

Conferences at Imperial

Two pages of Features about conferences run by students taking place here at Imperial. Page 8-9



A Skyfall from Beit

Aemun Reza News Editor

As a lot of you must know, because it would almost have been impossible to miss for even the keenest attendee of the Library, the new James Bond movie Skyfall premiered at the Royal Albert Hall on Tuesday night. Prince Consort Road was partially closed off and access was restricted around the area.

A massive red carpet was set up all around the Royal Albert Hall, Bond themes were played on repeat, and even the banners outside were changed to say 007.

Eager fans queued up from earlier than 12:30pm for the event at 5pm, and the road was packed with people by the time it started. The entrance to Beit was closed to the public and only students who presented their Imperial College ID were allowed past.

Many Imperial students took advantage of their buildings and watched



the premiere from the Roderic Hill and Bone building windows. Every window was filled with people trying

to get a glimpse of Daniel Craig and other celebrities at the event. Lecturers could also be seen standing in the

windows and on other places.

For residents of Beit, there was a great view from their windows, >>6

Constitution to change?

Tim Arbabzadah Editor-in-Chief

The Constitutional changes that were proposed and previously reported in Felix, are set to be put to a vote at the next Council on Tuesday 30 October. Council will vote whether or not they will accept the changes, or if it needs to be revised more. The draft still contains the changes discussed in the previous article.

The Constitution is the document that sets up the rules and regulations under which the Union is supposed to be run.

Paul Beaumont, Union President, consulted with individuals on a one-to-one basis and is now ready to present the changes to Council. Although, over the weekend, there will

be some alterations made.

One such alteration that is believed to be being made is in relation to the powers that the bar managers have. Before the alteration, an alcohol licensee (bar manager) would have had the power to discipline students, however, Beaumont said that the inclusion was an accident and that it will be removed.

The proposals have caused some friction between Beaumont and Court over them, and to what extent changes are being occurred and how it will affect the representation that students have in the running of the Union. There is currently a 26 page document up on the website detailing the Court's opinions on the changes, and Beaumont is expected to be releasing his reply to this soon. >>3



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Your favourite day off

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We get sent some absolutely 'brilliant' games to review. This week, we took the plunge and actually played one...



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Bond special

We go all secret agent on the Bond films, and decide what ones are worth diving into the archives for.



MUSIC

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Three pages

No that's not an obscure band's name, that's just telling you that Music, who are usually a bit late to finish the page, have three for you!



CLASSIFIEDS

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

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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.

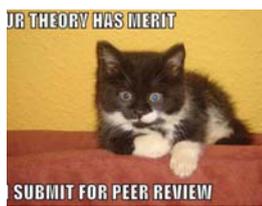
We are currently looking to expand our alto section. The choir sings weekly Sunday Eucharists, with sung Mass settings on feast days, and Choral Evensongs. The positions would be ideal for, but are by no means restricted to, a young professional, or London student looking for somewhere friendly to sing,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



Graduation

As you may be able to infer from the picture above, I've graduated! I am not Tim Arbabzadah, Master of Science. Those five seconds of fame on the stage were fun. Although, I didn't really expect to be the first Master of Science graduate to receive a degree. This meant I had to nervously try to hope that I remembered how to walk and shake hands with people, without being drowned out by the crowd in front of me. Anyway, this meant that I had to graduate and then try to find time to also edit the paper. I therefore would like to take the time to apologise for what may be a somewhat rushed issue this week. Hopefully there won't be too many errors, but you may find that some sentences just randomly don't fini. Anyway, I'm sitting here in the dead of night, all alone in the office, with all of my swears notes telling me to "fucking change page numbers" and other such angry reminders, and it made me think about the Real World.

The main difference between student life and working life is really the constant responsibility. I know I only work as Felix Editor, but I can't just lie hungover in bed all day and not

be arsed to go in (unfortunately) if I'm feeling a bit rough. It also means I don't tend to go out on weekdays that often, this week excluded. So here is a message you hear a lot and hopefully act on a lot too. Enjoy your life as a student! Enjoy university! Really, it's the best years of your life if you make it that. Yeah it's a cliché (that's what late nights do to you: makes you real off these types of phrases), but it really is true. You have so many opportunities to go out and have fun, take them all. Try and fit in some work too, but really jump on any fun activities that head your way. You only live once. Oh God, too many lame sayings, I'll stop.

The ceremony itself was rather odd. The Rector's address in particular I thought was a bit strange. Not only did it sound as though he hadn't really rehearsed it all that much, but it had a very obvious and clear message: well done on graduating; now, go and make money and then give us that money. Lots of our alumni give money, please model yourself on them by giving us money. Nothing wrong with asking us for donations and all that, but, dude, seriously, give us like a maybe longer than a two minute segue into that. Or perhaps just don't mention it right away. This isn't me

being massively paranoid by the way: the joke of the night about the speech was that it had a heavy "where's my fucking money punk" focus.

Hackery

Just so you know this, here is a definition: a hack is someone who focuses solely on the Union and thinks it is the most important thing in the entire planet and the be all and end all. I have to be a bit hacky due to my position, although I have tried to keep news a bit more interesting to everyone. There are, on occasions, times when you have to talk about something.

The Constitution, which is the rules that govern how the Union is run, is up for debate at the next Council on Tuesday. There the Council will decide if it is something they should accept or not. It may not seem important, but it could have impacts on things you care about, on the way the Union is run (e.g. drink and food prices etc), and how you are represented. To Council members: read the for and against and make an informed decision on what you think is the most student-led way to run the Union.

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.
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Constitution vote on Tuesday

» continued from the front page

Beaumont summed up the draft Constitution by saying that “apart from the changes that have been discussed, the rest of it comes down to how it’s written, rather than how it works in practice”.

The budget for the Union, which, due to fact that it is dealing with money and how and where it is being allocated is very important, was previously set up by the Executive Committee (Exec.). The draft Constitution refers to “the Union” proposing the budget to the Trustee Board, who then must approve it. However, it does not explicitly state there who that refers to. It is thought that this is a point that could change. When asked about this point, Beaumont said that it was Council or Exec., because that is who runs the Union. This issue was contentious because if it is not one of these bodies, then the money and therefore overall running would not be controlled by democratically elected students.

The Court’s document sets out where the budget comes from as something that it believes removes student control from the Union and how it is run. The response from Beaumont is: “The Trustee Board sets the Union’s budget. The Exec currently has the power to undermine the Trustee Board which is the fundamental problem we’re trying to address (and is how we ended up in the financial situation we’re in today – Summer Ball 2011 was passed by the Exec). Making reference to students implies we’re removing control from students, but, the Trustee Board is (under the current and proposed structures) majority students!”. The point about the control of students relates to the membership of the Board, where there is disagreement as to whether or not the proposed changes will cause the Board to be more student run as elected representatives sit on it, or will hand a small number of students a lot of power and therefore be less student run.

The members of Council that were elected in the results announced on the Union’s website will be voting. They may not all have experience with the inner workings of the Union and so some will have had to familiarise themselves with the Union’s current structure and the differences caused by the changes. When asked about the amount of time received to review the changes, Beaumont stated that the members had been sent everything when running for the post, and had been resent it later. He also pointed out that the Council Chair will be briefing them on Monday 29 October, and he will be seeing what concerns they have and talking with them after.

A point of contention was the changes to the Trustee Board. The Board is

re-organised with two elected students and two appointed students as the Student Trustees. Furthermore, all of the Deputy Presidents (Education, Welfare, Finance & Services, Clubs & Societies) will be on the Trustee Board as members, rather than the current observer status. The other change would be Court Chair no longer sitting on the Board, as Court is being dismantled in the proposed changes. a point that was also contentious.

The argument that Beaumont has put forward is that it lessens the President’s power in relation to the Deputy Presidents saying that at the moment only he is able to sit in closed session meetings and that he is the only voting member from the Sabbatical team on the Board. He went on to say that he believed it took power away from the President, as he says that under the current rules “If I wanted to run it ignoring the other Sabbs I technically could. At the moment the President has too much power. This spreads it amongst the Sabbs.” A point raised about this move is that it means the Sabbatical team as a whole are a lot more powerful, even if the President isn’t individually more powerful. The Court argues that it means that the Sabbatical team would only need three out of the other ten members of the Trustee Board to vote with them to have a controlling majority of eight (the Board is proposed to be made up of 15 members). The Court also points out that the Sabbatical Officers are the most likely, and in general do, attend all the meetings, whereas the Lay Trustees and Student Trustees can not always make it. The Court argues that this makes the Sabbaticals have a lot of say on the Board. The Court also noted that the President and the Deputy Presidents would become more powerful if they stick together when voting, and could use the Trustee Board, which is the highest Board in the Union, to overturn and change decisions made by Council. Beaumont argues that the President can currently “use position to overturn the rest of the Sabbs” and goes on to point out that the Sabbatical Officers are also elected by a ballot of the entire student body. He also stated that there would be five Sabbatical Officers on the Board and therefore a minority when compared to the fifteen members that are on the Board in total.

In relation to Felix, it is no longer written in the main body of the Constitution regarding the position of Felix Editor, with no other Sabbatical Officers except for the President being explicitly mentioned. The sabbatical position for the Felix Editor and the Medics’ President are written into other parts of legislature such as for Felix the Felix Constitution, Job Contract, and Felix Policy. This caused alarm that the position may be un-



der threat and made easy to remove. When asked, Beaumont said that the procedure for changing whether or not the positions were sabbatical or not remains the same under the new laws. In the two and fro, Court considered that parts of the constitution may be taking away the editorial independence of Felix, meanwhile Beaumont sets out his reasons why his view is that it remains the same.

A new point added to the draft Constitution states that “Bringing the Union into disrepute” is grounds for disciplinary action against those found to be doing so. The Court state that there is “a sense of unease in allowing a blameless individual... to be disciplined just because the Union has ended up looking bad.” Court later refer to how it could affect anyone who is whistleblowing and if there are any articles in Felix. Beaumont was questioned over this, and answered that it was: “the individual that did something wrong, it’s not the whistleblower or the people reporting it that brings it into disrepute”. The clarification of this point will be added to the version that is brought before Council.

Another issue was that the Court will be removed with the functions moved to the Trustee Board. The Court stated that this “moves Court functions to the Trustee Board and in the case of Elections, largely to one individual”.

The general opinions set out by the Court are that the restructure the Union into “a different sort of Union” and states that Council can do this but that it aims to “highlight some key matters for consideration”. The reply from Beaumont is that it is not restructuring, although admitting some changes are occurring. The Court highlighted ten topics that it was concerned with. These included those referred to before in this article and others. These points seem to be the main arguing ground with Beaumont referring to some of them as “factually inaccurate”.

The new draft of the Constitution was produced using an NUS template

document. It has been said by lawyers that it is legally fine. However, it is important to note that this does not mean that they think it is the correct structure: it means that it is legally all okay, not necessarily the best and most democratic way to run the Union.

This article is only the tip of the iceberg in terms of the Constitutional changes and the discussion between the Court and the President.

Council is on Tuesday 30 October in the Union Dining Hall. This is on the

First Floor on the left. Any student is welcome to attend the discussion, although only members of Council can vote. All papers mentioned should be available online at: <https://www.imperialcollegeunion.org/your-union/how-were-run/constitution-and-regulations-for-the-current-Constitution-and-https://www.imperialcollegeunion.org/sites/default/files/Constitution%20v2.pdf> for the proposed Constitution, Step-by-Step Guide, the Court’s responses, and, soon, Paul Beaumont’s response to the Court’s objections.

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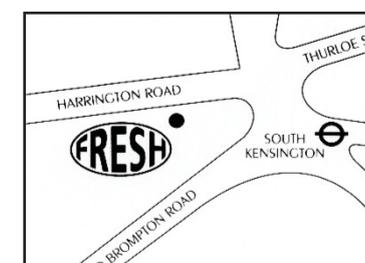
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Free storage space for Imperial

Tim Arbabzadah Editor-in-Chief

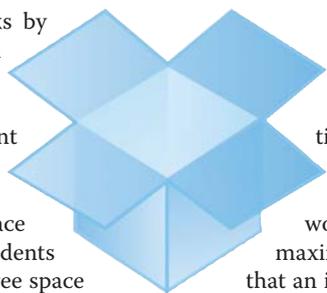
Every student at Imperial can get 8Gb worth of free storage on the online website Dropbox. This is part of the Dropbox Space Race.

In this competition student race against each other to earn more points, which entitles them to more space online in the Dropbox website. Imperial is currently third in the United Kingdom (table pictured to the left), with 2,233 participants (at time of writing).

The competition works by students registering with their Imperial email address, or, if you have an account under a different email address, verifying that you go to Imperial on the Dropbox Space Race website. The more students who sign up, the more free space

United Kingdom Leaderboard
Here are the top schools in the nation.

SCHOOL	NUMBER OF SPACE RACERS	TOTAL POINTS
1 University of Oxford	2,729	5,617 points
2 University of Cambridge	2,607	5,515 points
3 Imperial College London	2,233	4,887 points
4 University College London	2,063	4,369 points
5 University of Southampton	1,619	3,441 points
6 University of Edinburgh	1,419	2,973 points
7 University of Warwick	987	2,139 points
8 University of Manchester	854	1,880 points
9 London School of Economics and Political Science	901	1,789 points
10 University of Nottingham	808	1,756 points



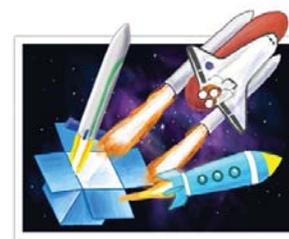
that every student at that institution gets. Currently, at time of going to print, Imperial students are able to get 8Gb worth of free space. The maximum possible space that an institution can gain is

25Gb.

Usually, the amount of space given to each user is 5Gb. The extra 3Gb to Imperial students will, however, only be available for two years.

The competition was launched on Monday 15 October, and will run for eight weeks, meaning two of the weeks have already gone.

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Election results announced

The results for this year's Council and rep elections

Tim Arbabzadah Editor-in-Chief

The results for this year's Reps and Council elections were announced on Wednesday 24 October.

The turnout for the elections was the highest that the Union has received for Academic Rep and Council Member positions, with 6849 votes cast by 3030 students. This is a 20% turnout as claimed by the Union.

The Union said in the article on their website announcing it that they were "really proud of... election turnouts". It then went on to say that "Imperial College Union is improved, by all the great student Officers that get elected, every time you vote."

In these elections, every single year rep for every subject was elected. As well as this, all of the undergraduate and postgraduate Council Ordinary Members for the Faculty of Engineering, Medicine, and Science were elected. The Disabilities Officer was also elected. As with all elections, there is a possibility to Re-Open Nominations (RON) if none of the candidates take the voter's fancy.

For the position of Disabilities Officer, Moeko Maiguma-Wilson was elected, unopposed, with 1147 votes to RON (not from Harry Potter) gaining 218.

The number of votes cast was generally higher for the undergraduate Council Ordinary Members when compared to the other positions also being elected. The postgraduate Council positions also had a considerably smaller turnout when compared to the undergraduate elections. The

most extreme example (where both positions are elected) is the Faculty of Science. In the undergraduate election, the top three candidates, Jason Parmar, Mariza de Souza, and Stuart Haylock, who were all elected, received 162, 139, and 60 votes respectively in the first round. However, in the postgraduate election the two positions were filled by James Bannock and Xiaoran Lai who had 30 and 13 votes in the first round respectively.

The overall turnout was high, however, in many individual position's elections, the turnout was still fairly low as a raw number, with many elected after receiving no more than 20 votes.

Some positions do still remain unfilled. The Faculty of Medicine's Council Ordinary Member is still unfilled, with one person needed for the role.

There are a few rep positions that are still empty. These are generally for the more niche subject's rep position. These are all for MSc subject's course reps and are: Advanced Materials Science and Engineering Course Rep, Human Molecular Genetics Course Rep, Optics & Photonics Course Rep, Controlled Quantum Dynamics Course Rep, Plastic Electronics Course Rep, Epidemiology & Master of Public Health Social Rep, and MBA Course Rep. All of these positions had nobody standing for them the first time around, and therefore RON won.

The full results can be seen on the Union's website here: <https://www.imperialcollegeunion.org/news/your-reps-council-elections-results>



Students use spy like stealth and cunning to gain entry to Beit roof

» continued from the front page

toilets and kitchens. The hall was packed with students all trying to find some sort of window to look out of. There seemed to be many different options, all offering different views, and different quality views. Felix managed to perch inside the Union Building itself and take photos from the window of as many people as they could. Snaps ranging from Dame Judi Dench to JLS being told to go round the side rather than the front entrance were obtained, with a varying degree of success and blurriness.

However some students went even further in their efforts to get a peek at the red carpet and managed to climb up onto the roof of Beit Hall.

According to students that were on the roof, who wish to remain anonymous, there was a fire door that led out onto the rooftop that was not guarded by security on the night. The door was on the Beit fourth floor by the east. It said that the door was alarmed, but it was, in fact, not. This door was able to be opened, and students went on to the roof from there. Then, from the outside, there is a door into the Union, which could not be opened from inside but can be opened from the outside.

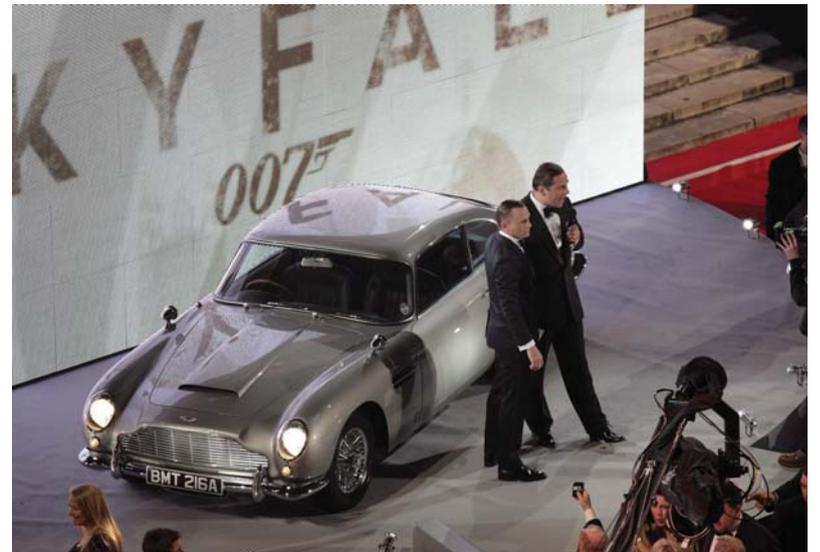
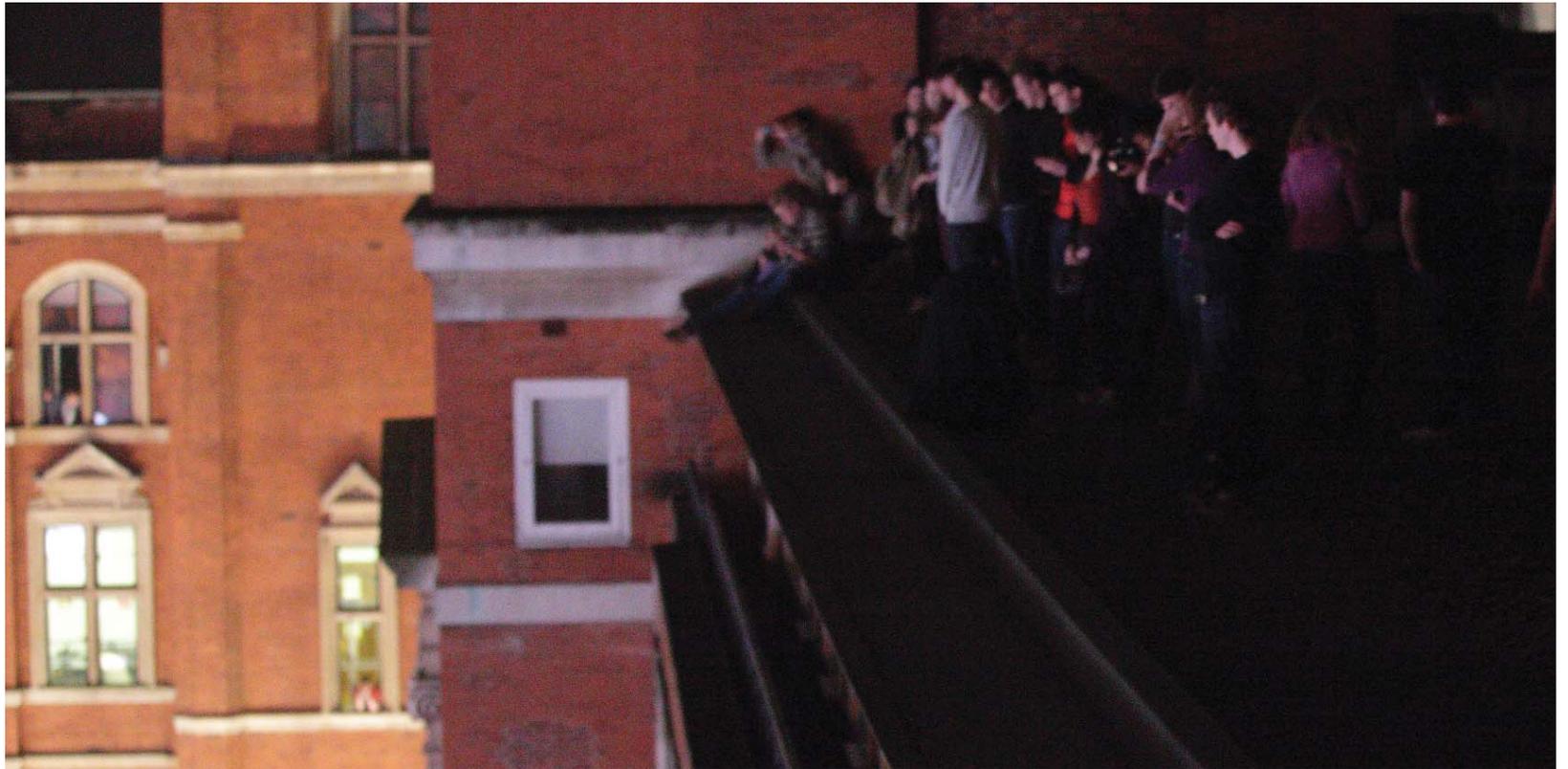
Concerns were raised about the student's actions as the rooftop of Beit is considered dangerous due to it being a sheer drop, and it is unsafe for students to be there and so close to the edge.

The students added, "I was surprised how easy it was to get on the roof. It probably should be more secure but not too secure. When we went to security, no-one was there Security was very low". The student added that "Great view! We should come up here more often. Can't wait for the next RAH Premier".

Beit Security were unable to comment on the student's presence on the rooftop. Felix could not get a quote in time about the incident, but is hoping to follow up later and, at the very least, have something online.

Once the audience had all gone into the Royal Albert Hall, the crowds quickly dissipated and the mission (no pun intended) to remove all of the structures that were created could get underway. By 2am on Wednesday 24 October, all of the structures that were put up were removed and the last truck was leaving.

Additional reporting by Tim Arbabzadah



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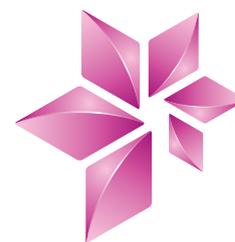
in association with the Institute of Ideas. The event will be hosted by Katie Jackson, senior vice president, corporate mergers & acquisitions. Special guests include Jim Al-Khalili OBE, Timandra Harkness, Atle Hjorteland, Professor Peter King and Hetan Shah. There will also be networking opportunities, 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>
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LIMUN comes to Imperial

Franca Hoffmann discusses politicians-to-be coming to campus

From 15 – 17th February 2013, you will see numerous important looking people in black suits and formal dresses run around our campus. And you may wonder what it could be causing this invasion of foreigners. Let me give you some insight into the big things happening at Imperial.

The very large university level Model United Nations (MUN) conference will be hosted at Imperial College in February 2013. For three days, delegates from universities from all around the UK and abroad will debate pressing international issues on the UN agenda, representing their “home country”, which they may have never lived in, but whose politics they have extensively researched during the last weeks. So what exactly is MUN? It is a gathering of some of the best and brightest debaters, speakers and inspirational figures in the global student community who swap identity for 3 days stepping in the footsteps of taking on the role of national representatives to the UN. It is astonishing how realistic these simulated UN conferences often turn out to be, portraying the complexities of international policy formation (change). After an MUN weekend full of drafting resolutions, sending secret notes to the collaborators you managed to convince the night before in the hotel lounge to join your policy just before going for the International Party Night, lengthy voting procedures, little sleep (due to drafting papers or dazzling parties?) and making new lifelong friendships with people from all around the world, you feel more than overwhelmed. If you have done it once, you want to do it again. How United Nations Secretary-General Ban Ki-Moon puts it, MUN is an “exercise that gives you a full taste of the complexity of international relations – the intricacies of negotiating among diverse peoples and perspectives, the challenges

of achieving consensus, the patience required to win progress”.

Like is the case with so many other social phenomena, Model United Nations started growing exponentially the moment it attracted the student community. With more than 1500 delegates, 25 committees negotiating in 3 different languages, the London International Model United Nations Conference (LIMUN) 2013 has grown into the biggest university level MUN conference in Europe. The official launch of LIMUN 2013, held on Thursday, Oct 18th at HULT International Business School, was attended by representatives of several higher education institutions in London, the British UN Association as well as various MUN societies from around the UK and abroad. The presentation of the LIMUN 2013 secretariat was followed by a food and drink reception, with the beer sponsored by the Embassies of Dominican Republic, Trinidad and Tobago.

Amanda Sun, Under-Secretary-General for Logistics, heading a team of volunteers to organise the necessary provisions for the conference, explains what is special about LIMUN 2013:

“This year the topic of the conference will be the Millennium Development Goals. We want to bring a focus to what we as a conference are trying to raise awareness on, and the MDGs address the most pressing issues facing our world today.” These

are undoubtedly big problems that politicians and governments around the world worry about, but what does Imperial has to do with



The conference will be better attended than this...

MUN?

Philippe Rival, President of the Imperial College MUN society (ICMUN) tells us that LIMUN and ICMUN have enjoyed a very tight relationship for many years. “We are amongst the biggest delegations who attend LIMUN. We have also sent a minimum of one delegate per year to chair and very often our delegates win several awards across a wide variety of committees.”

Now, if you say ‘Well, this sounds all amazing, but I am an engineer, how should I survive in the middle of all these politicians and lawyers?’ Needless to say that as a scientist attending an MUN conference, you are something special. When asked about your subject, people tend to look at you with this glint of surprise thinking ‘What the hell is he doing here?’. And yes, why on earth should scientists be interested in MUN? This is one of Philippe’s favourite questions. “I can make it even simpler: Why do we do MUN at Imperial? We don’t have student in PPE, literature, law or psychology. The best way to fully understand why it is that MUN works at Imperial has to do

with what being a scientist actually entails. Scientists, engineers, doctors, all share the common trait that their work revolves around finding a solution to a problem by using knowledge and reasoning they have accumulated over experience and training. People from Imperial know what it means to go and find an answer to a problem, and they even go to such lengths as giving up their night and sleep on such problems.”

Conferences are an unforgettable experience, and if you feel you are not the next Churchill to come, don’t worry, everybody had their first MUN experience one day. Amanda recalls how she first got involved with the worldwide MUN movement. “Sometimes things happen when you least expect them - my high school team needed a member, at the last minute, to replace one who could not attend Harvard MUN in Boston and my best friend pulled me in. It turned out to be the best split-second decision I’d ever made, leading me to where I am today.”

Our very own ICMUN president Philippe Rival first started MUN in high-school when he moved back to

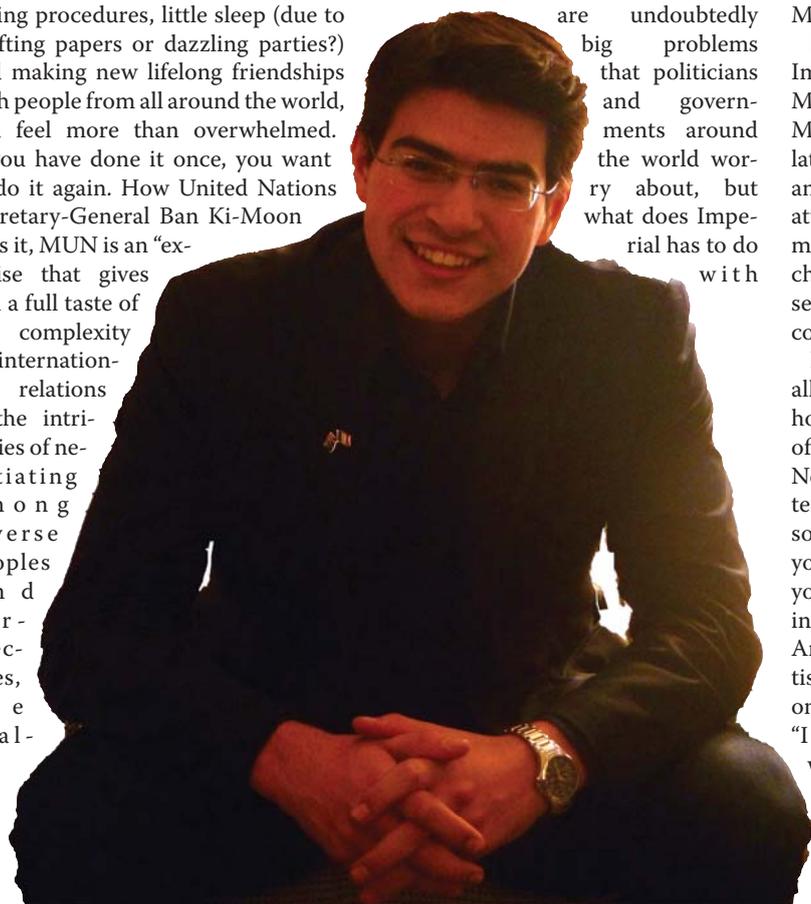
France from Australia, but what inspired his first true MUN experience happened at the Paris Conference of 2010. Philippe was representing Uganda and won the Best Delegate Award. This particular conference was held in the actual building of the UNESCO, in Paris. He received his Award in front of 2000 people and 195 state flags, on the UNESCO stage, in front of a handful of actual UN representatives. “There is nothing more motivating than to get that feeling first hand.”

Amanda adds that she was blown away by how passionate LIMUN delegates are, and by their depth of knowledge in global and regional issues.

Besides an excellent opportunity to build relationships across borders of background, culture and nationality, and inevitably – let’s be realistic – a lot of work, there is a very important life skill to learn: when you play with the rules, you come up with better ways to manipulate or go around them.

If you are interested in being part of something great, applications for LIMUN 2013 are still open.

A last word from the ICMUN president: “One thing is sure, the MUN future is bright at Imperial!”



Features Editors: Stephen Smith,
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FEATURES

The London Climate Forum 2012

Caroline Wood says: the hottest student debate is coming to London

The London Climate Forum is the UK's largest student led conference on climate change and sustainability. Bringing together leading thinkers from politics, business, campaigning, media, science and engineering, it will be a chance for young people and students to find out how they can be part of creating a more sustainable future.

But why should you care? Well, the consequences of a changing climate and resource scarcity are set to impact on each our lives. Whether this is due to oil shortages (maybe), freak weather events (probably) or changes in food and water supply (almost definitely), it is becoming clearer and clearer that change is inevitable. But not only will climate change and sustainability challenges effect us, it will be down to us, the students of today and leaders of tomorrow to help pave the way to a more sustainable planet. Come 2030 when we are the key decision makers, we need to make sure that we are making the right ones not just for ourselves but also for the entire planet.

I've been interested in Climate Change and sustainability for a while now and back in February, I ventured to Oxford on a snowy winter's morning to attend the Oxford Climate Forum (see "Gate-crashing the Oxford Climate Forum" in the February 16th issue of Felix). It was a fantastic day of talks and discussions and I came away feeling inspired. As I sat on the train back to London I thought about 1: how nice

would be if I didn't have to venture half way across the UK to attend this event and, more importantly, 2:

how valuable a climate forum centered at Imperial would be, where we have a hub of scientists and engineers brimming with knowledge, creativity and great ideas in one of the most influential and cultural cities in the world. (I'll leave that spiel there before I start sounding like Boris Johnson talking about the Olympics) So, nine months on and several hundred emails later we are very happy to be able to invite you all to the London Climate Forum 2012. This inaugural event will take place on the 24th and 25th November in Imperial College's

Great Hall and is coordinated by Imperial Hub. We are inviting students and

young people from Imperial, London, and the rest of the UK to be part of the hottest student debate - pun very much intended.

We've invited some incredible speakers to come along to talk, including Professor Sir Brian Hoskins, Director of the Grantham Institute for Climate Change, James Cameron (not

the film director- although that would be kind of cool too), Founder and Non-Executive Chairman of Climate Change Capital, Carmel McQuaid, Climate Change Manager at Marks & Spencers and our favorite campus celebrity, Professor Lord Robert Winston, Professor of Science and Society at Imperial College, politician, scientist, author and t.v presenter. The list of knowledgeable and inspiring high profile speakers really does go on.

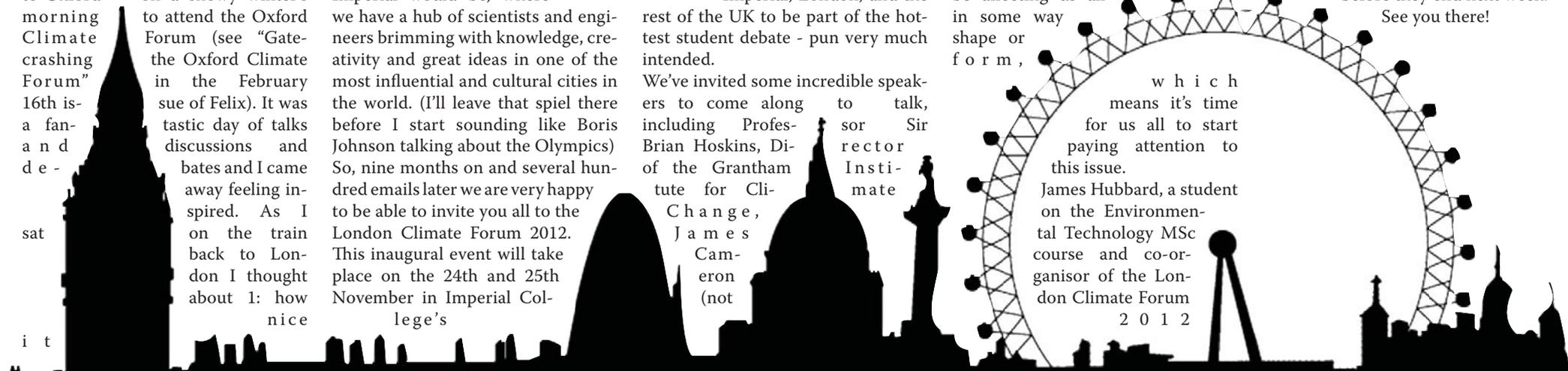
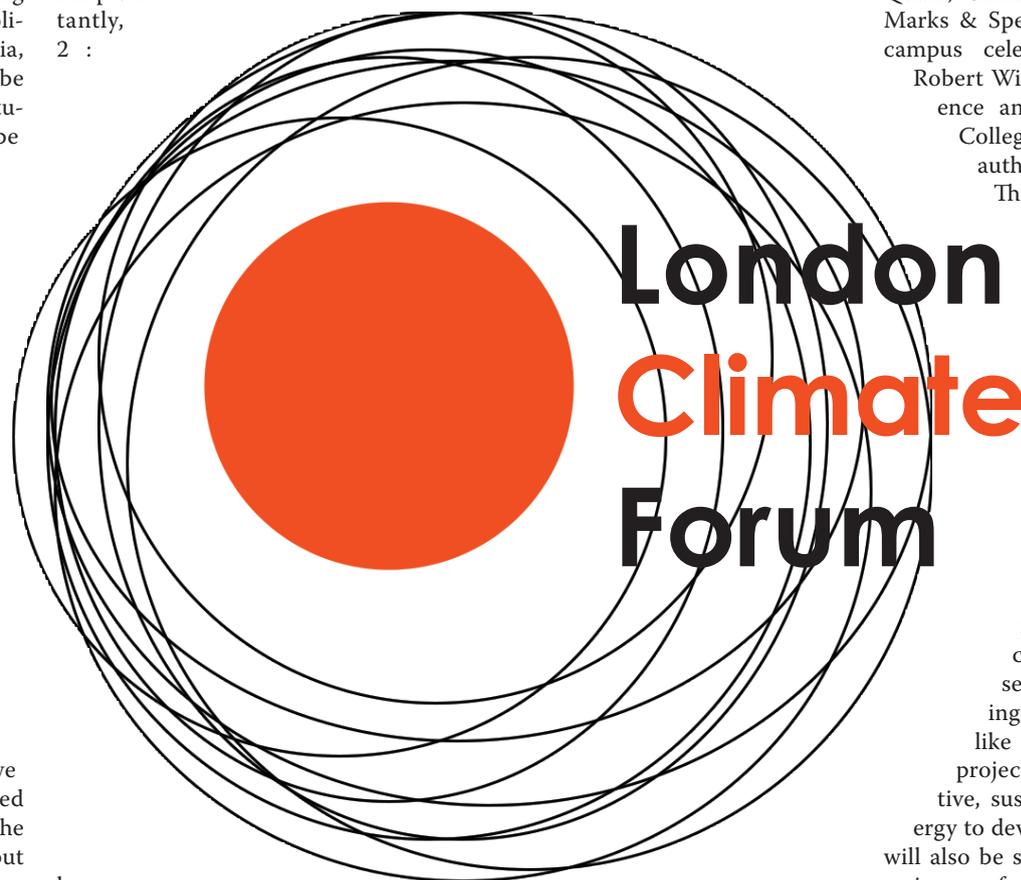
The London Climate Forum will be your chance to hear from the experts, learn some more about what we need to be doing to confront climate and sustainability challenges, and start to figure out how you can play your part in making a positive change. Whether that is setting up a project during your time at university, like e.quinox, a student-led project that brings cost-effective, sustainable renewable energy to developing countries (who will also be speaking at the Forum), or in your future career as a banker, scientist, engineer, consultant, doctor... Either way, sustainability is going mainstream and will be affecting us all in some way shape or form,

which means it's time for us all to start paying attention to this issue. James Hubbard, a student on the Environmental Technology MSc course and co-organiser of the London Climate Forum 2012

says "Sustainability is going to offer exciting and challenging opportunities to us all throughout our future careers and lives, you actually can't avoid it. I think that being able to interact, understand and benefit from it is of fundamental value when planning ahead. Coming to the Forum means hearing from the best about what's happening at the edge of this fascinating topic, having a vision for the future and taking a positive step towards being part of the most critical discussion of our generation" Now, you can't argue with that.

We'll be promoting the London Climate Forum on campus over the next few weeks. Watch this space for bake sales, your chance to get involved in some lunchtime arts and crafts, and the most ambitious flashmob to hit Imperial to date (hopefully). Intrigued? You should be. Insa Roemgens, one of the publicity team leads said "I read about the Climate Forum online earlier this term and thought rather than just attend, the best way I could help to make a difference was to help put together an amazing and inspiring event". If you'd also like to get involved there's still time, email climateforum@imperialhub.org for more information.

So, if you are thinking about making plans for the weekend of the 24th and 25th November, stop right now. Put the dates in the diary and head on over to www.londonclimateforum.org to get your earlybird tickets before they end next week. See you there!



24TH & 25TH NOVEMBER
GREAT HALL, IMPERIAL COLLEGE LONDON
www.londonclimateforum.org



Shacking up with Business

Deepka Rana talks to Unishack.com's founder, Ben Oakenfull

We all know that estate agents and landlords aren't exactly a student's best friend, and many of us have personally fallen victim of pushy sales tactics, resulting in a less than ideal but extortionately expensive student flat. Such experiences prompted Ben, a final year student at Bournemouth University, to start his very own online business. Unishack.com allows students to rate their accommodation in order to help those currently looking to rent. Felix had the opportunity to pick Ben's brains about running his own business whilst still at University.

Is this your first shot at starting a business, and have you always aspired to start one yourself?

When I was 15, I started a computer support company that specialised in 'At Home Support'. This quickly became a small successful business however after a couple of years I decided that I would go travelling for five months before going to University. I have always had a keen business acumen and a passion for web technologies, the perfect pair for starting Uni Shack.

Had the idea Uni Shack not taken off, what do you reckon you would be doing now instead?

My plan B has always been to set up a Web Development/Design company – but hopefully I won't have to worry about that!

How did you go about building your team, and how many people work for at Uni Shack?

I believe a great strength is to know your weaknesses, and once you know them you can build your team around that. Following that analysis, I've picked up the phone and got in contact with a few friends who I know also have a passion for business. The team at Uni Shack comprises of four people, including myself – two in technical and two in marketing and PR.

How have you found balancing your academic commitments with running your own business?

It really helps staying organised! My University work is quite heavy at the moment as I'm in my final year, so that takes priority. However I'm really passionate about Uni Shack, so the majority of my spare time is spent on

that. I'm quite fortunate that the business relies on user generated content so most of my time is spent on promotion and further site development.

How are you planning on making substantial revenues from the website (or what other goals do you have for the business)?

Our business model operates on a series of different revenue streams, such as standard business to consumer advertising, and advertising the letting agents/landlord contact details. Soon letting agents and landlords will be able to add a plugin to their site, this plugin will show the rating and comments of a property.

Would you advise students to start a business whilst still studying or wait until they have more experience/financial security?

I believe that if you have a good enough idea and it is realistic then why wait? If you have a fantastic idea bottled up until you have more experience, then another company could come in and get the market before you – that wouldn't be good!

Young entrepreneurs often tend to run before they can walk. What would you say are the best first steps to take with an exciting new business idea?

I'd say that the most important step

I believe a great strength is to know your weaknesses, and once you know them you can build your team around that

is to do your homework first. You need to understand the market for your idea, and also where your main revenue streams will come from. Writing a business plan from the start is always a good idea.

What has been the biggest hurdle so far, and have you ever considered giving up?

The development of the site was the easy part – the hurdle was getting people to use the site. With a limited budget that wasn't easy. Uni Shack is a good idea so I knew with persistence students would eventually start rating. With the right team on board and using social media to our advantage, Uni Shack started to grow.

Have you ever run into issues with letting agents and landlords objecting Uni Shack? How do you ensure ratings remain fair and reliable?

It has always been our number one priority at Uni Shack to be neutral. We strive to keep things amicable between the student and the letting agent or landlord. We ensure ratings are fair and reliable by monitoring each and every review that is submitted, we will not approve a review that contains profanities for example. We are currently developing a portal that allows letting agents and landlords to log on, and comment on the student reviews of their properties. So by doing all of this, we haven't run into any issues with landlords or letting agents.

Are students not running the risk of receiving no/very poor references from previous landlords if they rate their properties badly?

Protecting the identity of the reviewer is the answer to this. We do not disclose their email address, tenancy year, or any other information that can relate back to them. We always advise any reviewer to express their opinion in a way that does not identify them. Plus the student can always rate their property once they have left.

What do you currently love and hate about the flat you're currently living in?

This is probably the best rented property that I have lived in! My girlfriend, Faye and I had a strict list of requirements that we wouldn't budge on, it helps to know what things to watch out for when looking for a new place. I'd say the best thing about our



Ben Oakenfull, final year Business IT student at Bournemouth University

flat is its town centre location, the lime green colour of the bathroom, a only thing we really disliked was the tin of magnolia soon sorted that out!

Got a question for Ben?

Aspiring student entrepreneur? Business School student? Or just plain curious about what it takes to start your own business?

Send in your questions to:
business.felix@imperial.ac.uk and have them answered by Ben himself!

Business Editor: Deepka Rana
business.felix@imperial.ac.uk

BUSINESS

Entrepreneurs 'hail' new app

Imperial Entrepreneurs meet the founders of the Hailo app

Last Monday, Imperial Entrepreneurs invited the people behind Hailo – The Black Cab App, to its weekly event, Startup Mondays. Russell Hall, one of the co-founders of Hailo spoke to us about their success story and what makes Hailo so popular, to a point that even celebrities and serial entrepreneurs such as James Caan are tweeting about its brilliance! Russell explained how getting Hailo to where it is today was not easy, nor was it a smooth sailing process. They had to get rid of a tech team that were not delivering and had to pitch their ideas to and convince numerous investors that their app was going to work. They had tremendous belief and confidence in their idea and strived to make it a success.

Hailo is a rapidly expanding mobile app that enables you to hail a black cab through your smartphone and pay for it via credit or debit card, or cash with no extra charges or booking fees. A brilliant yet simple idea, that brings more business to London taxi drivers and eliminates the need for passengers to frantically hail taxis!

The app was envisioned by three London taxi drivers, Russell, Terry and Gary as well as three Internet entrepreneurs. They managed to raise \$20 million from various investors and backers including Niklas Zennström, the co-founder of Skype. Other investors include Accel Partners and Wellington Partners, who have funded high profile companies such as Facebook and Spotify. You know you have something good if such people are backing your product.

Having initially been introduced in London, the app has now made its way to Dublin, Toronto and most recently Boston with plans to expand stateside in Chicago and New York. The app is tailored to a certain city based on its regulations and people in order to en-

joy the most success. In London itself, 20 per cent of the black cab drivers are registered with Hailo, a figure that is likely to grow.

The key to this success has been the fact that they place the same amount of care and emphasis on their drivers as they do on their customers. They have a great communication system to help drivers understand and use the app and also listen to their feedback to constantly adapt, change and solve problems that may arise. Taxi drivers are drawn to Hailo because of the great driver experience that they find to be more sociable and profitable.

Besides this, the app has also been designed and developed by leading designers formerly working at companies such as Google. It even has a feature that allows passengers to rate their drivers ensuring the best service is always provided.

The app was envisioned by three London taxi drivers, Russell, Terry and Gary as well as three Internet entrepreneurs



What attracts the customers to the app is its simplicity and ease of use; you are never more than two taps away from getting a taxi. It eliminates the need to carry cash around for taxis. As Russell explained, when you have no cash in hand, you either cannot take a taxi or are forced to go to an ATM to withdraw. Hailo prevents this and makes everyday activities such as shopping much easier. Hailo also prides itself on the fact that it charges the customer only the taxi fare, and this gives them a major advantage over competitors such as Addison Lee, where booking fees apply.

Hailo has received extremely



positive reviews from app users, with an average 5 star rating from over 1000 reviews. With such great features and excellent feedback from customers who use the app there is no saying how far this app will go and how big it will become. Future plans include introducing the app Far East in Tokyo, where the taxi business is massive and so is the use of technology and smartphones. It is certainly exciting times for those at Hailo.

For those of you who are uncertain as to what Startup Mondays are, they are a series of weekly socials hosted by Impe-

rial Entrepreneurs, in which entrepreneurs are invited to give talks about their companies to students. The attendees have the opportunity to hear how businesses such as Hailo, were set up, organised and run to become a widely downloaded and used application. Those in attendance are also given a chance to further socialise and network with the entrepreneurs behind London's hottest startups at the Eastside Bar. With Hailo, we were lucky enough to have the drinks sponsored by our speakers. We can't always guarantee that though!

Imperial Entrepreneurs' next Startup Monday event on the 29th of October will involve Hayley Quinn, a dating coach, who will give advice on how to be more confident and memorable when meeting people in different places such as at networking events. If the Hailo event was anything to go by, this one is guaranteed to be a success!

Think you could do a better job than the Chancellor? Reckon Apple's marketing strategy is all wrong?

LET US KNOW!

Send in your ideas and articles to business.felix@imperial.ac.uk

Or just come down to the office for a chat, we get lonely sometimes.

FASHION

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



Tim Walker: Story Teller

Alice Yang enters the magical world of fashion photography

There has long existed a debate in regards to the reasons behind fashion photography. Do photographers pick up their Hasselblads solely under the direction of Devil Wears Prada-esque editors, and do models pose nonchalantly just to put the seemingly un-wearable catwalk designs to use? Or perhaps it is just to do with amusement, allowing some to turn a hobby into a career.

Justifications for the art, if you will allow me to refer to it as such, stretches back to the days of the invention of the camera. In fact, fashion photography is a medium which everyone, whether consciously or not, appreciates. From Burberry's latest campaign

featuring the adorable Roo Panes to the well-loved Dior Cherie advert in which an innocent Natalie Portman poses in her most natural form – any advert one comes across related to the fashion world counts as fashion photography. And just like celebrated artists and musicians, there are famous fashion photographers known for their skills and expertise, or in Tim Walker's case, their ability to create another world.

Tim Walker's photography is the type that leaves one speechless, perhaps the natural result of having been thrown into a fairy tale, except that at his latest exhibition, one awakes from the dream to discover a reality. Somerset House's East Wing has

been morphed into a mystical playground of childish tales, in which the extravagant props used by the photographer are displayed alongside his photographs. From life-sized spitfires and swan boats to giant dolls and skeletons, the home of London Fashion Week is showcasing the magician of fashion photography itself.

Accompanied by ethereal jewellery box music and the tapping of visitor's heels against the exhibition's wooden floors, Tim Walker whisks you away to the velvet walled room in which you too can peer out of its windows and witness the staggering beauty commonly drowned out by the grey gloom of everyday life. It is a view so full of vivid colour and naïve imagination, of giant bees playing cellos and humongous snails lounging on beds that leaving the exhibition inspired is beyond choice.

And for those who crave more, the exhibition's accompanying book *Tim Walker: Story Teller* is the perfect antidote. But who need drugs in Walker's world, where flying saucers, race hounds and picnic tables float effortlessly in glowing forests? The pages of this book present snapshots from within an incredible mind; pages of Walker's scrap-book and quotes spiralling out of control. Walker endows upon us a sugar-coated view of the reality of adulthood in a chaotic mix of pictures and emotions, with one lesson for us all: "the lightness of spirit allows the imagination to soar cloud high".



Tim Walker Story Teller published by Thames & Hudson is now available for £45. The exhibition is now on show at London's Somerset House supported by Mulberry. Free admission, 18/10/2012 - 27/01/2013
Admission: Free

Fashion Events

The Little Black Jacket

Saatchi Gallery
Admission: Free
12/10/2012 - 28/10/2012

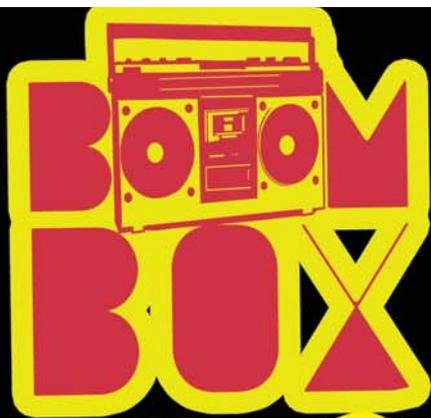
Chanel's archives are forever being referenced in the fashion world and this year the legendary French house have decided to showcase its underappreciated Little Black Jacket. With a series of black and white photographs shot by Karl Lagerfeld himself, the exhibition is a perfect display of Coco's chic invention and definitely not one to be missed.

Hollywood Costume

V&A Museum
Admission: Students £9
20/10/2012 - 27/01/2013

The highly anticipated collection of well loved and recognised pieces from Hollywood history has finally landed on our doorsteps. From the little black dress Audrey Hepburn is so famously remembered for to Marilyn Monroe's iconic billowing white cocktail dress from *The Seven Year Itch*, its time to add a bit of cultured glamour to your lunch break.





HALLOWEEN PARTY



WEDNESDAY 31 OCTOBER

19:00 - 01:00 / METRIC / £2.00 FREE BEFORE 21:30

DRINKS OFFER: EVERY WEDNESDAY & FRIDAY FROM 18:00 IN ALL BARS.

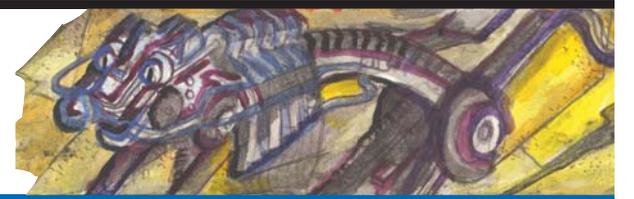
HOUSE SPIRIT & MIXER ONLY £2.00

25ml measure of Spirit (Vodka, Gin and Whisky only). Draught mixer only (Pepsi, Deit Pepsi, Lemonade, Orange, Cranberry, Apple, Pineapple and Tonic).

This promo will be available on all bars (Metric, FiveSixEight and Union Bar)

imperialcollegeunion.org/whats-on





MICROSOFT SPECIAL

Stephen Ingram tells us his thoughts of Microsoft's latest OS



A pretty edgy and cool logo for such a traditionally bland company - the only thing more creative would be something like a picture of an apple, with one bite taken out of it and using Myriad font.

With the next version of Windows, 8, Microsoft are going completely overhaul the interface, with many people wondering whether 'the average user' will be able to adjust to the change (search 'Dad tries Windows 8' on YouTube for some examples). The main change implemented is that the traditional desktop is now merely an app inside another interface called 'Modern UI' (formerly known as "Metro", but following a trademark dispute with German Metro AG, Microsoft dropped the name). It's the same user interface and graphical toolkit currently used by Windows Phone 7 (and soon 8) devices. This is an attempt to unify the 'face of Windows' across desktop, mobile, and tablet.

Having tried the Windows 8 release preview on a dusty old tower at home, I found that, while it is nowhere near as efficient at doing certain tasks as Windows XP or many Linux distributions, many of my concerns about using a jack-of-all-trades interface were unfounded.

Productivity

Anyone who has attempted to engage in serious office or design work on a smartphone or tablet would agree that such devices are not designed with this in mind, and it is often said that they are purely con-

sumption devices (although the term consumption in the context of software is somewhat erroneous, since digital media are not consumed when you watch/listen to/play them, but the sentiment is still mostly accurate). The main reasons for this are the form factor (but using Windows 8 on a desktop renders this irrelevant, and Microsoft seems to be keen for its tablets to have Bluetooth keyboards) and lack of simultaneous multitasking. The latter problem is addressed somewhat as you can use multiple apps at once via a split screen effect, although it seems that outside of what's on the screen all other tasks are frozen.

File Management

However, another, more integral problem hampers work on mobile operating systems: most information you experience is not comparable to a file in the desktop OS sense. While you can get file manager apps for mobile devices, the issue is that when any two apps need to share information, it must be done through interoperability between the apps, built from the ground up, rather than simply integrating with the files saved on the device. This leads to either bloated (resource hog) apps that try to reinvent the wheel, or apps that are specialised yet can hardly function outside of a small set of tasks.

Windows 8 does not suffer from

these problems, as it retains the traditional file explorer that can be run in the desktop mode, which all applications seem to interface with. Obviously, we will have to wait and see the extent to which third party apps keep this up, but it seems unlikely developers would go out of the way to give themselves more work in this way.

Accessibility

Over the summer I volunteered in a library providing tech support, often to older people with little experience of the motifs of desktop computing. One of their main sources of confusion, and I would imagine anyone who has helped technophobes would agree, was what, precisely, an application is. The idea of a program that is separate from a) the operating system it runs on, b) the window that contains it, and c) the content that is produced/relayed through it is an extremely difficult concept to understand.

In light of this, I found it odd that so many of us buy smartphones (51% of Brits now own them), devices whose entire selling point ('there's an app for that!') seems to be this concept. In my opinion, this is because apps are not applications for the computer in the original sense but another product that owning the device allows you to buy, often from the device vendor themselves.

This is a much easier concept to get your head around and a very simple way to monetise a mobile operating system. Some examples of this include the Kindle Fire and Nexus 7 tablets, which almost certainly sell at a loss, but whose profits are made up by subscription services offered by Google and Amazon.

The reason that I mention this is that Microsoft fortunately does not seem to be going down this route with Windows 8. The model that they are pushing to sell their own software puts more emphasis on useful work and not on providing every aspect of your life and entertainment, like Apple or Google. This is fortunate because such software services tend to collect your personal information and provide their media under very restrictive Digital Rights Management.

Interface Consistency

This has been written about in some detail on the website osnews.com but I think it is relevant to Windows 8 and quite prescient considering how just about every OS is altering its user experience to become more 'mobile-like'.

When you're using an app on a smartphone, the percentage of the screen taken up by the OS is almost always smaller than on a desktop, and you hardly ever see more than

one app open on the screen at the same time. As a result, many apps can sacrifice fitting in visually in a way that desktop applications cannot (the number of android apps that completely follow Google's 'Holo' guidelines is surprisingly small).

I can't talk about how easy the graphical toolkit is to develop for, but, with Windows Phone 7, Microsoft are extremely strict about which applications are let into its marketplaces, and hopefully this will help alleviate the issue of visual inconsistency in Windows 8 (and some other causes such as simply porting an iOS application or coding your app in HTML).

Conclusion

I have absolutely no doubt that many people will find Windows 8 much harder to use and to get used to using than previous versions. I have every doubt that it will lead computing in a more efficient and interconnected direction, but to my surprise, many of the practical issues the tech community (and myself) have with using a mobile interface on a non-mobile device seem to have been addressed. Essentially, Microsoft has converged two paradigms in such a way that the end product is inefficient on either device and will almost definitely ostracise large portions of its user base. But it's done it in style.

Windows 8 out TODAY

Max Eggli gives you the low-down on Windows 8, RT & Pro

Windows 8 came out today, and the media world is buzzing to see if this will make or break Microsoft's future. In the past Microsoft consumers faced more choices of varieties of Windows than in a trip to Subway! Starter, Home Basic, Home Premium and, and, and, were often subject to intense discussion of suitability and productivity. This time round, Windows 8 only comes in 3 varieties with very similar capabilities, which seems to be a plus. However, the big question is "what is the difference" and "what variety do you, as a student, want?"

Before we go into a deep analysis, I do have to warn you that you cannot actually purchase the RT (standing for "Runtime") standalone. So, if you really like this flavour of windows 8, then you will have to buy a laptop, hybrid or tablet that has this installed from the off. Fortunately for you, since RT is cheaper to license for Microsoft, these devices will most likely cost less.

So how does each flavour look? Actually, they all look identical with their metro-style interface and multi-coloured slabs. This "metro" (although not officially called metro due to German firm Metro AG complaining) interface is Microsoft's bid to remain

current and cool, and will be uniform to phones, tablets and computers. However Windows 8, and the Pro version, will both be able to revert to the desktop interface that we have loved and used since it first came out in Windows 95, so if you are not sure about metro, at least you do get to go back to old times once in a while. Sadly, Windows RT is limited to the new interface, so if you are addicted to your beloved old-school interface, this is strike one against RT.

What will they be able to do? Let's start off with RT. It is the "cheapest" version, and thus comes with the least amount of features. Surprisingly though, Microsoft Office (i.e. Word, Excel etc) is thrown in with this variety, which is very attractive, as it means being able to actually do work on a tablet/hybrid. This is about it for the pros for RT, as it is quite limiting. Any programs that you want to run that are either older, or do not come from the windows app store, will not run. This means no Steam, Chrome/Firefox (circle your preference), iTunes etc. etc. (the list is endless), will not run on your device. This is depressing for gamers, as well as people who want any kind of freedom in their environment. Therefore Windows 8 (or Pro) will be better for you, because here at least you will be able to run alternate programs, as well as met-

ro-style apps.

So why would Microsoft release such a limiting OS? It's all about hardware and the corresponding price. RT is based on ARM (Chips built by the British company ARM Holdings), and these processors are not as powerful as their Intel cousins. ARM processors cannot run x86, upon which most programs are built. However ARM chips are cheaper, and thus Microsoft was able to introduce a cheaper OS. The other two varieties run on Intel chips, and thus there is no change from the norm.

Now, which one is for you? Personally, I would say that RT is for those in the market for a new device, who don't really care that much about productivity or usability, and who want to have the bonus of having Office pre-installed. Since you will not be able to buy RT on its own, keep in mind that you have to keep the price of your tablet/phone in mind, which might not be that cheap. The normal Windows 8 / Pro is for all those who are happy with their current computer and want to simply upgrade to the latest instalment (about £50 - £80).

Most of you who will upgrade will probably want to keep most of their old programs, so this seems to be the logical choice!



I'm going to start a white background hiring service. I'll make millions.

Will W8 cause us grief?

Yong Wen Chua

Some of us are not normal people (but then again, we are Imperial students). We live on the bleeding edge of technology where we thrive on using the latest and greatest of gadgets and software. We readily consume new technology and are willing to learn and adapt. In case of an interface paradigm change, it's probably true, more often than not, that after a short period of lower productivity whilst getting used to the new UI, it will become second nature. We are also prepared to deal with rough edges in the latest software and we grow acclimatised to their quirks and oddities.

The general user is not like this. And this is why Windows 8 is probably going to cause us, the more "techy" folks, more grief than it's worth when it's released today.

Windows 8 comes with a whole new set of user interface (UI) paradigm and design known as Modern UI (formerly

known as Metro). It is obvious that Microsoft had the touch screen user in mind when it was designing the new UI: the gestures and the hot corners all make sense when you think of them in terms of touch. It takes time to discover and get used to the new paradigm. But not everyone like such radical changes, especially if they have a learning curve that affect productivity and remove familiarity.

So now that Windows 8 is in the wild, you might start to get calls for help when these users stumble upon Windows 8 for the first time. You will get pleas to give tutorials on how to use Windows 8. You're going to get swamped with questions asking where they could find a certain feature that existed in a now-removed place. It's bad enough if you are a first time user walking around the terra incognita of Windows 8 and trying to get used to it, it's worse if you have been using Windows 8 for some time and you still don't know where to find something.

While we are, perhaps, willing to

forgo any misgivings we have about Microsoft for making the changes to the UI once we have adapted to it, users are probably not as willing. In fact, they might be unwilling to change their mindset or even try to adapt. Perhaps this is because we have seen worse when we used the beta versions and that what is in the final product is actually way better than it was, though probably still unacceptable to the general user.

I'll admit: these are hypothetical scenarios. Whilst I have personally only used the consumer preview that was released months ago, Microsoft has, apparently, made some improvements to the UI since then. But since they have not made any major change to the UI paradigm, I am almost certain that these scenarios will happen once people get their hands on Windows 8. Technology journalists and some users have already had their share of some of these scenarios using the release version of Windows 8. Time will tell. Until then, I'm off to be the technical support that I have always been amongst my friends.



It's all about Microsoft

Jason Parmar
 Technology Editor

So why a whole double page spread on Microsoft? Just because I can? Well, partly that, and the fact that today is being tipped as Microsoft's biggest day after their boldest and most radical move in over three decades.

As you probably know from the big titles above, today is the official release date of Windows 8 and it's the biggest change to the flagship OS in 17 years, when it released the now vintage and retro Windows 95.

In those days I just remembered Microsoft as that company that gave me the infamous "Microsoft Network", known as MSN, which successfully helped me, and probably many of you, waste countless hours of life as well as helping create cringe e-mail accounts (add me btw: stupidly_sexy_jason_1991_xxxo@hotmail.com).

But besides giving us MSN, Microsoft gave us the Office Suite, the

forerunner in productivity applications, the Xbox 360, the fourth best selling games console of all time and of course Windows, the most used Operating System in the world (with a huge 90% market share just 5 years ago).

But they haven't been on their greatest form as of late. They're seeing themselves struggling against the much nimbler Google and Apple. So they've been hard at work, trying to completely reinvent themselves, or at least the public opinion of them.

Windows 8 is the Redmond giants make or break to grab back market share and prove to the world that we need Microsoft.

This week two of our writers who have had a play around with Windows 8 are here to give you their insight to the OS and we also let you know the difference between the three iterations: Windows 8, Windows 8 RT and Windows 8 Pro.



The shrinking of the fish

Xtyn24/stock.xchng

Annina Sartor

Writer

It is, by now, almost common knowledge that changes in water temperatures will affect the biodiversity of marine life. Less research has been invested into the topic of how individuals and populations of surviving species will change in response to such developments. A model devised by a collaboration of scientists attempts to answer this question.

The size of a fish is affected by a great range of factors, but mostly its environment's water temperature, oxygen concentration, and nutrient availability. Changing climates will affect the oxygen concentration in Earth's water bodies (in part due to the fact that gaseous oxygen is less soluble in water at higher temperatures), which can be expected to have a direct effect on fish populations because oxygen is a key ingredient for body growth.

The scientists modelled the effect of changing oxygen concentrations on different stages of a fish's life cycle and the consequent changes in their populations. After testing this model

by simulating historical changes and finding a strong correlation ($P < 0.01$) with observed data, they then extrapolated forwards by a few decades to predict what may happen to the global fish populations by 2050, should climate trends continue, using a "high irradiation" model.

The outcome is worrying; on average between more than 600 modelled species, the maximum body mass could decrease by 14-24% – despite water temperatures being predicted to increase by less than 0.05°C per decade. Approximately one half of this effect is due to changes in distribution and abundance (i.e. there are fewer fish, particularly fewer adult ones), the other due to changes in physiology (each fish is smaller). The effect is particularly marked in tropical regions.

The model is, of course, limited by necessary simplifications and assumptions. The scientists attempted to reduce the uncertainty carried over from the used predictions of climate developments over the next years by using two different earth system models and finding areas of agreement between the two results.



New drug could hold the key to pancreatic cancer

Sarah Byrne

Writer

The thunder god vine, or Lei Gong Teng, is a herb used in traditional Chinese medicine and believed by some to be of use in a variety of ailments from arthritis to kidney disease. The plant contains multiple active compounds, and one of the most promising of these is triptolide, previously shown to have potential as a drug for treating various cancers, including pancreatic cancers.

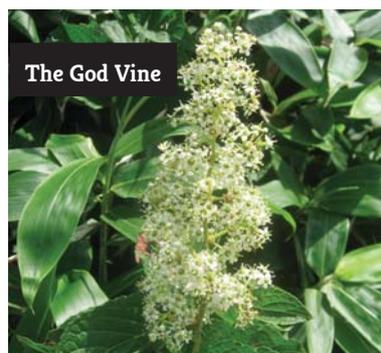
The 5-year survival rate for pancreatic cancer is only 5%, and in contrast to the advances made in treating other cancers in recent years, this rate has not improved significantly over the last 30 years. Attempts to develop new chemotherapeutic drugs have had little impact, at best adding only a few months or even weeks to life expectancy.

However despite its potent anti-cancer properties, which can be readily demonstrated in the lab, triptolide has proved to be of limited use as a drug. This is primarily because it does not dissolve well in

water, one of the essential 'drug-like properties'. Research published in Science Translational Medicine this month (<http://stm.sciencemag.org/content/4/156/156ra139.full>), however, presents a way around this problem. Researchers based at the University of Minnesota developed Minnelide, a modified synthetic version of triptolide. The modifications inhibit the activity of the drug, but they also make it water-soluble. This allows Minnelide to be administered and absorbed, and once it reaches its target, enzymes naturally occurring in the body's tissues convert it back to its original form, allowing it to get to work.

Minnelide was tested extensively here, both *in vitro* with cultures of cancer cell lines, and in mouse models with xenografted human pancreatic tumours. In all tests it performed as well or better than gemcitabine, the current standard of care for chemotherapy in pancreatic cancer, and in fact worked in some scenarios where gemcitabine is completely ineffective.

Minnelide is as yet in the early stag-



es of testing; the road from drug discovery to general therapeutic use is a long one, and the process may take several years. The first studies in human subjects are expected to start in December of this year. These will be Phase 1 trials, which usually involve testing in small groups of healthy volunteers, to establish safe dosages and measure side-effects. Only when the drug reaches the stage of randomised controlled trials in which its effectiveness is compared with existing treatments, will it be clear whether Minnelide can really live up to its promising beginnings.

Improvements in carbon dating

Matthew Parker

Writer

A new study of sediment cores from Lake Suigetsu, Japan, has the potential to improve the accuracy of the radiocarbon dating techniques used widely by archaeologists and climate scientists.

Radiocarbon (^{14}C) has a known half-life of ~5,700 years and is absorbed equally by organic processes. Scientists can then find the age of such objects by seeing how the ratio of radiogenic to non-radiogenic carbon (^{12}C) has changed. However this can only be found accurately if the original, atmospheric ratio of carbon is known.

This can be measured directly from tree-rings up to ~12,500 years ago. Beyond this point are other climate proxies such as ice cores, marine sediments and speleothems (cave deposits) but these require assumptions about the reaction of ocean or groundwater carbon to atmospheric changes or local climate conditions.

At Lake Suigetsu the accumulation of a fine layer of seasonal algae allows researchers to count back the years of each layer, called varves, just like a tree ring. Radiocarbon from microscopic plant fragments was then

measured to find the analogous atmospheric radiocarbon at the time each varve was deposited. With the new sediment cores, researchers now have a complete terrestrial record dating back up to ~52,000 years.

A 'control period' of the first 12,000 years was anchored against the known tree-ring record. The Suigetsu data was then compared to two speleothem sets (dated using U-Th decay) and was found to lie within the deviation expected of the two different time scales. The potential of sediment cores at Lake Suigetsu for dating was first recognised in 1993 but the original core included missing intervals, which made an independent age impossible. A further four cores (funded by the UK Natural Environment Research Council) were taken in 2006.

Although this discovery is not expected to cause any major historical revisions it will allow archaeologists to improve dating accuracy by up to several centuries. This will also help scientists understand the carbon-cycle, particularly the mechanisms that transport atmospheric carbon into other radiocarbon sinks, such as in the oceans.

DOI: 10.1126/science.1226660

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Recording dreams

Chris Yates

Writer

Have you ever had an absolutely fantastic dream, woken up and promptly forgotten everything that happened in it? I certainly have, and would love to be able to watch some of the more interesting ones back later. The idea of reading and recording dreams has been the preserve of science fiction, but as our understanding of the brain improves, it is getting closer to reality.

A group of researchers in Japan, led by Yukiyasu Kamitani, have previously used functional magnetic resonance imaging (fMRI) to identify which image a subject is looking at. Last week, they presented an extension of this work, where they looked at the dreaming brain.

fMRI was used to record the brain activity of three volunteers whilst they slept. When the researchers detected brain waves associated with dreaming, they woke the volunteer and asked them what they had dreamt of. In this way, they were able to collect data on which parts of the

brain are active when dreaming of a number of different objects. The volunteers were then shown images of these objects whilst awake and their brain activity recorded. By comparing the data gathered whilst awake with that from the dreaming brain, the volunteers were able to predict the content of the dreams. For example, they could predict whether or not a man was present in a dream with an accuracy of 75-80%.

At the moment, the method is limited to a few common objects, such as 'man', 'woman' and 'computer, but with more data the number of objects that can be identified could increase.

Interestingly, areas involved in visual processing and object identification in the group's earlier work were also found to be active whilst dreaming, implying dreams are interpreted by the brain in a similar way to images from the eyes.

While we may still be some way off recording our dreams, this work is certainly a step in the right direction and could help to understand why we dream and how dreaming is related to brain activity.

Tractor Beams: A possibility?

Jacob Ward

Writer

Researchers at the University of New York have conducted the first experimental demonstration of a tractor beam – a travelling wave that comes from one direction and pulls its target towards the beam's origin.

Up until now, beams have been used to move particles by working as optical tweezers and optical conveyor belts. Optical tweezers work over small distances, trapping particles for manipulation; whilst optical conveyor belts work over larger distances and use two opposing beams to set up a "conveyor belt" of light to move trapped particles.

The tractor beam is different from these other methods because it has been used over much larger distances – micrometers instead of picometers – and comes from only one direction.

A tractor beam works by redirecting more photons downstream from the target particle than upstream once they've hit the target – the force of being hit by photons is weaker than the force imparted by the redirected photons moving downstream, and so the particle



Kilgore Trout/Eve Online Pictures

Scenes like this from your favourite video games could soon be reality...

is forced upstream towards the beam's point of origin. How did the researchers do this? They used a Bessel beam.

A Bessel beam is a beam that doesn't refract at all and "self-heals" – after hitting a target, the beam reforms on itself downstream. The tractor beam just demonstrated works by firing a Bessel beam in the shape of a circular ring, with another ring-shaped Bessel beam around the first.

The second beam interferes with the

first, causing it to rapidly change in intensity and snag the target particle, moving it upstream. The researchers were even able to use two tractor beams to simultaneously move one particle upstream and another downstream.

Whilst these beams are working over much smaller distances than in Sci-Fi, they're still a revolutionary method for working on microscopic objects.

DOI: 10.1103/PhysRevLett.109.163903

DOI: 10.1103/PhysRevLett.58.1499

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Trade Union Members March Against Austerity

“I’ve never even kissed a Tory, why should I be fucked by one?”

Kirstin Hay

The sea of people ruining everyone’s travel plans around London on October 20th were the trade unionists marching against the government’s cuts to services. Teachers, nurses, fire-fighters, professors, factory workers, politicians, actors, and many more – all there to oppose what they saw as damage being done to ordinary people’s lives and the economy.

The police say 100,000 people took to the streets; the TUC (Trade Unions Council) say 150,000. Perhaps this does not sound like many, but this means that the march, which started at midday at Embankment, lasted until nearly 5pm, when the last marchers reached the finish point in Hyde Park.

Winding through the streets and avoiding the socialist/communist/Marxist paper sellers, the union members made their voices heard – “no ifs, no buts, no NHS cuts”; “I’d rather be a pleb than a Tory”; and the eternal

“General Strike Now!” chants rang around Central London. Vuvuzelas, whistles and union marching bands (the Fire Brigade Union had a bagpipe band) added to the noise.

Workers on the march were angry at job cuts, benefit cuts and pay freezes whilst the cost of living continues to rise. People were struggling to understand why the coalition would choose to make life so hard for some of Britain’s lowest paid workers in the name of austerity to help the economy. Yet the economy continues to face contraction, and the budget deficit rises. The TUC makes the argument that making cuts whilst we are still in a recession costs the government more in the long run, as more people out of work reduces income tax receipts to the treasury, and the government has to pay out even more in benefits to those without jobs. Their slogan “Investment not cuts” was oft repeated in the speeches at the rally.

Ed Miliband also addressed the crowds at the rally. Cheered for his promise to repeal the NHS changes

passed by this Government, he faced a spattering of jeers for repeating the Labour Party policy that some cuts are necessary. Miliband also took the Tories to task, “Andrew Mitchell may have resigned, but the culture of two nations runs right across this government. They cut taxes for millionaires, and they raise taxes for ordinary families.”

The Conservatives were naturally sceptical of the protest, and of Labour’s presence at the march. David Cameron tweeted, “Today Ed Miliband is headlining a rally calling for an end to every single spending cut needed to clear the deficit #labourisntlearning.” Grant ‘Michael Green’ Shapps, the Conservative Party Chairperson, had also said, “At today’s march, Ed Miliband will be among friends – supporting his union donors who oppose every single one of our spending cuts. You can’t be serious about clearing the deficit when you attend a march that calls for an end to austerity.”

Most of the people present,

however, weren’t interested in political positioning from either party – they were there because they were angry about job cuts and loss of services, and worried about the future of the country’s welfare system. Placards ranged from the satirical “Osborne: If you want first class services, you’ve got to pay for them” to the tragedy written by a young boy, “I’m going deaf... the NHS can’t afford to operate”.

Caps to housing benefit are forcing families to choose between heating

and food; disabled people are losing their living allowance and struggling to support themselves; and one million young people are unemployed. The claims that austerity isn’t working are striking a chord – the flags were being waved a little less enthusiastically than the last big trade union demonstration in March 2011. The reality of the cuts are biting, and with two and a half years to wait until the next general election, people are struggling to see any way to make things better.



Obama vs. Romney: The Presidential Debates Blow by Blow

Emilie Beauchamp

Writer

For the whole month of October, millions of people have held their breath as the highly climatic presidential debates took place, culminating in next Tuesday’s federal election. Beginning on October 3rd, the series of three debates enable the Democrat and Republican hopefuls to hammer their electoral platform on the American populace and try to smash their opponent’s arguments into pieces. Here’s a recap for those who missed the fights:

Round 1 : domestic policy

The energy around presidential debates usually starts slow and steadily builds. Yet this year we have seen Romney take a full-blooded start and deliver an almost knockout performance in the first debate on domestic policy on Wednesday, October 3rd. For the 90 minute debate, Romney pounded Obama on his dismal record on jobs, debt and economic growth. What didn’t help in countering the Republican challenger’s feistiness was Obama’s apparent apathy – he simply didn’t look like he wanted to be there.

Even when the candidates discussed Medicare – with Obama hinting Romney would turn it into a voucher system – most of the talk was around

domestic economy, or how the US would get out of its rut. The stagnation that lingered throughout the Obama administration didn’t help as a proof of the President’s capabilities, and Romney took full advantage of this. As he relentlessly attacked Obama on his failure to strengthen the economic situation in the US, the only point the incumbent managed was to sneer at the vagueness of Romney’s tax cuts and deficit reduction plan.

CNN/ORC International poll on who won the debate: Romney 67%, Obama 25%.

Round 2: Up for Grabs

After the first presidential debate, dominated by Romney, which spread fears that Obama had lost his fierce spirit, the second presidential debate held on October 16th saw the President take back the combative attitude that animated his first campaign. The candidates’ personal hostility towards one another clearly showed through almost aggressive clashes over topics that covered domestic energy production, taxes, the attack on the US consulate in Libya, immigration and women’s issues.

While the debate started on level grounds, the fighting began when energy policy was at play. While both candidates are proponents of energy independence – and so is the rest

of the American population – their strategy to get there differs highly. Obama made a point of the need for renewable energy on top of exploiting shale gas and increasing domestic oil and coal production, while Romney promised a pipeline to provide the US with oil from the Canadian tar sands and a surge in offshore drilling in Alaska. A tangle over whether energy production on federal land increased or decreased in the last four years brought the opponents to a close up, but the mixed statistics served actually made the entire argument confusing and inconclusive.

Romney started losing steam when targeting Obama’s reaction to the attack made on the US consulate in Benghazi, the President tactfully volleying back on criticism for prematurely condemning the source of the attack as an ‘act of terror’. But it was over a discussion on women’s working conditions that Romney took it on the chin: wanting to highlight he was encouraging of women roles at the office, he declared he had been through “whole binders full of women” when looking to recruit cabinet members as Massachusetts governor...

As the antipathy between the two candidates rose in the last minutes of the debate, with both sides speaking over their allowed period (2 minutes), Obama delivered the final blow

by mentioning the secret video in which Romney dismissed 47% of the American voters as freeloaders.

CNN/ORC International poll on who won the debate: Obama 46%, Romney 39%.

Round 3 : foreign policy

The second debate set the stage for a real combat between Obama and Romney, with high hopes that the last and typically most-watched debate could dislodge Homeland on the viewership in US homes. Could Obama maintain his ‘Yes we can’ momentum despite the weight of his first term? Would Romney’s grip on his electoral platform be as sturdy as his immaculate hair? Unfortunately, both candidates seemed to have thrown all their best punches in the prior wrangles and kept themselves very moderate on last Monday, October 22nd’s debate, centered on spring-revolutionized-Egypt, messy withdrawals in Afghanistan, nuclear threats from Iran, the looming power of China and... the national deficit?

Truth is: there aren’t massive differences between Democrat and Conservative policies on most foreign matters. Romney was not disagreeing with Obama’s first term tactics, but mostly just said he could have done better. After Romney’s tactless remarks about the London Olympics or his inconsistent stances

on Afghanistan, the rest of the world could question his credibility on the world stage, but American voters do not care that much about foreign policy at the moment, and both candidates know that well.

Obama defended his cuts on military expenditure, yet the bottom line of Romney discussing the US defence budget isn’t really about whether the US should spend as much as China, but rather a matter of national economic stimulus. In fact, the discussions of the third debate readily veered towards domestic policy (even if they shouldn’t have), reiterating the same lines as the first and second debates. In a nutshell, the last debate was not very informative and a bit dull. Back to primetime telly.

CNN/ORC International poll on who won the last debate: Obama 48%, Romney 40%. (With a 4.5% error margin...)

So what is the verdict in the end? It’s a split decision. There are no clear cut winners from the presidential debates. With some key issues that have not been discussed during the debates – gay rights, abortion and climate change amongst others – current polls waddle every day. This means the next President of the United States will be decided by a small proportion of still undecided voters – the equivalent of holding the world in their hands.

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COMMENT

Comment Editors: George Barnett,
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comment.felix@imperial.ac.uk



Trairingate - First Class fuss

Adam Clancy asks if it's *fare* to criticise the Chancellor



Adam Clancy

I'd like everyone to imagine that this exact situation happened to Stephen Fry.

IThe whole 'traingate' fiasco actually makes me genuinely pity George Osborne. He must have thought he had it bad when 48 % of the public wanted him removed in a cabinet reshuffle (making him even less popular than Nick Clegg). He must have thought it was a notable low when thousands booed him at the Paralympics. In fact, it must have been pretty atrocious ever since his parents were told by doctors there is no cure for a complete lack of empathy. Still, he never could have thought it come to this, no one could ever conceive that their life could hit the depths it did that ominous day en route to Euston: a stranger high fived a train inspector for giving him a ticket.

For those unaware of this debacle, let me recite an admittedly dramatized version of the story as spun by the journalists the next day. George Osborne did not deign to arrive for his prebooked train, presuming that he could worm his way onto any train he wanted with any ticket and a sickly smile. Not wishing to waste his gaze on the dirty common folk, he skulked into First Class on the train of his choosing and sent off a faceless minion off to inform the blue-collars what had been decided. However, one hero took a stand and demanded that an appropriate fee (costing 0.0005x



the price of putting a child through Eton). After an argument, the villain of the piece admitted defeat, coughed up, and the hero was justly rewarded (with a high five) for ensuring equality for all.

Looking at this from an objective point of view is admittedly difficult with the situation revolving around someone so thoroughly unlikable, so I'd like everyone to imagine that this exact situation happened to Stephen Fry.

Due to circumstances completely outside his control, Stephen had to

board a later train and being an affable chap, he sent a co-worker/friend (presumably Alan Davies) to go and let the conductor know that he was awfully sorry but his ticket wasn't technically valid. With all the dastardly work that had piled around him, Stephen took the opportunity to find a table and some peace and quiet in first class before setting about reading through his script of Othello. When the inspector came, Alan went and sorted it out (which cost £160! The cheek of rail companies these days!) while Stephen carried on reciting, none the wiser.

In this situation, you can see that everything could have been handled better, but Fry was certainly not to blame and it would likely lead to a witty tweet by the man himself rather than firestorm of media driven hate that came down around Osborne. As such, I honestly don't care that he wanted to use first class (I prefer it - there's much more legroom and ne'er a screaming child). As such, we shouldn't hold this against Osborne, particularly when there's so much legitimate stuff he's done wrong.

Our pick of the best banter from felixonline.co.uk

Online

In response to: "Changing the Rules: Why Bother?" (19th October)

You are totally missing the point that virtually no one outside the Union clique cares. All the overwhelming majority want from their Student Union (which is demonstrated by the dire turnout year after year) is a live-and-let-live attitude and maybe an affordable drink in a pleasant atmosphere. They get neither. Both Presidential candidates promise to abolish entry fee. Entry fee still exists. Turnout in elections for the ubiquitous 'Officer' roles is regularly less than 5%. No easing of anti-alcohol policies - just a proliferation of signage telling us how old we need to be to buy it. 568 starts closing the shutters an hour before closing time - on the busiest nights of the week. One person serving in the Old Union Bar on the rare occasions it's open. No option for smokers to buy tobacco in the evening at *their* student union, unfortunate given the no re-entry policy (which was meant to be abolished, see above). Forgive us if we don't get excited about totally inconsequential changes to the 'constitution'.

(Christopher Kaye)

"I completely accept, that, at the minute, the changes will affect very few people." Well, there you go - you are almost without mandate. Try changing something which people actually care about, like the union entry fees. Forget all the crap about "things like that take time". Yes they do take time, but only the negative amount of time required to not set up a stall and to not ask for money.

(Anonymous)

Christopher Kaye, I'm sorry you feel that the atmosphere at the Union isn't very nice. Given the operating costs though I hardly think 'unaffordable' describes the Union's drink prices. The Entry fee was scrapped between 20:00-21:30 on Wednesdays, and after that was lowered to £2 from £3.50. I had to put a lot of work in to get that to happen as it affects the Union's budget and isn't something that can be 'just changed'. This is something that I wish all candidates knew when running. I have the ability to affect *next* year's budget when it is written in February. RBKC licensing authority and the law dictate what rules we have to have in our bar, and, given that College ID cards for U18s don't carry red boxes around them this year we can't use that as a proof of age check. Would you rather we lose our licence? Changes to the structure are important so that the Union can continue to exist. No changes and the trustees may walk out. Then there'll be no union for you to complain about.

(Paul Beaumont, Union President)

Paul Beaumont, I'm delighted that you will be scrapping entry charges for the next academic year (you definitely will, won't you?). I'm sure Mr Clegg empathises with the situation you've found yourself in. I don't. It may be helpful in your role as Union President if you realised that the Union Building at Beit is in fact in Westminster City Council's jurisdiction and not RBKC at all. For your convenience, I will link you to the licensing document, on Westminster Council's website, here: <http://tinyurl.com/unionlicence> If you would like to point out where it requires, as a condition of the licence, the Soviet-style display of patronising "Are you under 21?" signage I would be grateful. I would also be grateful if you responded to the other points I raised: lack of fags, the early closure of half the bar (presumably for the convenience of the paid staff) and understaffing in the Old Union Bar.

(Christopher Kaye)

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

Christopher Kaye, scrapping the entry fee outright this year would have lost the union a lot of money. The idea is that we'd reduce it and move the timings back for the first few weeks to see if more people came etc. As I said, I can't change the budget for this year, but I can for next, and it is something that I think should change in the budget for next year, yes. I don't deal with the licensing, so sorry for my mistake - my point still stands that the bar operates within the law, not rules we make up for fun. The signs are meant to be informative and were put there as it was thought many would be offended at being asked for ID at 'their own bar'. Selling cigarettes in the Union building itself hasn't happened for years because of the possibility that it encourages smoking whilst people are drunk.

(Paul Beaumont, Union President)

Paul Beaumont, there are a couple of points I'd like you to clarify - did you know at the time you made your manifesto promise about abolishing entry fees that you wouldn't be able to implement it? Or had you just not bothered to research it? Those are the only two possibilities as far as I can tell. What exactly is wrong with intelligent people choosing to smoke? I didn't realise it was the Student Union's job to legislate on morality.

(Christopher Kaye)

In response to: "Head-to-head: Welfare - Are the Coalition reforms fair?" (19th October)

Surely if you're giving people less money than you were originally giving them, then that's still kind, rather than a punishment; it's just slightly less kind than you were being previously. Sheldon's article

Continued...

COMMENT

Comment Editors: George Barnett,
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The problem with “Green Week”

Becky Lane tells of the issues with ephemeral initiatives



Becky Lane

We are all guilty of not being as green as we could be. I know for one that I am guilty of chucking recyclables in my little desk bin at times when the journey to the recycling bin (just outside of my office) seems too far. Yet I just can't help but feel that hosting a Green Week is not the way to combat these behaviours.

Traditionally a Green Week takes the form of a series of small events leading up to a big event at the end of the week. This big change could be a campus wide switch off of computers or some other green initiative. My fundamental problem with the concept of a 'Week' celebration whether it's about sustainability, LGBT rights or absolutely anything else; is that they aren't fostering a change in attitude. Surely the point of any green initiative should be to embed sustainability into the consciousness of everyone across college both staff and students. Instead I feel we end up with grand tokenistic gestures which do little to change attitudes. To be completely honest after doing some research I can't help but feel that Imperial College simply isn't doing enough to improve its environmental sustainability.

Every year People and Planet publish a green league table of universities using a ranking system based on environmental and ethical performance. I'm aware that all league tables have their flaws (let's not start talking about the NSS here) but in 2012 Imperial College was placed at 96th, this is a fall from a placing of 78th in 2011. The league table looks at a plethora of different sustainability and environmental criteria and awards each institution with a degree classification – Imperial got a 2.2. For an institution that strives for excellence this is surely not what we should be aiming for?

We have all heard the standard excuses when it comes to green issues; 'Turning my lights off won't make a difference' and 'To gain excellence in research its necessary to leave this (insert scientific apparatus with high energy consumption here) on all night'. The point of this piece is not to argue with either of these stances, merely just to say that I think if we want wide scale change we need buy in from a lot of individuals. I am not criticising College and putting the Union on a pedestal. The Union recognises that it has a way to go with green initiatives. But this is something very much on the radar, the Union has just received a quote to increase the number of glass



Apparently being green means we get to have beer in a glass!

Tokenistic gestures which do little to change attitudes.

washers further decreasing the use of plastic skiffs. It is not just the direct environmental effect that this will have that it is important, it is the idea of establishing the role that sustainability plays in the culture of the Union.

So this is all very well and good, but how to do go about 'changing a culture' and making a difference, well I would argue that is not for me to sit and dictate from my office. To effect change on a campus wide basis we need student involvement at every level from the very begin-

ning. This is the cheesy bit where I say WE NEED YOU. Myself and the Environmental Officer will be hosting a Green Forum at the Union on Friday 2nd November from 12.30-13.30 in Meeting room 8, Union building. If you agree with the sentiment of this article come along, and importantly if you don't then also please come along to air your views and get the ball rolling. I promise to stop throwing my recyclables in my desk bin, but that alone is not enough...

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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!

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Biologists: mounting wet spe



specimens left, right and centre



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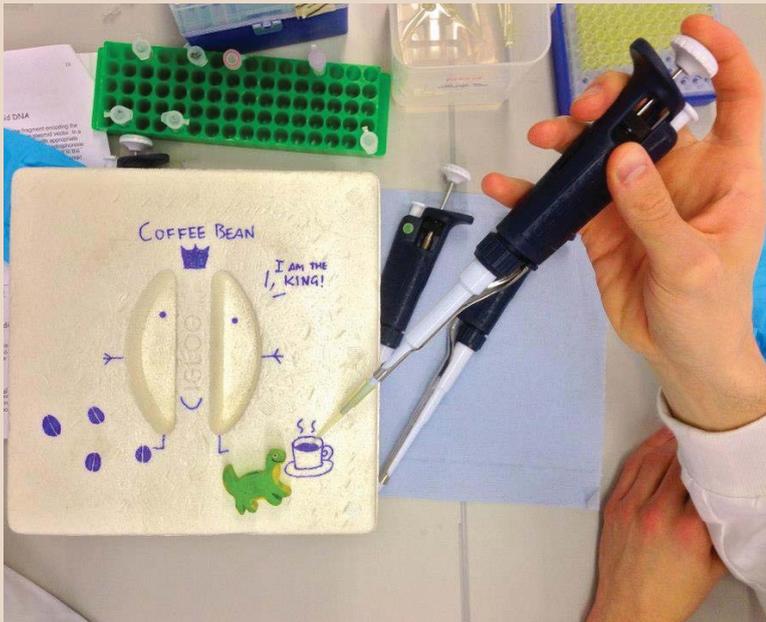
Groups and individuals welcome!

ARTS

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



DOODLE OF THE WEEK

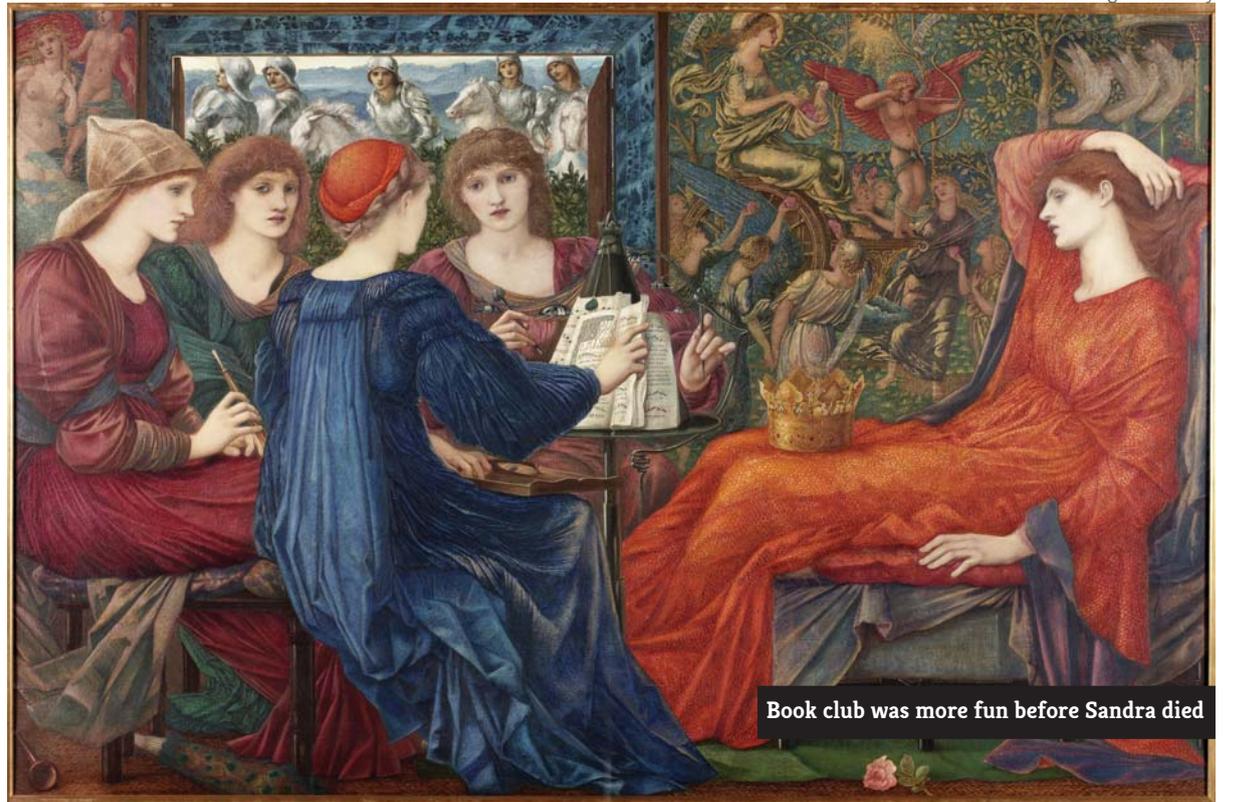


Why work? Instead, doodle all lecture long and then send us your drawings to arts.felix@ic.ac.uk. This doodle is by Ruth Moon.

Bromance of the renaissance men

Tate Britain honours Pre-Raphaelite rebels

Edward Burne Jones, *Laus Veneris* 1873-8 © Laing Art Gallery



Book club was more fun before Sandra died

TIRED OF LIFE?

Our pick of what's on in London

Hollywood Costume @ Victoria & Albert – What more do you need? The iconic clothes worn by Hollywood's biggest stars are a five minute walk away. £9 for students. Now - 27 January 2013.

Terror 2012 @ Soho Theatre – Halloween horror cabaret theatre at the friendly Soho venue. A festival of sorts providing a different sort of Halloween entertainment. From £12.50. wNow - November 3.

Everything Was Moving: Photography from the 60s and 70s @ The Barbican – Over 400 works are exhibited from two decades worth having been photographed. From £7. Now - January 13.

Anselm Adams: Photography from the sea to the mountains @ National Maritime Museum – An influential photographer of the 20th Century, Anselm Adams captured the impressive landscapes of America. It is worth the trek to Greenwich. From £5. 9 November - 28 April 2013.

The Rodin Project @ Sadler's Wells – Russel Maliphant Company returns to London with a piece influenced by the romance and eroticism of Rodin's work (see photograph below). 29-31 October.



Margot Pikovsky

Writer

The year is 1848. Railways are being deposited left, right and centre; the Industrial Revolution is in full swing; and next year, Darwin will publish his infamous 'Origin of Species'. It is no surprise, then, that today, in the 21st century, we always look back on this period as a time of incredible technical progress and profound leaps in our scientific understanding. It is against this fascinating backdrop that three men came together and founded the Pre-Raphaelite Brotherhood, British art's answer to the complete upheaval of 19th century society. Together, John Everett Millais, Dante Gabriel Rossetti and William Holman Hunt sought to rebel against the 'slavery' of the modern factory. They wanted to reject the idea that Raphael, the great Italian master, represented the pinnacle of aesthetic achievement. Instead, they decided to draw their inspiration from the freshness of early Renaissance art: the bright colours, flat surfaces and truth to nature.

In a highly ambitious project, Tate Britain has succeeded in bringing together a vast quantity of Pre-Raphaelite works together to an exhibition

that is at once comprehensive and conducive to understanding the development of the Brotherhood, but also varied and diverse.

As a person who has recently become disillusioned with art exhibitions due to the definitely-not-student prices extracted merely to see a handful of paintings (*cough* Titian at the National Gallery), I was impressed by the scale of this exhibition which spanned 7 rooms and not only gave me plenty to ponder about, but was also a feast to the eyes (I do not tend to use that term lightly).

The exhibition is arranged chronologically, and the first room is dedicated to the earliest paintings of the Brotherhood. Not, in all honesty, being a very big fan of early Renaissance art myself, I felt my heart sinking as I read the blurb just before entering the gallery. But I was to be pleasantly surprised. Yes, the Pre-Raphaelites have gone out of their way to incorporate characteristics of earlier art: the non-idealised faces, the sharp outlines and the medieval subjects; but the result is not overbearing. The pictures are still unquestionably modern and rather than simple imitations of Italian art. The exhibition is a fusion of contemporary aesthetic realism with

the exuberance of medieval art. It is unfamiliar and slightly unnerving, but exciting too.

However it is the later rooms that are the most absorbing and there is a distinct transition from the initial strict loyalty of the movement to early Italian art, to a much more relaxed fascination with colour and playing around with the female form.

Nature remains a muse in the Pre-Raphaelites' work throughout the period of their activity, with a novel interest in precise composition and cropping of the visual field, both arguably brought about by the recent development of photography. Equally interesting is how Pre-Raphaelitism gives way to the Aesthetic movement, how the focus shifts from 'truth' to 'beauty'.

Not an institution to leave a single stone unturned, the Tate went as far as filling one of the rooms with non-painting works, with material including tapestries and stained-glass windows, showing just how versatile the Brotherhood were with their media.

I would highly recommend this exhibition for an introduction to an extraordinary art movement drawn from the mind of a truly unique group of radical individuals.

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

ARTS

Rumble in the jungle

Political cock-ups, murder and deceit in time for the American presidential elections

Emilie Beauchamp

Writer

With an endless choice of world-renowned plays popping out every week in Central London, one might wonder why one need even look at the smaller theatres for entertainment. The answer, is that it is often only in off-the-beaten-track locations that you can find surprising little gems like the one staged at Richmond's Orange Tree Theatre, *The White House Murder Case*. The play is as satirical as it is topical, with US federal elections taking place in a fortnight. The performance takes us to a time in which the US is at war (surprise surprise) with several countries, and reeling from the loss of 750 soldiers in a guerilla conflict in Brazil. The accident, caused by a monumental cock-up has to be accounted for by the President; all this only 6 weeks before the elections!

As the President, played by Bruce Alexander, and his team of pragmatic yet heartless advisors try to come up with a decent explanation for the backfire of their operations down south, another catastrophe occurs in the Oval Office itself: the First Lady is murdered! This, however, is far from being the central drama that the storyline draws out.

Writer, Jules Feiffer, who won a Pulitzer Prize for his newspaper cartoons, sets it as a cynically witty story happening sometime in the 2010s. Yet, he wrote the play in the 1970s! This is just one of the many ironies sprinkled across the script; a sarcastic



Compost heap sprouts heads

note that the black and white world of *realpolitik* hasn't changed much over the last half century. Director Christopher Morahan handles the recreation of the scenes fairly well within the minimalist environment. The stage literally takes up eight square metres and is smartly divided in two: one half taken up by the political set of the White House, the other by two unfortunate surviving soldiers in the backdrop of the warring Brazilian jungle. The scenarios are played in parallel, with scenes oscillating between the US and Brazil, both bringing their handfuls of satire. Yet, while the back and forth between the two locations goes smoothly, the two worlds slowly

lose their connectivity and could have been tied up more wittily in the end. Only a minor point for discontent.

The intimate 170 seat Orange Tree Theatre, which bills itself as a patron for new and 'undiscovered' writing from the UK and abroad, lends itself perfectly to resuscitate Feiffer's work. For a bit more than a tenner (or £5 if you're under 26) you get to laugh for two hours and enjoy a spotless crew of actors in a pleasantly different ambience from the impersonal West End gigs. This is recommended to get a good taste of the full portfolio of entertainment London has to offer.

At the Orange Tree Theatre until November 10th. Tickets £5-£22.

Bruce Alexander (President Hale) © Robert Day



Man falls for thumb-tac on chair gambit

Battle star Galactia



For more visit grannynipslip.org

Lily Le

Writer

In 16th century Venice, female artist Galactia is commissioned by the state to paint a wall-sized canvas to commemorate the victory of the Battle of Lepanto. This initiates the events in *Scenes from an Execution*, a play originally written for the radio in the 1980s but now produced for the stage by the National Theatre.

Being a woman in a politically male-dominated climate, Galactia's desire for self-expression crashes headfirst into the requests of the art-obsessed Doge, the representative of the state involved in the project.

Fiona Shaw, also known as Petunia Dursley, does a great job in filling the whole room with Galactia's presence and, occasionally, her frustrated madness. Her character reminds one of an Emin-like figure – allowing for an identification with “the artist” – even though most people probably don't know whether or not Tracy Emin is anything like Galactia.

As the only female character not covered from neck to toe, her nonchalant liberalness contrasts with the contrived nature of the masculine powers, echoed by the sharp-suited, grey-haired and square-spectacled narrator who introduces the play floating, deity-like, in his square box. So powerful is he, that he freezes time, weaving in and out unnoticed, describing each of Galactia's scenes as ones from a sketchbook of her

own execution. This creates an obvious cliché: as she defies the state in painting execution in battle as it is – blood and gore with no glorification – it is for her that the gallows begin to loom.

The dealing of gender roles in the play is not overly original. The artist is described as promiscuous for having had children with several men including a younger, married lover. One of her daughters is accused of being a prostitute for dressing in colour while the other, dressed solely in black, asks her mother to please the state in a bid to increase the reputation of female artists. Of course, Galactia refuses, and she is only spared from life-long imprisonment when a female critic patronisingly dresses up the meaning behind her work as one to be interpreted in an ironic fashion.

Despite this, it is good that the play is not one to lecture about morality and the values of feminism. Empathy is not exactly the strongest feeling produced for the character and fate of Galactia, as there is sense to what those advising her say (even if they might say it in a somewhat sexist way), thereby creating an engaging level of tension throughout.

Although by no means perfect, *Scenes from an Execution* has been excellently staged and its themes have the ability to grip the audience and instigate reflection over the events occurring on stage.

At the National Theatre until December 9th.



A *Merlin*-gering plot line

Corrie Berry tries to find the magic in the new season

The new series of *Merlin* started three weeks ago, and we tuned in (on iPlayer) with anticipation. I'm not going to lie – you don't watch *Merlin* for the brilliant graphics, or to learn something new about the way that Camelot and the Arthurian legends played out. The interpretation of the legends is pretty straightforward – but what this adaptation does bring to the screen is a refreshing youth that is not associated with the tales of old in the way you would expect.

The first few series surround Prince Arthur (Bradley James) and Merlin (Colin Morgan), and his man-servant, a young man who is hiding his magic from the Kingdom as it is highly forbidden. The story has been slow to develop up till the most recent series – Lady Guinevere (Angel Coulby), Lancelot (Santiago Cabrera) and some of the other most well-loved names and faces in the story are slow to appear, and there are a lot of 'busy' episodes – episodes where Merlin is fighting beasts and other nasties without any actual plot development. This is hilarious in itself – the dragon, voiced by John Hurt, is definitely one of my favourite characters, and these busy episodes don't necessarily detract from the series. King Uther (Anthony Head) is also a character

that you love to hate, and adds a huge amount to the show.

The new series sees the beginning of the Arthurian legends. We've skipped three years since the end of the last series – Arthur is now King, and although Merlin is still a young man, the old wizard of old has made an appearance as an alter-ego of Merlin, who is a known sorcerer and has got Arthur and his Knights out of a fair few scrapes. The Knights and Merlin are in the wild searching for Lady Morgana (Katie McGrath), while Guinevere (Gwen) is back at Camelot ruling in Arthur's place.

Plot development seems pretty rapid at this stage, and there are some new beasts and creatures that are fairly amusing. The last episode I watched had some big 'sperm' creature in it – kind of a cross between a ghost, a cone-head and something out of *Dr Who*. A new dragon has made an appearance and Arthur is still blissfully unaware of Merlin's magic, despite having been saved a number of times already.

There's some confusion over the plot – an old druid has given Merlin some clues as to who is going to be the Big Bad in this series, but this character appears to be Arthur's saviour, while some of the best-loved characters start to have shady, nastier aspects to their personality. The first episode seemed



to be a cross between *Lord of the Rings*, *Game of Thrones* and *Harry Potter*, and we were constantly making comparisons to other series.

However, despite all of this, there is something that draws me to the series. The dynamic between Merlin and Arthur is hilarious. I love the characters because I have been watching from the beginning – in

fact, we used to do "Merlin Night" parties at each other's houses during term-time; a good excuse to watch TV and get drunk when we got bored of clubbing. You definitely want to watch this with friends. It's always interesting to see how the series is going to progress – whether in a positive or negative direction, it's definitely an entertaining thing to watch.

Interested in writing for

FELIX

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...please?

Grand Design's 100th episode

100 Masterclasses in how to wear a jumper by Kevin McCloud

Clare Bakewell

Writer

One hundred episodes in and Kevin appears to be going soft. The once heavily-critical McCloud wholeheartedly embraces the irrefutably crazy Lee and Graham who are embarking on the restoration and redesign of a central London water tower. With a build period of eight months, the construction site resembles a busy commuter tube. With sewage workers, plasterers and conservationists all working at the same time it's a delicate jigsaw to bring the building together on time.

The six storey home-to-be incorporates a seventy foot lift shaft

and

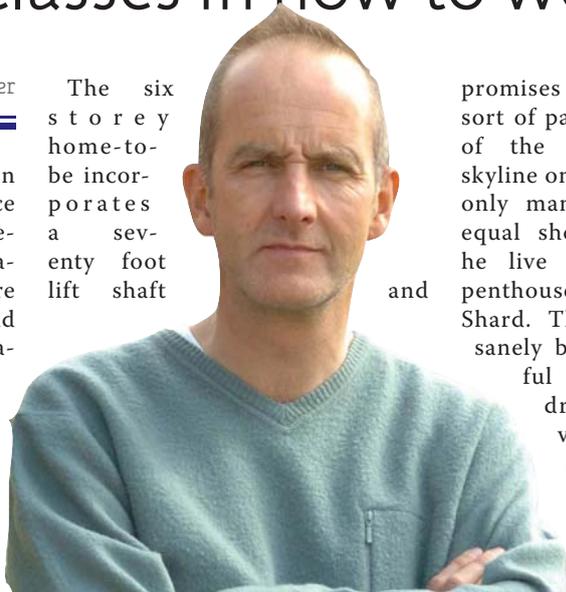
promises to give the sort of panoramas of the London skyline one could only manage to equal should s/he live in the penthouse of the Shard. The insanely beautiful and dreamy vistas have the



potential to make you dizzy with a sense of awe (not to mention vertigo). The finished article does not fail to leave a normally shock-proof Kevin nothing short of gasping.

A good reference to alpacas, a dodgy lift journey and a sumptuous six man bath plus his-and-his showers add slightly more light hearted touches to an otherwise whirlwind episode.

Ambitious designs, limited money and finances quickly spiralling out of control, this landmark episode does not fail to disappoint and is indeed a very grand design.



Jumper number 2354687032354...



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

GAMES

Pondering Pandora

Michael Barclay wants to talk about his love for wub wub

Borderlands was, to be frank, a pretty weird concept. Combining a fully-fledged first person shooter with a Diablo-style loot-centric RPG? These ideas seem pretty hard to gel, when first thought about, but Borderlands worked because it just didn't take itself seriously at all. The whole thing was just one big joke because it had to be. The ridiculously overpowered guns, the crazy character abilities, even the way the game showed you numerically how much damage each shot had done – these things just wouldn't have worked in your bog-standard shooter. But with its cartoon-style graphics, over the top gore and ridiculous cast of characters, the whole thing worked, and all-in-all, Borderlands was a pretty good game.

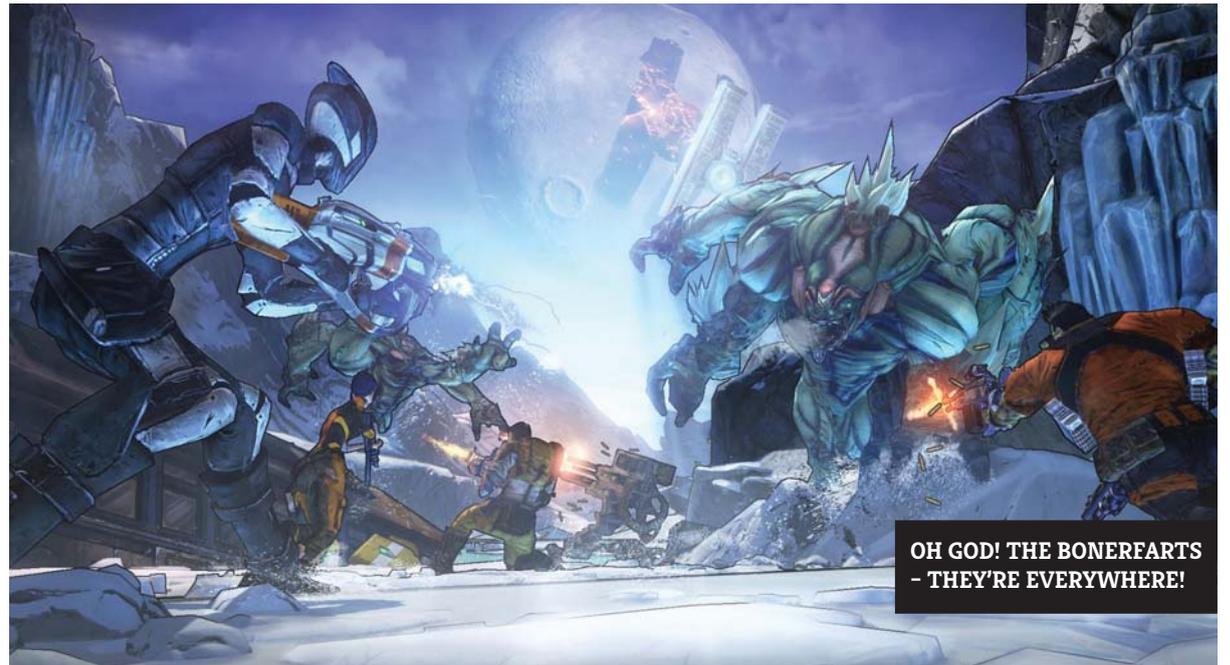
However, at the time, I had my issues with it. Once you got past the humour and the outlandishness of the whole thing, the world of Pandora, where the whole game is set, was pretty lifeless. Missions were handed out to you by noticeboards or over an intercom ferrying you from point A, to point B, to kill bandits C, before you return back to point A to collect a reward and accept another very similar mission. It also didn't help that this game was released at a time where barren post-apocalyptic wastelands were two a penny and Pandora just felt like another identi-kit empty desert. To top it all off, the story itself was poor with no real direction and a famously terrible ending. All-in-all, this quickly made the game feel grindy and repetitive as you performed missions just to perform missions and inch your character closer to that next level up.

Borderlands 2 is pretty much more

of that same game. Cartoon, violent, a stupid amount of guns. It's another sequel of the many sequels released these days. However, unlike Call of Duty and Assassin's Creed's almost iterative attitude to game design, where annual releases are not only common but expected, Gearbox has spent 3 years perfecting the Borderlands format. *Borderlands 2* is better in absolutely every single way, transforming the franchise from good, to absolutely fantastic. The AI has been drastically improved – now enemies jump out of your line of fire and use cover far more often than before. The classes feel familiar enough for those who played the original, but with enough modifications to make it all feel fresh. There also seems to be a lot more emphasis on balance between the various classes, especially at the endgame with stupidly strong enemies that require a well-equipped and intelligent group of four players to kill. It's often hard to spot graphical improvements with games that adopt a cartoon style, but with *Borderlands 2* it's noticeable. If you're playing on PC and have a relatively modern NVIDIA card, there are some fantastic physics on show. The water effects are astounding and fabric tears apart beautifully as it is shot to pieces.

Best of all though, Pandora now feels alive and exciting. A large hub city introduced very early on gives the player a sense of home and a base full of NPCs that provide the majority of your missions. The boring drab deserts are now replaced with a variety of landscapes, including lush highlands, tundra and large metropolises.

The game also sports a much better story. Something as simple as giving the game a proper villain does wonders. The game's antagonist, Hand-



some Jack, completely steals the show and provides the majority of the game's comic relief. Yes, *Borderlands 2* is a very, very funny game. Jack is a truly sadistic and warped individual, constantly communicating with the player just to piss them off. The supporting cast is equally entertaining – my personal favourite being Tiny Tina, a crazed thirteen year old orphan, who spends most of the time inviting local bandits to her make-believe tea parties just to blow them up. All in all this leaves you with a game that is just, well... really fun.

In terms of problems, the game's online component has a few issues. There's no real loot system in play; money is divided equally amongst players as it's collected, but weapons dropped by enemies or found in chests are awarded on a first come, first serve basis. Play with a stranger and there's

a good chance they'll just Hoover up every weapon dropped regardless of whether they intend to use it or not. Also a level scaling system would have been appreciated. I've been playing a lot of *Guild Wars 2* recently and that game levels you down to the area's level cap, meaning you can always go and help a friend who has played less than you. *Borderlands 2* is definitely a game best played with friends and it's a shame when one of your friends out-levels you. Sure, you can still play with them, but they'll just sweep the floor with everything, whilst you do pretty

much nothing.

That aside though, *Borderlands 2* pretty much marks the beginning of the Autumn/Winter gaming period. Sure, maybe it's not innovative, but if anything, this game is an example of how to make a sequel. You don't need to throw out everything you know and reboot the entire franchise and you shouldn't release a new instalment every year until you get it right. Instead Gearbox have taken their time to perfect what was already a pretty good game, providing both a great shooter and an engaging RPG.

I left my will to live in San Francisco

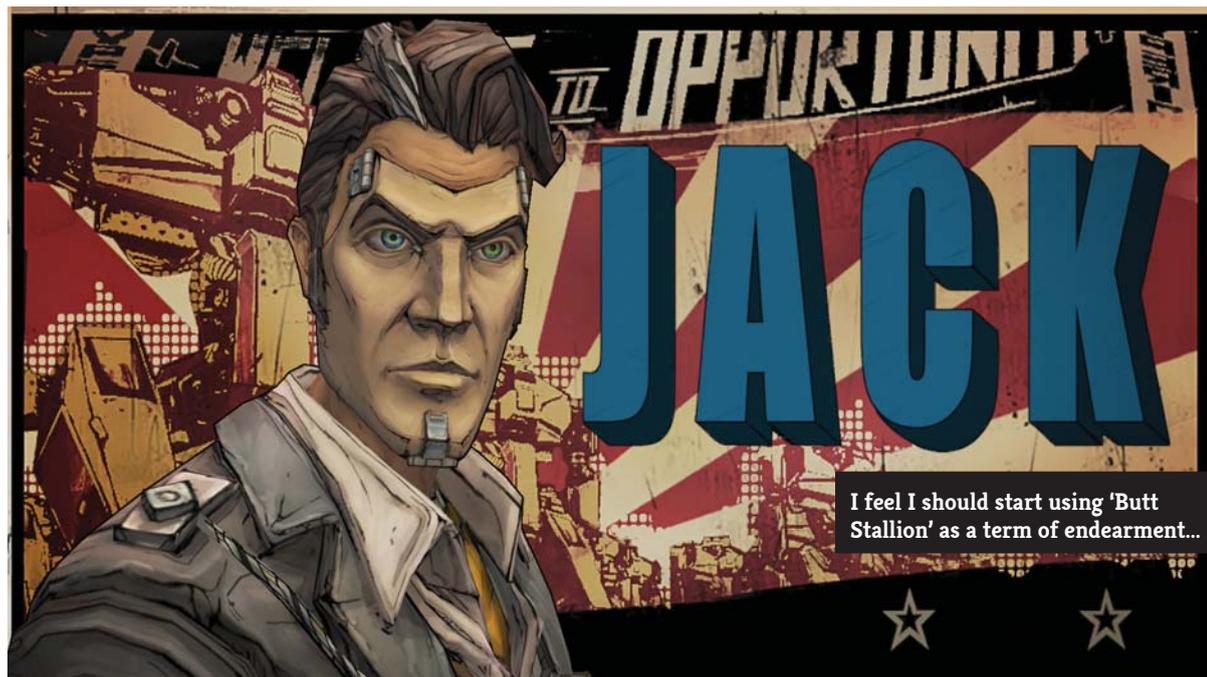
So, for those of you who actually read these colour-anemic boxes, last week I put up a vote for which simulator game I should play and review. I had a deluge of emails telling me to try the 'social life' simulator and that I should get out of the Felix office, but the joke's on them – I'm dead inside anyway. I chose to give the *Bus & Cable Car Simulator – San Francisco* a spin, as I felt like seeing the sights and sounds of a hustling and bustling bay city.

My desktop computer isn't new by gaming standards, but it's not exactly slow either, so the 30 minutes it took for the installation screen to even appear was a portent of things to come. Installation over, I cranked the graphics settings up to 11, (and immediately regretted it) making my computer slow to a stuttering ~8fps. Once I was back to a usable frame rate, I then spent 10 minutes trying to get my pickup truck to go forwards. Windscreen wipers and fans on, with headlights set to 'retina burning', I was blazing ahead. And then crashed a few meters ahead. Not the vehicle. The game.

I solved the crashing problem (don't drive fast) and made my way to my first objective – an exhibition hall containing the unlockable vehicles I could look forward to. I got myself to the bus depot, chose a route and spent 10 minutes just playing around with the onboard computer and the display on the front of the bus. Before I even got to the first stop on the route, my bus scraped a lamppost and the sight was akin to that of a beached whale. Verdict: buy if the smell of virtual motor oil and disappointment gets you hot.

Next week's choices – *Stone Quarry Simulator* and *Camping Manager*. Send your votes or insults into games.felix@ic.ac.uk.

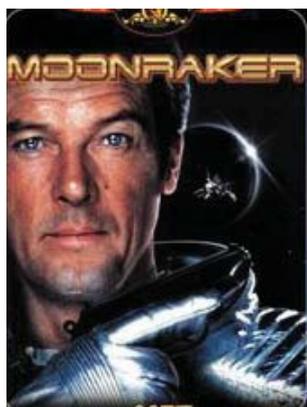
Ross Webster





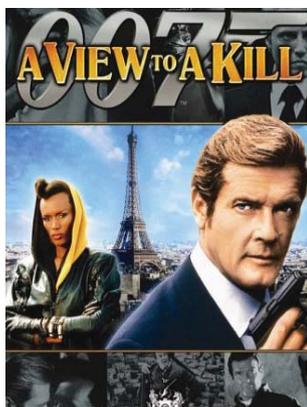
Fifty Shades Ye

Happy birthday Mr. Bond – 50 years and you're still going strong. God knows your stamina is u



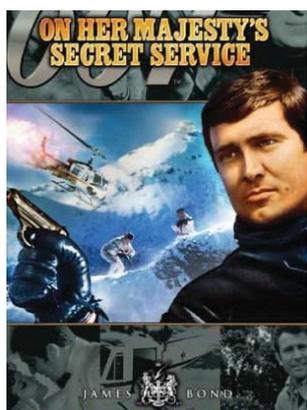
22. Moonraker (1979)

The most embarrassing entry. Roger Moore goes to space to fight some bad guys firing tacky looking laser guns. They couldn't even come up with a new villain, and creating a love story for Jaws was the silliest, most unnecessary move this franchise has ever made.



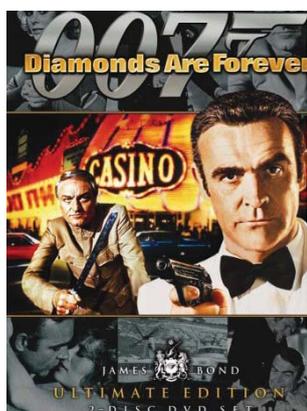
21. A View to a Kill (1985)

Christopher Walken makes a mean villain, but with the presence of the incredibly annoying Tanya Roberts as the main girl and a Bond who looks too old to be driving around and saving the world, Roger Moore's last effort is also one of his weakest.



20. OHMSS (1969)

Bond gets married: now that's something that should never have happened, and despite the ambitious skiing action scenes, it's a long, challenging watch, with the charisma-free George Lazenby taking on the role, never to come back again after this. Good riddance.



19. Diamonds are Forever (1971)

Connery really should have quit before this one, and perhaps to accommodate his ageing, the film takes on a never-before-seen campy tone that doesn't settle well. The less that is said about the awful "Bambi and Thumper" duo, the better.



6. Roger Moore

It's about quality, not quantity, which is why, even after 7 films, more than any actor has so far managed, Moore finds himself on the bottom of our "Best Bond" list. He lacked the suave charisma of Connery, and turned the franchise into a bit of a camp joke. Sure he had more potential when it came to comedy but there is no denying that he has the silliest, most dreadful 007 films under his name. Plus towards the end of his run, he looked so old and frail that it was simply embarrassing for him to be saving the world.

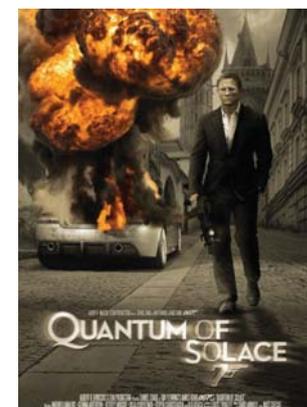


5. George Lazenby

Famous for being the only Bond who actually managed to tie the knot (although that didn't last very long), he's also the only Bond actor to only complete a single feature. The reason? He had big shoes to fill after the original Connery. And due to his lack of experience in the film industry (he worked as a model before this), very little consideration was given to him as a leading actor at the time. Plus the critics and audience weren't too keen on an Australian playing Britain's favourite spy. So he left.

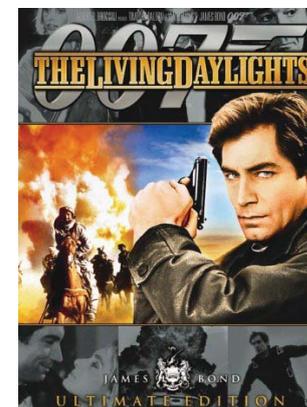
18. Quantum of Solace (2008)

Over-stuffed, confused and failing at every attempt to live up to its direct predecessor *Casino Royale*, Daniel Craig's second outing as James Bond is as chaotic as its theme song, performed for the first time as a duet by Alicia Keys and Jack White.



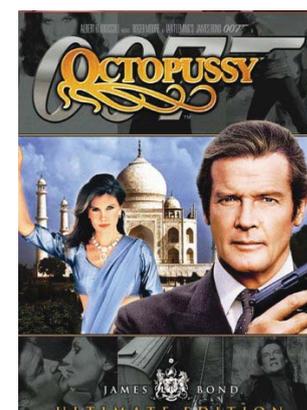
17. The Living Daylights (1987)

Timothy Dalton's first stab at a Bond film doesn't work out too well. While a huge step up from *A View to a Kill*, Dalton's attempt to turn the series around into something grittier never quite succeeds due to an agonisingly weak set of villains.



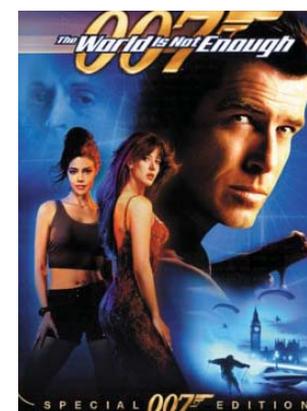
16. Octopussy (1983)

Octopussy's (the sultry Maud Adams) circus girls are occasionally useful, the mysterious "Faberge Egg" is pretty to look at, but dressing up Roger Moore as a clown and yes, a gorilla, is taking things a little too far, even for the lighter, more comic Moore to handle.



15. The World is Not Enough (1999)

Now this is a tricky one: the villains are excellent: Robert Carlyle as the man who cannot feel, and Sophie Marceau as the seductive femme fatale. But the Bond Girl, Denise Richards, is one of, if not, the worst that has ever been paired up with 007.

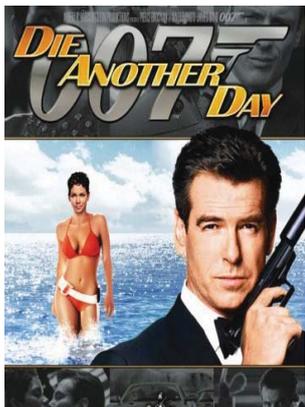


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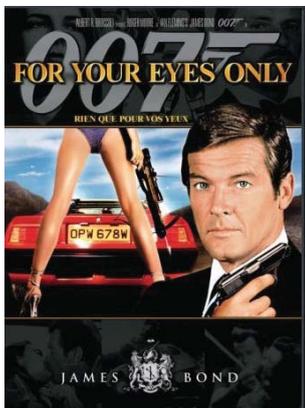
Years of Bondage

unbeatable. And as a celebration of your everlasting manhood, we rank the films, and the actors



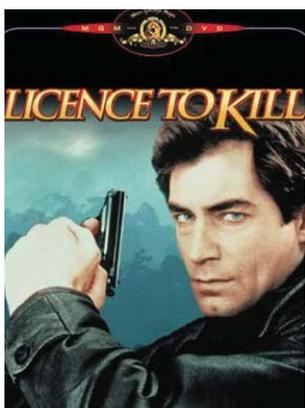
14. Die Another Day (2002)

Silly in its plot and execution, Brosnan's goes to North Korea, piling up one ridiculous idea after another (an invisible car makes an appearance). Halle Berry's savvy Jinx as well as Rosamund Pike's icy Miranda Frost are great additions to the cast.



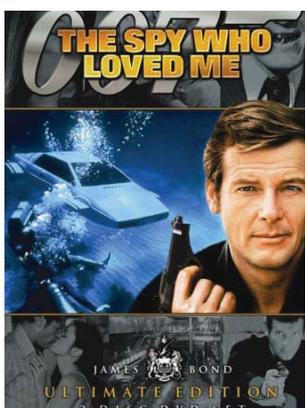
13. For Your Eyes Only (1981)

Without a doubt boasts the best theme song, but the film itself is distinctly average, although the crossbow-wielding Bond Girl (Carole Bouquet) who does something useful other than shag the womanising spy is a highlight.



12. Licence to Kill (1989)

This was slapped on with the highest ageing restriction for a Bond film due to its violent nature. Timothy Dalton comes off better in his second/last appearance as Bond, and Benicio Del Toro's knife-throwing villain sidekick is badass.



11. The Spy Who Loved Me (1977)

Will forever be remembered as the film that gave us Jaws, a hugely entertaining villain of epic size who could have easily ripped Moore into tiny little pieces. Plus Bond meets his match in the deadly Anya Amasova, the titular "spy."



4. Timothy Dalton

Probably the most similar in nature to what the books, and therefore Ian Fleming, originally intended, Dalton was the first to step in to put a fresh new spin on the series after Moore turned it into a farce with his geriatric behaviour towards the end of his run. Dalton himself only lasted for two films, as we suspect the audience back then wasn't ready for such a radical, serious, blood-splattering (his second film is still the highest age-restricted Bond film), which is a shame.

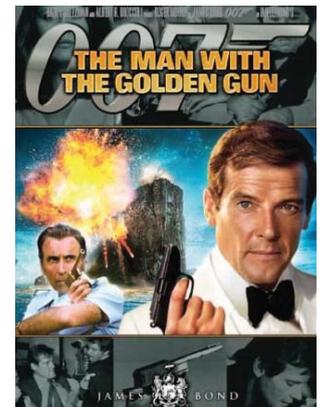


3. Daniel Craig

Craig went through a lot of harsh criticism after his name was announced to take over the franchise. "Boring" was one of the words he was called, and his blonde hair was also a subject of much scrutiny. Dame Judi Dench (M) came to his defense, giving him her seal of approval. Then came November 2006, when Craig proved his critics wrong with the excellent *Casino Royale*. It was a franchise reboot, injecting a lot more brooding, and much needed serious energy into a series of films that was getting sillier and sillier.

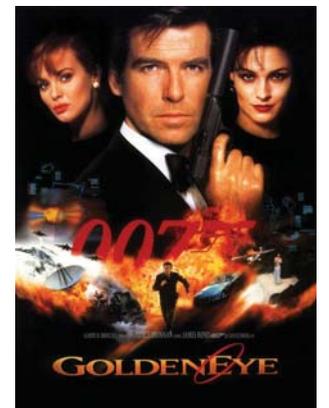
10. The Man with the Golden Gun (1974)

The Golden Gun is by far the coolest, most memorable gadget to come out of the Bond series – a gun so stylishly disguised as a cigarette holder, lighter, and pen, all painted in gold. Bond getting owned by a villain one-third his size is also a great watch.



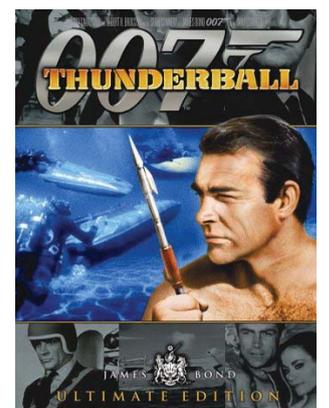
9. Goldeneye (1995)

Pierce Brosnan's Bond debut got off to a flying start thanks to his effortless charm and sly humour. This is also notable for having a female character who seems to love rough sex more than Bond himself: the infamous Xenia Onatopp (the hilarious Famke Janssen).



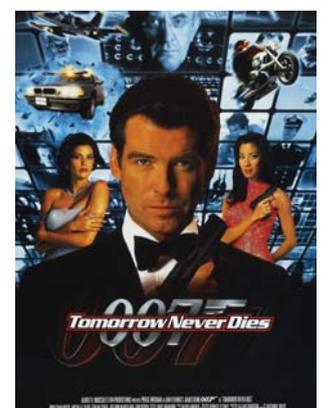
8. Thunderball (1965)

Set in the crystal clear blue waters of the Bahamas, this is possibly the best-looking Bond film out there, both in terms of the magnificent scenery and the many, many women Bond gets surrounded with. This is also famous for its epic underwater fighting sequence.



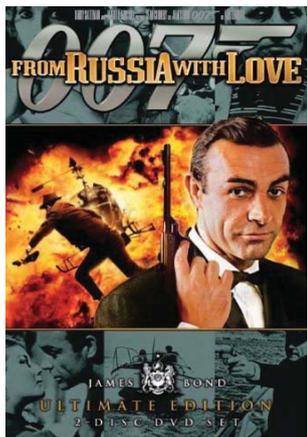
7. Tomorrow Never Dies (1997)

It's incredibly rare to see a Bond Girl fend for herself but Chinese spy Wai Lin (Michelle Yeoh) is a highly skilled martial artist. And Teri Hatcher has a heck of a good slap, marking a thoroughly deserving palm print on the side of Brosnan's face.



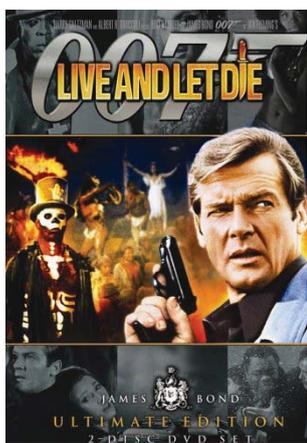
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6. From Russia with Love (1963)

Connery's famous fight in the train compartment is hailed as being one of the most believable yet exciting action scenes ever filmed for the screen. His second crack is almost as impressive and game-changing as his first, and further solidified his status.



5. Live and Let Die (1973)

The exotic location works as a massive plus here, adding all sorts of mystery and intrigue to a rather repetitive and predictable set of ideas. The radiant Jane Seymour, in one of her early film roles, dazzles as the Bond Girl, with Yaphet Kotto playing one creepy villain.



2. Casino Royale (2006)

No-one thought Daniel Craig could pull this off, and he faced a lot of unfair backlash for being the first Bond actor to be blonde (really). But opening with the best chase sequence in 007's history (and to be honest, most films can't come close to what's achieved in the first 20 minutes of this), he proved everyone wrong with the macho brutality he brought to the role. He also properly falls in love here, something that doesn't end entirely well.



2. Pierce Brosnan

Possessing the ultimate suave and cheeky charisma, he is the slyest one of them all, although when it comes to carrying out his missions, he doesn't go into them half-heartedly. Recent data compiled by *The Economist* ranks him as the Bond who has done the most killing, which must mean he's cool... because he's trigger-happy... with both his gun... and his other prized possession. He may be Irish, but clearly he's got fans down here in the Felix office.

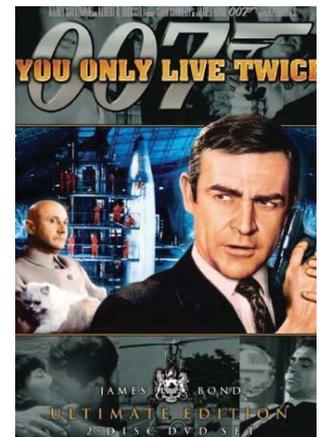


1. Sean Connery

Surprised? No? Neither are we. It's hard to beat originals, and Connery certainly proves that. He's one of the main reasons the franchise got off to such a remarkable start, giving the MGM Studios a firm seal of approval that 007 is a franchise worth sticking with. Six actors were chosen and screen tested for the role, and the then 30-year-old Scottish actor won out, after which he was educated in the ways of being "dapper, witty, and above all, cool." And clearly it was time well spent, as he pulls it off flawlessly.

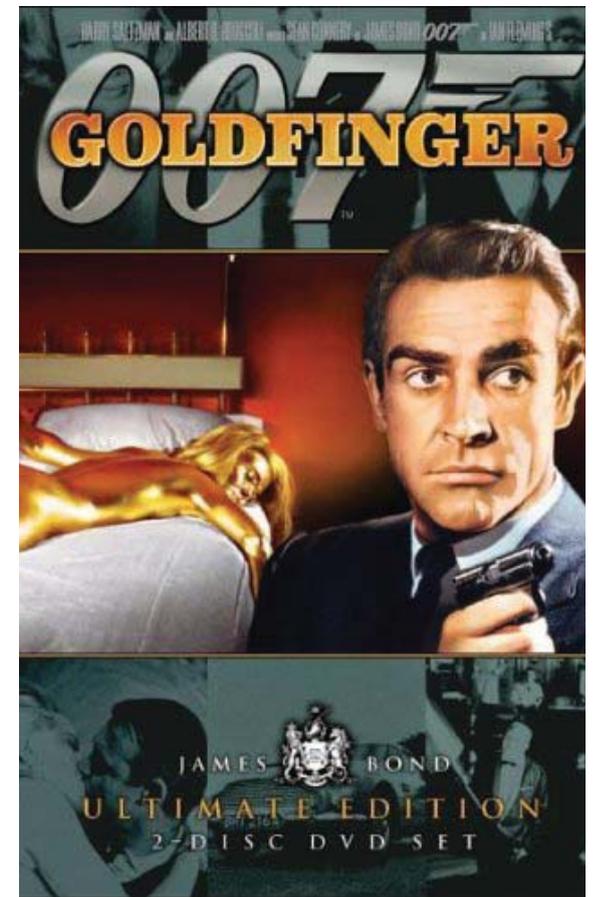
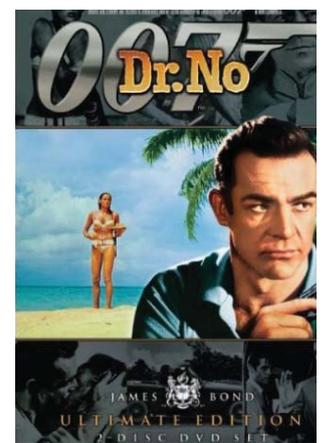
4. You Only Live Twice (1967)

The scale, for its time of release, was as large as it was ever going to get, and very few people saw the "fake volcano" villain lair coming. The extended final ninja assault, is one extraordinary achievement that will always be considered as a major Bond highlight.



3. Dr. No (1962)

Here is what kicked everything off to eventually become one of the world's most successful film franchises. Sean Connery set the mood and style of films to come, and who can forget the iconic moment when the shell-collecting Ursula Andress appears?



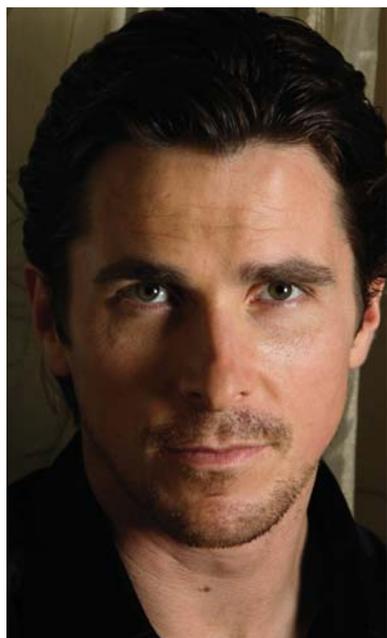
1. Goldfinger (1964)

"No, Mr. Bond. I expect you to die!" remains to be the most unforgettable line uttered so brilliantly by a Bond villain, handling a rather menacing looking laser, aiming for Bond's favourite body part. Not only does this have the most hysterical double entendre used as its Bond Girl's name (Pussy Galore), the wordless henchman, Oddjob, throwing around his deadly bowler hat with a sly grin on his face, is the most popular villain of the series.

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5 Future Bonds (and an excuse for us to post pictures of hot men)



Christian Bale
He's donned the cape of the dark knight, he saved the world from killer machines as John Connors, so there's no doubt he can pull off being the suave secret agent.



Henry Cavill
Forget *50 Shades* (he CANNOT sink that low), it's time for this young British rising star heartthrob to suit up, grab his concealed weapon, and start firing.



Michael Fassbender
He's got no problems with nudity or sex, as shown in his intense performance in *Shame*, plus he's got the enormous "talent" that needs to be put to good use.



Tom Hardy
How about a bad boy Bond? He's the better version of Colin Farrell, which is great, since we'd rather punch ourselves in the face than watch Farrell act.



Clive Owen
He's got the class, he's got the baritone voice, he's got the style, he's got the towering height, he's got the accent, he's got the full package really.

10 Future Bond Girls (and an excuse for us to post pictures of hot women)



Anne Hathaway
Hathaway's a cat person. Bond is a chick person. Hathaway's cat eats Bond's chicks. He gets mad. He shoots her. He needs to shoot her 8 more times.



Freida Pinto
Someone steals Dev Patel's 20 million Rupees so his girlfriend enlists Bond's help... foolishly... as she then goes on to cheat on her skinny, now-poor boyfriend.



Zoe Saldana
007 is sent on a mission to Africa where villagers are mining for Amazium. He meets and falls in love with the tribal leader's daughter - who's green-skinned.



Kate Beckinsale
Dressed in her tight, black leather corset, Beckinsale leads a deadly *50 Shades* Demonic Cult, a group whose kinky sexual practices even 007 can't handle.



Rachel Weisz
Mrs. Bond gets kidnapped by Egyptian mummies who seek revenge, but her rescue gets delayed once Bond sets his eyes on the beautifully wrapped bodies.



The Kardashian Women
For the first time ever, Bond's sex-tape is released to the public. Angry Kanye West pops a cap in Craig's perfectly formed arse. But not before letting him finish.



Nicki Minaj
After dissing Mariah Carey on *Idol*, Minaj gets her face cut up, and Bond tries to calm her down. But Bond gets another cap in his perfectly formed arse.



Taylor Swift
She gets dumped, and goes into hiding... to write break-up "songs". Bond is hired by the British Phonographic Industry (BPI) to find and assassinate her.



Cheryl Cole
She'll need to be killed quickly, (as she'd be a worse actress than she is a "singer") but she'd excel in playing a stripper from Newcastle who sleeps with the evil boss.



Lady Gaga
Bond needs to save planet Earth when it is invaded by extra-terrestrial lifeforms from planet Gaga led by the gender-bending Mother Monster.



Arthur Charles Clarke

Maciej Matuszewski talks about one of his favourite authors

It's no secret that Arthur C Clarke is one of my favourite authors of all time. Born in 1917 he is often considered, alongside Isaac Asimov and Robert Heinlein, as one of the Big Three authors of Golden Age science fiction.

He had a brilliant imagination yet always constrained himself to the realms of the scientifically possible. He used his lifelong interest in science and technology (he served in World War Two as a radar specialist and later obtained a degree in mathematics and physics from King's College London) to paint a vision of the future that even now often remains wonderfully plausible. As a result his work is often beloved by scientists and engineers.

As with many of his contemporaries, his work has often been criticised for its poor characterisation. While this is indeed a problem in some of his novels, most notably in *The City and the Stars*, the fact is that in most of his work the focus is not necessarily meant to be the individual characters but rather how humanity adapts to new technologies and unforeseen situations that the future may bring. There is a wonderful optimism in Clarke's work that, by coming together, humanity will eventually prevail — whether in the face of disaster, as

in *The Songs of Distant Earth*, or simply the unexpected, as in *Rendezvous with Rama*. This is an outlook somewhat reminiscent of that of Gene Roddenberry, though Clarke did seem to be somewhat less naïve in his views of the future than the *Star Trek* creator. There are no easy utopias in Clarke's work — just an attitude that, though we will make mistakes from time to time, we will probably make it through in the end.

Clarke's writing style is somewhat old fashioned and certainly not for everyone. It's not the sort of thing that I would want to read every day, but I do believe that it is good writing and can serve as some, for lack of a better phrase, 'light relief' from the grittier and more conflict driven fiction popular today.

One also cannot forget Clarke's contribution to the popularisation of science. Not only did his fiction inspire generations of scientists and engineers, he also wrote numerous non-fiction books and essays exploring the possible applications of new technologies. He was the first to suggest using geostationary satellites for communication and popularised Konstantin Tsiolkovsky's ideas for a space elevator. Arthur C Clarke died on March 19 2008 and he will certainly be remembered for many years to come.



Here is the man himself

Moby Dick Big Read

Maciej Matuszewski Books Editor

In the 160 years since its first publication, *Moby Dick* has become one of the most acclaimed novels in the English language. However, while most people have heard of the book and its most famous characters, few have actually read it. Now, however, artist Angela Cockayne and writer Philip Hoare, both big fans of *Moby Dick*, seek to correct this problem and give people a chance to experience this masterpiece in a new and exciting way.

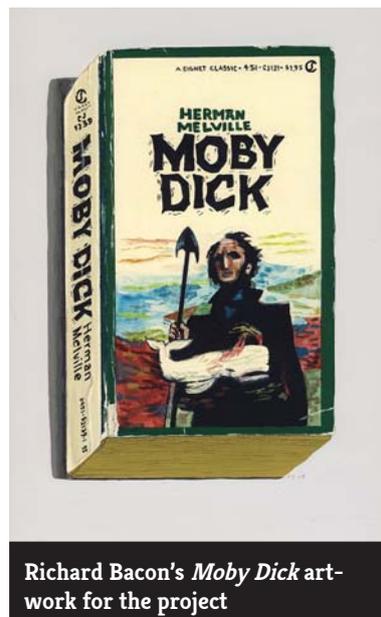
Their Moby Dick Big Read project, which started on the September 16 and runs till the end of January, each day releases an audio clip of one of the book's 135 chapters — each read by a different, well known individual. Readers have already included Tilda Swinton, David Cameron and Stephen Fry. They are set to be joined in the coming months by the likes of

Benedict Cumberbatch and Sir David Attenborough. Each reading is also accompanied by an image, inspired by the novel, created by a renowned artist.

The project's creators say that they were inspired by the novel's continuing relevance. They say: "Moby Dick is the great American novel. ... Sprawling, magnificent, deliriously digressive, it stands over and above all other works of fiction. ... Now, in the 21st Century, a century and a half since it was first conceived and launched onto a misbelieving world, *Moby-Dick* retains its power — precisely because we are still coming to terms with it, and what it said. Incredibly prophetic, it foresaw so many of the aspects of the modern world which we deal with. The abuse of power and belief; of nature and the environment; of the human spirit. It deals with art and artifice and stark reality — in an almost existential manner. It is truly a book before its time — almost ancient myth,

as much as futuristic prophesy."

All the chapters that have been released so far may be downloaded for free from mobydickbigread.com.



Richard Bacon's *Moby Dick* artwork for the project

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MUSIC

Supersonic Festival 2012

Rhiaz Agahi on Supersonic's 10th year

The 10th Supersonic Festival was held in the Custard Factory in Birmingham. Since the line-up was announced some months ago, I had been excited about attending. The slogan on a lot of the commemorative t-shirts was 'celebrating 10 years of adventurous music.' My experiences ranged from the obscure to the experimental to the just plain weird, so the slogan seems apt enough.

On Friday night I arrived to be greeted by the minimalist electronica of **Modified Toy Orchestra**. I had listened to their album and largely formed the opinion that their idea of exclusively using children's toys to make their music with techniques such as circuit

a live spectacle.

On Saturday, the shows began in the late afternoon and I was treated to one of the best performances of the weekend. **Stian Westerhus**, from Rune Grammofon band **Puma**, presented an impressive solo performance. It consisted of him, his guitar and about ten pedals. He proceeded to produce some intense noise. Like Puma, and indeed his solo work, there was a definite sense, for me at least, that he was extracting and presenting the euphoric side of noise. In fact, the emotive nature of the 30-minute piece really struck me, as he seemed to barely notice the audience and was visibly carried away by his performance. He then cut it down, with some ambient bowing and built it

as he built up the piece. At the peak of the music a visualisation talking about the choice between fear and love added to the atmosphere these two virtuosos produced and left me simply wanting to reflect on what I'd seen.

Enter **Bohren & der Club of Gore**. Slow, relaxing jazz. They performed in the dark with a small spotlight over each of them. The 40 minutes of their set didn't leave me with much to say but that's not a bad thing at all. It served as a fantastic chill out, appreciated by everyone watching.

This chill out soon ended unceremoniously, with the crowd already pumped at the prospect of **Merzbow**, and many, like myself, staying where they were to get the best possible spot. The festival threw a few curveballs and Merzbow's set was one of the biggest. Many were expecting a laptop set, as this seems to be a direction he has taken for a long time now. It transpired, however, that we were in for a surprise and a treat. He performed the entire set with a drummer and one of the tracks featured a guitarist. The other of the two tracks featured a brief cameo by Eugene Robinson of **Oxbow** (mainly shouting). Throughout, Merzbow played what I can only describe as a 'noise banjo'; it resembled a banjo, but had thick metal coils in place of strings and a solid metal body. This was then connected into his rig and violently strummed to produce a much more metal/grind inspired set than expected, harking back to 1994's *Veneorology*. He also used a laptop and various noise boxes, one of which produced magnificent tunnelling noises that seemed to travel through the brain. An immense set from a true master of noise, one that really tore me a new one and drove me nearly deaf, but delighted.

After that I was feeling a bit overexcited, but I found the perfect tonic in **Carlton Melton**. Their sounds reminded me of **AC/DC** and **Sleep** hot-boxing a trailer trash caravan in the desert...



on Mars. A blend of space rock, doom, drone and straight-up rock'n'roll, their show was highly enjoyable. Between beatless interludes, there were moments of classic rock showmanship: for example a drum solo, or the guitarist entering the crowd and passing his guitar to an audience member. It was pretty simple, but enjoyable nonetheless.

Next up was **Zeni Geva**, who seemed strange as the last act of night, but members **KK Null** and the drummer from **Ruins** served up a good set of hardcore/death metal with a pounding aggression I had been missing for a while.

Sunday started off fairly abrasively with **Clifford Torus**. The band was described as being on the noise side of noise rock. That's what I expected and what I got, with half an hour or so of atonal, noise-laden sludge. A great way to start the day in my opinion, and they produced some real headbangers as well as linking up well with each other.

Ruins Alone was basically the drummer from Ruins playing to a backing track. Good and entertaining, yes, and it showcased his ability well, but it just made me want to see Ruins in their full glory.

KK Null performed a solo noise set of the highest quality. While Merzbow's

show was grind/metal based, Null's was a lot more electronica oriented, with noise occasionally being dropped over beats. It was not lacking in intensity however, and ended in Null screaming into a mic, which outputted his scream in the form of heavily distorted noise, after which he slammed it down and that was the set. Two guys from doom band **ORE** then took the stage, playing tubas, and set up a nice drone, which Null then came in and blasted some noise over. This kind of collaboration is a big part of what made the festival so special, but I still preferred his solo set.

Lash Frenzy's *Ver Heroicus Sublimis*, a 10th anniversary performance, came next, and provided probably the biggest surprise of the weekend. I did not entirely know what to expect, but I knew it would be unique and that there would be many guest musicians. After some spoken word on the subject of sonic attack, a drone started to form. Drone became noise and then an array of musicians in the crowd started to join in. Then a woman walked in wearing next to nothing and circulated the room. At this time, it started to become clear that everyone was meant to circulate, as there were different pockets of sound throughout the room. This was further implied by some guys carrying strobes around. Thoroughly puzzling and intense, it was probably the weirdest thing I've ever been to. Afterwards I was completely flabbergasted, and the thought of going to anything else seemed somewhat alien.

The final act I did go to see was **Dope Body**. They were OK, and brought kind of a party atmosphere, but a cheap pseudo-noise rock thrill perhaps.

Honourable mention has to go out to **Tim Hecker** and **Oxbow Orchestra**, both of whom I was hoping to see but couldn't because of train times. Hecker in particular is a pleasure to see live, and I'm sure he'd have blown me away. On that note, I left the festival with a deep sense of appreciation for what I'd seen,



Stian Westerhus serenades a plant

bending was interesting but their music was ultimately unimpressive. I have to say though, they surprised me. First of all, because I wasn't expecting five serious looking guys in all black suits, but more than that because it had a much more sinister aspect live and frankly, a toy gun being used to make a beat, the audience being addressed by a partly dismantled doll's head and another doll with three contact mics stuck into its head simply make for a good spectacle.

Hey Collosus I expected more from, but sound problems paved the way for an underwhelming performance. Occasionally, they got into their groove, dropping sludgy riffs almost on demand and experimenting lightly with drones and motorik rhythms. These last two elements, however, were presented to me as a key feature of their work and I was disappointed that they didn't delve more deeply into the experimental areas of their music.

Next up was **JK Flesh**. He provided what I expected – Justin Broadrick with a Macbook and a guitar, screaming and playing riffs over drum & bass beats while dystopian black and white images were presented in the background. It was ok, and I appreciated seeing Broadrick perform, but I felt it was lacking as

right back up again, at one point even screaming into his pickups to produce feedback. Another aspect I appreciated was his deep understanding of his intricate set-up and his intuitive relationship with it.

After this I drifted for a while, watching **Sir Richard Bishop** doing some impressive guitar noodling and **Kevin Drumm** dropping some noisy drone. I don't feel that I have the right to comment though because I only saw parts of these sets. **Dylan Carlson** disappointed me. I just have to say that. What I saw of his set was him doing some **Earth**-style guitar over a backing track before being joined by a disappointing singer and drummer. While an album of the guitar over backing track would be good, it really didn't work for me live.

Flower-Corsano Duo produced another amazing show. It would be remiss of me not to mention **Chris Corsano's** incredible drumming ability, with precise dynamics and timing, playing at breakneck speed seemingly without breaking a sweat. **Mick Flower's** Japanese banjo (it sounded like a sitar) gave the performance an almost spiritual feel. The drumming helped alter the feeling of meditation to one of catharsis



Mick plays Chris some soothing music to hang the laundry by

MUSIC

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You Don't Have To Call It Music

Pt. 3 musique concrète by Íñigo Martínez de Rituerto

Towards the end of the 1920s, some, including **Stravinsky**, were alluding to the possibility of writing music for gramophones as had been done for violins or pianos before. The new paradigm came with the new technologies developed after WWII, namely magnetic tape. Despite contemporary composers' advances in revolutionizing the orchestra, some felt their efforts were not enough. Trying to penetrate the mass of musical imagination with brass and wood was tantamount to laboring new tricks away on old dogs.

What did this mean then for music? Talking about recorded sound, one realized we were not limited to just recording instruments – the most contrived scenario. Telecommunications had focused on transmitting recorded voice over large distances. The voice can of course be used to sing and becomes an instrument in its own right. But what if we go the other way around? From the level of aesthetics to that of utility, and consider the underlying form of the function itself. That is what American dadaist Marcel Duchamp did when taking a urinal, dubbing it *Fountain* and calling it art. A radical change of perspective was beginning to take form.

In the same way, one could now record a train track and call on its rhythm as a basis for the inherent musicality of the sound. This is exactly what **Pierre Schaeffer** did in 1948 with *Étude aux chemins de fer*. He recorded the various noises of a steam train: its wheels chugging along the tracks, the whistles blowing fervently, coal spilling into a furnace and metal clanging and screeching all around. He then arranged these sounds in to a sort of collage. (Famously, he defined music as "organized sound".) Besides the obvious harmony of the whistles and the rhythm of the tracks, its musicality lied in the character of the sounds themselves – not in how well they imitated traditional instruments. Indeed, just as a violin or a piano have a certain sound, so does the grinding of metal upon metal. In contrast, a violin string reverberating through a finely crafted wooden body seems a fantastically convoluted way to make noise.

Ultimately, what Schaeffer wanted was to distance the listener from the context; not to imagine himself by the railroad but to immerse himself in the sounds themselves. To meditate on the vibrations of the air particles; which behaved this way and that; which moved and modulated themselves, and had a character all of their own.

After meeting percussionist **Pierre Henry**, the two founded the Groupe de Recherche de Musique Concrète at the RTF broadcast station in Paris. Many of the most forward thinking composers of the time passed through the studio, and indeed the Parisian community made a name for itself which such illustrious members as **Iannis Xenakis**, who designed the Philips Pavilion for Expo '58 based on his piece *Metastasis*, and **Edgard Varèse**, who wrote *Poème électronique* especially for the highly spatialized sound system contained therein. Their greatest triumph was not only in creating music from any sound imaginable but rather lending their ears to these natural noises in the first place. Like Duchamp, they observed their surroundings in a different light. It was a matter of perspectives. As Heidegger ruminated in *Being and Time*, the object was now considered for its own sake rather than as a mere tool. Its purpose was itself.

Their influence has been felt through generations. Almost simultaneously, **Karlheinz Stockhausen** used these concepts in his Cologne studio to found Elektronische Musik, the subject of next week's column. The abstraction of sounds from their objects has been an inspiration to many, such as experimental hip-hop spearhead **Flying Lotus**, who more often uses field recordings for percussions than standard drum samples. Berliners **Einstürzende Neubauten** looked for musicality in everyday objects when they fashioned instruments from industrial waste; making drums out of steel barrels, xylophones out of pipes, a bass guitar from a metal coil or using an air pressurizer to blow through wind instruments. Their antics have been bravely capitalized by the world-famous **Blue Man Group**. Recently, Milanese musician **Giuseppe Ielasi** produced *Tools*, an album whose tracks are named after the single material from which they were made ('Rubber Band' and 'Polystyrene Box' resulting in some pretty serious beats).

Searching for a new music, beyond the artifices of conventional instrumentation, musique concrète turned to the world for a muse. They opened our ears to the acoustic richness of our own environment and redefined music as a part of nature.

Hot Chip are hot

Simon Hunter Music Editor

I've never really understood where **Hot Chip** fit in. Having shot to musical prominence during the years of 'nu-rave' (terrible clothes, a lot of dick heads but hell, the music was fun), the band mix catchy pop riffs and delicate vocals with synths that time and again slay the dancefloor. This combination helped the band pass through through the years of nu-rave unscathed - **Hadouken**, **Test Icicles** where are you now? In many ways Hot Chip were the antithesis of most nu-rave bands; Joe Goddard and Alexis Taylor (the two founding members) went to university at Oxford and Cambridge respectively. They also play the stereotypical nerd very well indeed and nowadays are old enough to be some of their younger fans' dads. They're not your stereotypical electro-pop act, and neither are they a balls to the wall dance collective; that leaves only one conclusion: they don't fit in.

This was a question I was trying to grapple with last Friday at Brixton Academy, whilst seeing Hot Chip perform live for the first time in my six years of buying their CDs.

The night itself was kicked off by **Django Django**, the much hyped lads who met at college in Edinburgh. Dubiously wearing matching shirts, they put in a performance that was worthy of their Mercury Music Prize nomination while still exhibiting the amateur modesty of a band not long graduated from performing in pubs. As we waited for Hot Chip to take to the stage the theatre became increas-

In researching this article it came to my attention that Alexis Taylor is also the name of an American adult film actress



ingly packed - never before have I been surrounded by so many people that I truly believe would have been able to recite the BBC 6 Music schedule by heart. But I shouldn't generalise too much; there were also a few lads wearing day-glo caps, awkwardly stuck in 2007.

Finally Hot Chip took to the stage, ploughing the raging synth/drum combination of 'Shake a Fist' through the dance floor. While their studio-produced album tracks range from the delicate to the solid head-nod-inducing, live Hot Chip beef up the synthesisers and pound out the bass. While this made for great interpretations of their studio recordings, it also posed a dilemma to a large portion of the crowd who were there with partners and deemed it inappropriate to wind the clock back six years and throw their forearms in wild, yet rhythmic patterns.

Apart from considering the existential curiosities of Hot Chip, another thing that struck me during the per-

formance was the sheer size of their back catalogue these days. A near two hour show was filled with highlights of their work; not once did the material feel as if it was acting as filler. Half way through the show the band wound it down briefly to exhibit the beautiful melancholy of Alexis Taylor's vocals, but the highlight of the show came as **Valentino** claimed the stage to perform the incredible 'Gabriel' she released with Joe Goddard. Indeed the power of her voice blew everyone away, this live rendition far better than the studio-produced release.

In the eight years since Hot Chip's first full length release they've always done their own thing; they undoubtedly influenced the rise of nu-rave but the real testament to their success is how they carried on unblemished long after it had vanished. That the band doesn't fit into boxes prescribed by music nazis is a testament to what makes their albums end up on repeat and their gigs so much fun.

Bastille triumphant at Koko

Lily Le Writer

Koko is one of the most perfect venues for pop gigs. Its red velvet and gold interior, in the style of an opera house, makes it super kitsch, especially when topped off with its huge silver spinning glitterball overhead, as if present by divine right.

Glancing across the dance-floor up to the balconies and the imitation private boxes, they were packed full of excited beings anticipating the arrival of one man's musical project: **Bastille**.

It was clear from the sported merch tees, handmade posters, singing to every word, and clapping in all the right places that these were hardcore fans. The band definitely fed off their buzz and which they rewarded with an energetic live set.

Bastille made no fault. They were

tight. The vocals soared. The bass ran right through you. The singer's charisma generated definite stage presence. They managed to translate their studio recordings into an engaging live experience, but this is all what you would expect from a good gig.

The only fault, if there had to be one, was that there was nothing strikingly original about Bastille. Their coming-of-age pop attracted a predominantly young audience, inducing nostalgia in most gig-goers. These reminders of your teenage past are what demonstrate the band's lack of originality. Their covers of **City High's** 'What Would You Do?' and **Snap's** 'Rhythm is a Dancer' were the most fun part of the night.

Pop with lyrical social commentary and slight depth has been done before and will probably always be produced, although this is not to say its value is diminished. Every generation needs these

kinds of artists to introduce them to appreciation of music, and sometimes appreciation in a wider world thanks to music. Perhaps this is Bastille's time to fill that role.

Bastille are very good at what they do, but the question is whether what they do is good. You would have had to have seen the devotion of the audience to answer that question.



Looking moody and cool. He is french after all...

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MUSIC

Yawning at Field Music

Mark England Music Editor

It is an affliction of the internet age that, nowadays, a band must be tragically cool to get noticed. They must have the right haircuts, a certain amount of buzz about them and normally a postcode from Dalston, Shoreditch or at the moment South London. **Field Music**, however, are the antithesis of this; they are desperately uncool and do not profess to ride on any trends or jump on any band-wagons. They have stuck to their indie ethos from the start, forming in 2004. They have gradually garnered critical acclaim with their four albums, and have attracted a sizeable, if not slightly cultish, following. So I attended their London show at the Electric Ballroom in Camden with the anticipation that this was what music was meant to be about.

Music should not, I thought to myself, be about the importance of the hype machine, the coolness of the lead singers new mop haircut or how many synthesisers the band employ. It should be about the music... how wrong I was. Field Music, although

being great musicians, basically play a mixture of indie and white boy funk with prog tendencies to a middle-aged crowd all doing embarrassing dad dances. (If you have been to a wedding lately you know what dance I am talking about.) When I looked around the busy venue it struck me that the average age was about forty, rather than the youthful crowds I am so used to. There is, however, nothing inherently terrible about attracting a crowd of middle aged couples. I am sure that these were some really cool forty year olds; the ones who have taken a fair share of pills in their time, the ones who plan family vacations around Glastonbury, the ones who are so 'chill' that they let their children choose their own names when they are old enough. BUT, it does not make their booty-popping any less cringe-worthy or embarrassing.

There were definitely some songs which shone to me, such as 'Them that do nothing' and 'Who'll pay the bills'. The majority of the material was taken from their most recent album *Plumb* which has attracted the notable glances of a Mercury nomination, and these songs on the whole were the strongest

of the night. The ambling nature of the set, however, did nothing to keep me enraptured. Songs morphed into one another, held together with prog guitar noodlings, which meant that my attention was not held for a significant period all night. There is no doubting that Field Music have some fantastic melodies but just as one builds up, just as in 'A new town', it is quickly dismantled in favour of a further instrumental section which was definitely a shame. There was also an interesting dynamic between the two Brewis brothers but it seemed to me that the lads from up in the North East were actually fighting a losing battle to keep their middle aged movers and shakers firmly under their spell. There were moments when the tall man in front of me didn't know whether to sway to the beauty of some of the more fragile sections, as in the beginning of 'Start the day right', or to have a white boy funk freakout session as he did one minute later in the same song. To say the poor bloke was both confused and exhausted by the end was an understatement.

What struck me most about Field Music was that they definitely had some promising songs and great mel-



odies but they were lost beneath the more experimental and prog parts which are not so prevalent in their albums. I now realise that most of my friends who really like Field Music are either into jazz or are in white boy funk bands and this should have come as a massive warning sign to me. As I headed back into the night I felt slightly dispirited; let down in the knowledge that sometimes music needs the haircuts, the hipsters and the bloggers because without them I

ended up at a gig with some dancing dads listening to some jazz ramblings of an indie band I once thought were quite good. I am sorry Field Music, but as a live proposition, I do not get you. Come back to me in twenty years time when my biggest hobby will be gardening and my happy marriage will be interspersed with an affair with Sheila from next door and I am sure I will happily bust out some terrible dance moves in Camden, but for now no thank you.

Antics: in retrospect

Looking back at Interpol's sophomore album

Alex Hoofman Writer

There aren't many rock albums in the past decade which have been as darkly unique and memorable as *Antics*, the second release from New York based foursome **Interpol**. When Interpol are discussed nowadays, it is more in the context of what could have been, as their third and fourth releases flattered to deceive. However I would argue that this is not because they are actually poor records, but rather testament to the quality of *Antics* and 2002 debut *Turn On The Bright Lights* which set the bar so high that it was always going to be difficult to reach those same heights. And so it proved after the disappointment of their self-titled fourth album, as the band have been on hiatus since 2011 "to pursue separate projects," according to drummer Sam Fogarino.

Antics opens as it means to go on with the typically melancholic 'Next Exit', on which lead singer Paul Banks croons "we're gonna trek this shit around...we ain't going to the town, we're going to the city," perhaps a reflection on the band themselves as they try to 'make it big'. 'Evil', the

second single from the record and an undisputed masterpiece of a song, is rumoured to be about serial killer Rosemary West, who was convicted of 10 murders in 1995. This understandably fails to lift the gloom and doom surrounding the album, even through the slightly more uplifting 'Take You On A Cruise', which is carried along by Carlos Dengler's thunderous bassline. The star of the album though is 'Slow Hands', a song recently covered by **Azealia Banks** (of all people). The high tempo and echoed guitars serve up an absolute treat of a song as Paul Banks's smooth baritone voice just about manages to make itself heard over the din. This is followed up by the more bombastic 'Not Even Jail' which builds itself up to a frenzied chorus and the brilliantly named 'Public Pervert' in which the concluding breakdown really is something to savour. 'C'mere', the third single from the album, could possibly be described as the most upbeat song out of all of them (although this isn't saying much) as Paul Banks abandons his Ian Curtis-like vocals for something more romantic. After all this is a song about unrequited love; "The trouble is that you're in love with someone else." *Antics* has an underly-



ing nautical theme shown by 'Take You On A Cruise' and the lyrics of the final song 'A Time To Be So Small', on which guitarist Daniel Kessler exhibits all of his talents to bring the album to an epic conclusion, as his guitar chimes and chimes in typical Interpol fashion.

Antics featured on many reviewers' list of the top 50 albums of 2004 but has always slightly stood in the shadow of its more illustrious predecessor *Turn On The Bright Lights*. It is a well known fact that the second album is often the most difficult for bands such as Interpol, and in my opinion they did a fine job of it. With the albums that followed however, it seems that Interpol became a victim of their own success.

AMS album of the week

Egyptian Hip Hop: *Good Don't Sleep*

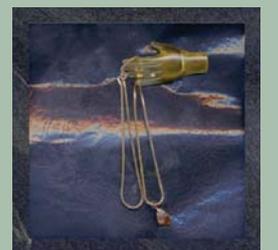
It's been a long two years for Egyptian Hip Hop, and after jumping off the hype machine they were so reluctantly thrust upon, they have returned with a debut album full of new material that takes a different, perhaps more accomplished direction than their earlier releases.

The infectious pop hooks and bass lines which featured on the singles 'Moon Crooner' and 'Rad Pitt' still remain but this time around, they are immersed in a struggle between tribal rhythms and **Cure**-esque meandering guitars. The album wears its world music influences on its sleeve, with the sheer diversity of the sounds and instruments used revealing itself after each listen. Despite this, contrary to previous releases, each track on *GOOD DONT SLEEP* feels like it belongs with the others.

Beginning the album with a kick, 'Tobago' is heavily layered with all sorts of nice fiddly guitar sounds and ominous chant-singing. Next up is 'The White Falls', which upon listening to, one could easily expect an ambient interlude, but instead it bursts into arguably the most anthemic of all tracks on *GOOD DONT SLEEP*. The latest single 'Yoro Diallo' features some of the less reverberated vocals of the album, with a wonderful murmur-along chorus and a wonky pop mentality. 'Snake Lane West' is a slow, progressive nod to the guitar stylings of Adrian Belew, while 'Pearl Sound' is a psychedelic euphony. Next on the track listing and the first single taken from the album is the surprisingly dancefloor-ready 'SYH' which starts as a jangly affair and ends with a great IDM-come-Talking Heads breakdown (sounds odd, but I feel I'm pretty accurate on this one). Another highlight is 'One Eyed King', a slow, muggy monster of a jam, leaving the glittering vocal harmonies of 'Iltoise' to end the album on a soothing note.

One can't help but get the feeling Egyptian Hip Hop have made the album they always wanted to, shedding the role of bloggers' golden boys to pioneers of a deeper, progressive evolution of experimental pop.

Yasmin Malik





Patches of pumpkins

Sophia Goldberg on how to bring out your pumpkins' inner ghouls

1. For the perfect pumpkin you will need a pumpkin (surprise surprise), a large spoon, a pencil, a and tea light, one small and one large knife, plus lots of newspaper. If you plan on carving multiple pumpkins it's best to do it outside. If you're cutting them inside, be sure to cover the table properly with newspaper.

2. Draw a circle of diameter about 5 inches (depending on the size of the pumpkin) on the top of the pumpkin. Cut this out using a large knife, ensuring that the knife is at a 45 degree angle to the surface of the pumpkin (otherwise the lid will fall into the pumpkin when you replace it).

3. Put the lid to one side and remove the seeds inside with a large spoon – the small knife may also be useful for this.

4. Draw a face onto the pumpkin. If you want to keep to the traditional scary face, draw two triangular eyes, one triangular nose and a creepy jagged mouth.

5. Use the markings to cut around with the knife. Make sure you cut perpendicularly to the surface of the pumpkin.

6. You can create detail using the smaller knife.

7. Place a lit tea light inside the pumpkin and replace the lid. Enjoy your spooky pumpkin!

Illustrations by Hamish Muir

What to do with all that pumpkin post-Halloween

Yiango Mavrocostanti Food Editor

Pumpkin Soup

Extremely easy and delicious! (Even if you don't like pumpkin!)

Ingredients:

1 medium onion
1 leek
1 pumpkin (preferably onion squash)
2 tbsp olive oil
Salt and pepper to taste
Chopped chillies

Peel the pumpkin and chop it in small cubes. Chop the onion and leeks. Heat the olive oil in the pan and add the onion and leeks. Cook for about 7 minutes on medium-low heat (or until they are brown) and then add the pumpkin. Add water so that the pumpkin is covered well, add the salt

and pepper and cook until the pumpkin is soft. Place the soup in a blender and blend until smooth. Place the soup back in the pan and add water until you have the consistency you prefer. Serve hot and add some fresh chopped chillies to break the sweetness of the pumpkin.

Kevin Ng

Writer

Pumpkin Chips

Ingredients:

Two cups of pumpkin, chopped into batons
1 tbsp honey (or to taste)
2 tsp paprika (or to taste)

Preheat oven to 200°C. Pour honey over chopped pumpkin and sprinkle paprika evenly. Arrange pumpkin in a single layer on a baking sheet and



Q: How do ghosts mend their sheets?
A: With a pumpkin patch! /groan

roast for approximately half an hour, flipping them halfway through. Feel free to use any mix of spices and herbs instead of paprika to make things interesting. For a spicy flavour try chilli, or rosemary for a more mild flavour.

Pumpkin Cake

NB: Nope, this is not a dessert like pumpkin pie – think savoury turnip

cake from dim sum restaurants, just made with pumpkin instead! This recipe needs a bit more elbow grease and requires use of a steamer, but the results are well worth the effort.

Ingredients:

700g pumpkin, cubed
200g rice flour
500ml water
2 tbsp cornstarch
1 tsp dried shrimp

1 tsp five spice powder

Soak the dried shrimp in some water for 15 minutes. Steam the pumpkin until soft, then mash it up finely and add the rice flour, cornstarch, five spice powder, shrimp and water. Pour the mixture into a dish and steam for 10 minutes.

Slice and serve as-is, or lightly pan-fry both sides to crisp it up a little bit before serving.

Food Editors: Carol Ann Cheah,
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FOOD

Steakday, bloody steakday

Carol Ann Cheah Food Editor

Here during the Halloween season, we're more than happy to cater to all levels of "vampirism" – and by that, we mean we're going to scrutinize how to cook the perfect beef steak.

First up, pick your pieces. We don't discriminate on cut, but one thing we're certainly picky about is quality. With steak you get what you pay for, so get chummy with your butcher – or, if you must, go for the fresh counter in the supermarket. Whatever you do, don't you DARE reach for the pre-packed meats in the Tesco chiller cabinets. Dickenson's on 365 North End Road is one of our favourite picks for quality meat without the crazy price tag – it's well worth checking out.

A good steak should be deep red in colour and have sufficient fat marbling through it (look for the faint white lines), as this ensures great flavour and that the steak won't dry out during cooking. Get your butcher to trim the fatty layer on the steak if it's too thick – you'll need a bit for flavour, around half a centimetre should do.

Next must-have: ageing. Done properly beforehand by your butcher, this develops the flavor and makes sure your meat will be tender so it won't turn out the texture of tyre rubber. Ask your butcher how long it's been hung for – rule of thumb is that you



Feeling like a vampire?
Why not have a steak?

want it aged between 21-35 days.

So you've finally brought it home, now it's time to cook! Whether you're cooking it immediately or storing it in the fridge for later, it's crucial to make sure you bring the steak up to room temperature. Otherwise, you'll be "enjoying" a piece of meat that's seared outside but stone-cold in the centre.

Grab a heavy-bottomed pan and whack it on high heat. Cast iron is good if you can get it; but as long as it's got a thick/heavy bottom it'll do – try to avoid non-stick because it makes it harder for a crust to form. Add a thin layer of oil, and season your steak with salt while you wait for it to get smoking hot so it kick-starts the formation of that lovely crust (no pepper yet, it'll burn!) Once you see your oil start to smoke a teensy bit, gently place the steak in the pan and let it sizzle.

This is where cooking technique

starts to fall into two distinct camps. Some say you shouldn't touch it until it's had its few minutes on its first side so you won't disturb the crust, while others say you should flip it every 15-20 seconds to prevent it from overcooking in the centre. We've had success either way without the crust or centre being affected, though we personally prefer flipping every so often – maybe because we've just got itchy-fied fingers and can't be still in the kitchen. It's your call though.

Now, the part where things commonly go tits-up: done-ness. Judging by the fact that steak thickness/pans/types will vary, we feel it's quite hit and miss to give you times – a 2cm-thick sirloin needs a different cooking time compared to a 3cm-thick rib eye. There's no need to cut into it and risk ruining your steak though – we suggest either the touch test (takes a while

to get the hang of, even for chefs), or go all Imperial-geek-style and use a food probe to check internal temperature.

The guidelines are as follows:

Bleu (45-49°C): *Soft and squishy – you'll probably get some blood on your hands after touching it. A vampire would be proud.*

Rare (49-52°C): *Soft to the touch.*

Medium rare (52-64°C): *Yields gently when touched. We're impartial to having our steaks done this way.*

Medium (57-60°C): *Starts to firm up but still yields slightly.*

Medium well (60-65°C): *Feels firm.*

Well done (>65°C): *Hard to touch – dare we say "like a rock"? Also known as a bloody waste of good meat.*

When you're done, take the steak out of the pan and set it aside to rest

– residual heat means it'll carry on cooking for a little bit, and it's important that you let it rest for around 5 minutes so that the meat has a chance to reabsorb its juices. If you cut it fresh out of the pan you'll leak said juices and end up eating thick leather.

And there you have it – steak cooked simply in this way means you get to fully enjoy quality meat that hasn't had its flavours tampered with unnecessary extras.

Simply season a little more with pepper and drizzle the cooking and resting juices over. Serve with potatoes on the side (we're big fans of chunky fries/chips), along with some greens to knock down the guilt factor of this sometimes-tricky-to-make treat.

Enjoy your bloody steak this Halloween!

Trick or treat recipe - chocolate spiders

Rosemary Peters

Writer

Want to make some treats this year for Halloween? Try your hand at these frightfully delicious chocolate-covered peanut butter spiders. Your friends and family will be screaming with delight after they take their first bite.

Ingredients (for 50 spiders):

2 cups smooth peanut butter
1/2 cup of softened butter
1 tablespoon of vanilla extract
4 cups confectioners' sugar
24 ounces of semisweet chocolate chips
2 and 1/2 tablespoons of shortening
1 jar of Nutella
6 ounces of white chocolate chips

Other items needed

Mixing bowl
Piping bag with a thin metal tip
Baking sheet
Wax paper



Spiders: love 'em or hate 'em - these are yummy!

In a mixing bowl, combine peanut butter, vanilla extract and softened butter until beaten into a semi-runny paste. Gradually beat in confectioners' sugar until thick and smooth. Shape into 3cm balls and place on a wax paper-lined baking sheet. Refrigerate until hardened.

In a microwave, melt the chocolate chips and 2 tablespoons of the shortening. Stir until smooth, and dip the peanut butter balls into the chocolate. Re-place on baking sheet, leaving

plenty of space between each ball and refrigerate until firm.

Slightly melt the Nutella in the microwave, and then scoop it into the piping bag. On each ball, pipe out eight spider legs with the Nutella. Clean out piping bag, then melt the white chocolate chips and 1/2 tablespoons of the shortening in a microwave. Stir until smooth and put in piping bag. Using the white chocolate to draw two white eyes on the front of each spider. Refrigerate overnight or until hardened.



Keen foodie? We'd love to hear from you!
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COFFEE BREAK

Star-studded South Ken

Or, why Imperial should host the Oscars and more

HOT!

With the amount of buzz surrounding the Royal Albert Hall over the last couple of weeks or so, both for those graduating and the outside world, it was almost inevitable that the Queen would end up parachuting into the middle of graduation while the leaving cohort shook hands with Daniel Craig. Wait, sorry, I'm getting a little mixed up here.

The point I'm trying to make is that we've got a road out in front of Beit that's prime for big events and stuff. And it should be used more often! Who doesn't want student accommodation clogged up to the rafters every other day while some star-studded event goes on right by Aeronautics?

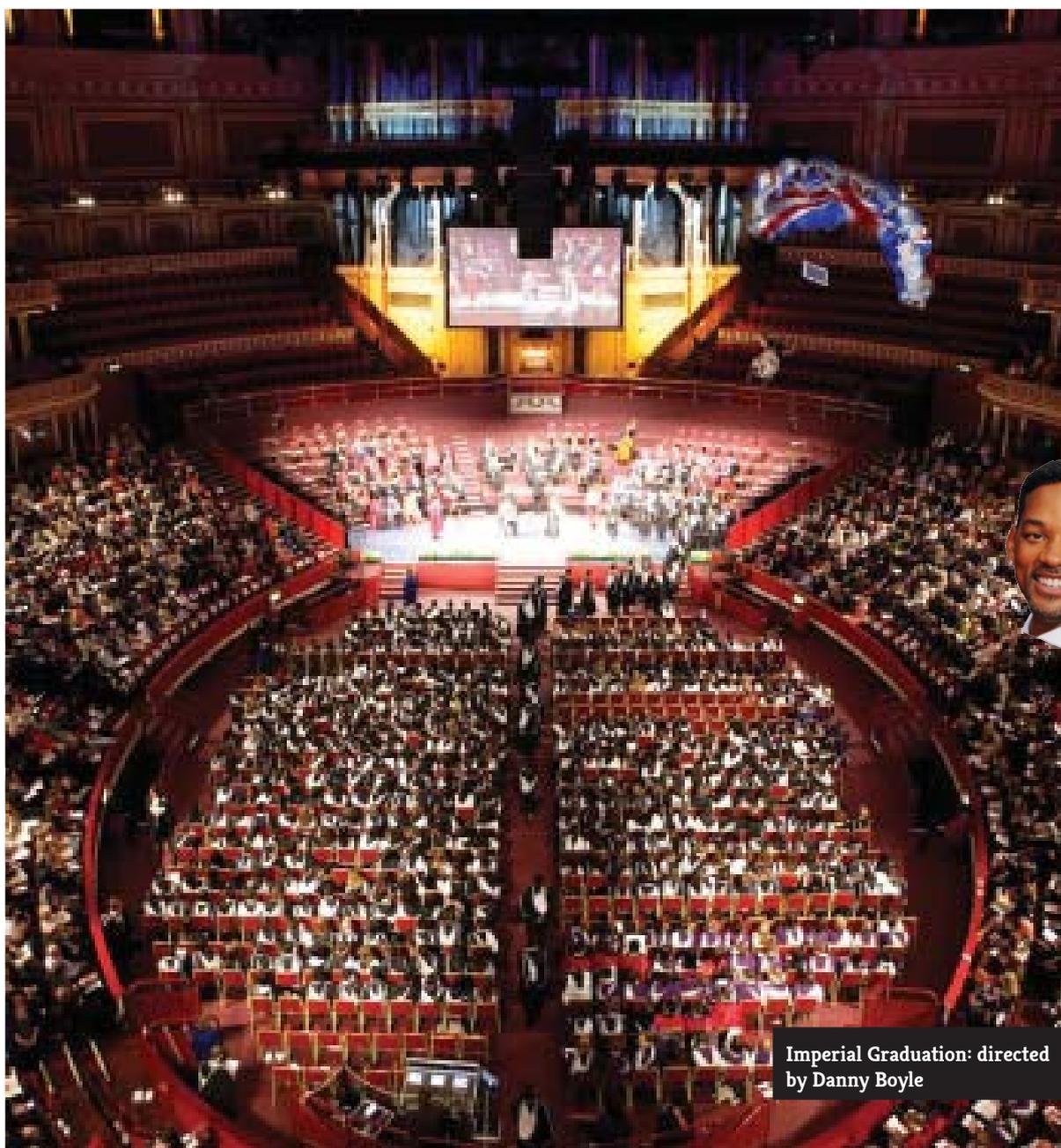
But what event could drive Imperial students back into Beit for a once-in-a-lifetime glimpse at the back of a famous person's head? What could possibly match the turnout for James Bond et al. that Tuesday night's proceedings generated? Well that, dear reader, is where I come in with a few suggestions.

1) IMPERIAL BASED OLYMPICS AND PARALYMPICS

I know it's over, but just imagine Imperial 2012. Usain Bolt tackling zebra crossings on Prince Consort Road, and even thundering down Exhibition Road's unique layout at colossal speeds. He may just have finally met his match. Throw in Wheelchair Basketball in the RAH, and you're set. You could probably even move the McDonalds in Knightsbridge a little closer. Maybe by Essentials. Everybody wins.

2) THE ACADEMY AWARDS

Yep, move the Oscars from America to the UK for no other reason than the surge of Hollywood movers and shakers that descend upon the QTR to quaff a few glasses of champagne. The red carpet would probably have



Imperial Graduation: directed by Danny Boyle

to roll all the way down Queen's Gate, and annoy black cab drivers and/or pizza delivery people trying to get to Beit in the process.

3) EUROVISION

Once the United Kingdom reclaims

its rightful position at the top of the Eurovision Song Contest (i.e. never) where better a venue is there for terrible euro-hits than the Great Hall? Jedward would probably be a better draw than any potential Summer Ball could ever dream of achieving.

And there we have it, let's just at least have a think about bringing some more big names down to South Ken. What events do you think should Imperial should hold in order to rival James Bond? Email felix@imperial.ac.uk with your suggestions!



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BEING A LAW-ABIDING CITIZEN

PROFESSIONAL ENTERTAINER WILL SMITH

HALF-TRUTHS

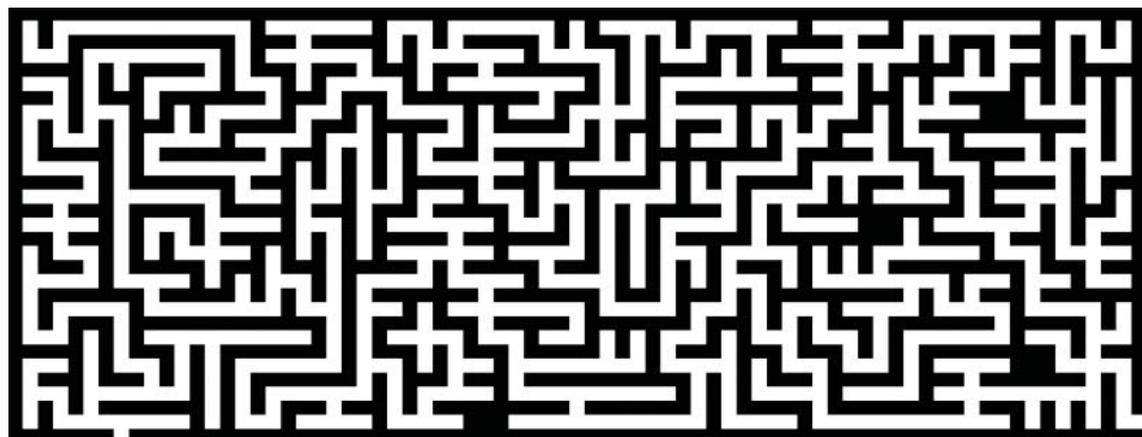
NUMERICAL REASONING TESTS

VERBAL REASONING TESTS

CRUISE SHIPS

OFF-ROAD RACING

NOT!



ENTER

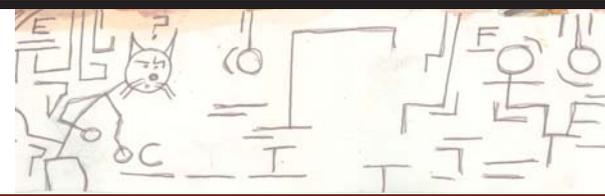
INTERESTING THOUGHT FOR THE DAY

"There is no wine if grapes are not pressed."

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HANGMAN

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NOT_A_SAD_Cleggmanxxx

Jimmy Savile victims approaching 300 according to BBC.



OBAMARAMATYME2012

approaching 300? You mean he's still abusing children even now?



Cameron_DA_Maneron!!!

How the fucktits is he doing that? He's dead!



willyoujoinmymiliband?

Zombie :o



NOT_A_SAD_Cleggmanxxx

I'm pretty sure it just means more victims are coming forward and speaking out.



Cameron_DA_Maneron!!!

I saw a guy who looked like Jimmy Savile on the Bakerloo line the other day.



NOT_A_SAD_Cleggmanxxx

Was he touching children?



OBAMARAMATYME2012

No, but he definitely looked like he was thinking about it.



willyoujoinmymiliband?

Did he look like a zombie?



Cameron_DA_Maneron!!!

Jimmy Savile is not a zombie! Christ you guys are retarded.



OBAMARAMATYME2012

You won't be saying that when your children are being touched up by a zombie.

Internshit

Mickey Luff's afternoon drinks *

*May contain exaggeration for comic effect

Despite being stuck in this job for over two months now, last Friday was the first time I could bring myself to face my co-workers outside of the office environment. I know that everyone gets particularly chirpy at the end of the week, and I figured that this is because everyone gets to spend two days away from places and people that they hate: the concept of bleeding into the weekend with them seemed a little dumb to me.

Regardless, I found myself zipping along the humid tube, still suited and booted, agitated at the tourist stood beside me grazing on an odious cheese and onion pasty. We were on our way to Soho to explore some of its wonderful drinking establishments, before winding up in some god-awful club with other teams just like ours. Thankfully I'd managed to bash one out before clocking off – there was no way I was going to risk cranking my beer goggles up to 10 in the company of the disgusting Sheila without doing so first. With empty balls I'd be able to stay grounded and see her for what she really is.

We arrived at the restaurant – sub-par Japanese far served by an irritating man in a funny hat – and, of course, I ended up seated next to Harry. At the “meet ‘n’ greet” before joining, when graduates were describing the cost of rent in London, Harry ones squawked “£550 a

WEEK?” No, fucktard, not week, year: why don't you engage your fucking brain and think about it for a second. Apparently Marketing is one of the few programmes one can enter with a 2.2. Throughout the meal I take full advantage of the credit cards, quaffing Cristal and disappearing to do more lines, anything to avoid conversation. Harry won't shut up about how useless he is with chopsticks and something about how raw fish gives him the “jitters”.

When we eventually make it to the club I have to say I'm a little disappointed. It's not that I don't like Amikahikibargovidawhites – it's just I can't fucking stand those places. Overly dolled-up women who will squat on anything for a cheeky line and a glossy handbag, the utterly repugnant toad-of-a-man and his parade of oligarchs stood in the corner, and a dreadful soundtrack that I'd trade in for some sounds of JLS any night of the week. But I was there, with nothing but my charming colleagues and enough cigarettes and blow to see me through a couple of hours.

During one of my many outings to the smoking area I stumbled across a cute blonde called Liz. She assured me that this wasn't usu-

ally her scene, and that actually she couldn't stand the people. This would have been more believable had she not been so fidgety, constantly hinting at a need for drugs. We disappear to the restroom and reappear minutes later filled with glee, and sit down at my colleagues' table to plan the rest of our evening. It's at this point Sheila, my manager, tumbles over, horrible meaty flesh sticking out from all edges, and a crusted patch of teriyaki sauce glued to her face.

Pushing 40 and still hopping into bed alone, she thinks that interrupting my interesting conversation and grabbing at my cock will improve her life prospects. Instead, the combination of the teriyaki patch, her rancid Marlboro-stained tongue, and the general horror of the situation all begin to crescendo, as I feel hot, acidic liquid climbing my oesophagus. At this point I knew I had to make a decision: cute blonde for one night only, or a job to keep a roof over my head for the next year. I turned to Liz and projected my sick in her general direction. It sloshed all over her neck, and she sat there looking stunned. Call me Mr Squander. As a consolation prize I give her what's left of my powder, and order a cab home. I'm thinking next week, and for the rest of the year, I'll give the drinks a miss. I'd rather just sit in and have a Pot Noodle and a wank.



the turnip

Hangman's Finest College News Source



Missing man foolishly ventured off IKEA path

by Hugh Moor

A police investigation into the disappearance of William Claydon, 34, has revealed that he vanished after venturing off the designated IKEA pathway in the Croyden branch of the Swedish conglomerate. Claydon, who last seen browsing a modern yet affordable sofa, wandered off to look at exhibit kitchen and was never heard from again. A police spokesman reiterated the dangers of a trip IKEA, “If you absolutely must find household goods at low prices then we implore you to stick to the marked out trail that is there for your own safety” before adding “most peo-

ple don't read Swedish, but if they did, they'd know that all those signs with words such as 'Lyksele', 'Dvala' and 'Standig' are not imaginative and fun Swedish names for otherwise dreary household items, but signs warning of dangerous Norse mythical creatures”. The police went on to state that they would be releasing pamphlets detailing the importance of staying on the set track as well as a list of old Norse gods they could pray to or make a pact with in exchange for keeping them safe from the blood-thirsty and vicious creatures hidden within the latest range of ward-



Flatpacked picture...

robes. Ikea released a statement saying that whilst they were trying to tackle the problem by issuing maps upon entrance and regular warning announcements inside, they were unlikely to ever fully rid themselves of the problem as they had made a pact with Loki which let him do what he wanted so long as the company continued to have high-profile, international success.

hangman.felix@imperial.ac.uk

HANGMAN

Drunk mate of the week



Having fallen over in pain while trying to pick up a stray cigarette, he decided it wasn't worth it

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



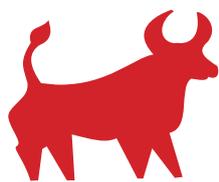
BORIS JOHNSON ADMITS MAKEOVER DIDN'T GO EXACTLY AS PLANNED

HOZOSKIZZLES – IT'S THE HOROSCOPES YEAH



ARIES

This week you decide to bring scrunchies back. They were really cool in primary school and frankly they deserve a return. Unfortunately you're a fat man with a lanky pony tail and a neck beard so instead of bring it back; you actually get a motion passed by the EU commission declaring scrunchies illegal in member states. Gutted.



TAURUS

This week you try to shake off the nation's blues by coming up with a witty joke about Jimmy Savile. You remember that such a horrific story will never be funny and we live in an unbearably awful world. You numbly play Empire Total War for 6 hours and cry weakly onto your boyfriend's shoulder as he sleeps.



GEMINI

This week you make eye-contact with a complete stranger on the tube. A roaring shuddering noise overtakes the carriage as the seats spontaneously combust and the air fills with an acrid, poisonous gas. Damn it girl! We warned you about making eye-contact with strangers on the tube.



CANCER

This week Endnote crashes AGAIN while you're writing a report, wiping out all references in your document. In a fit of fury you throw your computer out of the window of the 5th floor of the library, killing the Rector passing by beneath. Due to a never-used part of the College charter, you're declared the new rector. Still get 45% on your report.



LEO

This week you're bored queuing in the JCR to buy your panini. You decide to fake having post-traumatic stress disorder. Lying on the floor screaming, you realise that no one is paying attention to you. Disappointed, you stand up only to find that your legs don't work. Your consciousness snaps back to in a minefield in Sudan.



VIRGO

This week you wake up on Saturday remembering telling some girl in metric that you wrote the horoscopes for Felix in a feeble attempt to impress her. She said to write something good for Virgo this week. You decide instead to use the horoscope to apologise that the evening got a bit weird towards the end, and for forgetting her name.



LIBRA

This week you have a networking event with the prestigious company Bullshit Consulting. You were told there would be a lot of arse-licking involved so immediately whip down the CEO's trousers and go straight for the bum cheeks, then insert your tongue into his anus for good measure. You are immediately offered a job, congratulations!



SCORPIO

This week, you graduate. You walk up onto the stage and decide to remember it as the proudest moment of your life. However, as you shake the rector's hand, you queef loudly. You are mortified but the rector smiles reassuringly and asks if you'd like to join the Queef O'Nions club.



SAGITTARIUS

This week, you decide that Imperial is not for you and you'd rather just have a baby and live off benefits. You purchase some artificial sperm from the Internet and become pregnant. However, when the child is born it is a monstrous bird-human hybrid: turns out you purchased genetically engineered avian sperm. Enjoy breast-feeding!



CAPRICORN

This week you decide to try to sneak into the Skyfall premiere. You firstly try offering oral sex and money to the bouncers. When that doesn't work you use the underground tunnels under Imperial but get lost and end up dying, disorientated, starving and alone three days later as no-one noticed you'd disappeared.



AQUARIUS

This week you go out for a meal with someone you've fancied for ages. It all goes really well and you invite her back 'for drinks' ;p. However, on the walk home, you have a sudden urge to poo. You try to hold it in but you shit yourself all over your new chinos. You shouldn't have chosen the curry.



PISCES

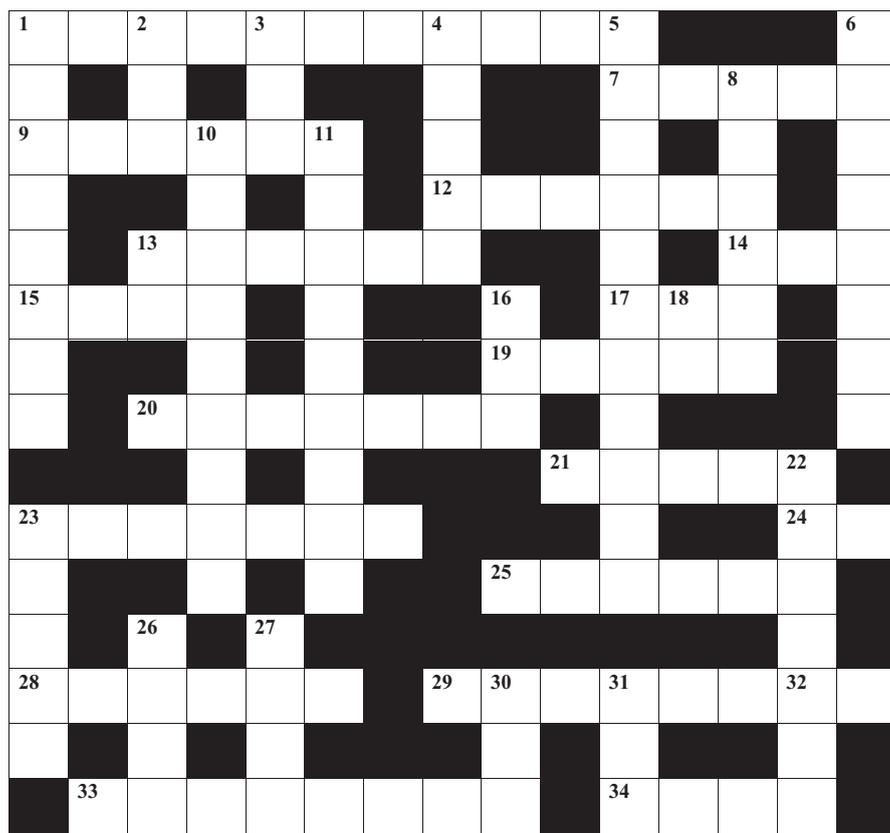
This week you contract an STI from the 4th year computing guy you slept with when you'd lost your glasses. You confront him about it and he explains that it is a virus he caught from his computer after spending too much time surfing unprotected on the Internet. He prescribes you a firewall and shuffles back to his basement.

PUZZLES

Puzzles Commanders:
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Crossword



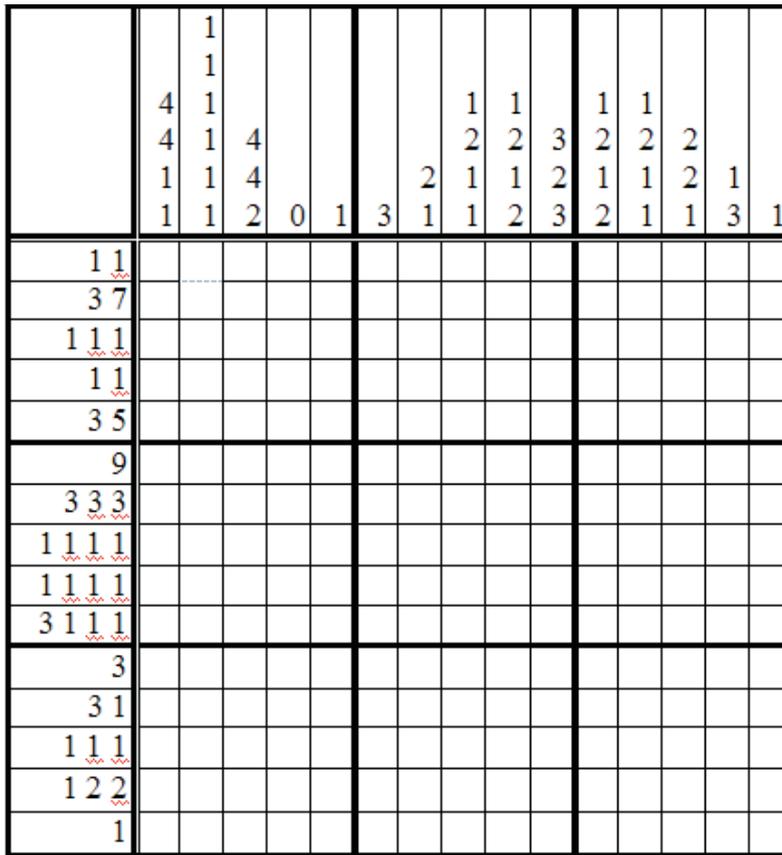
ACROSS

- 1. Kids show you watched again and again (11)
- 7. Irritated (5)
- 9. Voided (6)
- 12. Nervous laughter (6)
- 13. Wide road (6)
- 14. Surname of a boxer (3)
- 15. Enigma (4)
- 17. Boy (3)
- 19. Fragile sand (5)
- 20. About 9 AM, say (7)
- 21. Fathered (5)
- 23. Saw something tasty (7)
- 24. A film that phoned home (2)
- 25. Trends (6)
- 28. PTFE (6)
- 29. Peaceful (8)
- 33. To be calculating (8)
- 34. Weak (4)

DOWN

- 1. Aquatic limb (8)
- 2. Popular PC game initials (4)
- 3. Gets you started at golf (3)
- 4. Large river boat (5)
- 5. Black hole, for example (11)
- 6. Looked up to (8)
- 8. Works bread (6)
- 10. European Capital of Culture 2008 (9)
- 11. Publicly declared wrong (9)
- 13. Shortened marketing scheme (2)
- 16. Breakfast food (3)
- 18. Conjunction to describe (2)
- 22. Fate (7)
- 23. Phil "The Power" Taylor's game (5)
- 26. Hairstyle (4)
- 27. Style of writing (4)
- 30. Regret (3)
- 31. Pinch (3)

Licensed to kill? (for real this time)



An apology

A big sorry to everyone who tried the nonogram last week. There were a few mistakes but they are hopefully fixed by now. Please accept the following Extra Bonus Puzzle as a thanks for being cool about it.

EXTRA BONUS PUZZLE

Arrange the numbers

11223344

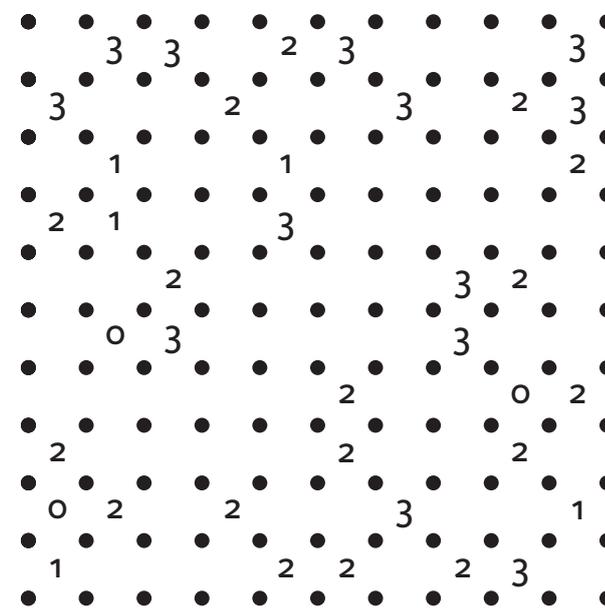
in such a way that there is one number between the ones, two numbers between the twos, three numbers between the threes and four numbers between the fours.

Solving the nonogram is easy: the numbers show you the length of the groups of black squares as well as how many of them there are in a row or column.

Slitherlink

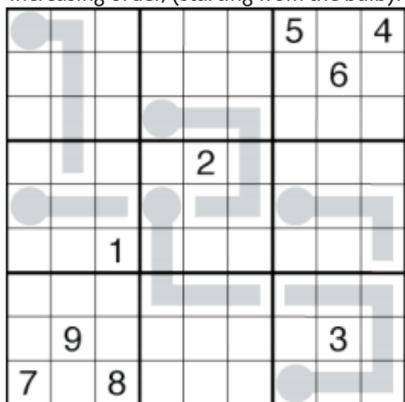
More slitherlinky goodness for the dedicated puzzle solver. Your aim is to make a single closed loop by joining the dots so that numbered squares are surrounded by the corresponding number of lines (e.g. a square numbered 2 can only have one line on two of its sides).

As you can see, we are trying to phase in all sorts of new puzzles, so do send us your opinion on them. For instance, if you think Knights and Knaves is horrible, tell us so, and, although you will make me very, very sad, we will (probably) listen to popular demand and punt it. Similarly, if you think that variations on Sudoku are the best thing since sliced bread, we'll try to include more of them.



Thermometer Sudoku

It's like the regular Sudoku you all know and love, but with a twist. You need to make sure that each row, column, and box contains all numbers from 1 to 9, but the added complication is that in each thermometer, numbers must be in (strictly) increasing order, (starting from the bulb).



FUCWIT League Table

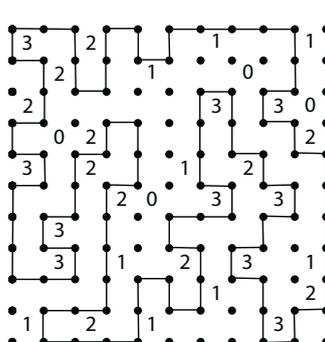
We're still keeping track of those sending solutions, so no worries. As a reminder, this term, every week, we have two free six-month Netflix subscriptions to give away EACH WEEK (did we mention every week?) Send your answers in to: puzzles.felix@imperial.ac.uk



Last week's crossword



A solution to last week's Slitherlink



Knights and Knaves

You arrive at a remote district of the Island of Knights and Knaves, and you come across two locals, Aaron and Barbara. The following exchange takes place:

- You:** Are you both knights?
- Aaron:** Ja.
- You (turning to Barbara):** Is your friend a knight?
- Barbara:** Da.

You immediately realise that "ja" and "da" are the topical dialect's words for "yes" and "no", but you have no idea which means what.

Who's a knight and who's a knave? What do "ja" and "da" mean?

Solution to last week's Knights and Knaves puzzle:

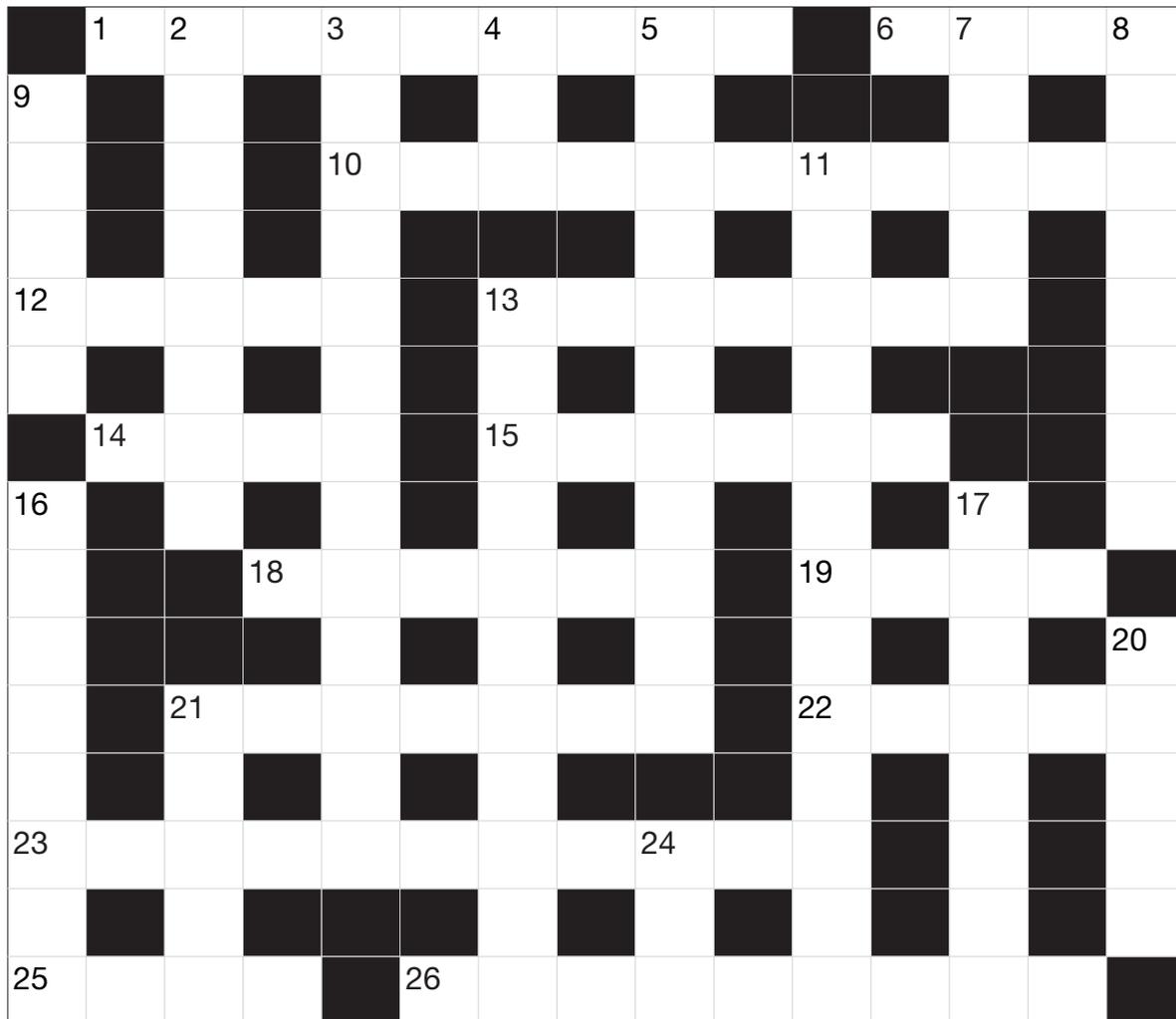
If Andy is a knight, then he doesn't know his colour and so sees one and only one white hat. Then Bob is a knave, and he is wearing a white hat while also seeing Dan with a white hat, a contradiction. As such, Andy is a knave, and so either sees Bob, Chris and Dan wearing either two or no white hats. From Bob's statement, we know Bob and Dan are wearing black, and so Chris is wearing black as well. Dan accuses Andy of lying, and so is truthful, while Chris falsely says he doesn't know his colour. In summary, Andy, Bob, Chris, and Dave are a knave, a knight, a knave and a knight wearing white, black, black, and black.

Puzzles Commanders:
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PUZZLES

Yet another bonus puzzle...

Criptic Crossword

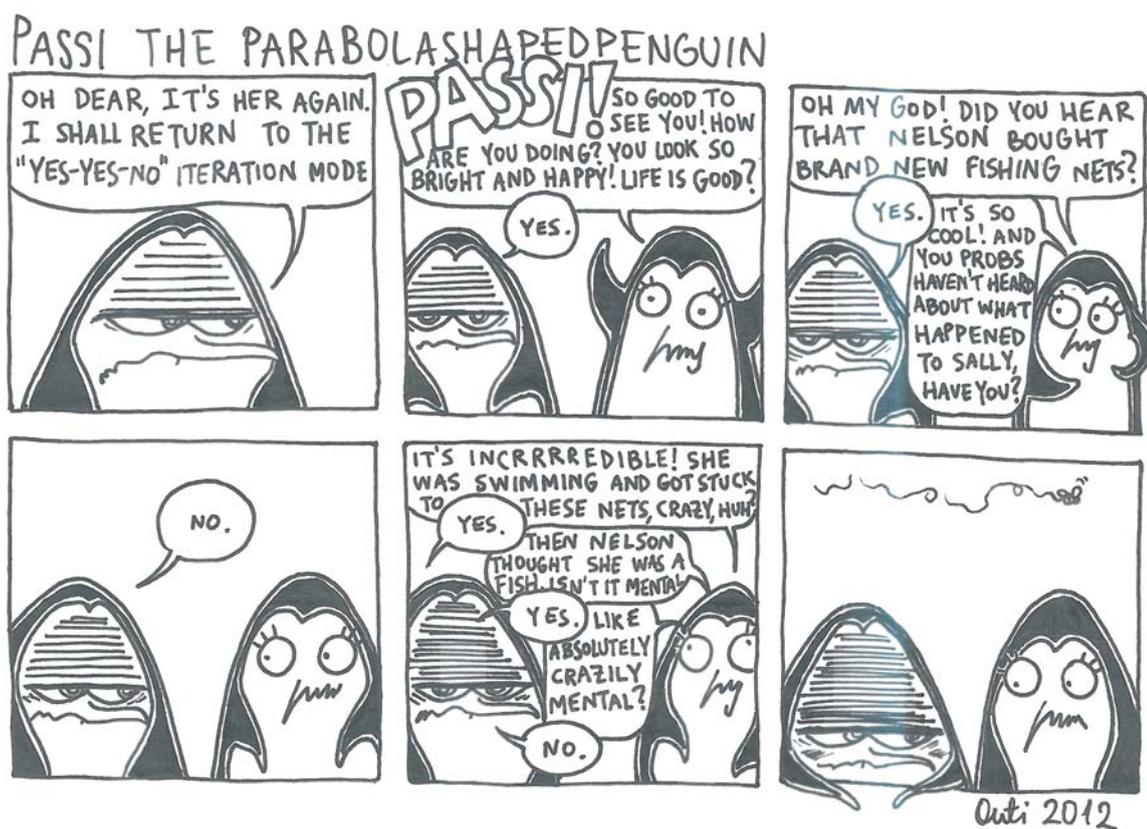


Across

1. Place filled with a key shows no sign of life (5,4)
6. He came first, having beheaded woman (4)
10. Prepare Queen's hair product (11)
12. Bottom-poke large water bird (5)
13. None fail test - it's a sign! (2,5)
14. Animal is expensive, by the sound of it (4)
15. Stroud destroyed by dynasty (6)
18. Two pints given by ultimate scrabble winner? (6)
19. Trigonometric function of time has value (4)
21. Sulphur contained in toxic distribution? (7)
22. Originally Marilyn came from Roman ruins (5)
23. Disfigured Marine met us and was impossible to measure (11)
25. Examine part of testicle (4)
26. Thirst quencher? Sounds like a Royal Park has a limited supply (9)

Down

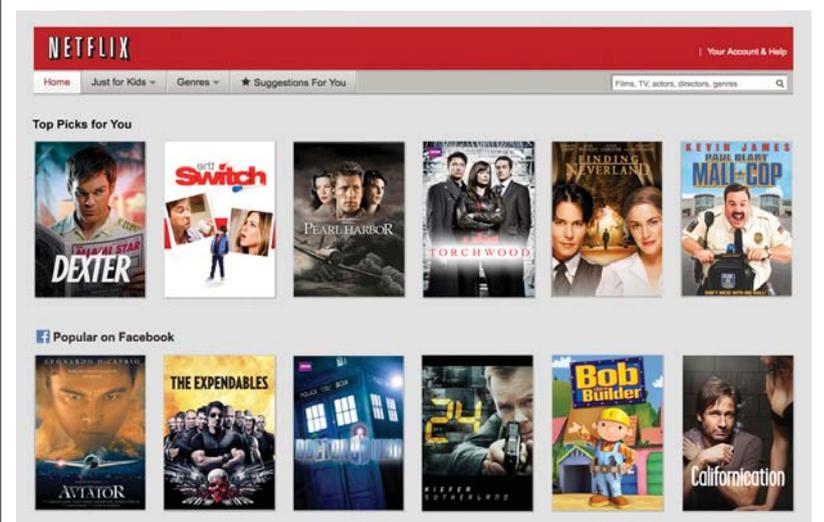
2. Lose possession of small pie (8)
 3. Fluorine, mixed with arsenic, copper and nitrogen creates energy (7,6)
 4. Independent study (3)
 5. Dry swallowing a coin - twelve is particularly common (1,4,1,5)
 7. First-rate comic (5)
 8. Upset about famous horse killer (8)
 9. 2012 Medal-winning boxer goes back and forth (5)
 11. Decent interns radically raised? (13)
 13. Subject to character evaluation (6,5)
 16. Ahead of schedule, perform a selection of songs (8)
 17. Oil provider circulates detailed coverage of fuel for students! (8)
 20. Caught and bowled by taxi driver (5)
 21. Drains light shoes (5)
 24. Back in Tandoori, American gets wind (3)
- Set by: Romandjul



Netflix is the world's leading internet subscription service which gives you access to hundreds of thousands of films and TV series at the click of a button and they've given us 2 six

month subscriptions per week to give away to the lucky winners who successfully complete the most puzzles correctly. Send your answers to puzzles.felix@imperial.ac.uk to be in with a chance of winning.

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LAX women crush opposition

Imogen Simmonds Sports Writer

On Wednesday the 17th, the Imperial Womens' first team played their first match of the season against Reading. Despite being their first match as a team, Imperial dominated from the first whistle with Ellie Hill scoring the first goal and setting us off to an awesome start.

Defence was on form, with everyone working and communicating throughout the match giving Reading very few opportunities to even approach our goal. Despite play being interrupted due to injuries, the team stayed strong throughout. In the second half, the attack began to relax into the game after a slightly manic start and drew out the defence as using the perimeter proved to be an effective way of scoring. Victory was clear with a final score of 26-2 and Jahnvi Karia deservedly being voted as Man of the Match. Best wishes to Kat Roele, one of the veteran first players, who was injured in the match: we all hope she makes a speedy recovery!

Lizzie Allen, 1's Captain said "I am so impressed with the level of talent that the new freshers have shown - should be an exciting season! Can't wait to battle our old rivals UCL. Reading was a good warm up and we managed to practise some good plays but all in all we still need to improve as a team and work together



Body armour? Needed by a girl in Metric.

better. We got let off a little easy this time"

Gen Pugh

Womens 2's Captain

The Womens' 2nds lacrosse team played and won their first match of the season against Hertfordshire on Wednesday the 17th of October. The team was composed of a 50:50 mixture of seasoned players and fresh faces who had only picked up a stick for the first time two weeks before. Taking this into consideration the success of the match was a testament to the team and the hard work and keen drive of the players. The victory was a

convincing one of 9-5 with the main goal scorers being, Annie Mondon-Ballantyne, Catherine Hedley and Gen Pugh.

Due to issues with the minibus and traffic on the way to Hertfordshire the team arrived with only time for a very short warm up before being thrown onto the pitch with some players not even knowing the positions they were meant to be playing. The first goal was to Hertfordshire in the early minutes of the game; with Imperial still trying to get it's bearing. But back to centre, reset and it was clear Herts were not to be quite so lucky again. This time around, Imperial dominated possession with Hertfordshire showing clear

weakness when it came to defending goals, and the quarter finished with 4 goals in our favour to their 1.

The second and third quarters continued with Imperial maintaining the upper hand, the players new and old showing increased confidence as the match progressed, fighting hard for every ground ball and making some excellent tackles. Members who had played the year before were showing remarkable improvement all round with the force of their play and getting stuck in with much more zeal than the previous season. Particular improvement was noticeable in Louisa Dyer, Alice Wickham and Hannah Thrower.

Hertfordshire were able to score 1 goal per quarter in the 2nd and 3rd quarters, all by their centre: their team captain and evidently star player too. The Imperial team were still yet to have a proper tactics training session and shutting one player down at all times proved a challenge. The defence worked hard to get to grips with double-teaming quickly and succeeded in holding off most Hertfordshire advances with fantastic defensive work by Vi Tran and Hannah Tullett, and of course Tania Buckthorp (goalie) too.

By the final quarter it was clear that Imperial's fitness was lagging, a weakness exacerbated by the shortage of subs compared to the opponent's

team. Hertfordshire's centre was able to break away and scored a final 2 goals despite the incredible perseverance of Jordon McDonald, valiantly attempting centre in her first match and subsequently being crowned Man of the Match for her impressive effort. Nevertheless, Imperial still held a comfortable lead with several goal attempts being made in the final quarter and the match ending in a flourish with Imperial's 9th goal being scored by Gen Pugh in the last 20 seconds.

Of the final result the Seconds Captain said "I'm really impressed by how quickly the new girls have picked up the basic stick skills needed to play Lacrosse, its shown how valuable the time we have spent teaching has been. I am unbelievably proud of both the new girls and old members: every single person really got stuck into the match and gave it their all. It was brilliant seeing everyone working so hard and yet having fun at the same time."

Imperial Womens' lacrosse has got off to a rip roaring start and the teams seem to be going from strength to strength with much being gained from match play for both new and old players. If you are interested in playing--whether you have been playing since you were 12 or have never picked up a lacrosse stick before--please email lacrosse@imperial.ac.uk.

Netball 2s continue winning streak

Toni Semmence Sports Writer

This week saw a busy week for ICUNC with 8 scheduled games and the first LUSL games of the season.

On Monday evening the 1sts took on QM 1sts away, the game started quite closely but QM started to pull away. Lack of familiarity within the 1sts and small mistakes give plenty to work on in training, and with a strong foundation to build on the quality of play can only improve. The game ended 40-24 to QM.

The 3rds also had a tough game, taking on the strongest team in the league, UCL 3rds. Good play by the 3rds was not enough to stop UCL dominating, regardless of this the 3rds played on hard with the score ending 60-20 to UCL. Nancy Edge's great work in the centre court earned her man of the match.

The 2nds had a home game and took on RHUL 2nds, after a win the previous Wednesday our heads were held high but we were very aware that this would be a tough game. Unfortunately, the first quarter ended with IC behind Royal Holloway by 8 goals, heads started to drop, maybe this wasn't going to be as easy to

come back from as Wednesday, but an inspirational team talk from Captain Abi and some changes on court saw everyone ready to fight back. RHUL had a very tall Goal Shooter, making it almost impossible for GK Emma Dixon to defend effectively even with the help of Catherine Burrows and so over half time we had to change our tactics and focus on blocking the Goal Attack out of the circle in the hope that this would stop them from scoring so many goals. The first half ended 26-18 to RHUL. The change of tactics proved successful, with Toni Semmence drawing contact from the GA. Fantastic interceptions by Rebecca Tyne, Sarah Simmonds and Emily Rolfe ensured by the end of the third quarter IC were only behind by 2 goals. Throughout the final quarter IC managed to maintain the 2 goal difference until the last 2 minutes where a turnover in midcourt led to us scoring, leaving us only one goal behind with only 1 minute to go. It was then our centre pass and after a few turnovers and a scrappy 30 seconds by both teams Abi managed to feed the ball to Hannah Weekes who scored the winning goal with both defenders out of play and only seconds left to spare, talk about pressure!!

Fantastic movement from both Harriet Rungay and Hannah in the 'D' gave Hannah joint man of the match with Toni. The game finished 40-40 with the 2nds continuing their unbeaten season.

Tuesday saw the 4ths and 5ths with their first game of the season at South Park courts in Fulham. The 4ths took on KCL 5ths with almost a completely new team from last year. The game started slowly with most of the action being in the centre court. The 4ths started to fall behind but would not be deterred and fought right to the end with a respectable final score of 9-3 to KCL. Unfortunately LSE pulling out at the last minute meant the 5th team are yet to be able to show what they are made of.

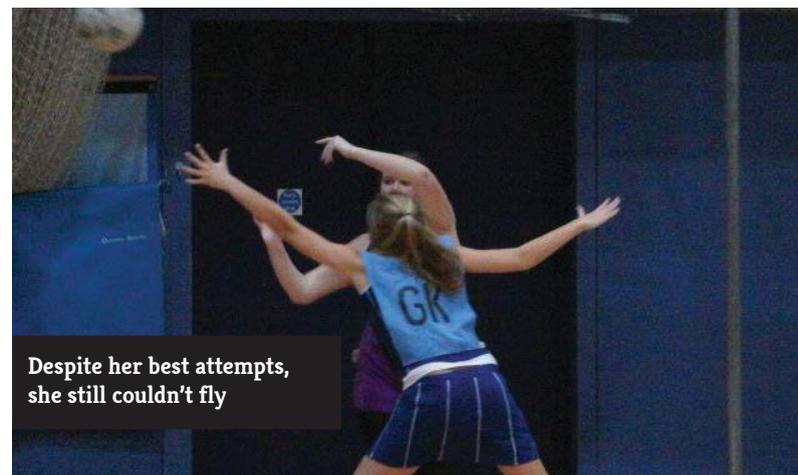
Wednesday saw the return of BUCS matches where the 1sts took on St Barts 1sts away. Unfortunately a tough game saw the score end 35-21 to St Barts.

The 2nds had another home game and were determined to make the most of it and continue their unbeaten season against Herts 3rds. The 2nds went out hard and some brilliant defence by Emma Dixon and Rebecca Tyne ensured that Herts shooters barely saw the ball. More fantastic work at the other end of the

court from Harriet Rungay and Hannah Weekes ensured that every opportunity was capitalized on. The first quarter ended 11-6 in IC's favour. The 2nd quarter saw Herts go out with a determination to close the gap, but strong play from Sarah Simmonds and Emily Rolfe ensured that the 1st half ended 19-15. The 3rd quarter saw Herts begin to close the gap more but controlling play from Abi Johnston Hume ensured that IC were still ahead. The final quarter and IC came out with a new lease of life, and managed to extend

their lead. Great shooting and movement from Beverly Tsang and Hannah brought the game to a close at 37-31 to IC, with the 2nds undefeated season continuing.

The 3rds took on West London 1sts away, and with many of the senior players absent due to Commemoration Day, Amelia Al-Qazzaz led the team. The game was very close, but unfortunately was lost in the last quarter and West London won the game 23-18. A special mention goes to Isobel McLachlan for her fantastic shooting on the day.



Despite her best attempts, she still couldn't fly



"Keep the Cat Free"

IC Rowers get more golds

Rory Sullivan

Sports Writer

The Diamond Jubilee Regatta was held over the weekend of the 20-21st October at the scene of the summer's Olympic rowing frivolities, Dorney Lake. The prospect of a major 2 kilometre sprint event just three weeks into the autumn term struck fear into even the hardest IC rower. However, despite the shock to the system, it turned out to be a hugely successful event. Imperial College Boat Club arrived in force, storming their way up the medal table and finishing second in the Victor Ludorum at the end of the weekend.

Competition at the Regatta was fierce. Usually at events ICBC are used to racing other crews of a similar standard: BUCS for example. However the revised format meant that all categories of crew would race each other, pitting lightweights against heavyweights and seniors against us little under-23s. Winners of respective categories would then be worked out at the end of racing based on overall rankings. In addition Olympians who had raced over the summer were encouraged to attend and race for their home clubs. This meant that we were lining up against the actual big deals, in a rowing equivalent of you racing Usain Bolt with one man and his dog watching from the stands of the Olympic Stadium.

Imperial's all student rowers came away

from the event with two gold medals, in the under-23 lightweight double and the under-23 men's eight. Lightweight dream-team Wilf Kimberley and Tim Richards won the gold, having both attending the under-23 World Championships over the summer. They were pushed hard by Myles Holbrough and Paul Jones, also of Imperial, who finished second in the under-23 lightweight doubles category. This excellent one-two meant BUCS points galore and a high final placing, with the doubles finishing 8th and 10th overall.

On the Sunday the student men's 8 were racing for the first time this year. The crew of Hal Bradbury, Sam Cottrell, Jonny Rankin, Ali Hudson, Ben Spencer-Jones, Henry Goodier, Wilf Kimberley and Tim Richards with cox Ellie Smith had extremely tough competition. In their semi-final they found themselves off the pace in the first 1000m, needing a top 3 finish to make the A-final. The boys put in a powerful push at halfway, getting their bows in front of Newcastle University and into the critical third place spot. Knocking Newcastle out also meant that Imperial were the only under-23 crew in the final, automatically getting them a gold medal! In celebration strokeman Kimberley pulled out a huge chocolate cake, which many of the crew got stuck into. Coach Stu Whitelaw struggled to give his pre-race chat for the final as he couldn't keep his hands off the 'dirty beast' and was seen

wolfing slices and slices of cake down after the boys boated. In the final the crews lined up: Leander, Cambridge, Molesey, Oxford Brookes, Imperial and Tideway Scullers. The Imperial crew were the only boat not containing any Olympians, and the Leander boat actually had five medals from the London 2012 games! IC managed to hang on for a 5th place finish overall. Two-man Sam Cottrell had given so much that he didn't have the energy to hold on to his oar once they had crossed the line. It got caught under-water and he 'crabbed' ending up pinned backwards with a handle in his face until the boat slowed to a halt. Although not the most stylish way to finish a race, Cottrell said that 'at least everyone thought that I had pulled hard'.

The beauty of the new format meant that in the semi-final of the men's quad, Paul Jones found himself looking across at his opposite man in the London RC boat, who happened to be Bill Lucas, a 6ft6 GB Olympic Beast. Paul, who in normal terms is average sized but in rowing circles is a midget, laughed off the size difference in typical Gallic fashion however this time confidence wasn't enough unfortunately. The quad of Myles Holbrough, Paul, Rory Sullivan and Dan Powell missed out on the A-final but managed a positive 4th in the under-23 category. Another quad containing Simon Steele, rowing with last year's captain Paddy Hudson finished



They are awful trousers

6th in senior quads.

Imperial medic and London 2012 rower Mel Wilson stormed to victory in the women's 8 in a composite crew also containing 4 other ICBC members. Mel had a very successful summer, coming 6th at the Olympics in the women's quad after taking a year out of studying to focus on the games. She has been back training with the squad at IC this year and has been showing off some very flashy kit out on the river! The ICBC non-students achieved other excellent results at the regatta, with victory in the women's four and alumni, lady-killer and Olympic spare Adam Freeman-Pask stroking a heavyweight quad to 5th in the A-final.

There was success for the women's double of Lizzie Cottrell and Georgie Phillips. They finished 3rd out the university

crews and 6th overall in women's doubles, adding to the Boat Club's early season haul of BUCS points. ICBC also had a student double of Annie Hooper and Lily Beadle finishing 7th in this event. Further women's success came with a student crew of Louise Connell, Harriet Cross, Caterina Buizza and Hannah Patterson finishing 5th in the A final of the women's coxless fours, an excellent result against some very strong crews.

The BUCS points are already racking up, the medals are coming in and it looks like it could be the year for ICBC. The next event for the crews is the Toga Party this coming Saturday, followed by the small matter of GB trials a couple of weeks after. It is great to see so many novices down the Boat Club at the moment, and we look forward to more success for ICBC in the coming months.

Freshers get wet in Cambridge



The wettest this Fresher is ever going to get

Alex Charleson

Sports Writer

On Saturday the Imperial swimming team travelled to Cambridge to take part in the first gala of the year, and it was a good meet but was not without hitches. Our captain, after telling us which trains to book, booked hers for half an hour later, and when we did arrive in Cambridge Tom Trimnell assured us he knew how to get to the pool so we started walking. We took the scenic route round the outskirts of Cambridge and an hour later, we arrived at the pool. After our little adventure round Cambridge we didn't

need to warm up and so the competition began.

There were good individual swims from all the freshers and the team as a whole came 5th. Some outstanding swims were by Michael Ingram in the 100m butterfly and Fraser Gordon in the 100m freestyle who both came in the top three in all their races. After the competition we enjoyed some well-earned pizzas (all large of course) and beers on the train home. Artyom put his underwater camera to good and made a video of our day; youtube.com/watch?v=ttaNi_Udho. All in all it was a good day and the freshers rose to the occasion spectacularly.

ICURFC brings 15% off supplements for all students! bit.ly/imperialprotein

GLENCORE UK LTD.

London is the headquarters of Glencore's oil business which includes Glencore UK the trading of various products including oil and gas. Glencore also has upstream investments in oil production.

CAREERS PRESENTATION

Sheffield Building, Read Lecture Theatre ▪ Monday 29 October ▪ 1830hrs

IMPERIAL COLLEGE CAREERS FAIR

Thursday 18 October

We are looking for exceptional graduates who demonstrate a strong interest in commodities trading and who thrive on logistical challenges and providing practical solutions to complex problems. Numerical ability is fundamental as is the ability to work in a highly pressured and fast paced environment. We look for people with language skills and cultural awareness because diversity of people is very important to us. Our approach necessitates a long term and thorough learning discipline. We encourage movement between teams and seek candidates who are proactive and will flourish in a highly successful environment that lacks rigidity; our graduate opportunities are reflective of this culture. Our intention is for graduates to eventually become front line traders should they show suitable aptitude.

Glencore is offering up to 6 graduate vacancies in its London office in 2013, which involve a series of real roles including operations and risk management. Both roles are exceptionally hands on and are critical stages in the development of a successful trader. To apply for a graduate position at Glencore you must achieve a minimum of a 2:1 or higher degree and be fluent in English. Alternatively, looking beyond academic success, demonstration of exceptional achievement in a commercial environment will be viewed positively.

Please submit your CV and cover letter to

London.Graduates@Glencore.co.uk

You should seek to demonstrate the following:

- Entrepreneurial flair, commercial innovation and initiative
- Passion and determination to succeed in a competitive environment
- Exploring opportunities to generate additional value
- How you have solved complex problems
- How you have encouraged and inspired others
- What you expect from Glencore to develop your career and meet your aims
- Any references you feel will support your application

Applications will be considered on a rolling basis until our closing date of 31st October 2012



Glencore are working in partnership with Smart Global Trading Limited in this recruitment exercise