy.



NOT_A_SAD_Cleggmanxxx

Are you still going on about using a tardis to steal oil from the daleks?



Wizard_of_Ozborne

No, it's way better than that. We rob a bank!



Cameron_DA_Maneron!!!

Fuck. Why did we never think of this before?



NOT_A_SAD_Cleggmanxxx

Possibly because we're not as stupidly retarded as George?



Cameron_DA_Maneron!!!

But what if it's so stupidly retarded that it's actually genius?



Wizard_of_Ozborne

There is a barclays just around the corner from my house. Meet at mine say two o'clock?



willyoujoinmymiliband?

I've got grenades! I'm going to bring grenades :D



Cameron_DA_Maneron

Grenade a hostage every half an hour until they open the vaults yeah?



NOT_A_SAD_Cleggmanxxx

So you're going to steal money from a British bank...to save the British economy?



Cameron_DA_Maneron!!!

It's a victimless crime Cleggman. A victimless crime.

Internshit

Mickey Luff's guide to internship applications



Ah, again we reach the season where penultimate year students shit themselves thinking about how they're going to spend their next 40 years, as the companies recruiting for internships next year open their applications. Well, actually, most of the good ones opened (and closed) several weeks ago – anyone with sense will have applied ages ago, and those that haven't are probably fucked by now anyway, so might actually learn something useful from this helpful little guide.

Application forms

It's 6 pm, university is over, it's just you, your desk and your laptop. And YouPorn. But whoa there, don't spank the monkey just yet, because there's applying to be done. The initial application is pretty straight forward: since you're at a "target" university, all you really have to do is spell your name right, and you'll probably get swept into the next round of applications. Some companies might ask you why you want to work there. You should probably avoid any references to 'snorting coke off a hooker's arse at 4 am on a Tuesday'. Instead try 'sniffing mandy off Jimmy Savile on a Sunday'.

Psychometric testing

White men can't jump. White men also can't handle online numerical reasoning tests. So instead of in-

sulting students on campus for being from other parts of the world, stop being a xenophobic twat for just one second and go make friends with some. If *The Dark Knight* has taught us anything, it's that Mr Lau is good with calculation. In all honesty if you're reading Hangman for advice on applications, the odds are you're probably not the sort of candidate they're looking for, so you should seriously consider paying someone to do this part for you. Throw them £5 and a calculator, run off to the library toilet to bash one out. It's unlikely that you'll make it as far as an assessment centre, and even less likely that they'll bother to re-test you if you make it there. No wonder the economy is in fucking tatters.

Interviews

If you've made it this far then I can no longer guide you. In this world it's all about who you know. Or blow. I managed to blow my way into a job without an interview. Unless you fancy genital breath for an indefinite period I suggest you just get good at feigning competencies. Assessment centres are pretty straight forward, usually consisting of a group exercise, case study and interview. For the group exercise, you'll likely run into Hugo, head of the investment society, sporting his dad's suit and a smug grin that screams 'massive twat'. He'll be nice in the foyer, but once in the arena he'll morph into Megacunt, spout-

ing acronyms that contribute nothing of worth, doing anything in his power to make you look like a right nob. Shit, only five minutes left, better shank Megacunt in the face so you can get a word in edgeways. That'll show the HR folk that you're "assertive", "keen to take initiative" and "a whole bag of crazy". Just the sort of bright young person they're looking for.

Well done

Well done you. You got the internship! But wait, now you actually have to put in time and effort to convince them that you're worth a spot on their grad scheme. It's about now you'll realise that this isn't really what you want to be doing with your time. You want to be stretched out on Koh Phangan, with a spliff in hand and sexual delights galore. Instead you'll be sporting an inner city tan, struggling to find the time to fit in as much as a power walk, and snorting shit coke laced with Daz and pubes (anyone remember those weird Daz challenge ads, just a side note). Hope isn't completely lost though, you could always kill two birds with one stone by becoming Walter White in Breaking Bad. Ditch the shitty job and cook up some better drugs in the process. You'll own a nice car, and all the while you'll avoid paying any tax. Not so different from a job in the city, really, only now it's some other fucker sniffing the pubey coke.

the turnip

Hangman's Finest College News Source



Federer calm over death threat

by Hugh Moor

Following the news that he received a death threat on social networking site Facebook, tennis player Roger Federer is reportedly relaxed about the situation and has revealed that he is, in fact, immortal. "Whilst it has become clear in recent years that Federer was actually mortal on the court, off it he remains as imperishable as ever" stated former world number one John McEnroe. Tournament organisers at the Shanghai Masters were initially concerned, but the world number one was able to assure them that, should he come under deadly attack, he would burst into flame

and rise, phoenix-like, from the ashes, allowing play to continue. The Wimbledon champion, who metaphorically rose from the ashes earlier in the year to reclaim the world number one spot and break Pete Sampras' all time record for weeks at number one, literally rises from them about once every 90 years. Federer, whose excellent forehand, perfect movement, precision timing and invincibility have all contributed to his amassing 17 Grand Slam titles, assured fans and the media at a press conference that if he were somehow to be "like shot in the head or stabbed in



Federer circa 1920

the neck" nothing worse than his reincarnation would occur. The revelation only increased praise for the man some have claimed is the greatest of all time, "It's amazing to see the guy's longevity. I mean sure, Jimmy [Connors], Ivan [Lendl] and I were playing for long time" continued McEnroe "but he's going to be around forever".

hangman.felix@imperial.ac.uk

HANGMAN

Drunk mate of the week



I opened my mouth, but he still went to shoot in the eye

Got a photo of someone being a waste of a student loan? Get permission, then just send it to us at: felix@imperial.ac.uk

THE NEWS WITHOUT THE NEWS



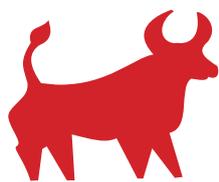
After frantic search in garden, dog admits bone may be buried elsewhere

H... then the O, then the... screw it: horoscopes



ARIES

This week you fly 24 miles above the earth riding a unicorn and jump from its back, with no oxygen supply and no parachute, wearing only your rave shades. As you land safely on your feet, you reckon you've trumped Baumgartner, but you get arrested for public indecency and everyone laughs at how silly your penis looked in freefall.



TAURUS

This week you put an LSD-laced sugar cube in your personal tutor's tea for lolz. He discovers a cure for cancer in his elevated state of mind and wins the Nobel Prize, but you get kicked out of uni for poisoning a superior. You ask him for a reference before you leave but he just sits there looking smug.



GEMINI

This week a guy messages you saying that he saw your profile on the sci-fi facebook group and he loves sci-fi too and is looking to meet up with like-minded people so would you like to go for a drink with him? You say no and go back and go back to playing World of Warcraft.



CANCER

This week you lament the fact you didn't get laid in fresher's fortnight; not even a drunken fumble in the disabled toilets in Metric. Two whole weeks of opportunity to finally lose your virginity and you still have less experience than a neutered cat. Oh well, there's always next year – welcome to Imperial.



LEO

This week you stay over at a friend's house and sleep-walk into her parents' bed. You wake up confused and wearing a strap-on, and start apologising profusely. But they say there is no need to apologise, they had a great time last night ;-). You will never be able to look your friend in the eye again.



VIRGO

This week you lose a bet and have to decide between drinking a poo smoothie or a cum milkshake. You weigh up the pro's and con's: on the one hand, the poo smoothie has a lower calorific content but on the other, the milkshake has a smoother, more homogenous texture. What's it going to be?



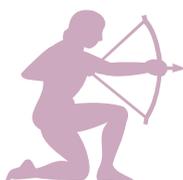
LIBRA

This week you sign up for OkCupid, and get matched with your personal tutor's husband. While thinking about what to do, you look down at your chest, where luckily you got YOLO tattooed upside down. Inspired by your inked bon-mot, you message him and arrange a date.



SCORPIO

This week you're on a date with your personal tutor's husband. It's all going really well, he's funny, charming and good looking. You begin to see your personal tutor in a new light, she must be an amazing woman to snare such a catch of man. This train of thought is interrupted by her husband placing his hand on your thigh.



SAGITTARIUS

This week you're getting touched up in Pizza Express by your Personal Tutor's husband, and frankly you're loving it. On the one hand, you can kiss goodbye to being able to look your tutor in the eye ever again, but in the other hand you may never get this close to some 50 Shades of Grey action with a professor-fucker again.



CAPRICORN

This week, you're sat in your personal tutor's office organising being able to take a deferred year from studies due to having missed final exams because of a case of gonorrhoea. In an attempt to make you feel better, your tutor confides that she too has had to overcome it. AWKWARD.



AQUARIUS

This week you're walking through a door in a building. You step back to let a fresher walk through first because you're feeling nice, and the fresher lets the door slam shut. This isn't a joke, this happened to me and if another fresher shows bad door etiquette then I am going to cut them.



PISCES

This week your OkCupid account is buzzing with messages, all from spouses of academics in your department. Turns out they have a subreddit called r/ICfreshersnatch with links to blurry pictures from what appears to be a hidden camera. You set up an account called YOLOgrrrrl1994 and buy a webcam.

VOTING CLOSES TUE 23 OCTOBER

**CHANGE
YOUR
COURSE**



**IT'S TIME TO ELECT
YOUR STUDENT REP**

imperialcollegeunion.org/elections

CF CAREERS FAIR 2012

Wednesday 31 October 2012

11:00 - 16:00 / Queen's Lawn / Imperial College London / South Kensington

The annual Union Careers Fair is the largest careers event held in College each year. With over 70 companies attending, the fair is your opportunity to meet the many different companies that want you, an Imperial graduate, to work for them!

2020 Delivery
ACCA
Accenture
Aetha Consulting Limited
Allen & Overy LLP
Amadeus
ATASS Sports
Atos
AXA
BAE Systems Detica
Bank of America Merrill Lynch
Barclays
Bloomberg
Bristows
BT
Cambridge Networks Ltd

CareerPlayer
Careers Advisory Service
CHP Consulting
CIMA - Chartered Institute of
Management Accountants
Citi
Commerzbank AG
Conversocial (UK) Ltd
CTC London Limited
Deloitte
Deutsche Bank
Direct Line Group
EMC Corporation
Ernst & Young LLP
FDM
FTI Consulting

Gallup
General Electric
Glencore UK Ltd
Graduate Recruitment Bureau
Halma Plc
HSBC
IBM
ICAEW
ifuture education
IMC Financial Markets
IMS Consulting Group
Inside Careers
International Financial Data
Services
L.E.K. Consulting LLP
LIDL Ltd

Lloyds Banking Group
London Business School
Macquarie Group
Madallia
Management Solutions
McKinsey and Company
Metaswitch Networks
Milkround
NYSE EURONEXT
Oliver Wyman
Operis
PA Consulting Group
PriceWaterHouseCoopers
Proctor & Gamble
RateMyPlacement
RBS Markets & International

Banking
Rolls - Royce
RWE npower
Schlumberger Business
Consulting
Societe Generale
Standard Chartered
Standard Life
TARGETjobs
Teach First
Towers Watson
UBS
Unilever
Wolverine Trading UK, Ltd

imperialcollegeunion.org/careersfair

 **imperial
college
union**

Becoming Ironman: Part 2

Ned Yoxall

Sports Writer

On race morning I got out of bed just after 4 and gorged myself on porridge and muesli. It's an odd feeling waking up so early knowing that you're going to spend an entire day exercising. Almost all of it will be uncomfortable (as in you'd kind of like to do something else instead) and a good chunk of it will be really painful (as in you'd really like to be doing something else).

The race started at 7am, and I spent the final 10 minute countdown in a numb daze. Pretty much the sole focus of my life for half a year had been to get ready for that moment. The beach shelved quite sharply so within a couple of paces I was out of my depth. Don't be under any impression that I'd started swimming though - there were far too many people for that! The sea had become a maelstrom of hands and legs and it would have been crazy to put your head under water lest it be smacked by a flailing limb.

After a couple of hundred metres though, the field stretched out and I could find my stroke. With 1500 other people around it feels like you're swimming downstream in a river, so the two lap course seemed to fly by. I was surprised to get out of the water in just over an hour - over 15 minutes quicker than I'd ever managed in the pool - and not really feeling any worse for wear. 2.4 miles down, 138.2 to go and the warm glow of never having to swim again radiating through me.

We then had to run up the cliff and through the town to our bikes which were about 1km away. The noise was incredible. People were lining the street 2 or 3 deep on both sides of the road and it seemed like all of them had

little bells that they were ringing as loud as they could. You can say what you like about the Welsh, but they do love to see people doing silly things, even if it's early on a Sunday morning.

The cycle was a two lap course - one big one of about seventy miles, and then a smaller loop of part of that course to make up the rest of the distance. Unfortunately, the only part of the course that was even a teensy bit flat was the bit that we only did once. There was 2400m of ascent in total. Silver lining? 2400m of descent! The miles passed by slowly, and I was managing to hold a fairly steady speed of 16 mph. Everything seemed to be going well, until the weather turned. First it started drizzling, and then it started chucking it down. Not only did this drive many of the people that had been lining the route and doing such a good job of shouting support/obscenities at us inside, it also meant that we had to really slow down on the descents. I passed quite a few people who had come off on the winding roads and lost a lot of skin, or worse, broken their collarbones. It had turned from a nice ride in beautiful countryside to a grim and cold survival exercise. The survival element was amplified by 3 punctures in the last 20km (damn you thin race tyres) which left me shivering so violently that I couldn't keep my front wheel straight.

Having lost a fair bit of time with all the tube changing fuff I was keen to get on with the running so that I'd be able to get to the end and therefore never have to exercise again. The run course was a 4 lap affair, and consisted of about 4km up a big hill, 4km back down it, and then another 2km wiggling around the streets of Tenby. You were given a different coloured band

on each lap to denote where you'd got to on the course. The band system might seem lovely to organisers, but from a slow kid's (i.e. my) point of view, it was cruelty. When I was on my first lap, plenty of the quick kids had got their last band. The envy was palpable as people in my position glared longingly at the arms of those who were further up the field.

My first lap went well, and I was comfortably ticking over at just under 8 minutes per mile. On the second lap though, things nosedived and they didn't recover. My stomach started to feel incredibly uncomfortable and within a couple of miles I had to dive into the nearest portalo. I thought this might improve matters, but there was no let up. Eating and drinking only made things worse, so for the last 30km or so of the run, no food or drink passed my lips as I just couldn't keep it down. By the third and fourth laps, without going into too much detail, my digestive system had completely shut down and it felt less like I was running a marathon than I was desperately running from one portalo to the next. These last three hours of the race were the least comfortable of my entire life. It felt like my stomach was turning inside out, and I really can't explain how I'd ended up in that state.

Support from the all sorts of sources was really what kept me going. Short chats with other competitors, the crowds in Tenby itself (especially outside the pubs as the night came in), seeing my family and friends - these were all vital distractions from the pain. I had expected pain, but not in this form - I'd imagined that my muscles would be screaming at me by this stage, but it really wasn't the case. All I



Britain's next top model?

could do was keep trudging on knowing that each step brought me closer to the end. I'd had my running gear printed up with the CF Trust logo. The real high point of every lap was passing a family who clearly had some connection with the charity. They had a little daughter who must've been 6 or 7, and every time I'd come past she'd scream "keep going Mr. Cystic Fibrosis!" and, like so many of the kids around the course, put her hand out for a sweaty high five. Their parents would often thank you as if you'd done them a massive favour, not realising how much of a benefit it was providing us athletes as a distraction!

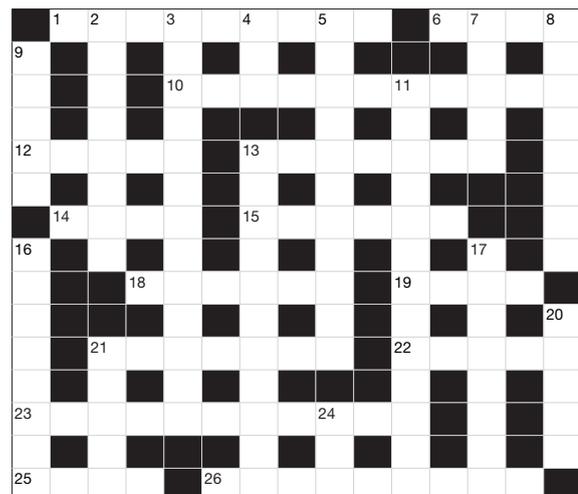
By the time I picked up the pink and final band, I was broken. Everything hurt, and taking into account portalo breaks my pace had dropped to well over 11 minutes per mile. At the finishing line they have a big red carpet that you run up and under an arch with enormous crowds lining the street. I'd like to have sucked up the atmosphere more than I did, but I was in such a daze that it seemed over in a flash. As I came under the arch, I just managed to take in the commentator saying "Ned Yoxall, you are an Ironman!" All of a sudden, it didn't seem like such a big deal and if anything I was a little embarrassed by the American-style brashness of it all. I managed to raise my arms and smile as I finished in 13 hours and 46 minutes. I was quickly hustled into a holding pen where I was plied with recovery drinks, given my finishers medal by the mayor and

asked if I wanted to receive any medical attention. All I wanted was to be able to drink something after such a long time without hydration, and I tentatively sipped the drinks I'd been given. There was as much a feeling of relief as there was of achievement.

So, was it all worth it? Well, from a sponsorship point of view, a resounding yes. I hope to raise a bit more through a video made from various footage taken by my family and I on the day. From a personal point of view, I'm glad I've done it. Would I do it again? No. Don't get me wrong, I enjoy being fit and regular exercise, but the amount of exercise required seriously restricts the rest of your life. You can't drink. You're often tired and grumpy. You can't even spend weekends with your partner because you're off on a long bike ride/run and then you feel knackered when you get back. You don't have any flexibility to make the most of the other things in life, and unless your absolute passion in life is being as fit as you can, for me it's a trade I was only willing to make for a short time. There is a residual glow, though, in the back of my mind. I'm pretty proud to have finished something that at first glance seemed impossible, even if that's not going to be my lifestyle forever.

You can sponsor Ned online by visiting www.justgiving.com/NedsIronman or by text through JustTextGiving by sending 'IRON66 £(amount you'd like to give)' to 70070. Anything you can spare would be hugely appreciated!

Cryptic crossword



Across

- Place filled with a key shows no sign of life (5,4)
- He came first, having beheaded woman (4)
- Prepare Queen's hair product (11)

12. Bottom-poke large water bird (5)

- None fail test - it's a sign! (2,5)
- Animal is expensive, by the sound of it (4)
- Stroud destroyed by dynasty (6)
- Two pints given by ultimate scrabble

winner? (6)

- Trigonometric function of time has value (4)
- Sulphur contained in toxic distribution? (7)
- Originally Marilyn came from Roman ruins (5)
- Disfigured Marine met us and was impossible to measure (11)
- Examine part of testicle (4)
- Thirst quencher? Sounds like a Royal Park has a limited supply (9)

Down

- Lose possession of small pie (8)
- Fluorine, mixed with arsenic, copper and nitrogen creates energy (7,6)
- Independent study (3)
- Dry swallowing a coin - twelve is particularly common (1,4,1,5)
- First-rate comic (5)

Set by: Romandjul

Sport Editors: Oli Benton,
Sorcha Cotter, Margot Pikovsky
sport.felix@imperial.ac.uk

SPORT

The Only Way Is IC Netball

Poppy Pinnock Netball 1s Captain

On Wednesday the netball first team played Essex 1's at home in Ethos to kick off their BUCS season. With only 3 returning members no one was quite sure how the team would perform under match pressure and there were a lot of nerves before the first whistle.

The match got off to a shaky start for both teams with quite a lot of mistakes made on each side, but slowly as the teams found their feet goals started to be scored. The first quarter was very close and ended 9-8 in IC's favour but the whole team knew they should be winning, and winning by more.

In the second quarter the passing improved and with some great defence IC found more of a rhythm through the court. Sophie Andrew was on form intercepting passes in the circle and Sam Kilklick was starting to control the play well from the centre. At half time the score was still close but IC was on the up.

In the third quarter something really clicked with the IC team and they started to pull away. The Essex defence were marking the shooters very tightly in the circle but some lovely passes in from Kirsty Roy and amazing shooting by Tamar Loach gave IC the edge.

With a solid last quarter IC came away with a good win of 39-25 to start the season. The team holds a lot of promise so hopefully there will be a lot more wins to come!



Debate raged about how good this shot is

Toni Semmence Netball Hon Sec

ICUNC 2's kicked off the BUCS season with the dreaded game of Essex away. Inevitably it was difficult to convince 7 players to come all the way to Essex, but with the help of 3 freshers and Harriet Rungay who had been drafted up from the 4's we were able to set off with 8 players on board.

3 hours later we arrived at Essex to play in the dark with a very good chance of rain, but this was not going to dishearten IC 2's as it was captain, Abi Johnston Hume's, 21st birthday

and she still found the dedication to take her team all the way to Essex.

The first quarter got off to a rocky start, with a team who had never played together before. Essex looked like they wanted every ball much more than we did and slowly started to pull away. The quarter ended 7-3 to Essex. Still, even this wasn't enough to dampen IC's mood and with heads held high we went out for the 2nd quarter ready to fight.

Essex had first centre after the break, but a fantastic interception by Sarah Simmonds turned the ball over and went straight to a goal. IC then

capitalised on their centre and were ready to take another goal from Essex. Some brilliant defending ensured that this was the case and IC scored another turnover. Harriet and Izzy started to work really well together and brought the aggression up enough just to stop Essex thinking they could push around. Harriet was then claimed by the slippery corner, showing us just how flexible she is by doing the splits. A commotion around the defending 'D' saw Toni Semmence knocked to the floor and her game ended due to a recovering ankle injury. The quarter finished 10-8 still in Essex's favour.

The second half saw Emily Rolfe come on and make an immediate impact with some fantastic interceptions. IC were looking confident and the game was starting to look like theirs. Some great defending from Emma Dixon and Rebecca Tyne ensured that every rebound and loose ball was ours. The slippery corner decided taking Harriet wasn't enough and Rebecca was soon on the floor not once, but twice. Great work around the attacking 'D' by Abi Johnston Hume and Sarah ensured that Izzy and Harriet could continue to score goal after goal. Fantastic marking of Essex centre passes ensured IC were getting turnover after turnover and by the end of the quarter we were leading 14-12...#suicidequarterwhat?

IC 2's were struggling to contain

their excitement going into the last quarter, but needed to ensure they kept their discipline and didn't throw the game away. Essex took their game up a notch and really gave a hard final push. Some questionable umpiring decisions saw the ball being taken away from IC on a regular basis, but this only spurred the girls on to work harder to ensure they secured the win. The game ended 18-15 to IC: Happy 21st birthday Abi!

ICUNC are undefeated so far this season with the 1's, 2's and 3's all bringing home a win. This year's teams have certainly gelled much better right from the off. With some quality training sessions in store and the possibility of some coaching from some England netball players, I definitely don't think it's too early for the promotion calls to be thrown around.

Results:

Imperial 1s	39
Essex 1s	25
Imperial 2s	18
Essex 2s	15

IC Hockey Men's 2s show the Medics who's Boss

Ben Bell

Sports Writer

With an impressive 3-1 pre-season victory over RUMS 2nd XI last week, IC 2s arrived at Harlington keen to keep up the high standard of hockey and register a win in our first competitive fixture of the season. Having been defeated at the end of last season in a close-fought Varsity match, we were wary of the threat posed by the ICSM 2s.

After a rather longer than expected warm-up while we waited for the umpire to arrive, the match got underway with both sides moving the ball around well in midfield, though without posing much threat to either goal. As the half progressed, IC began to impose themselves on the game and after a period of possession managed to make the breakthrough. A well worked long corner routine delivered the ball to right back BM-Briggs on the 25-yard line, who fired in a trademark hit into the crowded penalty area. Several IC forwards attempted to deflect the delivery into the goal, however it was an ICSM defender who managed to get the final touch and

unfortunately put the ball into his own net.

IC continued to pile on the pressure throughout the half but it was by no means a one-sided match, ICSM looking particularly dangerous down their right hand side with some excellent stick skills from their right-back who was a constant threat overlapping down the wing. However some solid defending, particularly from 2nd XI debutant Lars Mejnertsen who (fractured a thumb in the process) ensured that the IC keeper remained untroubled. As the second half drew to a close, the IC pressure began to tell with the game increasingly played in the ICSM half. A series of short-corners led to two solid saves from the ICSM keeper denying the IC drag-flicker CBE from a first goal of the season, but IC would not be kept out for long. CBE dummied a drag-flick and slipped the ball left to Brickney who struck a firm shot past the helpless ICSM keeper, courtesy of a slight deflection off a defenders stick.

IC were not as dominant as they had been against RUMS the week before, but crucially managed to capitalise on

good possession and build up play to finish the half 2-0 up. The second half started scrappily with IC perhaps a little complacent having ended the first half with a comfortable lead. ICSM had their first truly dominant period of the game, only some excellent last-ditch tackles from 'Fresher' Mikey in particular and some poor finishing on the part of the medics kept the IC goal untouched. Despite the pressure it was IC who again made the breakthrough, a well-worked short corner led to a simple tap-in for Fresher Mikey to make it 3-0 and soon afterwards the victory was confirmed by another goal from the very same man. The ICSM keeper made an excellent save but was helpless to prevent Fresher Mikey from scoring his third in two games – not a bad return from a defensive midfielder!

ICSM continued to press for a consolation goal, and it was only a magnificent save from the IC goalkeeper diving high to his right hand side that denied an excellent drag flick in the closing moments of the game. The final highlight of the game was an outrageous aerial from the IC left-back Meatspin, it was



Back row, 2nd from the right. Blue steel.

difficult to decide which more surprising; the fact that he had tried to throw an aerial or that it had actually worked! Either way, his arrogance on top of another solid performance at the back was rewarded with a well-deserved Man-of-the-Match award. The match finished 4-0 to IC and while the scoreline was not an adequate representation of what was actually a very closely fought match, IC will be delighted to have scored three goals from short-corners as this was a

particular weakness last season. The effort and intensity of the whole team was excellent throughout, and an ICSM team that is always good going forwards was countered with a very good press and good defensive work throughout the team. IC will be hoping to build on the unbeaten start to this season and with the introduction of several promising freshers into an already strong team, it looks to be an exciting year ahead for IC Hockey 2s!



ICUAFC's Maraud into Europe

Jack Peacock

Sports Writer

IC football prepared for a Saturday morning 7am flight in the only way it knew how: by consuming pint after pint in the Union on the last night of term. We hadn't even left the Union before B-Eth-Eth (Milo McGrath) had fallen victim to one of Asterix's (Charles Gassuer) concoctions. After finishing in the Union we all come to the logical conclusion that it was much better to stay awake through the night than let a hangover set in...

The real first match of tour was played in London Victoria station between American Psycho (Ben Aldrich) and whoever else could be arsed. It happened to be a real cagey affair, with neither team really looking to pounce on the opposition's mistakes. Strangers would occasionally have complete disregard for the game and walk straight through it, before a member of the security team politely asked us to stop, which we reluctantly did. With the energy of amoebas we managed to make it into Munich. B-eth-eth threw up on the flight, purely due to his chronic travel sickness and nothing to do with prior activities.

The first day was spent in Munich's picturesque Englischer Garten and some casual shirts vs skins action was played out here before we headed back to the hostel to begin the night's activities. Tour matchbox began in the hostel, this led to a casual descent into mayhem when all deaths were punishable by beer bong.

Munich has a smorgasbord of touristy things for IC football to wade around. The 1972 Olympic Park was the first port of call on Sunday, and being of huge sentimental value the beer bong had to come with. We

moved onto the BMW museum before deciding to sample Munich's real selling point – beer gardens. Having grown bored of using it in the usual old 2 person fashion it was time for some freestyle bonging, with the Usain Bong and the Culture Bong being a few highlights. It should be noted at this point that Fett-und-Kahl (Jonny Hill) decided to disappear for 40 minutes, managing to avoid beer and spend some quality time with solitaire on his phone.

At the hostel the triumphant thrashing of Italy by Spain in the Euro 2012 final was viewed before the night descended into chaos in Munich's Kultfabrik region, a place that proclaims itself to be the 'biggest party zone in Europe'. It soon became clear though that this was a lie. Brown 0.5 (James Brown) was particularly successful with a lady on this night as a result of shouting "FITTING HELL" in the vague direction of large gangs of women, thus proving the theory that if you throw enough shit at the wall some of it will stick. Fett-und-Kahl can verify Brown 0.5's romantic activities.

After taking a trip to the Allianz Arena (the setting of Chelsea's heroics in the Champion's League just a few weeks prior) we had our first official game of football against FC E-Garten. Finding the ground proved a real challenge for the otherwise very capable and well organised Twat-Sec (Giles Mann). The job was made all the easier when the entire team, following behind him (Kony looking like a fictional character) resolved to shout continuously: "Giles, where are we going?"

Looking dishevelled Poppins tried to psych us up for the game with a warm-up fit for a Royal Marine



Light blue is soo in this year.

squadron. Once we'd satisfied his appetite for craning, it was time to offer the lungs a little warm up too, and before long we felt ready to start the game.

We passed scruffily from the off. The selected starting eleven consisted of players from the 6's through to the 1's and even a couple of Old boys. With none of us having played properly since the season finished last March, the team struggled to think the same game and gel as a unit. A particularly tired Dry Nights (Jack Peacock) was getting uncharacteristically ragged at left back and FC E-Garten managed to find some space and capitalise when he was out of position for an earlier opener.

Come half time E-Garten had managed to net again and some substitutions were needed. Among the squad of 20 there were 5 keepers and this didn't exactly lend itself to making textbook substitutions, although on the whole the keepers turned out to be a pleasant surprise: Framp-stains (Pete Frampton) creating space and making some good runs up front; Gollum (Dave Docherty) keeping the ball well in midfield. Letting the keepers union down was Twat-Sec who had less than zero effect on the game.

Sadly the theme of shabby football continued throughout the game and a

third and fourth goal were soon conceded. After a shot from an E-Garten forward rebounded off the post it was clear that Kony (Bolly), having dived to his left to try and save the shot, was not going to get up. Unfortunately, lying face down in the goalmouth was not a strategy that stopped another E-Gartner tapping in the rebound.

Small consolation did come in the final minutes though when Fett und Kahl played a delectable spread to Gump (Chris Neilsen), who received, went on a mazy run, beat multiple players and finally put it on a plate for club captain Fry-sexual (Tom Fryatt) to slot home. Despite the day's losses, the last night in Munich descended into havoc. Kony introduced some primal box to the night's delights with Dry Nights setting a new record for how long it took him to get put to bed.

The final leg of tour was in Prague – a much more walkable city. On the way, The Airborne Rangers entertained themselves for the 7 hour coach journey with nothing but a microphone and their own wit.

The first night in Prague produced an event of epic proportion: the impromptu 3 hour IC football dance off. Debate still rages on about which side actually won but in my opinion when it comes to dance-offs it really is the

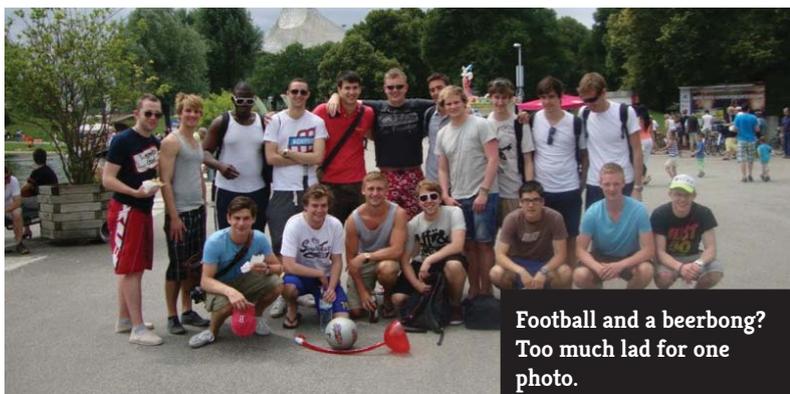
taking part that counts.

Unfortunately, playing in the Great Strahov stadium (capacity 240,000 – fraction full 0%) was not enough to inspire the tour team to victory the next. Another disappointing performance led to a scoreline of 4-1, but not without its own notable moments...

After being named 'super-sub' for coming on at centre back and immediately conceding from a corner, Poppins (Tim Smithy Beasley) redeemed himself by playing a delicious ball over the top for Framp-stains (Pete Frampton) to run onto and slot it in the back of the net. By contrast, Fat-thew (Matt Can) produced a piece of football which defied belief and won him player of tour when he let the ball through his legs, beat a man, then went on a 40 yard run down the left wing. Having put so much effort in to the prior 6 seconds he decided to end the run by falling over.

Nights 5, 6 & 7 descended into anarchy, pandemonium and carnage respectively. Other highlights of Prague included topping the world charts at the self-service pub, the goddess of the cave, silentbox and hat-gate.

Thanks everyone for coming. A special thanks to Twat-Sec for organising everything, albeit at the last minute.



Football and a beerbong? Too much lad for one photo.