

FELIX

"Keep the Cat Free"



09/11/12
Issue 1530
felixonline.co.uk



Breaking business

Felix interviews the CEO of TeachFirst and the VP Sales of CSC. Pages 10-11

Here's your report

2012 entry will have indication of performance in Horizons courses they take. Exact wording is to be decided.

Report card degrees, containing information on extra-curricular activities, may be introduced?

Yulia Negreskul Reporter

Higher Education Achievement Record (HEAR) have recently been suggested as an alternative to just receiving a single grade.

Following GCSEs and A-levels, universities experience grade inflation with the last graduation being the most successful ever with first class degrees being awarded to a sixth of students which is more than twice the number seen a decade ago. As a result, degrees seem to be losing their value making it very hard for the employers to distinguish between good and bad job applicants.

In 2007, Universities UK and GuildHE in their report came up with a solution which was to introduce a

new Higher Education Achievement Record (HEAR) which extrapolates further the idea of the European Diploma Supplement and represents a school-type report which will come in addition to the degree transcript. The document will include all the extra-curriculum achievements including relevant work experience, volunteering, prizes and positions held at the clubs and societies throughout a student's time at university. As for the academic matters, the report will aim to give a better insight into the taken degree and the progress accomplished throughout by providing the information about every module and exam taken. It is thought that the introduction of the scheme would encourage students to participate more fully in the university life taking full ad- >>4



Imperial College London

Degree: Physics

Area	Grade
Physics	B
Football	B
Spanish	B
German	C
Socialising	U
Spending every single day in a computer room	A



Drowning in fees?

Special report on International fees.
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Letter from USA

We've gone hard on the US Election. A report from inside the US, and a calculation of what you could buy with the campaign spends.



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Professor Nutt

Professor Nutt is a badman (in the good way) as he stands up for what he believes and for science. His book is reviewed in Science.



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Halo 4 and more

A report from Imperial's Gaming Society as they take on UCL. Plus, a quick review of Halo 4. There's also some odd crediting going on?



CLASSIFIEDS

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LOLCAT OF THE WEEK: Finding these is a perk of the job



Fee'ding well?

Tim Arbabzadah
Editor-in-Chief

Freedom of IC

Another week and another late night. Also, of course, another hasty and frantic sprint to the finish.

This week, we looked into all of the fees charged to international students by the Russell Group. What we found was that Imperial was significantly higher than the average, and that in most cases we were the highest. Only Oxford tipped us off the top spot for some categories (however, if you take the cost of living into account it is once again Imperial that is on top).

Why are the fees so high? There are the understandable points about the fact that we are in London and that we are a purely science university, which means each student takes more money to train. Although the London point is lessened by UCL, Kings, et al (I feel like I'm referencing again) being much lower than us. Even taking into account those points, some of the fees seem just way too high.

Medicine is the highest, at £40,000 a year. A year! Ouch, that hurts. Here is the question though: for what? They get exactly the same lecturers, firms, and so forth, as the home students, so why are they charged so much more? Possibly it's to subsidise the home students, but is it okay that

that's happening? Or is there a cheeky little extra bonus of Imperial chucked in there?

Why are people willing to pay the fees? Well, one word: prestige. It's a good degree, so therefore is a good "investment", but degrees shouldn't be purely an investment, and fees shouldn't be charged based purely on that.

I'm worried that they are essentially pricing out a lot of people from applying to Imperial. Yes, as an international student, you would have to pay higher fees anyway. So you could argue that some international students are priced out from the off, but you should aim to let as many people as possible be able to apply (ideally all, but that's not going to happen). Then you can pick the best, not the richest.

Another point is that it really isn't fair to international students to use the fact that they are willing to pay such high fees as an excuse to just pick a high figure and charge away. Unfortunately, systems are systems: now, everything is set in place, and so money is going to be allocated with an expected income. This means it's likely that fees will only rise. That's a depressing thought.

Are international students willing to pay that much for the Imperial degree?

Well, yes, they are if they are here. However, just because you *can* do something doesn't mean you should. Allow me to make a rushed analogy: I could, perhaps, if I were more co-ordinated and had bigger pockets in my coat, steal a chocolate bar from the Library. I choose not to (JCR has a wider selection... I really hope no-one looks at the CCTV images - joking, obviously) because I deem it to be wrong.

HEAR me now

The Higher Education Achievement Record was recently announced. This is big news, as it could essentially change how your degree looks. I, personally, think that having a permanent and difficult to make up record of extra-curricular interests is a good idea. It benefits everyone. You gain from it, as it shows you are more than just one single grade on a piece of paper, as well as allowing you to be credited officially for things you like to do anyway (bit like me with this paper actually...). Employers will find it useful as it means they can see what sort of person they want, and choose more easily. Also, it means they don't play a cat and mouse game in terms of the classic "is this person in front of me exaggerating the truth when they say they once out sprinted Usain Bolt".

THIS WEEK FELIX WAS BROUGHT TO YOU BY

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NEWS

Imperial physicist dies in Perth

Maciej Matuszewski Reporter

An Imperial College physicist was killed in a car crash in Australia in the early hours of 19 October 2012. Dr Sean Barrett, a Royal Society University Research Fellow and a member of the Controlled Quantum Dynamics Group, had been in the country for less than an hour when the taxi he was in was hit by a speeding 4x4 that had previously ran a red light. Dr Barrett, 36, and his driver, Kuldeep Singh, are believed to have died instantly.

The larger car had been reported stolen on 16 October 2012 and police believe it had been used in a number of crimes prior to the crash. The car had been involved in a high-speed chase with the authorities, but the police withdrew when continuing was deemed to dangerous. The driver, who was taken to a local hospital with broken legs, has been charged with manslaughter.

In a statement, Assistant Police Commissioner Gary Budge said that the police chase ended "a long, long way from where the crash occurred". He added: "It is difficult to imagine the trauma that two families must be feeling out there today. I want to pass

on my condolences to both of those families and tell them we will provide all the support that is possible to both of them."

Dr Barrett had studied at Cambridge University for his undergraduate and postgraduate degree. His doctoral work was on quantum information processing in a condensed matter system. He moved on to a junior position at HP Labs in Bristol, and after an initial spell at Imperial, eventually returned to Imperial College London where he held the Royal Society University Research Fellowship. At the time of the accident, he had only been lecturing for one year.

Dr Barrett had been due to speak at a quantum physics conference the following week. In light of his death the conference was rededicated in his memory. The Universities of Western Australia and Queensland, who organised the event, released a statement praising "Sean's strength of character and insight". It went on to say: "He was at the height of his career and leaves an outstanding research record. His tragic and sudden death is a profound loss to the research community."

A statement from Imperial College also praised Dr Barrett's research, adding: "His loss will be greatly felt

by the scientific community. Our thoughts and condolences are with Dr Barrett's family, friends and colleagues at this tragic time."

Professor Myungshik Kin and Dr Terry Rudolph wrote a tribute to their friend and colleague on the Imperial College website. In this, they described working with him as "a joy" and remembered that he "organised Wednesday breakfast meetings for the Controlled Quantum Dynamics groups for two years". They said that "his hugely charismatic personality was a crucial part of their success".

They ended the tribute by saying: "We will miss Sean's humour, his reliability, his basic 'mateship' and his fundamental decency as a human being".

Speaking to the Manchester Evening News, his mother, Jan Barrett, described her great loss saying: "Everybody absolutely loved him and had great respect for the work he was doing. He would have gone on to do more great things." A statement from the family added: "[Sean] was a charismatic man who had the rare gift to light up any room. He is a loss to science, and to life. He was cut short in his prime. Rightly, his family, friends and his colleagues whom he leaves behind are devastated."



Dr Sean Barrett

Most kisses in one minute record broken at Imperial

Tim Arbabzadah Editor-in-Chief

On Tuesday 6 November 2012, Sarah Greasley, a newly arrived PhD student in the Materials department at Imperial, broke a World Record in Ethos. The record was for most kisses received in one minute. Shockingly, at Imperial there must have been plenty of men out there willing to help her achieve this aim.

Sarah told Felix via email that she is "really happy" about the feat, and that she "would like to thank everyone who helped, especially those who agreed to come along at the last moment!"

Sarah had previously broken three Guinness World Records. The three records were all broken last year. These were for most sticky notes on the body simultaneously, most CDs flipped and caught in one minute, and most champagne bottles opened in one minute. She had previously attempted the most kisses received in one minute record, however the record was discounted due to technicalities. Therefore she re-attempted to break the record, and was successful.



Ethos? Or Metric?



Rallying the troops



Exact same expression as the guy above

Sponsored Editorial

More student cuts Discount haircuts for Imperial students at Fresh Hairdressers near South Kensington

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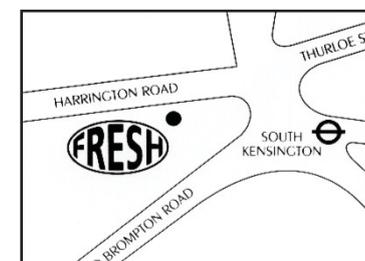
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£5000 challenge launched

Niall Jeffrey

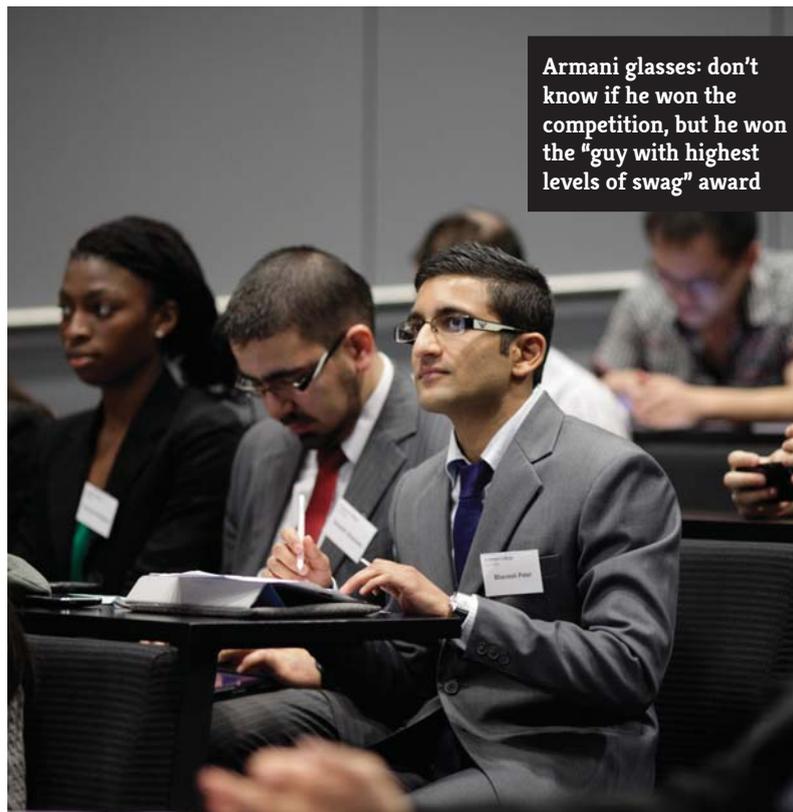
Reporter

The Institute of Global Health Innovation (IGHI) has announced that it is holding its student challenges competition, with an increased prize of £5000 to develop the winning project further.

This is the second year that the competition will be running, and the award is aimed at supporting research at Imperial that has a focus on tackling health problems and challenges throughout the world. The IGHI want the competition to be “an opportunity to showcase work”. The project is open to those studying BSc, MSc, MEng, MPH, MRes or MBA. The students’ final-year projects will be the basis for their entry.

The evaluation criteria of submitted work will include the technical or business innovation, but also analysis of global health impact and economic application and feasibility. The Institute wants encouragement of novel concepts that can cover any feature of global health in devolved and developing countries.

Last year’s £2000 prize was awarded to John Chetwood, then a fifth year medic, whose project used urinary biomarkers to create a new diagnostic tool in order to detect an aggressive form of liver-fluke associated cancer, Cholangiocarcinoma (CGA). vCGA has increasing incidents worldwide and has very high rates in areas of South East Asia. John aims to use the prize money to validate findings in a



larger study and has goals in developing a urine dipstick to detect the cancer earlier and more accurately.

The 2012 competition was chaired by Sir Liam Donaldson, former Chief Medical Officer and Chair of Public Health Policy at Imperial. Jane Dreaper, BBC health correspondent, and Sarah Brown, maternal health activist and wife of Gordon Brown, were also included in last year’s judging panel.

Entrants are going to have to adhere

to their respective department’s final year project guideline of the home department and submit their completed thesis with 250 words abstract with their supervisor’s covering letter of support to the competition. A thesis should be emailed to ighi@imperial.ac.uk by 14 January 2013 in order to enter the competition.

For further information you should contact: ighadmin@imperial.ac.uk



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HEAR rejected by Oxbridge

» continued from the front page

vantage of what higher education has to offer as well as, according to Sir Robert Burgess, vice-chancellor of the University of Leicester, who was the author of the report, will stop “damaging obsession” with first and upper second class degrees. Furthermore, HEAR will allow employers to get a better picture of who their applicants are as well as to be more certain about the claims made on applicants’ CVs. Since then, The Burgess Implementation Steering Group (BISG) created by Universities UK and GuildHE have tested the new scheme in 30 different institutions across the country and the final report was published in October this year where universities were recommended to include the new report for the students who enrolled this year.

There is some conflict evidence of what the general position of the universities regarding the scheme is. So far 109 have signed up for it and this is more than a half of all the higher education institutions, however, this only includes 14 out of 24 members of the Russell Group. Furthermore, Oxbridge has already completely rejected the idea with Oxford being concerned with “a lack of interest from employers” and Cambridge giving no reason at all. Nevertheless, it’s too early to give up – Peter Williams, one of the members of BISG, is certain that Oxbridge will eventually adopt the scheme “but only if the HEAR catches up generally”, stating that “Oxbridge [is] not generally ‘leading’ universities when it comes to innovations of this sort.”

Having previously recognized that a degree on its own is no longer good enough to get a job, at the beginning

of this year Imperial introduced Imperial Horizons which is a program offering the undergraduates to enhance their university experience with a short course in a wide variety of humanities’ subjects. According to The Head of Co-Curricular Studies, Eryl Price-Davies, their team are “committed to representing, on a student’s transcript, that they have taken and achieved in Imperial Horizons courses” which essentially follows the idea of HEAR. But the final decision is still to come and is partially up to students: “We are consulting with students on the best form of wording. We wouldn’t want to do it without consulting students”

Doug Hunt, Deputy President (Education) was asked for comment on the matter and said: “My personal opinion is that the HEAR or a similar recording system would be good for Imperial undergraduates, since a large propor-

tion of them are involved with clubs & societies and the academic representation system. This would make them stand out when they are going through the application process for an internship, job or possibly a PhD.

However Union Council will be discussing Imperial College Union’s official view on this next Tuesday, 18:30 in the Union Dining Hall. If you are interested, then please do come along and read the related paper that Paul Beaumont wrote via www.imperial-collegeunion.org/your-union/how-were-run/committee

Along with the final decision on Imperial Horizons, the decision regarding the HEAR is also to be made as the position of Imperial on the matter is still not clear. However, Imperial College London produces a degree supplement, which is similar to this and includes much of the extra-curricular material that the report focuses on.

Last Council results announced

Tim Arbabzadah Editor-in-Chief

The election results for the outstanding Council positions have been announced. In the incredibly catchily named Faculty of Engineering Undergraduate Council Ordinary Member Election, Joseph Gibbs, Oladipupo and Thomas Lim were all elected with 64, 30, and 21 votes in the first round respectively. Joseph Gibbs was elected in Round 1, with the other two being elected in Round 2. The faced competition from four other students, as well as the ever present, infamous RON (Re-Open Nominations).

The even catchier titled Faculty of Medicine Postgraduate Council Ordinary Member Election was won by Maia Kavanagh Williamson with 7 votes. The other candidate gaining 1 vote. Therefore Williamson was elected. This singles the end of Council election fever.

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NEWS

Imperial has highest international fees

Aemun Reza and **Matt Proctor** compare Russell Group International fees

Illustration by Lizzy Griffiths

Imperial College has been found to charge the most for their International student tuition fees out of the Russell group universities. The data shows that Imperial's international students who do clinical medicine are charged a massive £39,150.

International fees are broken down into bands. Band 1 is class-room based subjects and include humanities and social sciences. Band 2 is laboratory based subjects and applies to most of the courses at Imperial, for example Chemistry or Engineering.

Medicine is broken up into pre-clinical and clinical medicine and for some universities there is a difference between the fees. Clinical medicine usually costs a great deal more than pre-clinical medicine and is consistently the highest of the international fees.

For Band 2 subjects, Imperial charges their international students £25,000 which is followed by the University of Cambridge which costs £19,800. The lowest is £10,600 from Queen Mary's University.

International fees are known to be substantially higher than Home students but this is due to the fact that the government subsidises the fees for Home students.

European Union (EU) students also count as Home students and pay the same fees. Non-EU students count as International students, even if their country is in Europe but not a part of the EU.

An anonymous biomedical student said, "I'd much rather pay less but then taking into account the prestige, the environment and such things, I felt a lot more at home here than compared to Oxbridge. It's silly, I don't get why they charge so much to be honest."

Compared to Oxbridge, the raw fees for Imperial are still higher than both Oxford and Cambridge. How-

ever, Oxbridge have additional college fees (£6157 for Cambridge and £4500-5500 for Oxford) which means that the overall costs of Oxbridge are higher than Imperial. When the living expenses of London are taken into account, Imperial still comes out on top.

A third year medical student, Minaal Khan said "International fees are ridiculously high as everyone knows, but when applying I don't think I realised how high they really were and I know it will take me over 10 years to make the amount of money I have spent on coming to university! But I don't regret choosing this field because you can't put a price on the benefits that are given to me by having this education."

Another student, who wished to remain anonymous, replied: "There is no doubt that international students should pay more as their places are not subsidized by the government in anyway. However, I do not really see how this comes to £23,500 a year even in comparison to new £9,000 home fees. In addition, tuition fees keep going up every year by a considerable amount as for me this year ended up being over a £1000 more expensive than the last one. We'll see what is there to come next year."

Imperial College London were asked about the fees and the reason for the disparity, and replied with: "When the International Recruitment team visits overseas schools, we are often asked why there is such a difference between Home and Overseas fees. Firstly, it is important to note that UK government still partially funds Home and EU students at universities in England. Although with the new £9000 fees Home and EU students are shouldering more of the financial burden of paying for their teaching than they were previously, they are still not paying the full costs of running the courses.

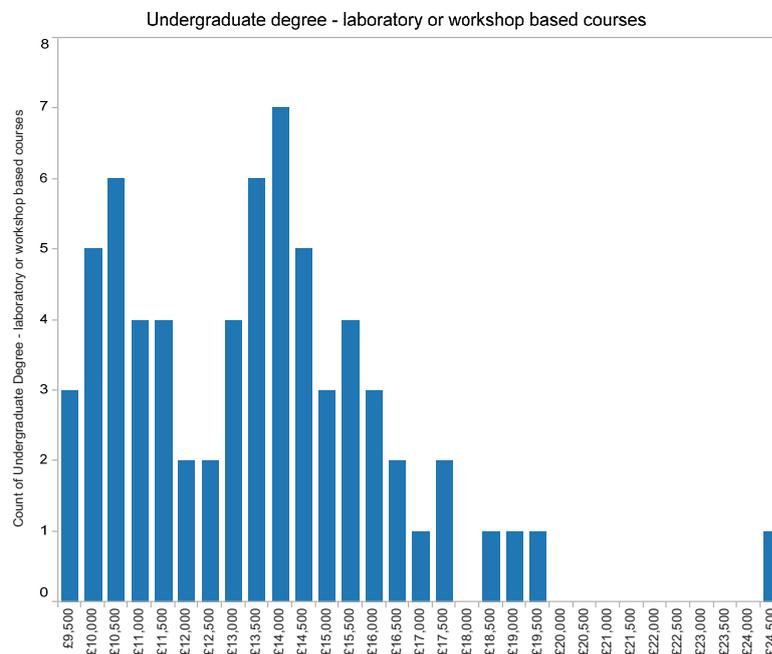
The reasons behind the disparities

between Imperial's overseas fees and those of our direct competitors are a bit more complex. Although London is a very expensive city, we are aware that London is also home to some of our Russell Group colleagues whose fees differ from ours. The bottom line is that the vast majority of Imperial's courses are quite expensive to teach given our focus on STEM subjects, whereas other multi-Faculty institutions offer a variety of arts courses which can in effect subsidise the other Faculties. Being at a specialist university has many benefits however including excellent job prospects after graduation. We would hope that students see the value in being part of such an elite technical institution and make the most of their time with us by taking advantage of all the academic and non-academic opportunities Imperial has to offer"

As has been previously reported in Felix, the job prospects for Imperial graduates are very high compared to competing universities.



Source: universitiesuk.ac.uk



Above is a graph (just to remind you all of the wonders of Excel!) that was produced by UniversitiesUK from a 2012-13 year survey of universities' fees. The graph shows the fees for lab based subjects (which Imperial does)

International Fees for Russell Group Universities

Average Band 2 fees Russell Group Universities
Average: £16,223
Ranges: £10,600 - £19,800

Band 2 fees Imperial College London
£25,000

Average Band 2 fees London Universities
£15,633

Average Clinical Medicine fees Russell Group Universities
Average: £27,611
Ranges: £15,150 - £34,850

Clinical Medicine fees Imperial College London
£39,150

Average Clinical Medical fees London Universities
£29,566

Imperial students create online learning database

Nia John

Reporter

Students who met at Imperial College have created a website offering free online education courses.

The Open Academy (theopenacademy.com) is a free-to-use website with over 7000 classes and covering a range of topics including Science, Mathematics, Engineering, Law, Arts, Medicine, Social Sciences and the Humanities. Representing 20 of the world's top universities, The Open Academy has lecture material including videos, slides, exercises and practice exams, from introductory to advanced level.

They are not the first to do this. In 2002 MIT announced that it would be "opening" its classrooms, offering its courses online for free. Since then, others have followed suit including Harvard, Yale, Princeton, Stanford and Columbia. The movement has now reached over 200 universities across continents. MIT and Harvard have recently joined forces to cre-

ate the online resource EdX – setting aside \$60million and aiming to "educate 1 billion people around the world".

Individuals have also started to teach online for all subjects, from music to maths. Salman Khan, an MIT alumnus, quit his job at a hedge fund to teach on YouTube, eventually founding the Khan Academy.

The Open Academy was founded on similar ideals. They say that educational background defines "so much of us". The team say they were keen to offer people the opportunity to educate themselves at their own pace. They said: "Having all the available educational resources under our hands made sense as this was the way we learned. Making a website out of it just came as a natural outcome. This was something that we wanted to exist."

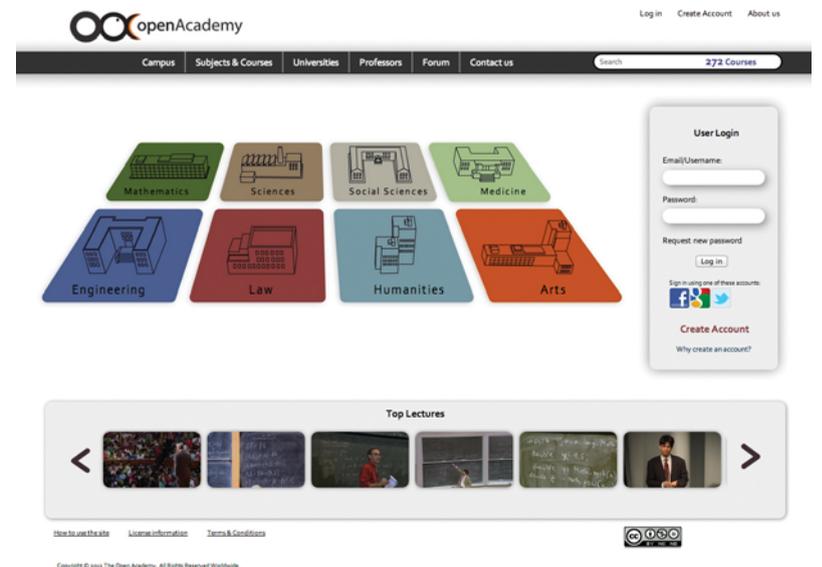
The students came up with the idea in 2011, and gathered people that they thought could help them. They then worked on building the website

during the summer. "By December we had the first version of the site ready with enough material to take it live, but not enough to bring it to the level that we wanted it to be".

At present 7 people are working on the project, handling programming, legal issues and PR, as well as continuing research and development. With one of the creators of the site saying "I spend about 20 hours a week on the project".

All of the material is arranged on the website by subject. The team hope to expand the website as much as possible, building up an extensive library of PDF notes and exercises. Open Academy hope to pursue partnerships with the universities themselves (it already offers some courses run by Oxford) and help them expand their online presence.

The hope is to for the amount of content on the website to increase, and say that they have "a bunch of ideas that we think will enhance user interactivensess and at the same time



create new content".

They say they are "really excited" about all of the future plans that they have, but don't want to "spoil the surprise".

The Open Academy team ended by

saying: "The Open Academy a truly diverse and unique academic centre in the Web. We realized the sheer number of things that can be done to enrich it and have never been as excited about it as we are now."

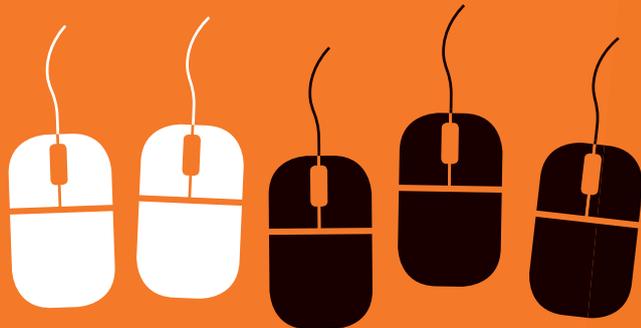
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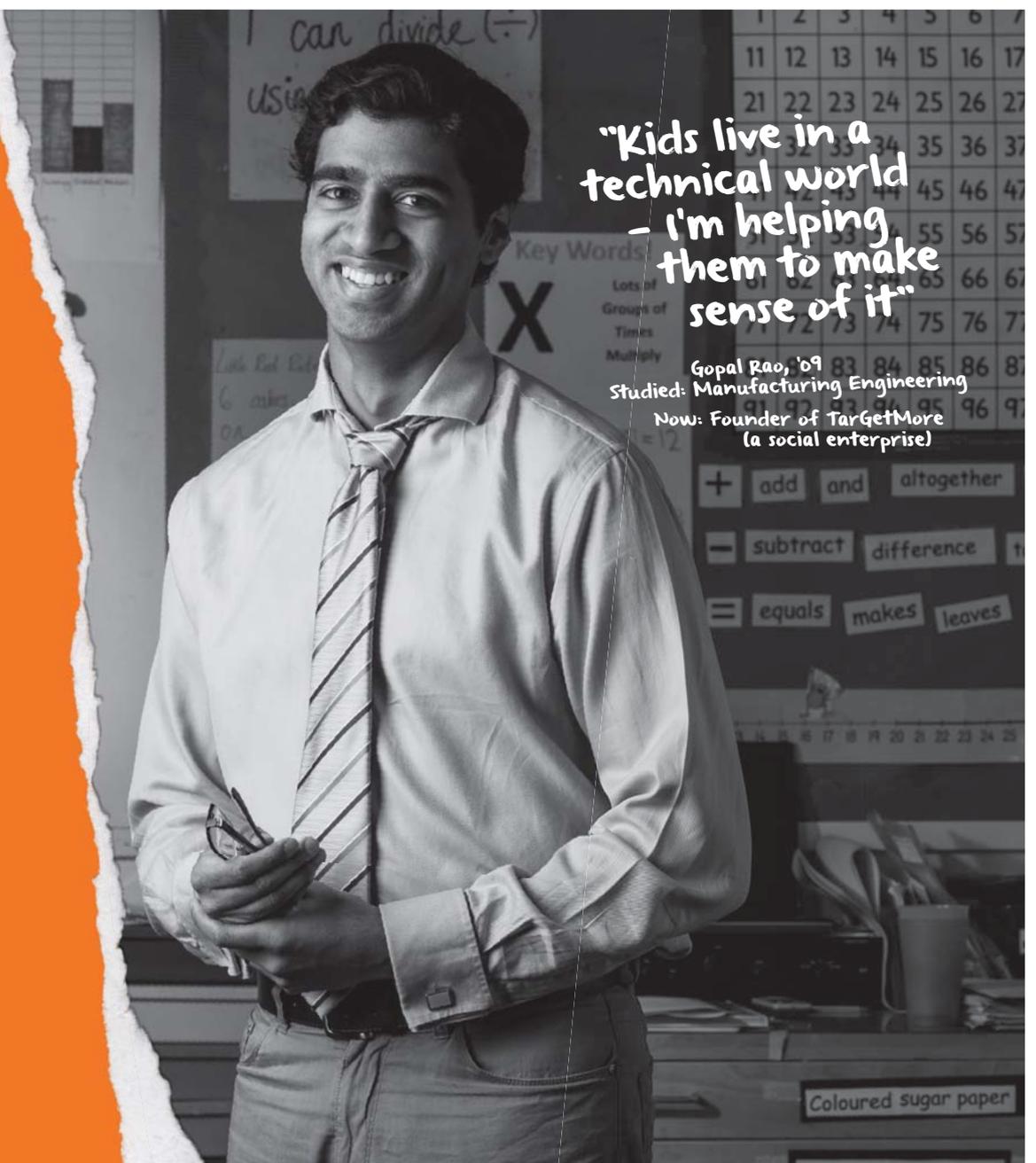
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NEWS

Down to business?

Nida Mahmud probes the latest ranking of the Business School

Imperial College London has consistently ranked within the World Top 10 in the QS rankings as well as in other respectable league tables. However, Imperial's Business school rankings for the MBA programme are slipping, with Imperial's MBA currently being ranked 46th place in the Financial Times. These rankings are a significant decrease from previous years, when the business school took 37th place last year and was ranked 32nd in 2010, which was the highest ranking achieved by Imperial's MBA programme. Imperial's business school entered the top 90 in 2002, it first broke into the Financial Times world's top 50 MBA rankings in 2006. This equated to an impressive rise of 30 places within 3 years. Yet the 14 place slip over the last 3 years may suggest that the rapid boom was short lived.

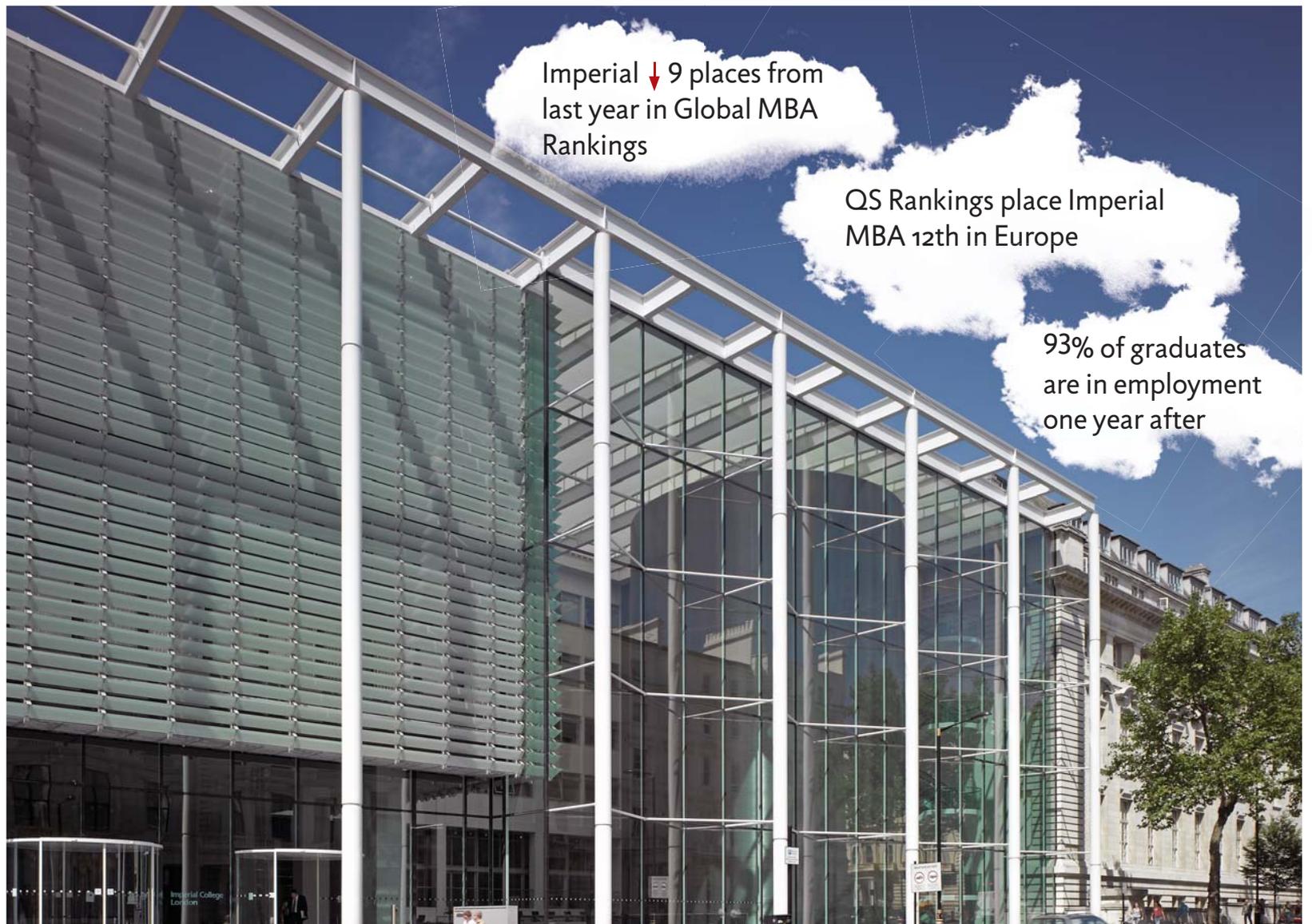
FT rankings overview

This year, Imperial's MBA ranking positions it lower than LSB (4th), Oxford (20th), Cambridge (26th), Warwick (27th), Manchester (31st), Cranfield (36th) and Cass (38th). Within the sub categories, Imperial's highest was for career progress, where it came in at 19. Imperial's value for money was ranked in 38th position.

The tuition fees for the full time MBA are £36,000; this is a fairly competitive value in terms of cost if compare to London Business School (LBS), where the MBA tuition fees were almost 60% more than Imperial's at a tremendous £57,500. The FT ranks LBS 4th and this was the highest ranking achieved by any UK business school. Stanford ranked 1st place, it has a tuition fees of \$106,236, which equates to £66,496. It may seem like the tuition fees of an MBA programme increases with its ranking, however, the cost not always correlated to its position in the league table. The MBA offered by India's Institute of Management Ahmedabad was ranked 11th by the FT; the tuition fees were Rs. 15 Lakhs, which equates to £17,280.

How are the FT rankings compiled?

To be considered for the FT ranking, the business school must be internationally accredited as well as have run the course for at least four consecutive years. In 2012, 150 business schools participated



in the rankings. The data is compiled from online surveys completed by the school as well as former students. 20 different criteria are used to determine the final ranking. Data from alumni contributes to 8 of the 20 categories, which carries 59% of the rankings weight. Data collected in 2012 carries 50% of the final weight, the remaining data is from the 2010 and 2011 rankings that contribute 25% each. The first two categories investigate the difference in the alumni salary from the start of their MBA to 2012, this gives the current and weighted salary for the business school. 11 other criteria contribute to 31% of the final rank, they are determined by a questionnaire completed by the business school. This

questionnaire investigates factors such as diversity of teaching staff and MBA students as well as the international reach of the MBA. The final criteria is the research rank, it calculates the number of articles published by staff members in 45 different journals. Consequently, a final score is calculated for each school that can be used to rank the MBA.

The QS rankings

The QS Global 200 Business Schools Report ranks business schools with respect to geographic location or MBA specialisation. Imperial was ranked 12th within the Europe business school category. For the specialised MBA category,

Imperial makes the global top 50 for two categories: Entrepreneurship and Finance, at positions 24 and 22 respectively for 2012. QS also offer a personalised score card service, which is an interactive tool that personalises the MBA rankings depending on the criteria most important to the student.

And Finally....

Nevertheless, university rankings should also be taken with caution as different methodologies are used to compile the rankings. It is sometimes difficult to know how the rankings are compiled and what sources have been considered. Furthermore, taking a global view of the MBA rankings may be misleading. For example, a

lot of emphasis on MBA league tables is placed on the average salary received after graduation, yet this figure varies drastically depending on the geographic location. Additionally, the MBA league table produced by the Economist has not considered Imperial within its top 100 rank, the reason behind this is unclear.

Taken from the FT

Business School	2012 Ranking	2011 Ranking	2010 Ranking	3 year average rank
London School of Business	4	1	1	2
Oxford (Saïd)	20	27	16	20
Cambridge (Judge)	26	26	21	24
Warwick	27	58	42	42
Manchester	31	29	40	33
Cranfield	36	34	260	32
Cass	38	32	41	37
Imperial	46	37	32	38



Sexism call for evidence launched at Imperial

Becky Lane, Deputy President (Welfare) launches a call for everyone, lecturers and students, to share their experiences of sexism



Becky Lane

Deputy President (Welfare)

Let me start by introducing myself, I am Becky Lane and I am this year's Deputy President (Welfare) and I have just finished my Physics degree at Imperial College. Although my experiences here as an undergraduate here at Imperial have generally been fine (aside from the OH-MY-GOD-EXAMS-ARE-SO-BAD) there are times that I have felt marginalised because of my gender. I seemed to blunder through the years of my undergraduate course in blissful ignorance of this undercurrent of sexism, which I feel is often part of the Imperial culture. In my little bubble of friends I remained on the whole oblivious, until I stepped into the spotlight cast by Union politics and elections. I was generally an outsider to the Union fold before I ran for my Sabbatical position. I won't dredge up the past, but during campaigning I was subjected to derogatory comments based upon my gender. I was incredibly angry, taking the point of view that I am happy for people to criticise me based upon my views, but not my looks.

This year, the Physics society has already been mentioned in the Independent regarding an email sent out which caused offence to some female first year students and rightly so. The

attitudes towards this email that I have come across have been at times quite frankly horrifying. Such as 'the person who sent this email was a female so therefore it can't be sexist'. Comments of this nature are not down to the gender of the person that made them or indeed the intent of how they were made; the only concern should be that individuals found them offensive. I am proud to say that this year things are being highlighted to me passed on from the Gender Equality officer; it worries me that in the past incidents may have gone unreported.

So, what are we going to do? I can't help but feel that there might be a cultural issue here at Imperial. Is it because we are an institution with the percentage of females fluctuating between 34-36%? Honestly I don't know but I want to find out. The answer I feel is not to hold a Sexism survey, but to adopt the approach that the government takes when gathering information about Higher Education. So this article is here to introduce my call for evidence. The email account sexism@imperial.ac.uk is now active. I am happy to receive anonymous or named responses from any student or staff member who would like to get down their attitudes towards sexism and experiences of gender discrimina-



tion and Imperial College.

I might be completely off the mark here but I hope to gain answers to some of these questions. Is Imperial College a sexist environment? At times do both male and female students feel discriminated against because of their gender? Have you ever felt during your studies you have been treated differently because of your gender? These are just some of the questions that I hope to get the answers to.

Making a call for evidence is all very well and good, but what am I going to do with this information? Well I plan to display the submissions in a public place in College in an artistic

way; I also plan to produce the Sexism @ Imperial report to present to College. An institutional problem needs an institutional shift in attitude to make a change. This is also creating an anonymous way for students to report issues of sexism even after the report is made. To make an anonymous submission you can just create a hotmail account merely for the purpose of making the submission, or if you send it from your personal account your name will never be mentioned. The only people with access will be the Deputy President (Welfare) and the Gender Equality officer. Help us answer some of these questions and make a difference.

Millions of pounds of extra funding for Imperial

Tim Arbabzadah Editor-in-Chief

Imperial are to be one of twelve universities that are going to benefit from £6m of funding from the Higher Education Funding Council for England (HEFCE).

In a speech at the UUK conference, David Willetts, Minister for Universities and Science, announced that HEFCE will give the highest per-

forming universities in knowledge exchange an additional £6m. Imperial was amongst the twelve universities that will be allocated the funding. The aim of the extra funding, as stated on the HEFCE website, is to "stimulate economic growth through research commercialisation activities".

Imperial was one of the highest performing universities in the area of knowledge exchange.

Report suggests 15% cap on year abroad fees

Tim Arbabzadah Editor-in-Chief

A government report by Professor Colin Riordan, Chair of the UK HE International Unit, suggested that the cap on fees for year abroads should be 15% of the fee charged for a normal year, which is £9000 for most Imperial undergraduate courses. This means that the fee would be £1350, which could be seen as an incentive for students to save money by going on a year abroad.

The new limit would be a decrease in

the current figure charged by Imperial, which is 50%.

The aim of the reduced cap is to boost the number of students gaining international experience from overseas study.

The cap would apply to all students doing a year abroad inside or outside of the EU.

Professor Riordan commented: "Studying, working or volunteering abroad increases the employability and financial rewards for students in the international labour market. Despite this the UK ranks just 25th in the world for

the number of students studying overseas." David Willetts, Universities and Science Minister, praised year abroad schemes as offering a "huge range of benefits for students taking part" and that they also help "our universities and the wider UK economy".

At the minute, it is only a suggestion and not a law. Therefore universities are not obliged to charge the suggested 15% cap.

Comment on year abroad scheme by Doug Hunt, Deputy President (Education) p14.

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Being the First to Teach

Tim Arbabzadah gets schooled in the aims of TeachFirst

“Ummm, ummm, ummm. Okay, I’ll get off at Westminster and change, that will be quick right?” That was what was going through my head as I frantically scrambled to make it to my interview with Brett Wigdortz. Turns out I was wrong by the way (about the trains being delayed, not having the interview: this would be a very short Feature if that were to have been the case).

Having chosen probably the weirdest way possible to get to London Bridge, thinking that it would be “faster”, I sat on the tube. I was doing that thing where you nervously play music (to no avail, as when you’re in a rush you can never actually hear or enjoy any songs) and fidget in the chair, willing the tube driver to choose today to attempt to break some kind of World Record for “speediest delivery of late man to interview”. The driver wasn’t in any way trying to become a World Record Holder. I guess some just don’t have the hero genes in them. Arsehole.

Having run out of London Bridge, with a *James Bond* theme on my iPhone (name dropping both, terrible, I know, but this is 100% true), I promptly grabbed what all students refer to as their one and only saviour, i.e. Google Maps (thank God I haven’t upgraded phones and don’t have Apple Maps, I would have never arrived). I then managed to get turned around and walked in the complete and utter wrong direction. A fact that didn’t register with me until I’d walked a little bit too far.

Luckily, sort of, my phone was ringing, so I had to look at my screen and realise what I had done. Unluckily, it was TeachFirst calling to see where I was and note that I was late for the interview. A quick bit of apologising, and some less than dignified walk/jogging later – you know what I mean; it’s that thing you do where you jog a few metres, walk a few, jog a few, walk a few, and so on – I was on track.

Finally, I arrived at TeachFirst’s shiny, swish office in London. Well, there was an incident involving me and not being able to find the entrance, but that was uneventful/embarrassing so I won’t go into it.

Very graciously, Brett has decided to give me his time. I feel terrible for being late and hoped it wasn’t too much of a bother. I walking into the office and sat down in a modern conference room (I even got free

water).

Brett casually walks in and greets me, with a coffee in a Thermos flask in his hand. He seems laid back and that puts me at ease.

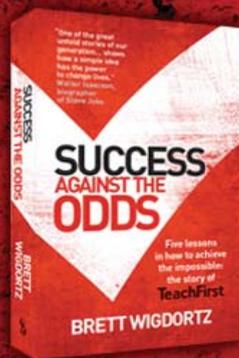
This first thing that strikes me is that he is American. I don’t know why this was a surprise, given his name, but for some reason I expected him to be English because of TeachFirst being UK. Well, that was going to be mistake two. “One of our alumni is opening up a TeachFirst in Australia” Brett tells me. It turns out it’s going global in only ten years since it’s founding.

Brett’s mother was a teacher, so perhaps teaching has always been in his blood. He tells me of how he still “visits the schools that we are working with”.

Brett tells me about how inspiring it is to see the children doing so well, and how statistics show that great teachers do make a difference. That seems to be his vision, that students want to go into teaching. He doesn’t want it to stop just there though. Brett explains how he wants “the graduates to become ambassadors”. TeachFirst, in his mind, leads students to being interested in education for life, and not just for however long they are at the company and on the scheme. Brett wants the TeachFirst graduates to be governors of schools, or even tutors in their spare time. He says he doesn’t mind if someone does the TeachFirst plan and then goes off to work for a consultancy, as long as they keep being involved in educating young people.

He believes firmly that “you can not give up on people and forget about those who are older”. He doesn’t want to just target those at a younger age and leave a generation of children behind, he wants to be able to get everyone from disadvantaged backgrounds into having better prospects for the future. He also talks about how there is a shortage of highly qualified teachers in the STEM (Science, Technology, Engineering, and Medicine) subjects in schools, particularly lower achieving schools with pupils from disadvantaged backgrounds.

I move the interview on to more of the entrepreneurship side of TeachFirst to get what “buzzwords” he would say are the most important. A charity that has grown so quickly is definitely, without a shadow of a doubt, an impressive feat. Now being the third highest recruiter in the UK, I wondered what he thought you needed. Perseverance and hard



THE FIRST BOOK FROM TeachFirst FOUNDER AND CEO BRETT WIGDORTZ

“One of the greatest untold stories of our generation”
Walter Isaacson, biographer of Steve Jobs

READ THE FIRST CHAPTER

work are big points that he flags up as being important for any budding entrepreneurs.

The interview wraps up and I realise that I’ve also slightly overrun the allotted time. Brett doesn’t seem to mind too much. I’m then taken around the plush offices. It’s all new, but still manages to retain some character: sometimes brand

new offices can really be soulless, but they’ve managed to bring a human touch to it. There’s even an assessment centre going on, and the man on the door was on the TeachFirst scheme and now works there. All of the staff there genuinely seemed very engaged and enthusiastic about the general ethos of the company.

Brett Wigdortz’s book ‘Success Against The Odds’ packed with start-up tips and business advice is available to buy now.

If you would like to find out more about Teach First, sign up to the Teach First Employer Presentation on Wednesday 14th November at 6pm in Read Theatre, Sherfield Building via JobsLive.

A view from the top

Alice Yang interviews Amanda Brumpton, CSC UK&IR, VP Sales

Undoubtedly one of the most recognised modern buildings in the UK, The Gherkin (officially known as 30 St Mary Axe) is magnificently impressive from the outside, yet even more so from the 19th floor up. The view of London from such a height is incredible, and on a clear sunny day there is more than just a pang of jealousy as Amanda Brumpton welcomes me into her glass office.

Having finished University in the 80s, Amanda began her career at Guardian Royal Exchange following a summer internship with the insurance company in the actuarial department, before leaving for the Social Services.

“Big organisations are never boring, because there’s always something different you could be doing,” Amanda states.

Amanda’s career history also includes an impressive 10 years running large outsourcing accounts for IBM, and a brief stint at Japanese ICT company Fujitsu.

Today, Amanda is at the world leading IT company CSC where manages the operations of the company’s sales department based on a model she created from scratch.

“I’m good at realigning businesses that are not performing, and transforming business from one state to another. A lot of people can strategize and create a plan, but it’s a different skill set to be able to take that plan and execute it. I’m all about execution.”

“I probably work at least 10-12 hours a day, 5 days a week, full on. Everyday is different, there’s some common themes: choosing which business opportunities to go after, helping my team shape the conversations they have with clients and meeting clients themselves to talk about their businesses.”

Yet despite such success, Amanda admits that she didn’t even know what sales was at university. “Selling is just a conversation with purpose. If you appear to be a brash shiny sales person, people back off. So actually, the art of selling is for people to not think it’s a sales conversation, but rather a business conversation about them and their issues.”

Changes in Technology

On the topic of issues, I question Amanda on how recent developments in the global markets both in terms of financial turmoil and improvements in technology are affecting her role.

“There’s been a lot of changes over the last 15 to 20 years, but the pace of change is speeding up exponentially.

What’s happening is that the way you get IT services at home is tripping over into what we call the “enterprise space” of big companies, something we call “consumerisation”. The challenge now is keeping things secure and complying with regulations in order to protect people’s data and client information.

This has caused a big change in the way companies operate their services, but it also offers a huge opportunity for them to become more flexible in how they deliver front line services and internal operations to their customers.

Our job is to help our customers understand how they can get maximum value out of these opportunities whilst still delivering all of their obligations from a regulatory perspective.”

Being “superwoman”

Having covered how the company deals with its challenges, we turn to talk about how Amanda deals with the challenges in her personal life.

“The biggest challenge is how to balance being a working mum and wife with the demands of the job, and try and be successful at it all.

As women, we have the natural tendency to want to be the best at everything; we want to be the best mum, best wife, and the best in our jobs, so we push ourselves really hard to be “superwoman” and it just isn’t possible to do everything.”

“There are some stereotypes that make the bar really high about what is perceived as the right thing. I think the biggest challenge is learning to be content with the choices you’ve made, to forgive yourself for the fact that you’ve got to make compromises, and



not carry this burden of guilt around trying to be superwoman, because frankly, you’ll burn out.”

In regards to the compromises she’s had to make, Amanda refers to when she chose to return to work just 4 months after having twins.

“At times I’ve thought “I’m not doing this anymore, I want to stay at home with my sons”. But for me, I was the main breadwinner so I needed to work and I also wanted my career – I’ve learnt to accept that the choice I made doesn’t make me a bad mother, but it isn’t always easy.”

Managing Success

“I think today, men and women expect both parties to work. There’s fewer and fewer stay-at-home-mums, but we still get hit with all these stereotypes – everything in the media and on TV, even fairy tales you read your children – working women don’t match the model.”

“I learnt the hard way that whilst some men like the lifestyle that comes with success, they are very competitive and sometimes can’t cope with the feeling of having a lesser role. But has this stopped me in my career? No,

because I enjoy what I do, I’m competitive, and I push myself to succeed.”

“You’ve got to learn how to manage success, but fundamentally, what I get enthralled by are the roles and their challenges. Work doesn’t define me, but it’s a big part of who I am.”

Given that work plays such an obviously large part in her life, I question whether Amanda feels that a glass ceiling exists. After a good laugh at the irony of such a question being posed from inside the Gherkin, she replies “I can’t see it and I’ve never hit it – but I think in other companies it’s possible, and the lack of senior female executives across business demonstrates that there are issues.”

“You’ve got to be careful that you stay true to yourself and your values, that you don’t try and be a bloke – women are different and that’s important for business and for ourselves.”

“For example, I always wear colours, I have blonde hair, and I wear my jewellery – I subconsciously emphasise all the time that I am a female. I used to live in dark trouser suits and I don’t now; I live in a business world of men in dark suits, but I don’t need to emulate that to be successful. Women bring different skills and styles, and its very valuable in business, particularly

women in male dominated environments because we’ve a different kit bag of skills and interact with people differently.”

80:20

Continuing, Amanda says, “psychologically if there’s an opportunity for progression, women naturally think of all the reasons as to why they can’t do that. They may have 80% of the skills nailed down, but they’ll think of the 20% they can’t do. When a man looks at the same thing, he naturally looks at all the things he can do, and even if he’s only got 20% of the skills required, he will probably apply for the role if he wants it and really go for it.

Women don’t push as hard, we don’t have conversations with our bosses about our next role and our career development plan. But, if you sit and wait, you get passed by. It’s our psyche we have to manage in order to progress rather than the company holding us down. If you’ve got the skills for the job, you should go for it.”

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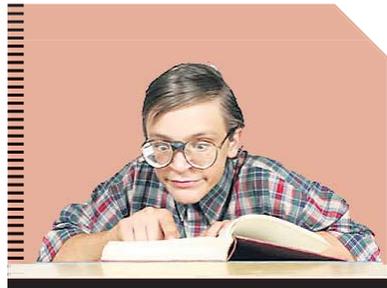
COMMENT

Comment Editors: George Barnett,
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Remembrance and regret

Remembrance day is increasingly going against its original meaning, argues **Angry Geek**



Angry Geek

You'd think that 'anti-war' would be a pretty easy position to present, wouldn't you? When you think of things that we name Horsemen of the Apocalypse after, it's not exactly a list of things that split opinion. There is no pro-Pestilence lobby. There is no Society for the Advancement of Famine. Famine especially, Famine's a right dick. Keeps enough food around to keep an undead horse running for all eternity, and then goes around taking away everyone else's dinner? That's the sort of thing that makes it hard to run Horseman PR effectively.

I digress. Of all the Horsemen that the Bible mentions, War doesn't stand out as one that is particularly defensible. When you look at his discography, it's a greatest hits list littered with more genuine war crimes than the average Eighties mix that used to pass for music in the Felix office. Scientists being paid to research gases that shut down human respiratory systems; mass acceptance of genocide and the killing of civilians; shady deals that prolong bloodshed and suffering in order to benefit the few. War is shit. I don't even know why I'm arguing this like it's a contentious position. Everyone knows that war is shit.

One of the things I respected over the years was wearing poppies in November. For those of you who might be spending their first November in the UK, every year around this time we make donations to a charity in exchange for a bright red paper poppy, which we pin onto our clothes in the days leading up to the 11th November – a special day marking the end of World War One. Poppies became iconic largely thanks to a poem describing the flowers that grew in the battlefields of the first World War, fertilised with the blood and gore of man's inhumanity to man. We wear paper versions of the blood-red flowers to remember the huge sacrifices that were made to fight relatively morally-straightforward fights in defence of people.

That was how it used to be. I'd happily wear a flower each and every year, because the two World Wars fought at the start of the last century were really



shit ideas. Only a mounted dickbag like War could come up with a concept so utterly stupid as the first one, and then follow up with the worst second album anyone has ever seen. Why am I even arguing this with you. There is no way anyone on this planet thinks those wars were good ideas. That's why we wore poppies. That's why we fell silent every year on the 11th November. That's why we donate money to charity, to help out the few soldiers that remain that fought in those wars, that offered themselves up to defend the world at large.

But things have changed. Understandably so in some ways – the charity behind the Poppy Appeal, the British Legion, have had to change tack as the last few soldiers from World War One pass away, and the veterans of World War Two begin to follow suit. Now they have a different duty - to look after the soldiers who fought in

the wars that came after, right up to the ones we find ourselves in today. That poses a problem, however. Where we once fought wars against unspeakable evil, in genuine defence not just of our country but of all countries, we now find ourselves being asked to remember and help out people who fought in far murkier wars. Wars fought in pursuit of less noble goals. Wars we are told are being fought for our benefit.

The shift in the advertising tone of the Poppy Appeal, from one of remembrance and regret that war happens, to one of optimism and support for the 'heroes' fighting in modern arenas, is one that will leave me behind. I won't be wearing or buying a poppy this year, and nor should you. While the charity still does good work, the attitude it adopts and wishes us to adopt is not one that is healthy. It is a sloppy mix of dark

patriotism and an implied support of anything done by a soldier allied to the British army.

The reason we wore poppies, so I thought, was to remember that war is ugly, unnecessary, and a last resort. Poppies were supposed to be a begrudging nod to the fact that War is a arsehole, not a suggestion that his horse needs a good stroke and a fresh saddlebag of mangled corpses to munch on. The closer we get to associating Remembrance Day with condoning or supporting the actions of those who serve today, the further we get from what I feel the ceremony should really be about, and the closer we come to being a country like America, a nation of people who erupt in tear-filled elation at the news of people being murdered by their nations' armed forces.

War is hell. Don't let anyone trick you into thinking otherwise.

The reason we wore poppies ... was to remember that war is ugly, unnecessary, and a last resort.

Care about any of this?

Write for us! Send your articles or letters to comment.felix@imperial.ac.uk

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

COMMENT

Parliamentary privilege my arse

Politicians have legal immunity for a reason. We should call them out when they abuse it.



Adam Clancy

When the expenses scandal originally broke in 2009, my opinion was succinctly summarised by a Guardian feature wherein an MP of the time described the story as a “wonderful moment of British fiddling, but more on a Dad’s Army scale than the real corruption of politics.” Yes, the MPs had decided against buying their own hobnobs/tampons/moats but MP pay is poor for a thankless, gruelling job and I envisioned the majority of expenses as a deserved bonus. Not to mention the whole thing was worth it to officially see that toilet seats were not designed to support John Prescott.

The exception was of course second homes, with four MPs and two Lords jailed for false accounting (although notably David Laws escaped criminal action despite renting his second home out to his partner). Here, people had stepped beyond taking liberties with reclaiming work-related moats and had willingly and criminally abused their position for financial gain to the cost of the taxpayer. In *R v Chaytor* it was argued that these MPs could hide behind Parliamentary privilege which says that MPs cannot be charged for what they say in Parliament and parliamentary paperwork cannot be used as evidence in court. They were told to MTFU [sic] by the Supreme Court, sent to jail and the whole debacle was put to bed.

And now it has been reawakened by a Mr MacShane: the very man who once eloquently described expenses as a Dad’s Army scale issue. It is alleged that he willingly deceived with 19 of his invoices, a markedly more serious allegation than telling the truth about



Laughing all the way to court

taking advantage of expenses. He too looks like he will be employing Parliamentary privilege as his first line of defence against any potential criminal charge, which seems ridiculous given the precedent set down earlier in the same scandal. The unfortunate thing however, isn’t just that he could be successful in his defence, but that he is employing it at all.

Immunity from prosecution is important for political heavyweights, as lawmakers must be able to throw anything up for debate with unlimited free speech and ambassadors must know that they can continue their mission without the possibil-

ity of false accusations tarring their role. The problem is that some of the elite few fail to recognise this is a two way street. These rules are there to protect the integrity of the office, not the freedom of its occupier. Anyone offered such a shield can and should use it when they have held themselves to a higher moral standard but should not cower behind it when they have sullied the position itself.

In an ideal world, people granted such a position would agree to forgo their get-out-of-jail-free card when they know themselves to be guilty, but expecting such self-sacrifice would be naïve. Realistically how-

ever, we can at least expect the state to hold its representatives accountable. In 1997 a Georgian ambassador killed a girl through drink driving and Georgia waived immunity as they knew he was in the wrong – it is this behaviour that lends diplomatic immunity a great deal of credibility. Similarly, should MacShane be tried, I believe the state has every right to waive a law as he is abusing his privilege as much as he allegedly abused his financial power. If he did nothing criminal, let him prove it himself. If he is guilty, I don’t want him to walk free by sacrificing the integrity of our laws.

I don’t want him to walk free by sacrificing the integrity of our laws

felixonline.co.uk/contact

Letters



Sirs,

I know not whether any of your avid readers venture past Big Sainsbury’s on Cromwell Road, but I simply must take the opportunity to thoroughly whinge about the Big Tesco near Earls Court. Imagine my dismay upon venturing inside those walls of

capitalism when it emerged that the layout has been changed – yet again! Allegedly it is for our own benefit. A new pharmacy has been promised, alongside the intriguingly named ‘Euphorium Bakery’, or something to that effect at least. I simply cannot carry out my shopping in peace when faced with so much constant change at every opportunity. Perhaps I will have to take my business to the self-service tills of Big Sainsbury’s, or even (gasp!) Tesco Express on Gloucester Road.

Yours in triumphant worry,

A consumer

Sir,

I would like to express my annoyance with those members of college who seem unable to grasp the way in which transport around campus operates. I am speaking, of course, about those who insist on travelling to pivotal high-traffic areas, before pausing there to engage in a jovial chat, while on either side of them something akin to a freeway pile-up

develops.

A particularly egregious example of this is the Sherfield atrium, in which dozens of people can have their journey abruptly halted, so that Michael can tell Paul how many yards of ale he downed the night before.

Such flagrant obstruction of a major transportation conduit would certainly not be tolerated on the road, and neither should it be around campus. Therefore I propose the launching of a public-information campaign, in order to inform

students and staff of the many harms of inconsiderate walking.

For instance, at the top and bottom of the Sherfield stairway, we could position some signs reading: “Please do not enter this staircase unless you are committed to traversing its entire length without stopping.” This would certainly give those who might otherwise have not considered the consequences of their actions some pause for thought.

*Yours,
A concerned citizen*

COMMENT

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A call to remembrance

Margot Pikovsky despairs at the College's apathy



Margot Pikovsky

Anybody who has ever seen *The History Boys*, whether on stage or on screen, will remember the moment when Irwin, that world-wise and world-weary teacher, turns round to his pupils observing a monument to fallen soldiers and says: "All this mourning has veiled the truth. Because you should realise... there's no better way of forgetting something than by commemorating it." But whilst I'm a huge fan of Alan Bennett's play otherwise, I couldn't disagree more with this statement. Moreover, it saddens me that so many people choose neither to mourn, nor commemorate, on what I see as one of the most important dates in our calendar: Remembrance Day.

And it's almost funny, how whilst I'm certain my 10 year old brother (who has only thoughts of FIFA 12 on his mind) will be standing at 11 o'clock in the middle of some school yard, surrounded by three or four hundred other boys and girls (who for sure do not have anything more profound than

FIFA 12 on their minds), all sniffing and knocking their knees together in the bitter cold whilst some pompous red-nosed headmaster calls them to attention, sounds the bugle and bullies them into a minute's worth of silence, my 11am on 11/11/12 will be as unremarkable as the 11am of the day before, or the day before that. No one shall force me to pause my day for 60 seconds. No one will take to a brass instrument to squawk out some pitiful notes. No one will recite "They shall grow not old, as we that are left..." and place a wreath.

No. My lecturer will do none of those things. "And WHY NOT?!" I want to ask. Let's be honest here, if I don't do as well as I'd hoped in my end of year exams (or God forbid, fail them outright), it won't be because 8 months before that a Professor stopped what he was saying, lowered his glasses and looked up at the room to say: "Boys and girls, I want us to take a minute to think, to REALLY think about the incredible sacrifice some people not so unlike you or me gave some tens of years ago so that you can be here now,

recovering from last night's hangover in this stuffy lecture theatre, safe in the knowledge that outside of it is a free country. That your lives are free from fear. That you won't be persecuted for being the 'wrong' race or religion, nor come home to find a relative missing because they said the 'wrong' thing out loud. That you won't, in your majority, ever experience the horrors of war."

Granted, Remembrance Day this year falls on a Sunday, so if I'm sitting in a lecture theatre then, I really will question whether I live in a free country. But last year and the year before that it didn't, and no one interrupted a snoozing room then to announce that it was in fact, the 11th hour of the 11th day, etc etc.

Don't get me wrong, I'm one of the most politically obtuse people I know. I don't religiously watch Question Time every Thursday evening (or in fact, at all), and whilst I was distressed by the proposed rise in tuition fees, mine was not a face that you could have found at the street protests. But I do fiercely 'mind' that with each passing year, it seems that fewer and fewer

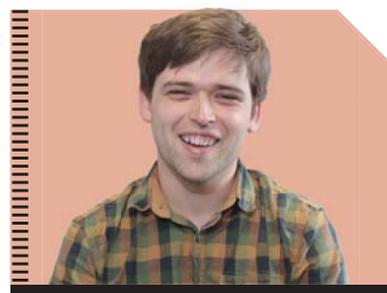
people care about paying homage and respect to (or even just reflecting on) the vast number of men and women who suffered unspeakable brutalities, ultimately for our sakes. We can argue for hours over whether commemorating with all those wreaths and all those poppies actually does anything, but it's unquestionable that in making no effort whatsoever to commemorate the deaths of those who gave up their lives for our freedoms, we are in effect trivialising their sacrifice.

Which is why I want to appeal to you. To you, the reader of this piece who has made it this far down the page. To you who also thinks that the significance of Remembrance Day shouldn't dissolve in our minds. To you who realises that just because you may never have met somebody, it doesn't mean that their actions and their bravery are worth forgetting about.

Please, buy a poppy to show that you care. Wear it with pride and tell someone else about why you're doing it. Or just take a minute out of your busy day to think and to Remember: it's the very least you can do.

United States of Eurasia

The college's Europe-centric approach to overseas study is something we should change.



Doug Hunt

Deputy President
(Education)

One of my manifesto points was that there needs to be more non-European study abroad opportunities as part of our undergraduate degrees. I believe this because when you benchmark some Imperial departments against others you will see some have the University of California and the University of Melbourne as partners, while others only have partners inside Europe.

Furthermore, when you compare certain departments to others at rival institutions that we compete with for UCAS applications, we are far behind them with respect to our partners outside Europe. One example is that the Biochemistry, Physics, Chemistry and Mathematics courses at UCL offer a chance to study at Caltech (the

university the Big Bang Theory show is set), while chemistry at Imperial is the only department within the Faculty of Natural Sciences with study abroad partners outside Europe – Emory University (Atlanta, Georgia, USA) and Nanyang Technological University (Singapore).

So if Imperial is supposed to be one of the top 10 institutions in the world (according to both the QS and Times Higher Education world rankings), then why do not all departments offer these study abroad placements around the globe at other world class institutions? And why are Imperial's competitors offering these opportunities, while we seem content with the ones we currently offer?

As you can see this is something I feel passionately about, but I need to make sure I am not being delusional

and I am doing my job by representing your views. To make sure I am being a good DPE, I have set up the one-off International Mobility Survey that will start next Monday and you can fill it in via www.imperialcollegeunion.imsurvey. You also have the chance of winning a Kindle Fire - not bad for less than five minutes work!

This will not just focus on study abroad options but also whether Imperial should be offering more funded summer research placements around the world. Something MIT has been doing since 2009, branded under the name of MISTI and has proven popular with their undergraduate cohort.

I am not going to spend forever giving reasons to why I think more international opportunities outside Europe should be given to our students, but here are a few I want to leave you with:

- Some current and potential prospective students aren't willing to learn a language in order to carry out an exchange programme. This can lead to potentially disgruntled students and Imperial missing out on talented undergraduates to our competitors.

- A competitive year abroad scheme acts as an incentive for undergraduates to work harder within their first 2 or 3 years of their degree, which I believe will lead to a better quality of Imperial graduates.

- To help Imperial's international reputation grow, graduates now need to be internationally mobile.

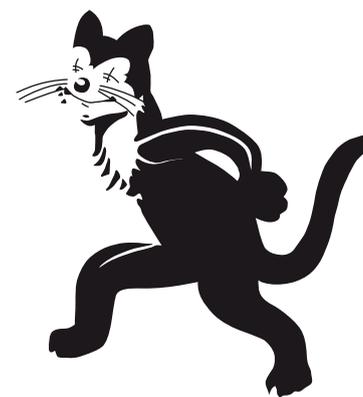
- According to a recent British Council Survey: 54% of 18 -24 year-olds feel their career prospects would have been better if they had studied or worked abroad.



HOLY SHIT. THE CAT HAS THE CHEESEBURGER.

**Well, it seems the internet is over.
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to get involved



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FELIX



Obama Claims Second Term

Emilie Beauchamp has the results from America.

US Presidential Elections 2012

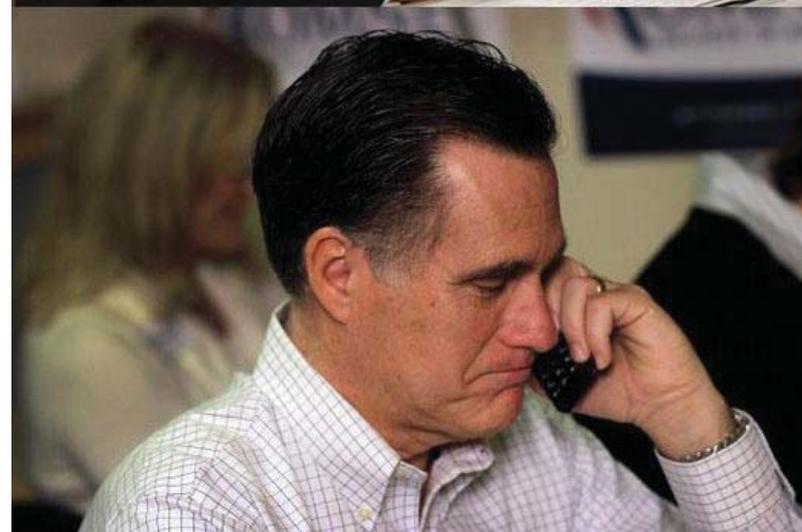
What can you do with \$6bn?

The total cost of the US election this year is not yet known precisely, but it's been estimated that the figure will run in at close to \$6bn. Advertising alone in this election cycle ran over \$2bn.

But this is an astounding amount of money; in 2010, the total election spend from all UK parties was a mere \$49m, less than 1% of the American total. This week, Felix Politics asks: what exactly can you do with \$6bn?

- **Build the LHC** – The estimated construction costs of the Large Hadron Collider were \$4.7bn and it's annual running cost is about \$1.2bn. So this election could cover construction and one year of experimentation at the LHC.
- **Bail Out US Towns (and then some)** – In the past 4 years, 10 US municipalities have had to file for bankruptcy, but outstanding debts are a drop in the ocean compared to this expenditure: most recently, San Bernardino in California filed with debts of \$45m, again less than 1%.
- **Boost Federal Budgets** – The Federal Budgets for both NASA and the Department of Education this year run at about \$18bn apiece. So, with the US Election spend, the nation could increase either of these by 33%.
- **Make a Downpayment on Sandy** – Hurricane Sandy, which struck the US last week, is estimated to cause anywhere from \$20-60bn in damages, of which \$6bn is no small fraction. Indeed, \$6bn is roughly the annual budget of the Federal Emergency Management Agency.

Padraic Calpin Politics Editor



Last Tuesday, 6 November 2012, Americans re-elected Barack Obama as the President of the United States, for a second and last four year mandate. It was a slim victory after a harrowing campaign, nothing as glamorous as his first 'Yes we can' pinnacle, but still a win. Shall we finally see Obama power through with his close-hearted healthcare and tax reforms? Does this mean new beginnings of hope for peace on Earth? Far from it. For those who have slept through the most important political event of the year, here is a blitz on what needs to be known about what happened, what to expect in the US over the next four years and what it means for the rest of the world.

And the exhausted winner is...

The 2012 race to Presidency was one of the most competitive in ages, with polls swaying left and right for a new favourite candidate every hour. Both hopefuls spent relentless weeks and altogether more than \$1.5 billion on aggressive campaigns. Last Wednesday 7 November, at approximately 6 GMT, President Obama was declared re-elected with a total of 302 votes hence securing the 270 votes required to get elected. On his side, Romney won 206 votes, while 29 remained unallocated – meaning the voters simply didn't turn up. In parallel, the Democrats retained a majority in the Senate, but the House of Representative is still dominated by the Republicans.

What does this all mean? As an *aparte*, in the US, it is good to remember that individuals vote through the electoral college, who are pledged to presidential and vice-presidential candidates based on the popular vote. Each state and the District of Columbia have different quantities of votes allocated pro rata to their population. To be elected President one has to gain 270 of the 538 votes dispersed across

the country. This explains why while the map of the US can seem overwhelmingly crimson at first glance with a large band of sworn Republican states in the middle of the country; the dedicated Democratic coastal states prove to be more populous. This last election was considered particularly competitive, as eight 'swing' states (representing 18% of the US population) were oscillating between camps long into Election Day: Colorado, Florida, Iowa, Nevada, New Hampshire, Ohio, Virginia, and Wisconsin. In the wee hours of the morning, Iowa swayed for Obama, making him clear the magic 270 mark to get re-elected.

Dark clouds will linger

While Obama won a second term, he will still be dragging relics of his past. First, the President will be facing a gridlocked Congress, which will keep on making it hard for him to press on his agenda. As a brief recap, the President can only sign a law once the Congress has passed it as a bill. But this in turn requires that the two Houses of the Congress, or the Senate and the House of Representatives, agree together. The intended purpose of this intricate political system is to prevent anything less than a wildly popular President passing unilateral laws without checks. In other words, it usually makes legislating very slow to avoid politicians infringing on individual rights and liberties of the American populace.

Against that background, Obama faces the enormous task of tackling the national economy. Amongst others, this means addressing the stagnant 7.9% unemployment rate, dealing with a \$1 trillion in annual deficits, trimming the \$16 trillion national debt and facing a fiscal policy reform legally planned for the beginning of 2013. One might wonder why Obama still wishes to be Head of the US in such ominous circumstances.

But Democrats heading the country means more in terms of state liberties. Take for example Maine and Maryland's population, who have already rushed to put in place same-sex marriage legislations. Similarly, Colorado and Washington became the first U.S. states to legalize the possession and sale of marijuana for recreational use just last Tuesday.

Better news for us than the US

With regards to foreign policy, not much change is expected either but this is rather good news for the world. In fact, the continuation of the Obama administration is an immense sigh of relief for most countries. Embroiled in its economic crisis, the last thing the EU needs is a distraction from international affairs in lieu of new Republican foreign policy, having built joint positions with the Democrats over the past four years. While there are no grand strategies over international aid and development in Africa and Asia, we can expect a closing of trade relationships in Central and South America – yet nothing out of the bloom.

America's current focus on the Middle East is likely to remain too. Troops will continue to withdraw from Afghanistan, but new conflicts have taken the spotlight: the war in Syria only ever expanding to neighbouring states, and Iran's nuclear affront will have to be addressed soon. One of the trickiest tasks will probably be taming the new generation of Arab leaders that emerged from the Arab Spring, most of which do not count the US as their favourite pal. Add on top of that a mounting rivalry with China and head-butts with Russia, and the President has his hands full!

Overall, the grey clouds hanging over Obama's head seem like they are here to stay, forecasting nothing more than a lingering status quo in domestic and foreign policy. Yet instead of losing patience or accusing Obama to have failed his original leftist programme, one should always consider what our world would look like in four years' time if Americans would have chosen to elect their first Mormon President rather than give Obama a second chance.

The Invisible Candidates

As stated by the Federal Election Commission, 413 people have filed a Statement of Candidacy, meaning that they are effectively running for President of the United States of America. Two of these candidates have access to 270 or more electoral council votes, so it is possible for them to get the job if they win enough states.

Gary Johnson, former Governor of New Mexico, is running for the Libertarian Party, following his initial unsuccessful campaign for the Republican nomination, centred on balancing the budget by reducing government spending by 43%.

The Green Party has nominated Jill Stein, a physician from Massachusetts. One of her main proposals is a "Green New Deal", aiming to create public sector jobs in the clean energy sector to reduce unemployment and boost the economy. She has been endorsed, amongst others, by the infamous political critic and linguist Noam Chomsky.

Marie-Laure Hicks Politics Editor



Politics Editors: Padraic Calpin
Marie-Laure Hicks
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POLITICS

A Letter From America

Arthur Turrell Politics Writer

At 6am on Monday morning, groggy from jetlag and the 15mg of valium I took on the plane, I sat in a taxi in downtown San Francisco waiting to be driven to a car rental company. The driver asked if it was my first time in San Francisco and I told him that it was. In the blunt light of dawn, we crashed up and down San Francisco's inclined streets, and I noticed steam rising from the man-hole covers. It was America as I had imagined it. Lurching down another main road, he pointed and said, "There's a lone midget hooker". When I looked I saw a dwarf in an uncompromising red dress checking her long, blonde hair in a shop window. There was no hint of judgement by the taxi driver. This was not America as I had imagined it.

Nor was the needlessly large but hybrid rental car I was given; I'd wanted a beat up '49 Hudson à la Jack Kerouac's On The Road. However, it struck me as I drove over the Golden Gate bridge and stopped at a vantage point on the north side of the bay that what I had received was more reflective of modern America, with its inherent contradictions and conflicts. Presidential elections are reminders that such a vast country has to accommodate the different views of 300 million people.

California has voted Democrat for the last five elections, and it is no surprise that this liberal state has gone Obama's way again. Perhaps that's why

the Americans at my hotel didn't seem overly concerned by the election, even though television channels pumped out endless predictions, analysis and sound bites. Barely a soul looked up as the American football game showing at the bar was interrupted by short interviews with each of the candidates, Obama looking weary but confident, Romney with a background of carefully placed football paraphernalia.

I am not a US citizen but I did manage to vote on election day, in a ballot run by the organisers of my conference. Our vote was a landslide 90% victory for Obama. Later, at the conference dinner, whispers of an Obama victory in the real election were whirling around the room by the time we were onto the second course. I called over an American colleague whose face was lit up by their smart phone and asked what was happening. "It's Fox news," he said, "they've called it for Obama." We knew then that a Democrat victory was certain. Back in the bar, as Obama spoke, the feeling in the room was one of relief rather than excitement. 'Four more years' does not hold the same promise that 'yes we can' did. A group of Republicans half-heartedly booed as everyone else was glued to the victory speech.

The day before the election, I had been chatting to an American couple who were sharing a beer outside the bar. She and her husband joked that it didn't much matter who got elected. 'It's the Supreme Court I'm worried about,' she said, 'there's a good chance two of the members will die in the next four years and whoever wins the elec-

tion appoints new ones.' The Supreme Court has nine members, in the simplest terms four are liberal, four are conservative and one is a conservative who occasionally sides with the liberals. This last member often calls which way the 5-4 split will fall. My American friends felt that the constitutional right to abortion, established by the famous Roe v. Wade case, could be threatened by a Romney victory, as a pro-choice member is likely to be replaced. This would mean states setting their own abortion laws, with some undoubtedly opting to enact a complete ban.

Obama's victory means that this won't now happen, but the extent to which this election was influenced by moral issues is surprising. In Britain, MPs are increasingly given a free vote on moral issues. It feels like America is heading in the other direction, with increasing politicisation them since Roe v. Wade. Opinions on abortion and gay marriage are held strongly, and defended vigorously, and the battles fought over them have inevitably affected the outcome of the election. Two Republicans aiming for seats in the Senate were brought down by their comments on abortion. Todd Akin fundamentally misunderstood biology when he talked about the body shutting down in cases of 'legitimate rape', and Richard Mourdock implied that abortion was unacceptable because, horrible as rape might be, God must have intended the victim to be pregnant. This is not the mainstream Republican view, but it has cost seats in the Senate and damaged the image



of the party.

But it is not just moral issues that are the cause of the bitter divisions in contemporary American politics. Republicans and Democrats at the national level seem incapable of understanding one another's point of view, let alone forging the kind of compromises that are required for effective government. In Britain, we are still getting used to life under a coalition, but, so far, it has functioned. In the United States, a uniting of parties is unthinkable.

And yet the elephant and the donkey have much to gain from working together, even though consensus seems to be so difficult to achieve. The Republicans face a demographic collapse over the next decade as many of their supporters are subject to what can only be politely called natural wastage. They need to broaden their appeal if they are to win back moderates, women, ethnic minorities and the young. A rejection of the aggressively partisan politics represented by the Tea Party movement would be

a good start. Those on the right are unlikely to abandon a more moderate Republican presidential candidate because there would not be a more attractive alternative.

Obama needs to build bridges with the Republicans; the Democrat Senate majority is not big enough to stop filibusters, and the house remains under GOP control. More importantly, the national vote only gave Obama a paper thin mandate. To really represent the interests of the US people, he has to factor in that half of the voting population did not want to see his policies enacted.

In the few tired and exciting days that I have spent here, America has proven itself to be split in two. Now that the battle for the presidency has abated for 'four more years', this vast country, so variable in geography, wealth and mentality, needs its politicians to forge the compromises that will cater for all of its people, from the hard-line Republicans to the hard-working hookers of San Francisco.

Miliband opens debate on mental health

Kirstin Hay Politics Writer

According to the World Health Organisation, one in four of us will have a mental illness at some point in our life, and that by 2030 depression will be the largest cause of disease around the world. That's a scary statistic. Mental health issues, be them our own or someone else's, affect us all, and yet we don't talk about them. This is the problem cited by Ed Miliband in his speech to the Royal College of Psychiatrists last week.

Miliband highlights that we are ignoring a problem that affects all of us from every walk of life, and proposes to challenge the lack of focus the government has on the issue of mental health. He cites personal experience of counselling after the death of his father, Ralph Miliband, and talks about the brave decision of Labour MP Kevan Jones to talk openly

about his depression.

The government have cut £150m from services for people suffering with mental health problems, and outreach programmes. Imagine, he asked, if this was from funding for strokes, or heart disease.

He emphasises that mental health problems will not go away if we ignore them, so we have to tackle the prejudice and the taboo. Mental health provisions need to be properly funded, and health and social care providers need to be better educated to deal with the demands that increased rates of mental health conditions are putting on the NHS and especially the prison service, where 70% of inmates have a mental health condition. Miliband recognises that not all conditions can be cured, but we can and should offer more support for those suffering.

Perhaps the most coverage of this speech was in the reaction it received from Jeremy Clarkson, who was

attacked by Ed for his insensitive comments – "Jeremy Clarkson, who may have at least acknowledged the tragedy of people who end their own lives, goes on to call them 'Johnny Suicides' whose bodies should be left on train tracks rather than delay journeys." Clarkson responded by asking if Ed Miliband was "right in the head."

Despite the taboo around talking about mental health, the speech could

be considered an easy way to gain media coverage over the Coalition by the government, but things are changing across the political spectrum in the way that mental health is talked about. In September, the Conservative and Labour front benches supported Conservative MP, Gavin Barwell's Mental Health Discrimination Bill, which would prevent discrimination based on mental health. Currently any person who has ever suffered from a

'mental disorder' is banned from jury service, and any person who has been sectioned for more than 6 months is barred from serving as an MP, school governor or company director, irrespective of their current state of mental health.

The tide is not just changing in political circles, but the celebrity world is opening up about mental health too, trying to emphasise that mental health affects us all. Actor, Rebecca Front started a twitter hashtag, #whatstigma, in February last year – it trended for days as users shared their experiences of mental health. There is still a long way to go to tackle the stigma, but as more and more people feel able to talk openly about mental health issues, we are slowly seeing change and a big speech from a UK party leader is a sight that should be encouraged.

Time To Change



<http://www.mind.org.uk/>



Preserving your judgement

Alex Savell avoids sticking a knife in his eye at the Jam Cupboard

It's a hard thing, striking a balance between hotel dining room and proper restaurant. The prospect instantly calls to mind several possibilities: the over-cushioned, shag-pile of a seaside resort; or the soulless, white-washed canteen – scrubbed so hard it removed all personality in its quest to achieve the Scandinavian, flat-pack finish. Though it perhaps strays a little into the undertow of this second swirling maelstrom, the Jam Cupboard on Gloucester Road does seem to manage to navigate the dangerous straits between Scylla and Charybdis without capsizing horribly along the way.

Upon first impressions, the restaurant, associated with the Rydges Hotel complex, does appear to be a fairly seaworthy vessel in the same way that a P&O ferry is – it doesn't look like it's about to spring a leak or unleash a colony of rats from the galley, but you're not necessarily overwhelmed by the luxury of the surroundings. However, as you settle, your attention starts to be drawn to details that belie this early judgement. Much like a good suit, it's this eye for detail that marks it out. From the gently unique wine glasses and the crisp, leather-bound menus; through to the 'unobtrusive but out there' lightshade and the subtly minimalist feature wall, the restaurant isn't just cut to highlight its broad shoulders and slim waist – it's also been paired with a carefully selected shirt, tie and cufflink combination.

There's one more important thing to comment on before the food in any dining experience, and that's the wine. I have no pretensions to the title of wine connoisseur, nor any real knowledge on the matter. However, I like a glass of red and feel I ought to be able to get something pretty palatable without the pain in my back pocket reaching excruciating levels. With its satisfying length and breadth, the Jam Cupboard's wine list does cater for this – it includes everything from a few affordable wines by the glass or bottle, up to something to splash out on. That said, however, we ended up gambling on the £17.50 Wine of The Month. With a wager like this, even a good restaurant can choose to stitch you up worse than a Mexican surgeon who's just watched that episode of *Top Gear*. But we were pleasantly surprised by the Primitivo that arrived, which The Blonde (possessing a better palate than mine) decreed to have a pleasantly nutty bouquet. Even I could appreciate its fairly light and mellow flavour lacking the acidic kick of a cheaper wine.

It's difficult to come up with an ac-



curate metaphor for the menu. The best I can do is to say that it's like Delia Smith: everything there makes your mouth water – quintessentially British and guaranteed to be satisfying. But if you're anything like me (or as it turns out The Blonde, which was a little bit of a surprise), chances are you're going to get more excited by Nigella. Put plainly, though we were enjoying the exquisite frustration of paring down our eventual meal from a number of appetising options, we realised that this was partially due to how safe the selection was. Personally, I don't think you need your entire menu to be strange and innovative combinations of flavours to be appealing, but I think the menu here slightly missed the balance between dishes that jump out as 'interesting' and things that lean a little bit towards good, rural pub grub.

Still, in the grand scheme of things, this is clearly a minor sin and complaining about having too many perfectly adequate choices seems rather ungrateful. So we quickly shut up and plumped for our respective meals – Pea and Asparagus Tart followed by Onglet Steak done bleu for

The Blonde, and Ham Hock Terrine with Piccalilli plus Slow-Cooked Beef Cheek for me. On arrival, the presentation stands up to that of the restaurant, with my only slight gripe being its predictability compared with the eclectic choices of the room.

The food itself did just edge, tentatively, into that bracket of cuisine where you feel the urge to consume slightly slower and savour it slightly more. For me, the terrine was a little too chilled; partially losing the flavour I was hoping for – though I couldn't complain about the Piccalilli which satisfied my love for all things pickled. The Blonde was perfectly happy with her tart, having to fulfil her "grumbling quota" with some choice remarks about the validity of slinging an assault of Eastern flavour (in this case, coriander leaf) like a kamikaze plane into an otherwise perfectly good salad. This is the problem with food in a place somewhat nicer than my normal boozier of choice; you are figuratively poking your head above the comfortable trench of adequate mediocrity and into the firing line of real culinary prowess from a wealth of good

London restaurants. However, there is a niche for places that bridge the gap between pub grub and the upper echelons of the culinary world, and it probably speaks in the Jam Cupboard's favour that I started to think of it in this category. Clearly, its pretensions to sneak quietly out of the hotel-dining-room cliché have been successful.

I've managed all this before commenting on the mains. The slow-cooked beef cheek fell apart in my mouth like a male fresher chatting up a girl in FiveSixEight. The bleu onglet arrived looking moist but worryingly cooked, however with the first cut the enjoyably red centre was revealed. My mash was given just the barest hint of wholegrain mustard whispering sweet nothings of flavour to my tongue – the entire affair was extremely tasty. For both my and The Blonde's taste it was slightly under-seasoned, but knowing my predilection to add black pepper to practically anything, I'd give the benefit of the doubt on this. In any case, they certainly raised their game.

Overall, it's not a place I'd tell people to walk across hot lava (or Central London) to go to, but it works extremely

well as a convenient and friendly spot for a quick, intimate meal. The food is a little pricier than what you might usually pay, but it won't break the bank for a special occasion. As well as the very worthwhile Wine of The Month, the Hotel retains a down-to-earth attitude, offering a free membership scheme and various offers on sites like TopTable without the condescension shown only by those in a position too shaky to pull it off. As such we managed to keep a meal for two with a decent bottle of wine to about £25 a head (all in), which isn't a particularly high price for treating someone special.

The Jam Cupboard
Rydges Hotel
61 Gloucester Road, Kensington, London, SW7 4PE

Opening hours:
Breakfast – 7am-10am Monday to Friday, 7.30am-10.30am Saturday and Sunday
Lunch – 12.00pm to 5.30pm, Monday to Friday only
Dinner – Seven days a week from 5.30pm, last orders at 10.30pm

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

FOOD

Berry yourself in twelve strawberry cupcakes

Yiango Mavrocostanti

Ingredients:

1 cup almond milk (or any milk of your preference)
1 tsp white wine vinegar
Pinch of salt
1 ¼ cups flour
¾ tsp baking powder
½ tsp baking soda
1/3 cup sunflower oil
¾ cup sugar
2 tsp vanilla extract
10 strawberries cut in slices

Procedure:

Preheat the oven at 180 degrees Celsius.

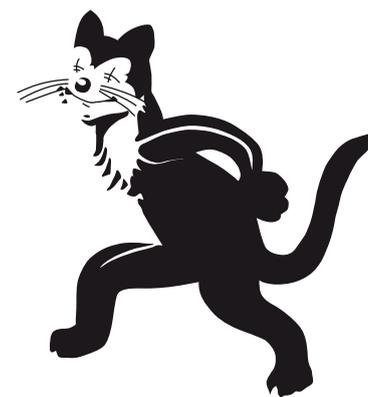
Mix milk and vinegar and set aside. In a different bowl mix all the dry ingredients. In the milk add the rest of the liquid ingredients including the strawberries and mix. Then, add the liquid mixture to the dry mixture and stir until most of the flour is dissolved. Do not overmix. Fill the cupcake cases up to 2/3 of the way and bake for about 20 minutes. Enjoy!



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FELIX



Wallowing in the Wadden

Stephanie Walton takes an unusual walk by the sea



Hey there horses, how you doin'?



I doubt many visitors to The Netherlands stray far beyond the amazing museums, canals and liberal attractions of Amsterdam. So it was perhaps unsurprising that I was met with quizzical looks when I announced that I was off to The Netherlands to go Wadlopen. Wadlopen, the art of walking on mudflats exposed at low tide by the Wadden Sea, was something that until recently I had never even heard of, let alone considered doing. When I read about it in my guide book, however, I was very keen to try this unusual activity.

Websites and locals warn against attempting this niche sport without a guide. Not only is it important to minimise ecological disturbance, but the tide can turn quickly, leaving you stranded out at sea. However, since

the local guided tour costs a hefty forty Euros and included the dubious pleasure of spending three hours in a fishing boat, the five of us decided to go it alone. How hard could it be?

Staying in the vibrant university city of Groningen (which, incidentally, boasts a truly excellent children's play ground), we found that our nearest entrance to the Wadden Sea was due north, near Usquert. On arrival, however, although we could see the sea (indeed tantalisingly close), there were many muddy fields between it and us, hampering our advance. Not to be deterred, we took off our shoes and started our Wadlopen there and then. But within two hours we had moved a total displacement of 20 metres; the tar-like mud was deep and treacherous, and getting stuck in it was an all-too-likely possibility.

When we happened upon a single shoe abandoned in the mud, we realised that our efforts were futile and that we would never even reach the sea. Exhausted and humbled by nature, we turned back to firm land.

For those defeated by, or uninterested in, mud, the North thankfully has lots more to offer, primarily beautiful windmills, castles, and a rare star-shaped fort at Bourtange: our trip was by no means a disappointment.

Would I advise you to try Wadlopen yourself? Definitely. It is an opportunity to try an extraordinary sport in some beautiful scenery far away from the tourist trail. Pack warm old clothes which you don't mind getting muddy. And above all, be sure to bring a good book for the three hours' ride in the fishing boat.



Yeah, mud party!
Everybody dance real slow...



I know it looks like mud but I
promise it tastes just like chocolate.



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Colour change test for HIV

Laurence Pope Science Editor

A new, cheap method of detecting ultralow concentrations of HIV and some cancers through a colour changing solution, visible to the human eye, has been developed by biomedical engineers at Imperial College.

The test relies on a solution that changes colour depending on whether or not the biomarker, an indicator of the disease, is present — red for negative, blue for positive. The solution was able to detect concentrations of both HIV biomarker p24 and pros-

tate-specific antigen, a biomarker for prostate cancer, at ultralow concentration of 1×10^{-18} g ml⁻¹, far lower than the concentrations detectable via current gold-standard tests.

The solution uses gold nanoparticles as a method of detection. If the biomarker is present the gold nanoparticles aggregate into irregular clumps, producing a blue-tone, i.e. a positive result. If the biomarker isn't present the nanoparticles form spherical, non-aggregated structures that produce a red tone, i.e. a negative result. As can be seen on the image to the right, the



colour change is visible to the naked eye and not just a machine. The actual test would use a disposable vial capable of analysing serum derived from the patient's blood.

The potential impact on HIV-ravaged nations cannot be understated. Current methods of HIV detection, especially at ultralow concentrations, are expensive and require sophisticated equipment. As a result many countries cannot afford to have a reliable system of testing; the colour change solution test is predicted to be around ten times cheaper than current meth-

ods. As quoted by Dr Roberto de la Rica, one of the principal researchers: "This test could be significantly cheaper to administer, which could pave the way for more widespread use of HIV testing in poorer parts of the world."

The research team are now looking towards not-for-profit global health organizations for additional funding, and help to bring the test from the lab and into the nations that need it the most.

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Executing Justice at the Dana Centre

Lily Le Writer

It turned out that 52% of the audience at a recent event at the Dana Centre would prefer to be executed by lethal injection than hanging, electrocution or being shot. This was before they were given information about what exactly occurs when a lethal injection is carried out.

A member of the audience was selected to lie on a death bed with a plastic arm to demonstrate venous cannulation. Tim Crocker-Buque, Junior Doctor and Public health researcher chaired the evening and then showed how the lethal cocktail is administered.

Felicity Platt, consultant anaesthe-

tist with the Imperial College Healthcare NHS Trust described the drugs used in the procedure. She then explained the huge problems when injections are being administered by prison wardens, who are not medically trained, causing undue suffering to dying prisoners.

It is difficult to judge the specific amount of anaesthetic which is needed, and sometimes prisoners wake up during their execution. As they are injected with enough drug to paralyse their striated muscles for a week, they have no way of indicating their consciousness. Finally, a high dose of potassium decelerates heart palpitations until it completely stops and the prisoner dies. However if the cannu-

“Accidental potassium leak-out can induce an agonizingly painful”

lation is not completely in a vein, potassium leak-out can induce death of surrounding tissue which is terribly painful.

Despite the fact that these drugs come from medical application, it was surprising to find out from Vivienne Nathanson, Director of Professional Activities at the British Medical Association, that doctors must not take part in administering lethal injections because it is an abuse of their medical knowledge. However, they are able to confirm death and can even prescribe the deadly drugs to prisons.

Many US prisons are having difficulty in carrying out executions as they have depleted their drug supply and cannot source new supplies, as

was presented by Maya Fao, head of the Stop the Lethal Injection Project at Reprieve UK. Each time the prisons try to buy drugs, the non-profit organisation tries to block this by writing to the suppliers and governments affected. So far they have been successful. European countries ban these exports and many pharmaceutical companies are unwilling to tarnish their reputation for money from executioners. Recently, the US government tried concocting the lethal cocktail themselves, but this did not produce a successful execution.

As a result, only 24% of the Dana Centre audience decided that they would prefer to be executed by lethal injection.

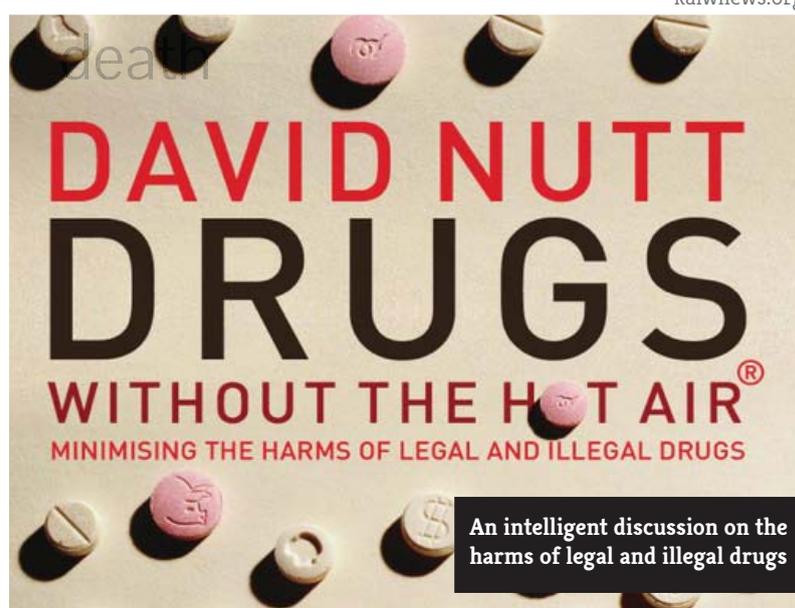
Sex, drugs and Professor David Nutt

Andy Roast Writer

Until the recent "Ecstasy Live" TV show, Professor David Nutt was best known as "the scientist who got sacked". After giving a lecture that discussed the harms of cannabis, Prof Nutt was asked (by the then Home Secretary, Alan Johnson) to resign as Chair of the Advisory Council on the Misuse of Drugs (ACMD). The irony, as discussed in *Drugs Without The Hot Air* was that Prof Nutt was sacked for advising the government on policy, which as he understood was the purpose of the ACMD.

Prof Nutt's book explores new methods for reducing the harm of legal and illegal drugs. This starts with a critique of the current classification system for drugs. This system

should accurately notify the public on the harms done by certain drugs: a more harmful drug should be in a higher class. In reality, Prof Nutt argues, much of the time harms are little considered and moral reasons are provided for the classification of drugs instead. His book does not attempt to convince people that taking drugs is a fun thing to do (something that was misunderstood by a lot of the critics of Channel 4's live ecstasy trial). Instead, Prof Nutt argues for a drugs policy that is based on evidence and that indicates the harm posed by each drug. He also argues that the current "War on Drugs", while being set up in good intentions, has had many negative effects: the criminalisation of young people; the lack of proper care for drug addicts; and the lack of fund-



An intelligent discussion on the harms of legal and illegal drugs

ing into therapies for people living with mental-health disorders, such as depression and schizophrenia.

His book contains a broad, varied and detailed discussion of the effects, histories and harms of legal and illegal drugs. I found the chapters on the histories of cannabis, ecstasy and cocaine particularly interesting as they show that, all too often, the legal status of a drug is decided not by using scientific evidence, but also through moral, political and corporate ideologies. I have recommended this book to a lot of my friends as it's an intelligent discussion of drugs policy is rarely found within other media. Equally, the hopeful way Prof Nutt writes leads me to believe that our politicians will, quite soon, invoke a truly evidence-based approach to drug policy.



Business Editor: Deepka Rana
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BUSINESS

Calling all Entrepreneurs!

Pranav Tulsian presents the latest business event at Imperial

SILICON VALLEY COMES TO IMPERIAL

Ever wondered what it would be like to own a billion dollar company? Ever debated the pros and cons of starting a business over a career? Ever wondered if you can start your own business? Ever thought about starting your own business but don't know how? Silicon Valley Comes to Imperial (SVC2Imperial) is your chance to get answers to all of these questions.

SVC2Imperial is run in conjunction with Global Entrepreneurship Week (GEW), which will take place this coming week. GEW is an adaptation of Enterprise Week in the UK. Co-founded by The Ewing Marion Kauffman Foundation, which was established in the mid-1960s by the late entrepreneur and philanthropist Ewing Marion Kauffman, their vision is to foster "a society of economically independent individuals who are engaged citizens, contributing to the improvement of their communities". GEW UK is now hosted by Youth Business International, a global network of independent, non-profit initiatives helping young people start and grow their own business and create employment.

Now GEW has become the world's

largest campaign to promote entrepreneurship, taking place in 115 countries. The theme this year is to 'Pass it On!' – to provide the practical help & support needed by early start-ups and individuals who are considering taking the plunge.

In the spirit of GEW, another organisation, 'Silicon Valley Comes to the UK' (SVC2UK) has a similar purpose. SVC2UK is a not-for-profit series of industry supported events organised by Sherry Coutu, the UK's most prominent angel investor, and Reid Hoffman, early Facebook investor and founder of LinkedIn. SVC2UK brings leading Silicon Valley Entrepreneurs, investors, and thought leaders to the UK to explore ideas and to inspire local entrepreneurship. Entering its sixth year, over the same week as GEW, Silicon Valley and UK leaders in entrepreneurship will lead workshops, masterclasses and lectures across the UK, with the aim to debate, discuss, create and fund today's most innovative technologies to change our world in the years to come. It's designed to improve the ecosystem for entrepreneurship in the UK and Europe.

In partnership with SVC2UK, Imperial Entrepreneurs is running

SVC2Imperial. SVC2Imperial encompasses three free events over two days, held on Thursday 15th and Saturday 17th of November 2012.

On the Thursday there will be a live stream of the opening SVC2UK conference held in Cambridge from 5.30PM till 7pm. The opening conference will consist of a panel of Silicon Valley and UK speakers, talking about scaling up and the challenges faced. Speakers will include Venture Capitalists (eg. Raj Kapoor, Mayfield Fund), Founders and Chief Officers (e.g. Renaud Visage, Eventbrite) and Educators (Bobbi Kurshan, Executive Director of Academic Innovation & Senior Fellow in Education).

On that same day at SVC2Imperial there will also be a CEO & Investor Workshop and Networking Dinner. CEOs from some of the most promising start-ups in our ecosystem, which are in the process of scaling up, are invited to attend a workshop with successful local entrepreneurs and Silicon Valley CEOs and executives, where facilitators will share their experiences and participants can troubleshoot any current issues. It provides a unique opportunity for start-up CEOs to learn from the best in the business. The purpose is to

bring together like-minded people in hope of increasing the interaction amongst the entrepreneurship community not only in Imperial College London but in the whole of London.

The Saturday will mainly consist of a conference running from 10am till 5pm. The day will be split into three parts: Masterclass, Company Showcase and Keynote Lectures. In the Masterclass, there will be workshops and panel discussions run by successful entrepreneurs, industrialists, authors and businesses. Students will get the chance to hear from leaders from the local ecosystems on a range of entrepreneurship topics; from lean start-up methodologies to why you should join/start start-ups and how it differs from a corporate career.

The Company Showcase is an opportunity for companies to showcase their ideas, businesses and technologies to the Imperial community giving them exposure and a chance to inspire students who would like to join or found start-ups. It provides a way for Imperial Students to interact with local entrepreneur companies.

The Keynote Lectures will have successful entrepreneurs give speeches and run multiple discussions for an entire afternoon. The aim is to moti-

vate and inspire students by sharing the success stories of established entrepreneurs as well as providing advice. Some topics of lectures are how an idea can grow to become a great start-up and how you can create a great team. If you have started, how to overcome adversity and fear.

The main purpose of SVC2Imperial is to bring the 'start-up mentality' found in abundance in Silicon Valley (San Francisco) to Imperial.

Imperial Entrepreneurs' motivations for running these events are to connect Imperial College London students with Imperial College London start-ups, and introduce these start-ups to well established London start-ups and investors. We also aim to create an environment where various entrepreneurship related topics could be discussed.

The conference is suited to everyone at Imperial; we have different workshops tailored to your needs whether you have your own business or have never thought about entrepreneurship. To register your interest and keep up to date with the latest news you can become a member of Imperial Entrepreneurs (for free!), we will keep you informed through our Facebook page.



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ARTS

Arts Editors: Eva Rosenthal,
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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 Ioanna Kalogerakis. Obama looks very triumphant!

TIRED OF LIFE?

Our pick of what's on in London

Seduced by Art: Photography Past and Present @ National Gallery – Art is seduced by photography as the National hosts its first important exhibition on the subject. Now – 20 January 2013.

William Klein + Daido Moriyama @ Tate Modern – The urban existence of New York and Tokyo from the 1950's to present is revealed through the lenses of two celebrated observers of street life. Now – 20 January 2013.

The Northern Renaissance: Durer to Holbein @ The Queen's Gallery – The exquisite beauty of the artists that emerged from Northern Europe in the 15th and 16th centuries can be viewed in an exhibition of over 100 works. Now – 14 April 2013.

The Kingdom @ The Soho Theatre – Three Irishmen, labourers, tell tragic and passionate tales from their lives. Written by Colin Teevan, who's production of Japanese macabre play, *The Bee*, was a resounding success. From £10. Now - 17 November 2012.

Rosas: En Atendant / Cesena @ Sadler's Wells – UK premier of two contemporary dance pieces by Anne Teresa De Keersmaeker: the first on the dawn, the second on twilight and the night. Very profound apparently. Hurry up, tonight is the last performance!



Fusion achieved at last in Huxley

An interview with Physics' artist in residence

Meredith Thomas Arts Editor

I met Geraldine Cox in a windy garet on the roof of the physics building. The abandoned weather station is an octagonal room half-open to the elements and filled with drying clothes, bits of mouldering, esoteric looking equipment and empty beer bottles. It was an appropriately idiosyncratic setting for an interview with an unusual person. Geraldine is the Department of Physics' artist in residence.

Over the sound of the howling wind we began to talk about here experiences and her work. As we chatted a rainbow formed over Hyde Park.

Meredith: When did you start this residency?

Geraldine: Well, it's hazy. I started thinking about connecting physics with art about three years ago.

I originally did a degree in Physics then I worked for Accenture for a few years. You don't need to mention that [laughs]. Then I went to art school for four years. After you've learned to be an artist and you've learned to paint, you ask yourself – "what shall I make work about? What do I want to say?"

That was why I came here. I had a hunch that there would be something here to talk about, and I had the background to do it.

To me it was personal in the sense that it was like pulling strands together in my mind that are important to me. I really used to love physics and this was an opportunity to combine it with art.

I was incredibly lucky, I went to a talk one night and met the speaker – he put me in touch with Terry Rudolf who works in quantum information. I'd had forgotten all my physics so I started reading books. It was formally, April the 1st, 2011 when the Leverhulme Trust paid for an award to do that first year of work. That's when people started calling me the artist in residence, which is a title that I never have aspired to.

M: How would you describe yourself and your work?

G: I really try to avoid any labels. Sometimes my work is educational or documentary and sometimes it is expressive or poetic. Sometimes it is about the science, sometimes it is

about the people. I don't really worry about it. I call myself an artist, but that is because I am interested in expressing different ideas. But the artist in residence thing is a bit too formal for me.

M: So what did you feel that you could gain from this relationship you have with the physics department... whatever it is?

G: Well, I didn't have a clear idea when I started. I felt that there were things there that were really worth exploring and expressing as an artist. Other than that I had really no idea what I expected.

I decided that, this is going to sound a bit flaky, a bit arty-farty, but I decided that I wanted to make work that was really optimistic, about the best that humans can be. It is a really interesting aspect of humanity. I wanted to talk about humans and discovery and how they see the world. I think, philosophically there is a lot that can be learned from science for life in general. There is a sense of the power that it gives you, but also the humility. You understand the limits of your knowledge.

M: How much of a difference did your science background make?

G: Massive. It makes all the difference. Even though when I started I was incredibly rusty. I read over 30 books in the first year. I couldn't even think about an electron when I first met Terry.

When I got here I did nothing for three months apart from speak to people, just to find out what was going on in the building, who these people are, how they work. No one has to start from scratch with you, which can be tedious and you can make connections yourself.

It is the idea that you see something here and extrapolate it somewhere else and you get a deeper understanding of physics. It is incredibly exciting. You get these things that just pop up again and again on all these different scales around the world and the universe. That we can even see that and map that is amazing. Yes the physics I think is just a massive help.

M: Has the experience lived up to your expectations?

G: The thing about being here is that your mind is constantly being stretched because you are always experiencing and thinking of the world in different ways – developing different abstract models all the time. It's just incredibly exciting. It's more ex-



Geraldine Cox the artist in residence at Huxley

Arts Editors: **Eva Rosenthal,**
Meredith Thomas
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ARTS

citing than a lot of art. The ideas come so thick and fast here and it colours in your mental image of the world. So for me – this is the most stimulating place to hang out. **M - Wow! Newsflash!** You can definitely have too many physicists in one room. Definitely... more than two [laughs].

My own experience of life is richer because anything I look at has layers of meaning. I can look at the poem I read yesterday that makes me look at the world in a different way, or I can look at what is happening to the light bouncing off the tree down there. It just makes every moment richer.

One of the things I am really interested in is how physics identifies patterns. My project is called finding patterns. So that was a notion, and idea I had at the start. I see it really strongly now, the name is really the right name.

M: Do you feel that there is a big void between the art world as you experienced it and academia and the sciences?

G: I have to be so careful with this. You can be so inflammatory. This feels

like home to me. I can really talk to people here. I feel like I understand the way they think. I am less at home in the art world and I'm not sure why that is.

There is something about the scientist and the engineer, maybe because they are looking outwards and because they are completely beholden to nature somehow. There is a check on them. Whereas artists, they are in a more boy band world and there is a machine operating that selects you and promotes you. It's a rather mysterious machine based on all sorts of forces. And I couldn't tell you what they are.

Some people sense that: that artists have an agenda to put out there and they will do that at any cost rather than being open to learning.

Maybe it's down to education. Maybe it's just that people don't have a way in. A friend always says that science is a channel, or a way of looking at the world, as is poetry or painting. The most wonderful thing is to include various aspects of those in your life as ways of talking about your experience of being there and understanding it.

In a way they are complementary, not competing. Part of what I am trying to do is open doors and help people to understand how science can help complement how they understand the world alongside other things.

M: Where do you think these differences arise?

G: Maybe our education system silos people too much, separating them out into art and science and having very different ways of thinking. I'm not sure it has to be like that. I meet young people all the time who feel this way and are trying to bridge the gap and talk about the world in all its beautiful complexity by whatever means they can.

I do think that people like black and white and I think everybody could do better if they were more curious about things. More open to uncertainty, which is everywhere.

M: How do you explain your work to scientist and engineers who may be more sceptical?

G: I don't really come across any overt scepticism, not after the first few minutes. People are very generous with their ideas and time. I always try to listen and learn as openly and attentively as possible and give something back. It is always a dialogue.

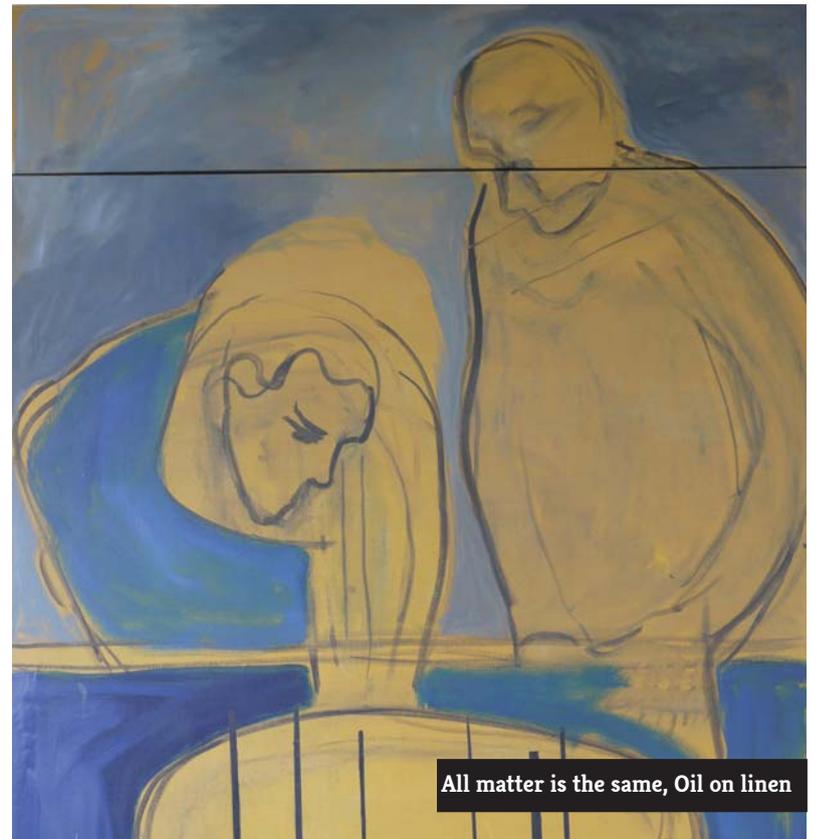
M: Can you give me some examples of projects you have worked on while you have been here?

G: I have made so many things and think of each one like a short poem – some hitting the mark or finding resonance better than others

One of the films is called *Chalkboard* and is something I made with a theoretical physicist. It was images of a chalkboard, which sounds mundane and uninteresting. They were close-ups, using a special lens and the backing track is of his singing. He does this throat singing – producing different voices from one head, I don't know if you have ever come across that sort of singing. It is probably from Mongolian regions.

It is about a three minute film. Fascinatingly, if you look closely at the chalkboard it takes you to another world, another cosmos opens. The film is really successful at expressing what it feels like to be on the edge of knowledge, to be working in that way. I'm gauging it by peoples' reactions to it.

The yurt on the roof a little natural light cinema so the yurt has a hole in the roof, so the light flushes through the hole. Our project will work by passing light through an LCD screen so it's like your film transparency, down onto a table. So the films are being projected on the table just using the light outside. And when clouds go over the image will go darker. I love that idea. You are beholden to nature. What limited electronics you need to



All matter is the same, Oil on linen

run the LCD screen and the speakers. A few watts will come of these flexible plastic photovoltaic cells, so it will just generate it's own electricity.

It's a pop up so it can just pop up anywhere. It can go onto the street or into schools, exhibitions or festivals and be this atmospheric, welcoming, non-threatening environment to watch some of these films.

There will be all sorts of different things we could show like *Chalkboard* for example to give people a sense of some of the work that goes on here in a more sensory way I suppose. It's the poetics of discovery.

M: Is there something unique about physics because it is so fundamental to our very existence. Do you think you would ever see yourself working other departments?

G: I think I am really attracted to physics. What is it with physics? I think what personally I love the investigation into the inanimate. It is just purely a question of finding out more about the world, no matter how many business cases physicist write to say 'that this is to make that, or this will help us make that'. Fundamentally it is curiosity based. and I love the purity of that.

There is lots of good work going on other fields. But I think that pure curiosity is probably the essence of my project. And there is a great beauty in the creation of abstract models and testing and applying them around the universe. Like a casting of the human mind. It is a powerful thing to do, but also comes with great limitations inherent in the human mind. This story of power and humility is also a part of my project.

M: Do you ever feel yourself drawn to go into research yourself?

G: I think I don't have what it takes.

I like exploring different ways of expressing ideas and as a friend of mine said the other day: we absolutely do not want self expression in the laboratory. On the theory side, I haven't got the head for the maths and probably and on the experimental side, maybe I haven't got the patience.

There is possibly useful work that I am doing. There is something strange about having someone in the physics department who has studied physics and art, who is always asking questions, but never going to ask you whether something is examinable, and who wanders around all the fields of physics.

I'm walking around all the time and asking questions and playing things back to people. Telling it in a different way. People say that it actually helps them think about physics. So there is some role I can play that's of benefit as an artist. Although it is not helping in any direct way a person's research. It seems to me that scientists can enjoy the work I produce for the guy on the street as much as the guy in the street.

M - Do you think every department should have a... someone in your role?

G: You know, I really don't know. It all depends on the people – it's not something that can necessarily be organised by shipping artists into organisations. There can certainly be great benefits.

This is a very personal project for me, it's very philosophical and personally driven, so I behave in a certain way. The reason I am not looking at working in other departments, is also that I am overwhelmed here. It is a really big department, I've changed track so many times in my life, I just can't go and do it again. This is really enough. This is a big pie to eat.

Find out more about Geraldine's work at www.findingpatterns.info



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BOOKS

The Lathe of Heaven

Maciej Matuszewski talks about Ursula Le Guin's masterpiece

There are few SF and fantasy authors who have won as many awards as Ursula Le Guin. For over 40 years she has been well known for writing thought provoking, intelligent stories and she is fast becoming one of my favourite authors. Having thoroughly enjoyed reading her *Earthsea* series of novels last year I decided to finally try one of her science fiction offerings and so turned to *The Lathe of Heaven*.

The novel focuses on the life of George Orr, a seemingly ordinary man who has the ability to have so called "effective dreams" which can alter reality itself. Terrified of his abilities he plunges into depression and attempts to stop himself dreaming at all using drugs, eventually being forced to see psychiatrist William Haber. While initially sceptical of Orr's abilities Haber slowly begins to believe that they can be used to improve the dystopian world they live in, as well as to advance his own position. A person's dreams, however, prove difficult to control and attempting to bend reality to one's will never has exactly the intended consequences.

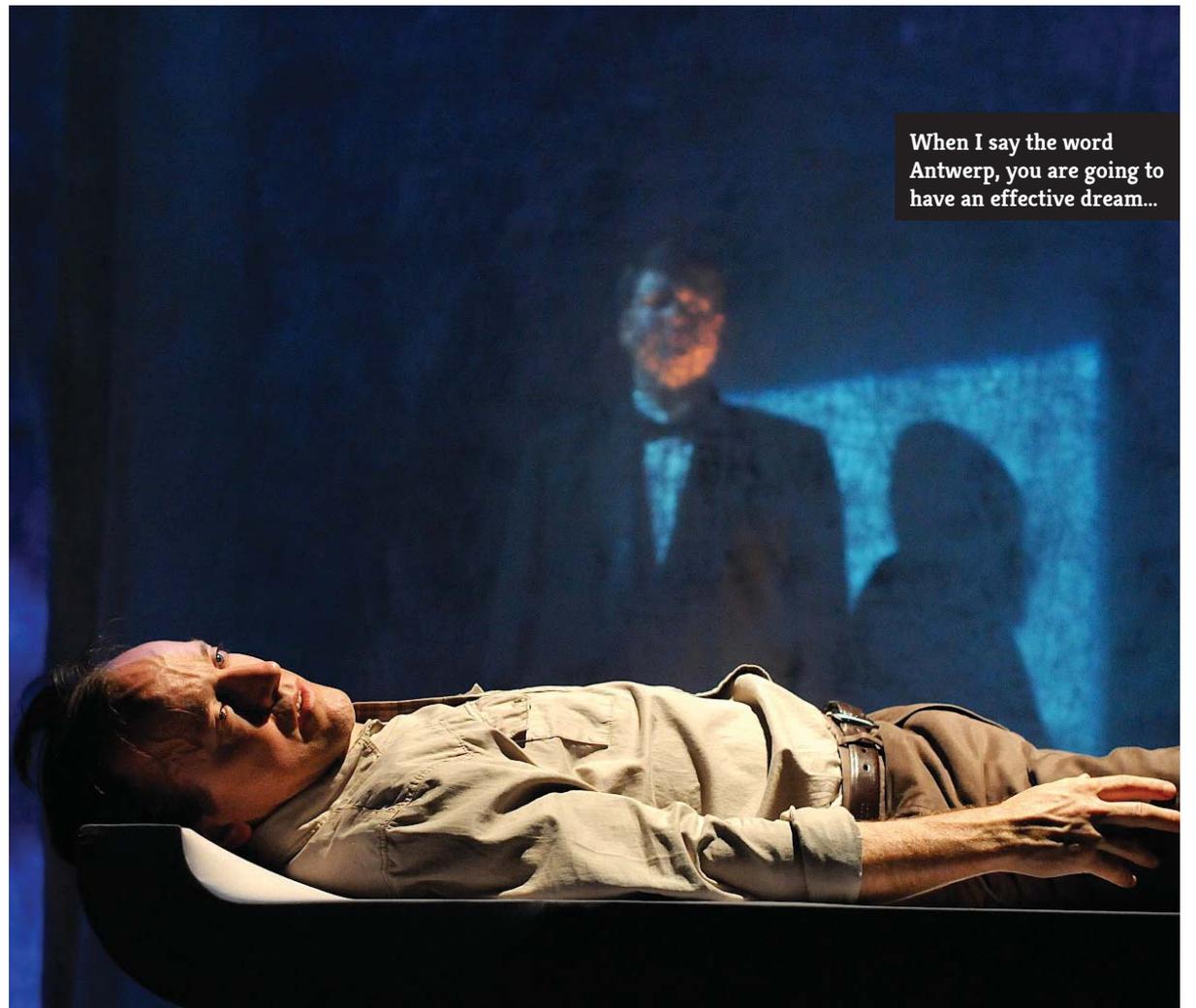
This is a masterfully written novel. Exploring complex issues of philosophy, ethics and the potentially destructive effects of an excess of ambition it remains readable and accessible, in no

small part due to its short length. To fit all of these themes, as well as an interesting plot and engaging characters, in less than 200 pages without making the story feel rushed or forced is an amazing achievement.

The exploration of different levels of consciousness and reality is somewhat reminiscent of the work of Philip K. Dick. Indeed, Dick himself greatly praised the book, saying: "One of the best novels, and most important to understanding of the nature of our world, is Ursula Le Guin's *The Lathe of Heaven*, in which the dream universe is articulated in such a striking and compelling way that I hesitate to add any further explanation to it; it requires none."

I personally believe that *The Lathe of Heaven* is far superior to much of Dick's work. Le Guin never succumbs to the self-indulgence present in so many of Dick's novels. Her work remains far more grounded – its meaning never obscured by impenetrable psychobabble or weirdness just for weirdness sake. As such, it remains so much more powerful a read.

This is a wonderful book that I can honestly recommend to everybody, even those who don't usually like science fiction. A standalone masterpiece, this is the perfect way to get into Le Guin's work if you don't want to start with one of her longer series.



When I say the word Antwerp, you are going to have an effective dream...

The coming of the Random Penguin

Joseph Spiking

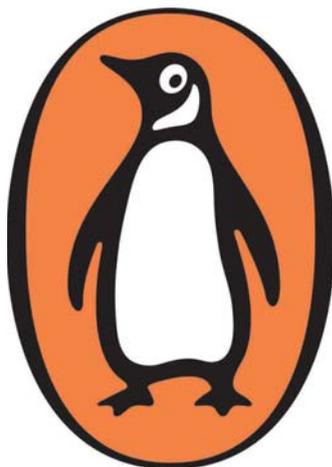
Writer

Penguin and Random House – the consumer publishing divisions of Pearson and Bertelsmann respectively – have recently announced their intention to merge, creating the world's biggest publishing house, duly named 'Penguin Random House'.

The logistics of this union are simple: Bertelsmann will own 53% of the new publishing house to Penguins 47%, this division being represented in the board room – Bertelsmann having five directors of the board to Penguins four with the contract lasting for at least three years. The merger makes Penguin Random House the largest publisher in the world, publishing at least 25% of all books sold.

What brought about the merger between two previously distinct en-

ties? The threat of Amazon and Apple, the purveyors of the e-book 'revolution', explains the decision to merge to an extent. Overall book sales in 2011 were down 11% and the reports for 2012 suggest a worsening of this downward trend. Of course, it is the e-book that has led to the ill health of the publishing industry. With the threat from the digital sector only set to grow as more e-readers and tablets become available, the merger between the two publishing houses seems to only gain financial credibility – though the effect it shall have upon the rest of the industry remains debatable and largely unpredictable. Will the remaining publishers be squeezed into publishing even safer literature than is currently available, or will they abandon the centre ground that Penguin Random House shall straddle and instead publish new, innovative literature?



RANDOM HOUSE

BERTELSMANN

The situation may not be as bad as it seems. When Faber, an established publisher, enabled the independent publisher And Other Stories to produce a mass market edition of the Man Booker Prize nominated *Swimming Home*, they hit a gold mine:

Swimming Home is one of the best-selling novels of this year.

This kind of co-operation between established and independent publishing houses may only increase, as established publishers will be driven to seek a niche that is not covered

by Penguin Random House. This is not only of great benefit for those seeking original novels to consume, but it may also provide fresh impetus for a flagging industry. Maybe the printed novel shall have a happy ending after all.



The Science in the Series

Astrid Armgarth has a nerdy fascination with *Bones*

Recently, I read an interesting article about outraged nerds demanding a change of the outdated definition of the term *nerd*. As it stands, the official translation according to the Oxford English Dictionary is “a foolish or contemptible person who lacks social skills or is boringly studious”. At a university such as this there is no shortage of nerds or people that may be considered boringly studious. Most Imperial students would probably join in this uproar against old-fashioned terminology that fails to convey the full meaning of what it means to be a nerd! But the couch is simply too comfortable. Another, easier way of showing your support to this cause is to simply watch the right shows. As the number of viewers of nerd-approved TV-series rise, our influence expands until finally nerds overthrow the market (and inherit the earth). By then someone with “more social skills” is bound to have presented our case for us.

But be aware, the untrained nerd might be drawn to watch fake-nerd shows. These are in actuality merely hipster-approved. A good example of such false advertisement is the show *New Girl*, starring Zooey Deschanel. This series fits under the outdated translation of nerd, as the main character in fact is a foolish and contemptible person. This proves just how hip it is to be a nerd, since even hipsters try

to mimic our lifestyle but alas fail.

The beginning of true nerd-series started early on and focused mainly on science fiction, with *Star Trek* being the most obvious example. But there has been a second coming of the nerds on TV in which the spot light is on science and not science fiction. For the award of the best original series of the second nerd-era I would like to nominate *Bones*. This show started in 2005, which was notably two years prior to the big bang of *The Big Bang Theory*.

Bones is still going strong as its 8th season brings on new murder crimes that can only be solved by the forensic anthropologist Dr. Temperance Brennan, aka Bones, and her invaluable team. The role of the highly intelligent and socially awkward main character is well played by Emily Deschanel, who coincidentally is the older sister of the previously trashed actress. For those of you who are new to this show, *Bones* is simply put a female version of Sheldon Cooper in *The Big Bang Theory*, as she constantly and brutally reminds her co-workers about their intellectual inferiority. Equipped with empirical reasoning and intimate knowledge of bones, she studies the remains of victims and deducts the cause of death. Her counterpart is the emotional and temperamental FBI Special Agent Seeley Booth, starring David Boreanaz. The central theme in the early seasons

I really hope they're not eating that in the lab...



revolves around the sexual tension between *Bones* and Booth, which reaches its pinnacle in season 5. After that point the viewers can be expected to be slightly disappointed if they were only interested in this couple.

Luckily, viewers need not fret as *Bones* has a full nerd squad by her side, known as squints. These supporting actors impressively demonstrate the wonders of interdisciplinary science, but more importantly brings humor and additional relationship

intrigues to the show. There is the “bug and slime” guy, Hodgins, who is fanatical about the insects that infest victim remains. He is partnered with Angela, the group’s self-trained computer wiz and reconstruction artist. Their boss, Cam, deals with matters of the flesh, whereas the FBI psychologist Dr. Sweets deals with matters of the mind, or “soft sciences” as *Bones* calls it. In addition there are plenty of funny intern squints that are replaced on a seasonal basis, which makes even-

ry episode unique.

As with most nerd-shows, the depiction of science is not always correct. The cleanliness of the Smithsonian laboratory clearly shows ignorance of the chaos most scientists are used to. But they do get some things right – Hodgins likes to blow things up in the name of science as we all do at Imperial. This quirky show shines a light on science and the vast variety of nerds without coming across as boring or studious.

My Top Five Episodes of the Week

A totally valid excuse to watch even more TV

Lucia Podhorska Television Editor

As you may have noticed, the TV page has a new addition in the form of a feature called ‘My Top Five Episodes of the Week.’ The title is pretty self-explanatory, I think, but just so there is no confusion this list will contain an individual’s five favourite episodes from that week. I will start this off and (hopefully) people will send in their lists. It’s not such hard work, all you have to do is watch five episodes in one week (as if you’re not doing that anyway) and then send me the names of the shows and episodes and your ranking. So, without further ado, here is my top five...



1. *Grey's Anatomy*, Season 9 Episode 3, “Love the One You’re With”

2. *How I Met Your Mother*, Season 8 Episode 4, “Who Wants to Be a Godparent”

3. *The Big Bang Theory*, Season 6 Episode 4, “The Re-Entry Minimization”

4. *The Big Bang Theory*, Season 6 Episode 6, “The Extract Obliteration”

5. *How I Met Your Mother*, Season 8 Episode 5, “The Autumn of Break-Ups”



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MUSIC

IC Radio Special

Matt Earnshaw looks ahead to this year's London Jazz Festival

Tonight sees the return of the London Jazz Festival. The capital's largest pan-city festival, this two week affair comprises hundreds of events spanning dozens of venues.

Glancing at the range of the bands playing this year reveals that the days of 'jazz tradition' are long gone. One would be hard-pressed to distil many common themes from the characteristics of the groups performing over the next two weeks, given the breadth of their influences, the seemingly unlikely genre fusions, and the widespread propensity to push boundaries in every conceivable direction.

With some of the more well known performers long since sold out, here are my "alternative picks" of the festival - just a few those groups who I feel are leading jazz in exciting new directions.

Tonight (9th) sees a triple bill of up-and-coming Norwegian artists at Vortex. **Bushman's Revenge** whose genre bending sound has been described as "moving between jazz and classic heavy rock ... with traces of blues, prog and acid rock" will be joined by Rune Grammofon labelmates **Albatross**, a dynamic piano/saxophone duo who effortlessly blend strong compositional and melodic nous with elements of near-telepathic free-improvisation. Rounding out the

line up are **Synkoke**, self described as "punked prog-jazz", their no-holds-barred approach is a modern take on the style pioneered by groups such as **Peter Brötzmann's Last Exit**. Not for the faint of heart!

Award-winning Finnish experimentalists **Oddarang** (Southbank Centre, 10th, free) blend their unique strain of jazz with influences from world music, classical, and post-rock to create moving, minimalist soundscapes set against a gently propulsive rhythm section and ethereal melodies, whose overarching aesthetic has been likened to the works of Icelandic group **Sigur Rós**.

One-man band **Hyperpotamus** (11th, Artsdepot, free) produces music using only his voice and a loop pedal, both singing and using wordless vocalisation to provide rhythmic and melodic lines, and creating technically impressive multi-layered compositions.

The talented, young, London five-piece **Psylus** (13th, Southbank Centre, free) melds contemporary popish themes and free improvisation with elements of hip-hop and electronica, to create a refreshingly creative sound that is poised to become a success on the international jazz scene.

London's **World Service Project**

(16th, Vortex) use their tight, groovy rhythm section as a basis for trumpet and sax to lock horns in lively conversation over liquid time-changes and a danceable funk-laden beat. Supporting them are Norwegian indie-jazz ensemble **Pixel**, who combine the energy of indie rock with the structural and harmonic freedoms of jazz. Leeds' **Roller Trio**, complete the night's line up, a group combining elements of funk, noise, electronic, and rock music with schizophrenic themes but whose identity ultimately eludes pigeonholing given the immense variety in their compositions.

Underground legends of Poland's new jazz scene, **Jazzzopolita** (16th, POSK) mix jazz with elements of psychedelic rock and electronic music to create delightfully modern yet accessible sound.

On the back of this year's stunning debut on Tzadik's Spotlight Series, French jazzers **Guillaume Perret & The Electric Epic** are set to storm the Bishopsgate Institute on the 17th with their breed of highly energetic fusion of electric jazz and progressive rock. The triple bill also includes the Leeds based **trioVD**, fearlessly shattering conventions with a metallic, abrasive mixture of distorted guitars, thrashing drums, and wailing sax, all whilst retaining a strong sense of di-



rection and melodic sensibility. Norwegian trio **Puma** will push levels into the red with their noisy, electric, free-rock-inspired improvisations that show excellent dynamic range and variety.

The long running Norwegian electric improvisational group **Supersilent** will play out the festival (18th, Village Underground) in collaboration with **Led Zeppelin** bassist John

Paul Jones. Given that Supersilent's only rule is "no rehearsals", expect the unexpected from this consistently creative collective as they explore hitherto uncharted soundscapes.

The festival runs from Friday November 9th - Sunday November 18th. See www.londonjazzfestival.org.uk for more details including a full event listing.

Happy birthday, John Cage!

Íñigo Martínez de Rituerto

4'33" of silence, in three parts, for one piano.

The performer goes on stage, sits at his piano and closes the keyboard. When it's over, he gets up, bows and leaves.

Perhaps the most controversial piece of music ever written, John Cage's 4'33" is not a comedy routine, but a call to listening. Invariably, the longer the piece goes on, the more the audience gets frustrated and begins to make noise, disrupting the silence. The environment becomes the instrument.

He wasn't looking for silence. He found it did not exist. In 1951, he stood in an anechoic chamber (a room with absolute acoustic isolation) to experience silence. Instead he heard two sounds, one high and one low - his nervous system and his blood circulation. "Until I die there will be sounds. And they will continue following my death. One need not fear

about the future of music."

Cage listened to the world. Chance operations were one of his favourite methods of composition. Whether throwing dice to determine what was played when, or using the *I Ching* (an ancient Chinese text used for divination), his musical ventures were often informed by Zen teachings. In more deterministic works, he employed a variety of objects and techniques to make sound. *Child of Tree* is played on amplified cactus, using the plant as a resonating body. He also invented the prepared piano, by placing various objects between the strings, creating a curious medley of percussive sounds when the keys were struck.

What's wonderful about his music is that it is timeless. His scores are open to interpretation, yet governed by chance. The principles translate to just about any facet of life.

It is his centenary this year and as a result there are innumerable performances of his work taking place everywhere (the

next one is on Monday at Kings Place).

Last month, the Trinity Laban Conservatoire of Music and Dance in Greenwich held a one-day festival called *Out of the Cage*. Numerous performances were happening at once around the campus and the audience was encouraged to move between them. One man was cooking mushrooms (picking them was a passion of Cage's) and serving them to passersby while he mic'ed up the pot and cutting board, running it through randomised effects. In another room, dance students interpreted random words chosen by the audience to the sound of prepared pianos. The night culminated in the courtyard, where four loudspeakers played four symphonic orchestras simultaneously. The quadruple-climax was the most immense musical moment I have ever experienced.

Before leaving, a song of *Happy Birthday*. The rules were: sing every syllable until you are out of breath. Stop when you are done.

WIN 2 Return Flights to Belfast



IC Radio have teamed up with Aer Lingus to give away 2 free return flights to Belfast. Listen to the 4 shows below for the 4 competition questions and send answers to studio@icradio.com

Best Foot Forward - Tues 8pm
Matt Colvin's Sound of Success - Wed 6pm
Mad Craic - Fri 8pm
Happy Hour - Sun 5pm



MUSIC

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You Don't Have To Call It Music

Pt. 5 avant-garde America by Íñigo Martínez de Rituerto

Following France and Germany, the third post-war musical revolution took place in North America. Unlike the preceding movements – *concrète* and *elektronische* – the American vanguard did not gather in a single studio. Instead its ranks converged primarily on two tendencies – minimalism and tape music. Where the Europeans had arguably derived their creative manifestos from cultural customs – the Gallic love of life turning its ears to the world, the Germanic fervor for exactitude inventing electronic machines to surpass earthly airs – the American philosophy perhaps evidenced the metaphysical grounds which built their nation.

The ethereal quality of the American spirit translated subconsciously to its musical experiments in the '50s and '60s, almost as if to herald the heady days that led to Woodstock. The music was visceral as it was cerebral, contrasting with the predominantly intellectual exhibitions of Europe. Its power somewhat akin to the expressionist paintings of Rothko, attempting to capture an emotion rather than an explicit scene or purpose; the cultivation of an internal presence instead of a dissociated observation, reappropriating the "few cubic centimetres inside your skull."

Perhaps the most revolutionary thinker and composer of the movement was **John Cage**. His most famous piece *4'33"* is four minutes and thirty-three seconds of silence, the point being to lend your ears to the sounds around you. Other times he used cacti or radios as sound sources, or played with the speed of tape and vinyl players. One of his most favourite tools must have been the stopwatch, which he used extensively to direct performers based on randomly generated time durations. Truly, his body of work and influence on experimental music and its conceptions ever since are monumental. Indeed far too much to include in this column. As it is his centenary this year, I have gifted him with his very own article, which you'll find on the previous page.

Steve Reich and **Phillip Glass** are two of the most popular composers of minimalist music. Their works lack the tedious complexity of *concrète* and *elektronische*, opting instead for the primacy of focus. Superimposed melodies and harmonic counterpoints submerge the listener beneath alternating currents of sound. Polyrhythm and repetition were used to great effect in Glass's score for Reggio's *Qatsi* film trilogy, where the role and behaviour of humanity in the world is put into question.

Maryanne Amacher was a more controversial practitioner of the minimalist tradition. One of her last recordings, *Sound Characters (Making the Third Ear)* exploited interference patterns to produce otoacoustic emissions – sounds generated by the inner ear which may be heard externally. The piece is eerie but entrancing. Unknowingly falling off the cliff of liminality, finding oneself surrounded by endless permutations of a few notes changing place, moving around the room as you move with it. A scape so simple your brain has to fill in the gaps.

Another intriguing proponent of the minimalist practice was the mystical **La Monte Young**. With **Marian Zazeela**, he founded the **Dream Syndicate**, a group dedicated to interminable, spiritualized improvisation. Though he never considered the piece finished, his solo performances of *The Well-Tuned Piano* last around 5 hours.

The *concrète* school's ever-refined observations of sound itself, wore particularly strongly on one **Curtis Roads**. Literally magnifying their perceptual philosophy, he developed granular synthesis: composition through microsounds. Microsounds are microsecond-order samples that reveal the instantaneous characteristics of a recording. By applying a stochastic replay of various cuts in a longer recording, one can achieve the effect of stretching the sound to virtually any length of time without shifting the pitch as occurs when slowing down vinyl. However, the fun really begins when the cuts are played back out of order.

Another contributing factor to the diversity of the Americans' recorded output was the variety of studios involved. Instead of being provided by radio and television networks, as the RTF had done in Paris or the WDR in Cologne, universities across the country were supplying their resources. Some of the most influential studios were built in Princeton, Urbana-Champaign in Illinois and Harvard. The CCRMA in Stanford is now home to the public favourite mobile phone orchestra, **MoPhO**. In Bell Labs, **Max Matthews** and **Miller Puckette** developed the widely used graphic audio programming software **Max/MSP**, before it was usurped by the IRCAM in Paris.

Some remarkable individuals built their very own synthesizers in order to realize their visions. **Raymond Scott**, whose music was posthumously employed by Warner Bros in *Looney Tunes* and *Merric Melodies*, spent close to a million dollars developing his **Electronium**. **David Tudor**, with the help of a magical chip from Intel, designed a synthesizer whose circuits were based on neural networks

Nowadays, North America is home to the world's richest experimental scenes, the 'noise' underground. Their exploits continue to collapse and rebuild perennial musical traditions, blowing speakers and shaking ear drums.

Everything is good

Mark England Music Editor

Everything Everything at the Village Underground in Shoreditch was certainly a hot ticket; the show had sold out well in advance and obscene amounts of money were being exchanged online to gain entry. As people crammed into the relatively small venue the anticipation for hearing **Everything Everything's** new album was tangible after the huge success which their debut album proved to be. This was the week in which the band got their first top forty hit in 'Cough Cough' which rocketed in at number thirty seven. All this proves to me is that the singles charts are fucked beyond saving but apparently it was a reason for celebration, and what better way to celebrate than playing a knock out show in East London.

The support band **Post War Years** at first reminded me of a sub-par **Delphic**, who themselves are a diet version of **New Order** so I was not expecting anything to blow me away. I was left pleasantly surprised by their electro-schtick and soaring tunes but I cannot decide whether my low expectations were the decisive factor.

Opening with 'Suffragette Suffragette' **Everything Everything** showed their intent straight from the start to brighten up the bitterly cold night for everyone in the majestically cool venue. Half of the set consisted of new tracks interspersed between old favourites and it was clear to see that the band enjoyed the chance to play fresh songs. The exhaustive touring of their last album had certainly taken its



Apparently bright colours are not in this season. Or smiles...

toll but this was a band revitalised and refocused. Some of the most notable new tracks which are going to make people lose their shit are 'Kemosabe' and 'Torso of the Week'.

Everything Everything are the sort of band that your stereotypical Imperial student should love. Their indie hits creep towards the angular math-rock side of the spectrum, they used to do all their shows in orange jumpsuits to continue some sort of in-joke, and their songs include some hilariously nerdy lyrics. Highlights include "Isambard, I am all steel", "I'm as giddy as a baby in a centrifuge" and my personal favourite "You said 'Boy Lets Fuck the Ozone' but boy that hole is too wide". Genius!

The set came to a frenetic ending with 'Cough Cough', 'Two for Nero' and 'Photoshop Handsome' frothing up the crowd into a fanciful lather. **Everything Everything** have definitely matured and their upcoming album, set to be released in January of next year, is looking like it won't disappoint. Their new sound is slightly more expansive but keeps the lyrical edge and the rush you experience when you hear the saccharine choruses. Will 2013 belong to **Everything Everything** just as this year has belonged to the Vaccines? They managed to charm the pants off of East London tonight without breaking into a canter so I wouldn't bet against them.

Soul hero Terry Callier passes on

Simon Hunter Music Editor

Two weeks ago **Terry Callier's** name was added to the ever increasing list of great soul artists who are no longer with us. Callier, born in 1940's Chicago released his first record in 1968 to little commercial success. This was followed up in the first half of the 70's with two more albums, including the brilliant *What Colour is Love*. Again, despite being critically acclaimed, little commercial success followed. While Callier toured with the likes of **Gil Scott-Heron** and **Jerry Butler** he struggled to join them at the top of billboards. Two releases later and into the early 1980's Callier retired from music to concentrate on bringing up his daughter.

So far, so unremarkable. Yet in the late 1980's a little-known release from

Terry Callier started lighting up dance floors over this side of the pond. Eddie Piller, owner of Acid Jazz Records (alongside **Gilles Peterson**), contacted Callier asking to put out this particular record; it was agreed and within two years Callier was using vacations from his job as an administrator at the University of Chicago to play gigs and festivals here in England. Callier started recording again, all be it reluctantly, and touring more.

In 1998 his album *Timepeace* received an award from the United Nations; instead of this bringing him fame it meant his employers at the University found out about his double life, and promptly fired him. That Terry Callier never received the wide acclaim during his recording career that he deserved is a travesty, yet he was always relaxed about what came his way. Music was just one of his in-



terests, family being his first. On being asked about hitting the big time he responded "If I broke as big as the Beatles tomorrow, it still wouldn't mean much because my mom's not here".

Get on Spotify and search: 'You're Goin' Miss Your Candyman' 'Dancing Girl' 'Ordinary Joe'

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MUSIC

Return of the Rebels

Priyank Shah

Writer

So last Thursday I had the good fortune to visit the Electric Brixton for the 'Return of the Rebels' tour. The set included Harlem based rappers **Swave Sevah**, **Mazzi**, **Poison Pen** and **Dj Static**, one of UK's finest namely **Lowkey**, and the main event himself was **Immortal Technique**. Those who know who he is and have heard his music will probably realise that it must have been an incredible gig. And boy it was.

I should say a little bit about the venue. Not familiar with the Brixton area, I thought it was the O2 Brixton just under new management, but it wasn't. Formerly The Fridge, Electric has undergone a major £1,000,000 facelift and is set to become the latest state of the art music venue to open in London, hosting both DJs and live acts. It really was an intricate and intimate arena, which wasn't overcrowded and yet felt full of energy. A quick visit to the website will provide pictures, videos and a list of interesting upcoming events, including Sub Focus in December.

Some probably saw the word 'rapper' and turned the page, but for those still reading everyone knows the rap/hip-hop genre is not universally approved of. And some of the mainstream crap with no musical ability coming out these days (yes you, **Drake**) doesn't help. As a lover of lyricism and word-play, quality has gone down in my opinion over the years, along with the concept of "socially conscious hip-hop", which even prompted **Nas** to release an album called "Hip-Hop is Dead".

So when I heard some of Immortal Technique's stuff back in 2005, I was amazed. In his first two albums *Revolutionary Vol. 1* and *Revolutionary Vol. 2*, he attacks capitalism and the power of corporations, the flawed power structure in America, life on the streets, drug trade, slave labour, media bias, going to jail and even philosophic ideas. If you don't like the angry/passionate tone associated with hip-hop and rap, I strongly advise at least reading the lyrics if not listening to the music. His standing as a revolutionary is increasing rapidly worldwide, and rightly so. And he doesn't just talk the talk; in June 2008, Immortal

Technique partnered with Omeid International, a non-profit human rights organization, to lend his support. He dubbed the work as "The Green Light Project". With the profits of *The 3rd World* album, Immortal Technique traveled to Kabul, Afghanistan to help Omeid build an orphanage without any corporate or external funding. The orphanage, having been successfully established, currently houses over twenty orphaned children from Kabul. (A lot of ass-kissing I know..)

The other stand-out was Lowkey. He is described as a poet, playwright, political activist and award winning Hip-Hop Artist of mixed British and Arab descent who has received air-play on numerous major radio stations including BBC Radio 1, Capital FM, Kiss 100, Choice FM, BBC 1Xtra and BBC Asian Network, and toured internationally, performing to crowds everywhere from Glastonbury to Trafalgar Square, Germany to Amsterdam. Lowkey also records duets with another rapper called **Logic** as part of their non-profit organisation The People's Army, aimed at raising awareness of infant fighting in Israel and Palestine. His album *Soundtrack*



to the *Struggle* in 2011 was met with widespread acclaim, a key track being 'Voices of the Voiceless' featuring Immortal Technique. The two combined on stage to perform the song, which received the biggest cheer of the night.

The other three were pretty mediocre, mainly because it was nigh on impossible to hear anything they were

saying, which is sometimes a problem in live hip-hop concerts. The biggest cheer they got was when one shouted out, "Where my weed smokers at?"

All in all, it was £20 well spent, and as Technique said to finish off with, "Someone once said that Hip Hop is dead. Well today you just saw a living ghost. Vive la révolution!"

Jeni Pillai gives Peace a chance

Jeni Pillai

Writer

At first glance, **Peace** appear to be yet another so-cool-it-hurts, indier-than-thou, guitar band. Just have a look at their haircuts and you'll see where I'm going with this. But after seeing them play at the Lexington on Tuesday night, I can confirm there's definitely more to them than that.

They stormed straight out of Birmingham this year, along with bands like **Swim Deep** and **Troumaca**, to introduce the London music scene to a sound that it hasn't heard in a while. I'd even go so far as to say that it's comparable to the Grunge movement in the mid-80s, of which Peace are the equivalent to **Nirvana**. Big statement, I know, but listen to the EP and you'll get it. No but seriously, LISTEN TO THE EP. It's one of the most exciting (and delicious) things to come out this year and if the debut album (expected to be released in the Spring of next year) is anywhere near as good as the EP we're in for a treat.

Before the band took to the stage, a 5-piece from Cambridge called **Carousels** played their set. The combination of their lo-fi sound and soothing male-female dual vocals produced something that wasn't easily forgettable, as so many support acts are. However, there were some issues with the

sound that meant it was a real struggle to hear the vocals over the guitar. I have no idea what they were singing about. They certainly made an impression though, judging by the rush of people clambering over each other to grab the EPs they were selling at the back of the room.

Peace started their set with 'Ocean's Eye', a song with all the roguish charm and twanging guitars you could want from a good old indie record. It's when they played 'Follow Baby', one of their most popular tracks, that we got more of an idea about what sets Peace apart from the rest. The slurring, scratchy vocals coupled with the screeching guitar injected the room with a massive shot of adrenaline. There was something about being in the midst of a crowd of hipsters chanting the line "we gonna live forever baby" that did feel slightly surreal. 'Li'l Echo', the B-side to 'Follow Baby', has a haunting tone to it that rings in your ears long after it's finished and suddenly made the gig feel even more intimate. Then 'California Daze' provided a change in mood; calm descended and I genuinely thought we'd have to get our lighters out and wave them in the air at some points.

The highlight of the night for me was when they launched into '1998', a cover of the **Binary Finary** track of

the same title. It fizzled into a massive **Pink Floyd**-esque jam at the end and, at the risk of sounding cliché (which in itself is a cliché, ha), I have to admit it was quite magical. Everyone just seemed completely mesmerised by what was going on on-stage, and that's pretty rare because jams like this can feel so indulgent the crowd loses interest. Not this jam. This was a good jam. To finish the set, they played 'Bloodshake', a song reminiscent of an early **Foals** improv' with Harry (Harrison Koisser, singer) drawing "we spit blood in the sun, we spit blood in the ocean" over it. There's a bit near the end that wouldn't sound out of place in an **xx** song as well, so they've covered all bases there. It's a firm favourite with the band's fast-growing fanbase and, along with the white confetti that exploded over our heads, created the perfect finale to the show.

Peace are a band that seem to be growing exponentially (had to drop that in, we're at Imperial guys, embrace it). They've certainly come a long way since I saw them supporting the **Mystery Jets** earlier this year. The grungy yet elegant atmosphere of the Lexington provided the perfect environment for Peace's grungy yet elegant sound. They say they make music to "fuck you in the heart". After Tuesday night, I kind of agree.

AMS album of the week

Neil Young: *After the Gold Rush*



You might be wondering why the AMS are talking about Neil Young. You might be thinking, Neil Young's not cool, he's not relevant, he's just some shit old country singer that nobody cares about anymore. I used to be like you. I always had this preconception of him as bland and uninspiring. The **Status Quo** of singer-songwriters. The **Ben Howard** of the 60s (yeah, I went there).

Then, a few months ago, whilst going through a list of 'the greatest albums of all time', I decided to actually listen to *After the Goldrush*. It turns out he's amazing. He's not even particularly country. His career is ridiculously varied, I mean, the man (kind of) invented grunge. Some of his albums are, very rightly, considered amongst the greatest ever written. Honestly, he's really worth a listen. Give him a go. I'd personally suggest *On the Beach* as the ideal starting place, but *After the Goldrush* is also fantastic.

I should probably talk about the album a bit. It's another collaboration with his intermittent backing band Crazy Horse. It's 90 minutes of noise drenched psychedelic hard rock. It's great. From the first track to the last it's a really interesting listen. It is a double album, so of course there are bits which feel a little extraneous, but the vast majority is really good. The album is full of brave decisions, such as making the first song a 28 minute swirling psychedelic jam. Normally, if a band opened an album with such a long song, I'd be highly abusive. It shouldn't work, 28 minute songs should be put at the end an album, or ideally, the bonus disc that I will never ever listen to. However, here, it completely works. It fits into the ethos of the whole thing. Neil Young doesn't care about what music should be. He has a voice you could shave boulders with. Neil Young does whatever the hell he wants, and he's a good enough songwriter that it (usually) works.

It's obviously not his best album, and I certainly wouldn't recommend starting with it. However, it is the best new album I've heard in a good few months and for those of you who are already Neil Young fans, I'd definitely recommend it.

Stuart Masson



Shit films I love (or why I sh

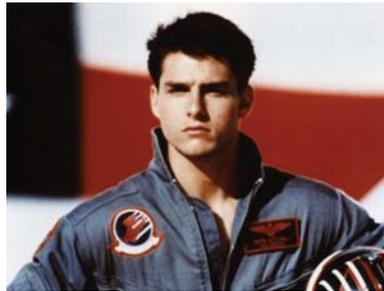
Katy Bettany "Film Editor"

I was recently challenged to rate every film I have ever seen. Apart from being a shockingly huge task, it also threw up a massive problem. Because there are incredible films for every emotion. And of course there are some God-awful films too – less said about these the better. The problem I have is, that there are some terrible films that I adore. Films that I will watch over and over in secret; films that I suspect everyone loves but is ashamed to admit. Well, since nobody ever thought I was cool, and since my taste in film is already universally known to be dodgy; consider this my official confession.



The Fog (1980)

The original, not the waste-of-oxygen Wainwright remake. Inhabitants of a coastal town fall victim to their troubled history. 100 years earlier, six of the town's founders deliberately sank a boat, using its cargo to build the town, and killing all the sailors aboard. On the town's centennial, a glowing fog rolls into town, containing the zombie sailors, who kill six of the town's residents to settle the score. For 80s horror this isn't bad, and was John Carpenter's first film after *Halloween*, which was released a couple of years earlier (also starring Jamie Lee Curtis). It is undeniably low budget: the glowing fog looks more school disco than supernatural, the gore is unrealistic, and close-up shots of the zombies reveal less than perfect prosthetics; however, I still find the film utterly terrifying. The zombie threat is understated, playing more on the fear of the unknown than explicit threat, and the score is fantastic (unusual for cheap horror) contributing to an absorbing and intense experience. This is classic independent horror – Carpenter should never have agreed to the 2005 remake, which featured the incompetent acting 'talents' of Tom Welling and Maggie Grace, and while had superior effects, could not compete with



Top Gun (1986)

I was recently asked to explain the plot to a backwards friend who hasn't seen the film. He couldn't understand why I'd included it in the list, as it scores in all the right areas – Tom Cruise, fighter jets, fatal accidents and plenty of faux-macho behaviour. In fact, it was the highest grossing film of 1986, and caused an influx of Navy recruits after its release. When Pete 'Maverick' Mitchell (Cruise) and his wingman Goose are sent to the Navy's Fighter Weapons School, Maverick falls for his female teacher, and overcomes crippling doubts after Goose is tragically killed in a training accident. This film is completely and unashamedly inaccurate – the main source of criticism is its lack of realism, but that simply doesn't matter to me. *Top Gun* is about bromance, being as camp as humanly possible, and flying awesome planes. And again, the nine times platinum soundtrack is one of the most popular OSTs ever, featuring the Oscar winning "Take My Breath Away". But none of that can save it from its relentlessly awful lines, continuous shower scenes, and the distinct impression that if the **Village People** rocked up at naval base, it would look a little something like *Top Gun*.



Crocodile Dundee (1986)

Mick Dundee, a less shit version of Bear Grylls, falls in love with a New York journalist when he shows her around the Australian outback for an article she is writing about him. He rescues her from the jaws of a crocodile, and she brings him back to New York, where Dundee struggles to fit in with cosmopolitan life. This film is hilariously terrible; full of cliches and cheesy moments, and so inauthentic I'm sure no Australian has ever watched it. Nonetheless, *Crocodile Dundee* is a firm favourite of mine because it is charming, adventure packed and has some spectacular so-bad-they're-good lines.



Dead Calm (1989)

Despite a great cast (Nicole Kidman, Sam Neill and Billy Zane), this thriller is, objectively, middle of the road at best. Kidman and Neill embark on a journey on their yacht in a bid to get over the death of their son in a car accident. They encounter Zane after they cross paths with a sinking schooner, but soon find out that he isn't just a stranded survivor, but in fact a murderous, Botulinum infected psycho. Bad times. Zane is unpredictable in the role – a living scrapbook of all the mentally defected villains in cinematic history: one minute he's calm and calculated, and the next he's off his rocks. The script isn't great, but suspense is kept throughout. And there are some proper scare moments – I still require cushions to hide behind whilst watching.



The Bodyguard (1992)

The soundtrack to this film is the business – an homage to **Whitney Houston**, featuring its title track and epic "I Will Always Love You", "Run To You" plus dud "Queen of the Night" (what was Houston thinking?). Houston plays Rachel, (essentially playing herself), a famous singer and actress who comes into desperate need of a bodyguard (Kevin Costner) after it emerges she has a stalker with motivation to kill her. In the film's closing scenes, Costner takes a bullet for Houston as she collects her Oscar (she wishes) in slow motion – the original VHS I owned of this film eventually wore out at this part because I replayed it so often. Shockingly bad acting from nearly all involved aside, no amount of shunning can take away from this film's appeal. This said, I'm in no rush to see it on stage (it's musical version comes to the West End this month), as without the chemistry between Costner and Houston, not to mention the unrivalled vocals of the female lead, the story would be dead in the water.

Speed (1994)

Keanu Reeves can't act. He tries his best, but he has no discernible talent. He is expressionless, monotonous and delivers his lines like a priest giving a eulogy. His only saving grace in this film is, and it's quite a considerable saving grace, his beautiful face and hot body. If only his role as Jack, NYPD cop with a penchant for throwing himself off fast moving objects, was a silent one. When a madman rigs a bus with a bomb that will explode when the bus's speed dips below 50mph, Jack, with the help of Gracie (Sandra Bullock again) at the wheel, fight to save the lives of the passengers aboard. The film does have some good action sequences, but peaks too early – the lift scenes at the start are probably the best, and should have been better developed.



Jumanji (1995)

Every 90s kid should know what this is – if you don't, what were you doing? Not watching the most awesome film probably ever made, that's for sure. For the deprived, Robin Williams' younger self is sucked into a supernatural game, *Jumanji*, and transported to a distant jungle. Years later, a couple of orphans find the game, bring Williams, who by now resembles Tarzan, back into the present day, along with a host of CGI jungle animals that at the time, I was convinced were real (watching now, the effects are pretty poor, but it doesn't matter.) The orphans, Williams, and his original game opponent, play the game against the odds to send the jungle creatures back to the jungle. I love this film because it packs in endless adventure and imagination. Escapism in a film, original, and my childhood all wrapped into 100 minutes of pure comedy gold. Even now, when rolling a dice, I privately recite the immortal warning: "In the jungle, you must wait, until you roll a five or eight".

Space Jam (1996)

Again, if you were born in the 90s you should know this film like the back of your hands. Starring NBA star Michael Jordan and the cast of the *Looney Tunes*, this part sports comedy part animation extravaganza is a film I'm not ashamed to admit I love. A band of animated alien terrorists, The Nerd-lucks, try to kidnap the Looney Tunes, in a desperate plot to save their tanking theme-park, Moron Mountain. A bargain is struck for their release – the aliens, being tiny, are challenged to a game of basketball – but they have a trick up their sleeves. The Nerd-lucks steal the sporting talents of the 1996 NBA championship team, and transform into giant basketball playing machines. To help them win, the Tunes recruit a recently retired Jordan, and together they eventually defeat the team of evil aliens, propelling Jordan back into the NBA (in real life too). The animation is classic Warner Bros, the script is hilariously cheesy, and the soundtrack is brilliant, going six times platinum and featuring **R. Kelly's** best song "I Believe I Can Fly". *Space Jam* was pretty much panned by the critics, but was a massive success despite the poor reviews.



Parent Trap (1998)

Back in the days of video-stores, I requested this remake so many times my parents could have paid for its production (probably). Lindsay Lohan plays identical twins Hallie and Annie, separated when their parents divorced and moved to separate sides of the world. The twins meet for the first time at holiday camp, and cunningly switch places without their parents knowledge in a secret plot to reunite the family. This film has some great characters, funny script and a really great soundtrack. Lohan is super cute (what happened?), although nowadays I find the mirroring and doubles used to create the twins annoying. There is a lot of blatant stereotyping going on, and the plot is predictable; but it transports me straight back to childhood with its wholesome light-hearted goodness.

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FILM

...shouldn't be a Film Editor...)

Notting Hill (1999)

I would never have put this in the 'terrible' category until I recently discovered nobody outside my immediate family rates this film. I actually think it's pretty special – and the scene that sees Hugh Grant walking through Notting Hill as the seasons change, set to Bill Withers' "Ain't No Sunshine" is one of my favourite ever scenes. With screenplay by Richard Curtis, who also wrote *Four Weddings and a Funeral* (another excellent and probably widely loathed film), a kick-ass soundtrack, my secret fantasy cast (Julia Roberts, Hugh Grant, Rhys Ifans, Gina McKee and Hugh Bonneville); I'm still perplexed as to why this film is bad. Simple plot: bumbling, foppish (who else would Grant play?) English bookshop owner meets the most famous woman in the world, American actress Anna Scott (Julia Roberts, playing herself, probably); and they fall in and out of love. But the really special parts are played by Grant's posse of eccentric friends; not least by Ifans, whose inappropriate costumes throughout are worth watching alone. And the Costello cover of "She" recorded for the opening credits? Whenever I hear it I know that I will continue to watch and re-watch this gem of a film.



Deep Blue Sea (1999)

Featuring the immortal Samuel L Jackson line, "things are going to get a whole lot worse", delivered just before he gets ripped apart by a shark on 'roids. A group of scientists decide that what giant sharks, as if they weren't scary enough, are really lacking is brains. A few freaky experiments later, and the sharks get clever and team up to sink the rig housing the group of moron scientists and one token black chef (LL Cool J). Spoiler: basically everyone gets eaten. Some really awful special effects, overdramatic lines, and physical impossibilities make this film simultaneously shit as well as brilliant. Because who doesn't enjoy the sight of absolute idiots being mauled by super-cunning creatures with three rows of razor sharp teeth?



Miss Congeniality (2000)

I'm a sucker for transformation films, and not in an Optimus Prime way. An uncouth Sandra Bullock plays FBI agent Gracie Hart, who goes undercover in order to stop a domestic terrorist plot to attack the 75th Miss United States beauty pageant. Bullock is transformed from disgusting slob to poised beauty who still manages to kick some terrorist arse even while wearing massive heels and a tiara. Bullock should never have been in this film, because frankly she's too good an actress: the story was pretty awful and a lot of the acting dire. Nonetheless, *Miss Congeniality* is funny despite its predictability; and saw Bullock nominated for a Golden Globe for Best Actress.

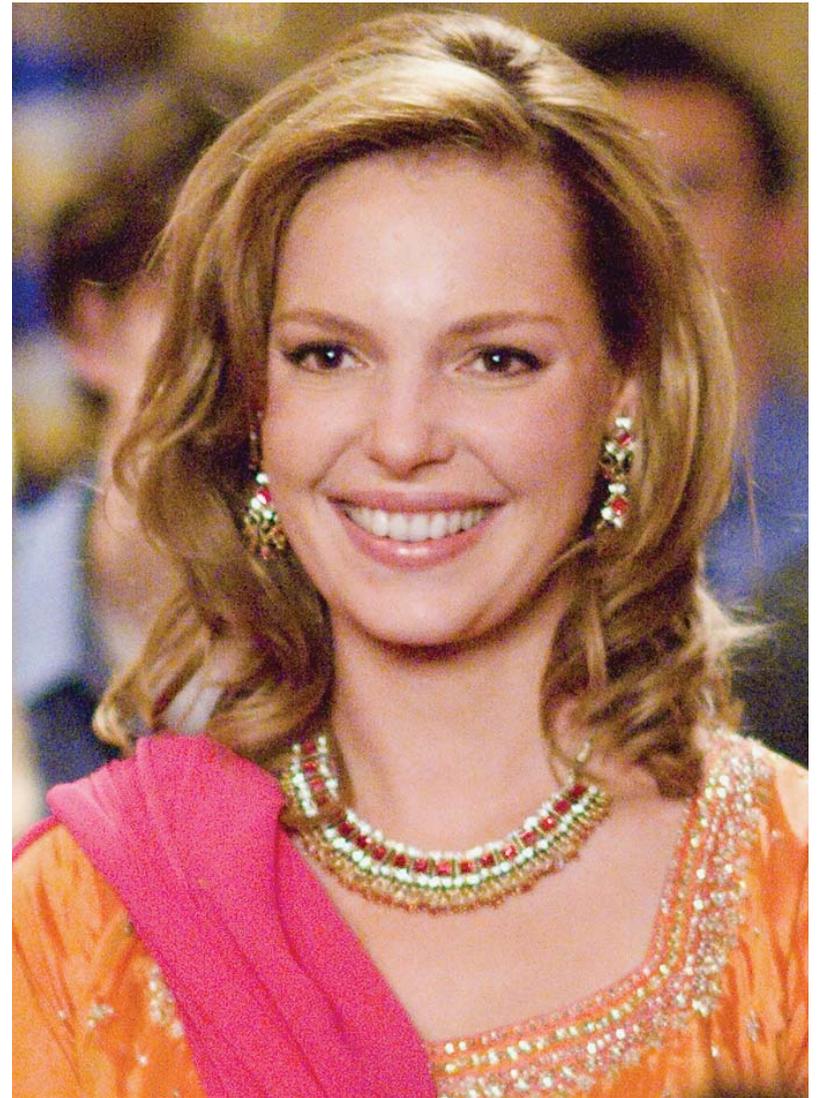
Save the Last Dance (2001)

Dance movies are universally cliché. This one is no exception – ballerina Sara (Julia Stiles) encounters a personal tragedy and vows never to dance again. She moves to the black part of town, and falls in love with hip-hop dancer Derek (Sean Patrick Thomas), as well as with dance again. Rife with racial stereotypes, this film tries too hard to be something it isn't. That aside, it features some inventive dance routines; and as far as dance movies go, a fairly involving storyline.



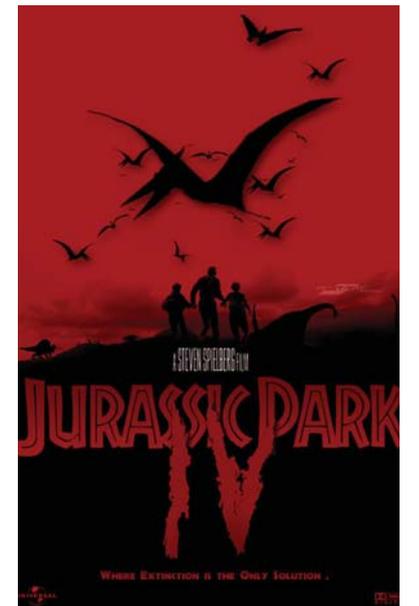
Snakes on a Plane (2006)

More Samuel L Jackson comedy gold. Pretty self explanatory – hundreds of deadly snakes get released into an airborne plane with the intent of crashing it. The graphics were poor, the acting was poor, the struggles with obviously rubber snakes ridiculous, but none of that mattered. Just stupid, gory fun.



27 Dresses (2008)

This sounds like a trashy rom-com nightmare – and to be fair it has all the components. Katherine Heigl, vacuous storyline, the inappropriate crush, the obvious husband material, and more weddings than a Moonie ceremony. It is horrendously predictable; and some of the characters are so underdeveloped they could just be made of cardboard and nobody would notice, but despite all that, I still love it and watch it. Heigl plays a serial bridesmaid in love with her boss, George, who falls in love with her slutty sister Tess, (never before has a character ignited such burning hatred in me). Heartbroken, Heigl falls into the arms of the true man of her dreams (James Marsden, so hot) but not before sabotaging her sister's wedding. My love of Heigl knows no bounds: if she's in it, I will give it a go; and the steady stream of hideous bridesmaid dresses and wedding plannage satisfies the occasional cravings I have for low brow, thoughtless entertainment. Plus, a drunken, appallingly-sung rendition of one of my all time favourite songs "Bennie and the Jets" secures its place in my secret-love list.



Jurassic Park IV (2014)

OK, so this hasn't actually been made yet, but when it does it will almost certainly go into this category. Dinosaur DNA gets mixed with human, creating fantastic dino-man hybrids with guns. This sounds TOTALLY AWESOME. And let's face it, the franchise lost all credibility after the third film anyway.

FILM

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The best films from the 1960s

John Park

Film Editor

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



10. The Lion in Winter (1968)

A sharp, bitter, long-term family feud sets the screen ablaze as the historical drama focusing on Richard II, his imprisoned wife Eleanor, and his sons bring up all sorts of dirt, back-stabbing, shifting allegiances, and never-ending plotting. It's wonderfully written, with each insult to one another perfectly devised and packing in lots of punch. And of course, there's the fantastic cast. Headed by the loud, larger-than-life Peter O'Toole and acid-tongued Katharine Hepburn, this also is a superb film debut for the great Sir Anthony Hopkins.



9. What Ever Happened to Baby Jane? (1962)

Yes, what DID happen to Baby Jane Hudson (Bette Davis)? Once a popular child star, she is now an ageing flop of an "actress" living in the worn-down family home paid for by her more successful but now wheelchair-bound sister, Blanche (Joan Crawford). The two biggest divas of Hollywood command your attention in their powerful, and in Davis' case, hysterically over-the-top performances. It's disturbing, but also deliciously fun as it embraces its campy, gothic vibe.



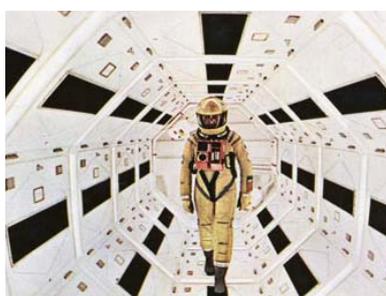
8. Cool Hand Luke (1967)

It's a true showcase for Paul Newman's talent playing the cheeky, rebellious prisoner who becomes the hero and inspiration to his fellow inmates. It's full of unforgettable moments (Newman gobbles down 50 hard-boiled eggs in an hour for a bet), resonant dialogue ("what we've got here is failure to communicate" spoken by the sickeningly snarky Strother Martin) and a fitting but tragic end. The rest of the cast is faultless to say the least, and so is the genuine plausibility of the often ruthless nature of corrupt hierarchy and forced injustice.



7. 2001: A Space Odyssey (1968)

A genre-defining film, many consider Stanley Kubrick's sci-fi space adventure film, which is quite the understatement when it comes to describing the scope and scale of what's on offer here, as one of the greatest films of all time. From its powerful opening it shows no signs of playing down its bold ideas. Featuring one of cinema's most terrifying villains, the mother of all things evil and robotic, the special effects are electrifying, and the score, astounding. A film of unimaginable scale and ambition, it's certainly one of the most iconic.



6. La Dolce Vita (1960)

Federico Fellini is by no means everyone's cup of tea, but there is no denying the Italian director's extraordinary vision when it comes to the much-mentioned neo-realism. Running at almost 3 hours, it's a draining watch, as we follow a week in a journalist's (Marcello Mastroianni) life as he tries to find love and happiness often to very little avail. The sad decline of his surroundings (i.e. Rome) and its moral decay are captured beautifully, and Swedish actress Anita Ekberg's walk in the Trevi Fountain is the film's most stylish scene.



5. Bonnie and Clyde (1967)

No-one thought this would be a success. Many were repulsed by the film's frank attitude towards sex and violence. But this was a cinematic sensation worldwide which let actor/producer Warren Beatty walk away with a hefty sum of cash. Based on the true story of the two titular lovers and bank robbers making a name for their antics during the Great Depression, it has romance, violence, and heart. The sultry and charismatic Faye Dunaway makes her winning debut here, a high-profile role that sky-rocketed her career in the film industry.



4. Dr. Strangelove (1964)

Yet another Stanley Kubrick entry here and this time it's a political satire, and possibly the funniest you'll ever see in your lifetime, which is a real surprise from someone who is not generally considered a top director of the comedy genre. Taking humourous passes at the Cold War and its nuclear missile crises, it benefits enormously from having the great Peter Sellers take on three principal roles in the film, as characters who try so hard to be serious in the delicate times of war fail miserably in their attempts to remain credible.



3. The Apartment (1960)

This has the rare distinction of being one of the very few comedy films to have walked away with the Best Picture award at the Oscars, and it's an honour that is completely well-deserved. As it delicately probes around the sensitive subject matter of sex and infidelity, movie legend Billy Wilder finds the space and time to centre it all around the developing romance between a lowly office drone (Jack Lemmon) and an elevator operator (Shirley MacLaine). It's darker than you might think, but ultimately delightful nonetheless.



2. Psycho (1960)

Some would argue vehemently against this but to me here is the best film Hitchcock has ever directed. Slowly mounting tension from the get-go, we get the chilling shower scene to set the creepy tone, and every time Norman Bates (the excellent Anthony Perkins) shows his face accompanied by that high-pitched soundtrack, it's enough to send shivers down the spine. And who can forget the demented conclusion? Daring for its time of release with none of the haunting factor lost even to this day, Hitchcock's legacy will live on.



1. Lawrence of Arabia (1962)

This is the epic of epics, a true grand masterpiece in filmmaking. Director Steven Spielberg loves it so much he watches it every time he's about to direct another film. It's just that good. And endlessly watchable. This is Peter O'Toole at his finest, his eyes at their bluest, Omar Sharif at his most charismatic, and director David Lean at his most ambitious. Like most grand spectacles to come out of Hollywood, it has a sizable length (running time), as well as a star-studded cast who are tossed into incredible scenes of breathtaking action sequences.



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FILM

Madagascar 3: Europe's Most Wanted

Directors: Eric Darnell, Tom McGrath, Conrad Vernon
Screenwriters: Eric Darnell, Noah Baumbach
Starring: (voices) Ben Stiller, Chris Rock, Jada Pinkett-Smith, David Schwimmer



Lucy Wiles Film Editor

So the first one was good, and the second one was ok. But let's face it, by the time the third film in a franchise turns up, nobody is expecting very much. But *Madagascar 3* is surprisingly good – so good in fact that it currently holds the number two spot in the UK Box Office.

The dynamic quartet of Alex the lion (Stiller), Gloria the hippo (Pinkett-Smith), Melman the giraffe (Schwimmer) and Marty the zebra (Rock) are back for this third installment, and are still trying to get home to America from Africa, via...Monte Carlo. Which doesn't seem hugely logical but, hey – the animals can talk, so we're not nit-picking here. The new adventure begins when the gang lie low in a travelling circus, ruled over by an eastern European tiger called Vitaly (Bryan Cranston), who once had a rather strange act involving jumping through an impossibly small hoop while slicked with olive oil. Make of that what you will. The ever amusing Sacha Baron Cohen makes a returning appearance as the eccentric King Julien the ring-tailed lemur, and the whole cast working together make it a happy, cheery film for all the family (with a couple of little innuendos that are likely to fly over children's heads, but make mum and dad snigger).

Madagascar 3 is modest and down-to-earth, and clearly wasn't expecting much from the box office, but has fortunately become a big success. The great script from Eric Darnell and Noah Baumbach proves itself, with lots of laughs and a few tender moments, and the energy of the whole film is endearing. A bright, colourful, enthusiastic film – and certainly one to catch.

Disney buys Lucasfilm

Lucy Wiles Film Editor

Veteran film maker George Lucas has agreed to sell his company Lucasfilm – the company behind the entire *Star Wars* franchise – to Walt Disney, who will be making a seventh film in the series, to be released in 2015.

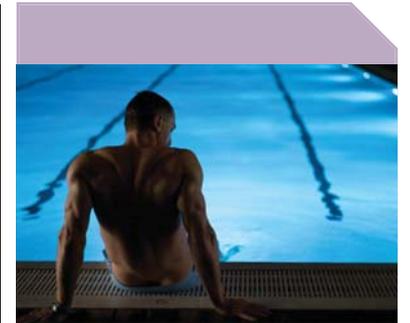
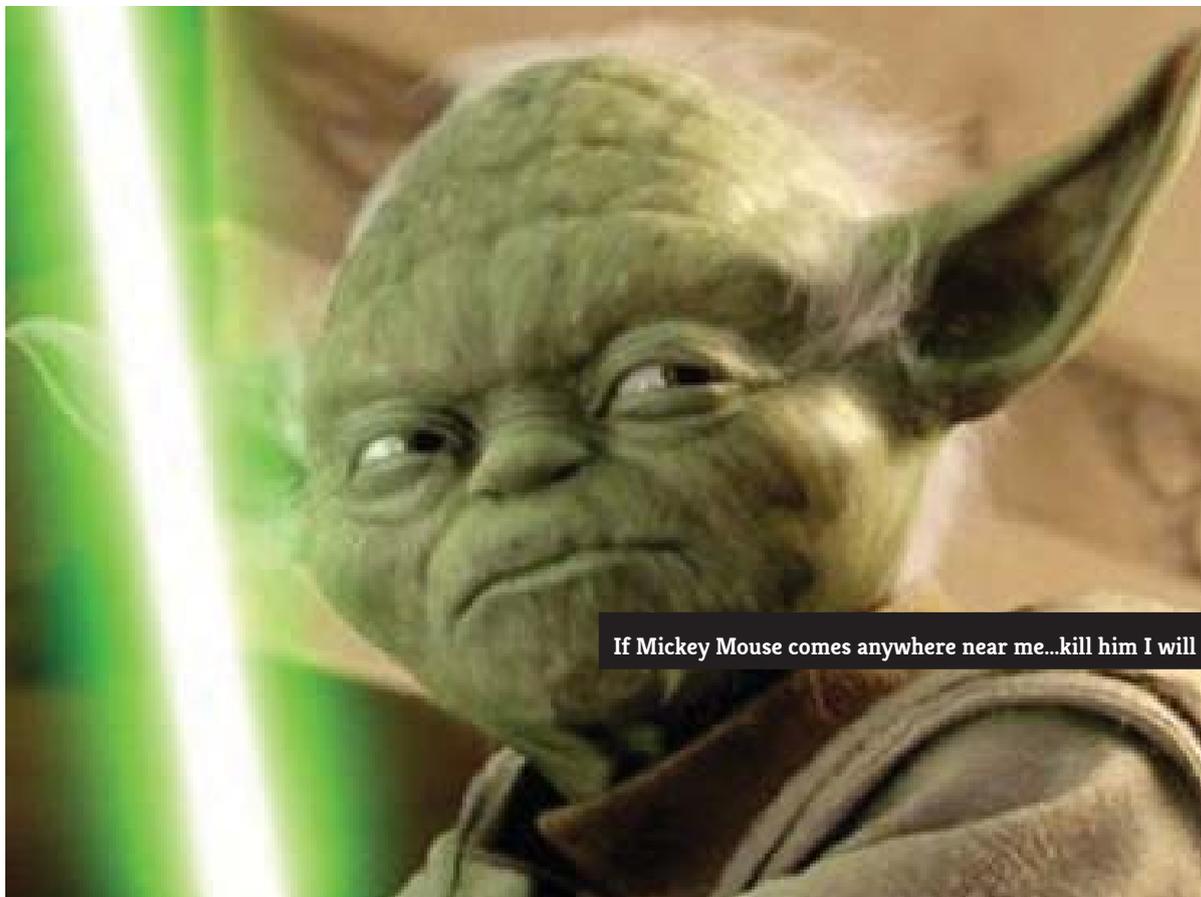
Lucasfilm, which is entirely owned by Lucas, will be added to Disney's ever-increasing portfolio of brands, which now includes ESPN, Pixar and Marvel, among others. "Lucasfilm reflects the extraordinary passion, vision, and storytelling of its founder, George Lucas," Robert Iger, Disney's Chairman and Chief Executive said. "This transaction combines a world-class portfolio of content including *Star Wars*, one of the greatest family entertainment franchises of all time, with Disney's unique and unparalleled creativity."

Mr Lucas commented that he felt

as though he was passing on the *Star Wars* torch (lightsaber?) to a new generation of filmmakers at Disney. "For the past 35 years, one of my greatest pleasures has been to see *Star Wars* passed from one generation to the next," he is quoted as saying. "I've always believed that *Star Wars* could live beyond me, and I thought it was important to set up the transition during my lifetime." Mr Lucas, who now intends to retire, believes that the deal means the franchise (which has produced nothing new since the slightly disappointing *Star Wars: The Clone Wars* in 2008) could continue and develop well: "Disney's reach and experience give Lucasfilm the opportunity to blaze new trails in film, television, interactive media, theme parks, live entertainment, and consumer products," he adds. Kathleen Kennedy, the current Co-Chairman of Lucasfilm, will

become President of the company when it becomes part of Disney after the takeover, and as such will be reporting to the Walt Disney Studios Chairman, Alan Horn. The deal also includes the much smaller Industrial Light & Magic, the pioneering special effects group that has been at the forefront of film-making since its work on *Star Wars* in the 1970s.

The *Star Wars* films in the long-running franchise and their subsequent re-releases have created nearly \$5bn in global ticket sales, according to data analysed by Bloomberg. Mr Iger said Disney intended to keep the operation, as well as LucasArts, which produces computer games such as *Lego Star Wars*, *Star Wars: The Force Unleashed* and *Star Wars Battlefront*. Shares in The Walt Disney Company closed on Friday at \$50.08, valuing the entertainment group at \$89.9bn.



Top 10 Box Office Films

1. Skyfall
2. Madagascar 3
3. Taken 2
4. Paranormal Activity 4
5. Hotel Transylvania
6. Sinister
7. Frankenweenie
8. Looper
9. Beasts of the Southern Wild
10. Ice Age 4

Taken 2

Director: Olivier Megaton
Screenwriters: Luc Besson, Robert Mark Karmen
Starring: Liam Neeson, Famke Janssen, Maggie Grace



Lucy Wiles Film Editor

Producer Luc Besson and director Olivier Megaton had a smash hit on their hands with 2008's *Taken*, starring Liam Neeson as the ex-CIA guy whose daughter was kidnapped by traffickers in Europe. Needless to say, Liam went after the bad guys, found them and killed them. Sorted. It was such a success that a sequel was inevitable – and it's got a strange twist, this one. This time around, it's Liam who's got himself kidnapped, and his daughter who is trying to save him.

Chained up in a dark, damp basement in Istanbul (while his Turkish abductors casually watch football in the next room), Liam whips out a tiny hidden mobile phone, calls his daughter and tells her to get hold of his guns and grenades – and come and find him. Which is odd when you consider that, in the first film, Liam barely wanted his daughter to leave the house incase of danger – but now he's inviting her into a practical suicide mission.

Neeson, being the ever professional actor, puts just as much effort into this performance as his much more serious roles (such as Oskar Schindler), but even he can't save this one. The first movie, box office hit though it may have been, was a bit pants. This one is ridiculous, and the premise is a little tired. Not only that, but the saving grace of the first film was Liam's casual attitude to a bit of torture – electrocution, a few beatings etc – which made the film a 15, but *Taken 2* is a 12A, and

nowhere near as fun and gory. It's safe to say that this tamer, sillier version of *Taken* is a bit of a disappointment.





A realistic take on roguelikes

Robin Thomas reminisces back to when times were hard

A popular mod on the PC gaming scene, as many of us will know, is *DayZ*, where you get one shot at survival on an island covered with zombies. It's hailed for finally getting "survival" right, with atmosphere, realism and difficulty – and it's the difficulty that interests me.

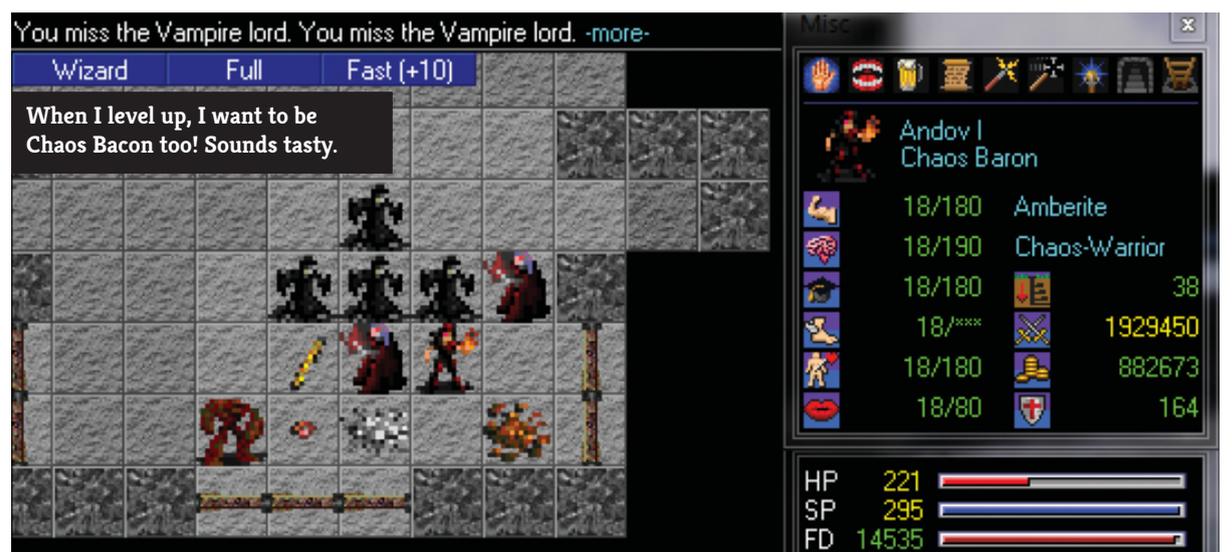
Games have been getting easier for years. *DayZ* doesn't let you save and forces you to restart every time you die, however, if your character somehow survives long enough for you to quit the server, you pick up where you left off. The first games to do permadeath in a big way were 'roguelikes'. We have to look very far back to find their beginnings, as the first crop appeared in the 1970s with games such as *Adventure*, *Dungeon* and, in 1980, *Rogue*, which the genre is named after.

In simple, relatable terms, imagine *Diablo*, but really, really hard. The average Roguelike has you make or randomly generate a character (with more choices than you could shake a wand of wishing at) and dumps it in a walled village with a staircase down to a dungeon. Levels are randomly generated, usually simply a series of pitch black rooms and corridors riddled with secret passages, traps, creatures and loot, depending on how deep you've delved. Your character must gain experience from monsters, travel down as far as

possible, and kill some impossible boss at the deepest limit. Combat is roughly like *Dungeons & Dragons*, so it is turn based and requires a rulebook to properly understand. Oh, and most roguelikes use ASCII graphics and don't take mouse input, in case you thought the above sounded remotely accessible.

There is much variance between different versions, but the core game stays the same. *Nethack*, easily available on smartphones, is a straight-into-the-dungeon job, and generously provides small sprite graphics. *Larn* features a time limit and if you win, your subsequent characters get taxed. *Brogue* puts a lot of effort into making ASCII dungeons more colourful. *Moria* spawned many child-variants based on *Lord of the Rings* lore. All of them are completely unforgiving.

So what's actually good about them? Variety and randomness. My half orc barbarian could take a sip from a water fountain on level one and be unlucky enough to get one-hit by the water demon that had a 1% chance of spawning from it. My elven ranger, however, might make it down to the gnome and dwarf catacombs on level 5 thanks to his bow and come unstuck against some tricky spellcasters. You could start off as a wizard with a ring of invisibility, only to die of hunger when paralyzed by a trap on level 19. You have to take some amount of enjoy-



ment from the inevitable death of your character.

Okay, fine, you get what I'm saying, but games have moved on. We're used to hammering quick save and quick load to get the perfect hit for maximum experience, regular checkpoints, and having a player character that isn't an ampersand or "@" symbol. Why don't you just play *Diablo* and actually have fun rather than live in the past?

I propose an alternate solution – choose the right variant, and cheat. Yeah, I've now been completely rejected by any hardcore roguelike players (who are still out there), but hear me

out. Wizard mode is for "debugging", but it allows you to simply respawn at the start of any area you die. Combine this with the variant *ZangbandTK*, based on *Anband*, full of LotR characters and items as well as other hilarious easter eggs that become an integral part of the game, plus dizzying character creation options. Most importantly, it's got good sprite based graphics, so you won't be squinting to see the difference between a wall (#) and a demonic quylthulg (%). The game now becomes an exercise to create the best possible character from a random system, mostly done through

grinding quests with high level loot. Boy, that sounds familiar, doesn't it?

ZangbandTK is still brilliant fun if you don't cheat, if not more. It's simply difficult to bring this type of game to this generation. If you enjoy RPG games, or simply like to think you know a thing or two about the history of gaming, you owe it to yourself to experience this genre as it is meant to be. Even if you roll a gnome priest who dies at the hands of a lichen (yes, a lichen) on the first level of the dungeon, you'll catch a glimpse at what some of today's games are missing – a learning curve with balls.

Strike team sent to upset UCL. Mission successful.

My Little Zergling DVD box set

It's been a question that has floated around Imperial College Union's Gaming Club for years now – why don't we play anyone else? This year, gears actually started moving.

On Thursday evening, in a quiet area of UCL, pizza was delivered and the party started. The LAN party. League of Legends (LoL), *Team Fortress 2* (TF2) and *Call of Duty: Modern Warfare 3* (CoD/MW3) were downstars, whilst the revellers upstairs Brawl-ed and kicked a ball around in *FIFA 13*.

The event was well attended, even after the free food had vanished (about 5 minutes in) and then the games began. Kinda. One of the UCL Tech Soc's new (I hesitate to say 'shiny' as it looked like it had been used to buff a pavement) Xbox 360s had broken, resulting in some slightly awkward 2v2s., rather than the planned 4v4s. Despite that, Imperial beat UCL in all

CoD games played, bar one (as their best player had to leave after the first game). LoL in the corner was dominated by the Imperial cohort, with the UCL team conceding (read: rage-quitting) in the middle of the second game, giving the Imperial team a 2-0 match win. One stalwart Imperial student spent all day playing FIFA,

winning 5 out of the 6 games played (and only losing when it came to penalties) bringing great success to the motherland.

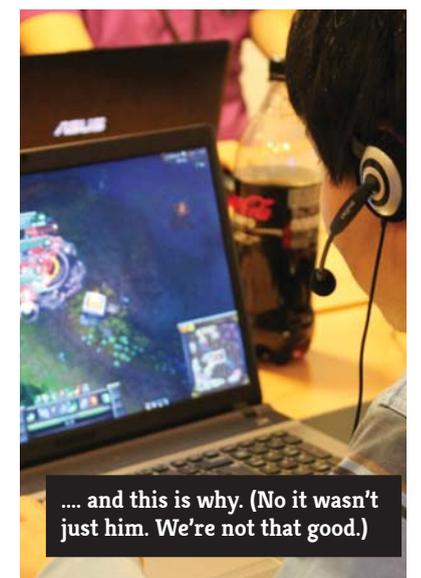
There wasn't much success however, in the land of *Super Smash Bros.*, with UCL wiping the floor with us. Finally, TF2 finished and the scores rolled in. However, all was not well in the land

of inflatable unicorns and hats. The UCL view is that they slaughtered us, fair and square. The Imperial view is that they slaughtered us, but cheated by bringing in someone with banned weapons and so UCL should be disqualified.

Regardless of the rivalry, everyone was still in high spirits at the end of the day and wonderfully, not a single shout of 'n00b' rang throughout the building.

For the first (of hopefully, many) tournament, things went surprisingly smoothly and when it's time to host the next evening, on the home turf, we should have the food shortages, console shortages, UCL rage-quitting shortages and "Imperial won" shortages fixed.

When the date and time are known, it'll be posted up on the Imperial College Union Gaming Club's Facebook group and you can put your name in for the Imperial team, for the games of your choice.



Tl;dr: Imperial possibly beat UCL at a bunch of video games, with a score of 2-1 or 3-2. Or maybe we drew with 2-2 - I don't know. Just read the article.

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

GAMES

First impressions: Halo 4

Ross Webster That editor's a spy!

Let me point this out before I start – I love the Halo universe and the progression and impact the game series has made within the industry. I remember picking up *Halo: CE* many years ago and not having a PC that could play it, faster than I could draw the frames with a novelty pencil the size of the Eiffel Tower. But I still played the hell out of it. The idea of an artificial world, in the shape of a ring, created by an ancient and long-dead race, worshipped by your mortal enemy and explored by a super-soldier just pushes all the right buttons in my book. That being said, I never finished it – the damn flood can keep the library. I never liked books anyway.

So, a quick future-history lesson for those who've continued past the first paragraph. In the 26th century, humanity is a space-faring race, having a stroll around the galaxy and creating settlements all over the place, when it bumps into the Covenant. The Covenant declares war against humanity, citing that their gods don't like us. No match for the fervent and aggressive nature of the Covenant, humanity was on a losing streak. On the frontlines of these battles were the Spartans – genetically engineered super-human super-soldiers, who wear kick-ass armour. You're one of them. Despite your awesomeness, humanity was on its last legs and the main bastion is Earth. You've the original three Halo games, covering the journey of Master Chief (a.k.a. John/Spartan-117) and his fight to save Earth from the Covenant and the ancient parasitic

life-form known as the Flood. Charming name. *Halo 3: ODST* covers the exploits of an Orbital Drop Shock Trooper (ODST) squad that's been sent to clear up the covenant remnants after their quick invasion of Earth (as seen in *Halo 2*) – no superpowers in sight – you're just regular squishy humans. 2010 saw the release of *Halo: Reach*, a prequel game, set before the events of *Halo: CE*. As the original Halo series mentions the fall of Reach often, as you can guess, it doesn't end well for anyone vaguely human. Let's not talk about *Halo Wars*.

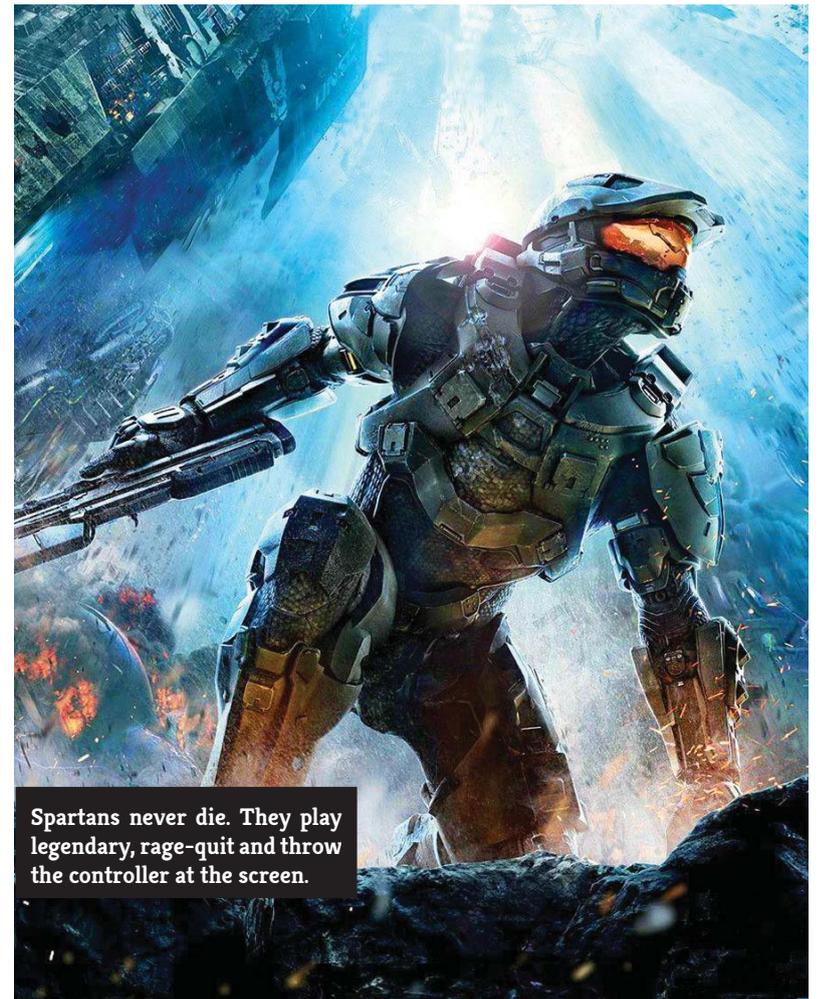
Practically spoiler-free history lesson over, we're onto the main exhibit – *Halo 4*. As the numbering convention would suggest, we're back with Master Chief, who was last seen sticking himself in cryogenic suspension, after the cruiser he was escaping on, was cut in half by a closing intra-dimensional portal, leaving him stranded. I would've been happy with leaving it there – it allows for speculation, movies, fan-work, you get the jist. Bungie, the original creators of Halo up until now, was disbanded and a new Microsoft studio took up the helm, with the name 343 Studios (343 Guilty Spark is the name of the A.I. in charge of the original halo). There was quite a lot of discussion over why this studio-swap happened and lots of people weren't happy, claiming that they wouldn't be able to get the feel of Halo right. Well, I'm glad to say, they were wrong.

I've only gotten about a quarter of the way through the storyline (2/8 chapters completed, according to the info boxes that pop up), so I can't give a complete review of the game, yet. More annoyingly, I can't spoil the

whole thing for you guys, as I don't know the storyline myself. Even this far in however, I'm loving it. The engine has been heavily modified since Bungie's departure, and the whole look and feel of *Halo 4* is great. It's not the dark and lonesome world of ODST, nor the bright and happy world of Reach: the atmosphere of *Halo 4* is a mixture of gloominess, but there are also some wondrous moments as you come across large pieces of forerunner (the guys who made the Halo system) technology and architecture, that make me want to sit there and watch for hours. I have to keep on reminding myself that I'm still playing on a 5 year old console – it doesn't feel, or look like it.

Weapons, armour and upgrades have altered within the campaign. I'm not completely sure how your armour upgraded whilst you were in stasis (maybe I just missed that part), but the new weapons I've seen so far seem a little... dull. The Covenant's storm rifle seems to have replaced the trusty plasma rifle, and the UNSC's SAM is simply a weaker, less accurate, higher clip-size assault rifle – not really my thing as I actually prefer to kill my enemies than tickle them. There will be much jubilant crying and weeping when people realise that armour lock has now vanished. The ha-ha-I'm-so-indestructible-that-even-a-nuke-can't-touch-me-armour-lock has been replaced by a hard-light shield that faces whatever way you're looking, and is able to block most small arms fire.

Reach did something new for multiplayer – it gave you a recurring persona. You were a Spartan and you could



Spartans never die. They play legendary, rage-quit and throw the controller at the screen.

customise your armour with hundreds of different pieces. These pieces were bought with XP and unlocked according to your level, and I'm very glad to see that it hasn't changed... much. Weekly and daily challenges are still around to give you more XP than you can shake a gravity hammer at. I've yet to play any proper amount

of multiplayer, but it feels like Reach+ – there are more options, more maps and just as many opportunities to assassinate people.

So for those of you still on the fence, I'd say to get it. For those of you who don't want to get it, I'd say to get it. To everyone who has already bought it – see you on the battlefield.

Time, Dr. Freeman?

Josh Price Tomato-in-exile

"Shouldn't you have been in the test chamber half an hour ago?" asks the scientist standing next to me. Quite possibly – I've been running around this lobby for the past 20 minutes just trying to see if I recognise any of the equations on the whiteboards. Between the unresolvable scribbles, I think I might just have seen the Schrödinger equation!

For those clueless as to the context of my equation hunting, I'm playing *Black Mesa: Source*. It's a fan recreation of Valve's PC hit, *Half-Life*, which was released in 1998. You are 'mute' physicist Gordon Freeman, whom whilst at work at the Black Mesa Research Facility, almost inadvertently creates the infamous Resonance Cascade scenario. Since the entirety

of the game was played from a first person perspective (there were no cutscenes), the game was praised by many for its immersion.

But anyway, perhaps it would be more appropriate to label *Black Mesa* as a second attempt at *Half-Life: Source*; a direct port of the original game released on Valve's then new Source engine in 2004. With few new features and seemingly little improvement over the original game, it was thought by some to be a lackluster effort by Valve. A group of fans of the original took it upon themselves to develop a new remake using freely available tools from the Valve's Steam platform. True to Valve's normal development time frames, the game was released in a mostly complete form eight years later, save for the final chapter.

I'm trying not to be accused of bias;

however as a fan of the *Half-Life* series and other Valve games, it seems my patience has paid off. There is an attention to detail which will please fans of the original game, from the various control panels all the way down to the weapons. There are a handful of nice touches, with the on screen HUD showing weapon ammo much like the original and new effects too. Anyone with fond memories of backpedalling from hound-eyes whilst frantically trying to reload will not be disappointed. The soundtrack is also nice and refreshing; not a direct copy of the original, but a fitting inspiration.

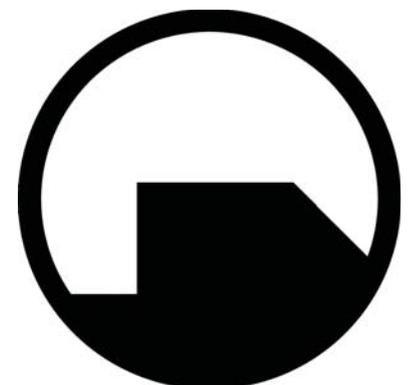
I do have a few criticisms though. Despite the fresh graphics, the mechanics of the game haven't really changed much. I'm not expecting the latest cover-based shooter tactics similar to the *Call of Duty* series, but

it's likely you will find yourself relying on quick-save quite often. The familiarity also makes it difficult to play sometimes, a few sections have been reworked, which hardcore fans may find jarring. It should be noted though, that it is technically based on the original game and not a direct copy, so it is to be expected.

Perhaps the most surprising thing of all is that the game exists at all, and is free to play. You might expect, that given complaints about heavy-handed attempts by publishers at enforcing copyright, that such a project would be squashed early on. However, Valve have not only allowed the game, but insist that it be distributed for free. The original requirement of owning at least one source engine game has also been dropped, and combined with the recent approval on Steam Greenlight, means that it will appear in the Steam

Store right next to the original game.

So, if you're at a loss for something to do on a Sunday afternoon, or you enjoyed the original game and its sequels, it's worth a try. You can find it available at <http://release.blackmesasource.com/>. As the other scientist kindly reminded me; "We're waiting for you Gordon, in the test chamber."





International Mobility Survey

Tell us what international partnerships Imperial should run for undergraduates for study abroad and summer research placements.

Fill in the survey and you could win a Kindle Fire!

The survey is open from:

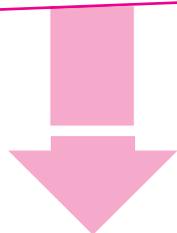
09 - 24 November



imperialcollegeunion.org/imsurvey



YOU SAID
you wanted more real ales in the Union bars

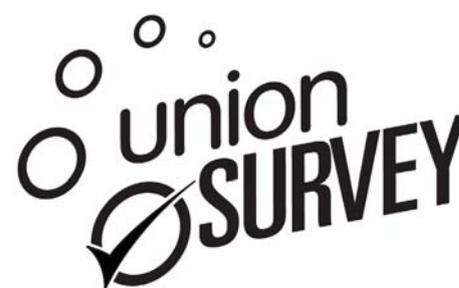


WE
held the Union Real Ale festival in October and now have more real ales on in the Union Bar

“YOU SAID”



WE DID



See what we have done in response to your feedback in the June 2012 Union Survey. We are highlighting just some of the changes we have made to improve your Union ahead of next Union Survey starting 19 November.

imperialcollegeunion.org/feedback





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

COFFEE BREAK

Everybody loves Barack

Well, not everybody, obviously – but a lot of people

Dang, all that election stuff was a bit dull, wasn't it? Obama this, America that. R-Money Cash Cash Dollar Bill, never forget. But I digress. While many enjoyed the Year 7 Geography-inspired thrills and spills of people sequentially announcing whether a state would be coloured in blue or red, some of us had deadlines and stuff and couldn't possibly be that concerned with who was going to head up the world's biggest capitalist superpower. But again, I digress.

In this groundbreaking section, we recently covered ways Imperial could get people back crowding at the windows of Beit. This week we turn to the depths of social media in order to investigate how you (yes, you!) could post an exact timely duplicate of about 50 other Facebook statuses without even trying! It's a little like crowding around windows again, but this time replace 'windows' with 'Facebook statuses'. Bear with me.

A FOOLPROOF GUIDE TO COPYING YOUR FACEBOOK NEWS FEED WITHOUT TRYING™



Sup, haters?

WRITE ABOUT HOW YOU FAVOUR A DEMOCRAT OVER A REPUBLICAN
That Romney's a bit of suspicious fellow, right? How could anyone possibly have considered voting for him? I dunno, don't ask me. I'm not American. But like, literally every other country wants Obama back in the saddle. Go-bama! Go economy rejuvenation! Or something!

WRITE ABOUT THE LATEST DEVELOPMENTS OF YOUR FAVOURITE

TELEVISION SHOW. HERE, REPLACE 'FAVOURITE TELEVISION SHOW' WITH 'DOWNTON ABBEY'
I don't know whether I dodged a bullet by avoiding the majority of Julian Fellowes anachronistic smash hit thus far. But what I'm sure of is the sheer dramatic potential on offer, at least judging by the influx of Facebook statuses every Sunday evening. Anyway, to business. Have they hanged the infamous Bates yet? If he's free or something I'm heading straight to ITV to

give them a piece of my mind.

WRITE SOMETHING ABOUT A TENNIS MATCH CONCURRENTLY OCCURRING
I don't know what it is about tennis that lends itself so well to news feeds. Not football, not rugby, not even croquet can cajole a similar response out of you virtual denizens. Whether it's Murray in a hurry or Federer winning a cow as a prize or something, the racquet-based antics seem to never end.

It's always 6-2 to someone, one set up. I really don't know what it is about that score in particular.

With this advice in tow, you now have the considerable potential to contribute a status to Facebook similar in content to another individual's. I'm sure your life has been improved considerably with this knowledge. That's what I'm here for, after all. If you have irrelevant content designed for these pages email it in. Peace out.

INTERESTING THOUGHT FOR THE DAY
"If you slice a pizza into six slices, you will have six slices to either share or not share."



BACK BY INCREDIBLE DEMAND, THIS IS THE SECOND COMING OF...
ED MILIBAND HOLDING THINGS

HOT!

BBC DAYTIME SOAP OPERA *DOCTORS*

BARACK OBAMA AUDIOBOOKS

BRAN FLAKES

DISCRETE-TIME MARKOV CHAINS

THAT FEELING OF REGRET AFTER EATING A TAKEAWAY PIZZA

RIGGED VOTING MACHINES

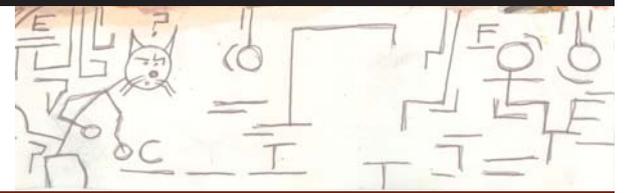
REFERRING TO WAITERS AS "BOSS"

US ELECTIONS

NOT!

HANGMAN

hangman.felix@imperial.ac.uk



twatter



OBAMARAMATYME2012

OMG GUYS! I DID IT! I FUCKING DID IT!



willyoujoinmymiliband?

Whooooo! Go Obama! :D



Cameron_DA_Maneron!!!

I knew it. I said all along you'd do it.



SuperaceGOARTHERAOR

If only Osie was still alive to see this :(



Cleggmanxxx

Congrats Obama. You really deserved it.



OBAMARAMATYME2012

Thanks Cleggman. It really means a lot to me. I actually cried a little.



Cameron_DA_Maneron!!!

Man I'd be crying the shit out of my tear ducts if I did what you did.



OBAMARAMATYME2012

Shelly doesn't give a shit. She just doesn't understand.



Cameron_DA_Maneron!!!

They never do



Cleggmanxxx

She doesn't give a shit about you winning a second term as president!?

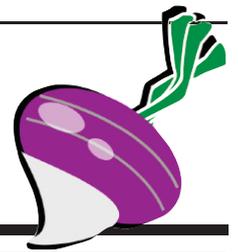


OBAMARAMATYME2012

Second term as president? Who gives a shit about that? I just got the perfection medal on halo 4!!!!

the turnip

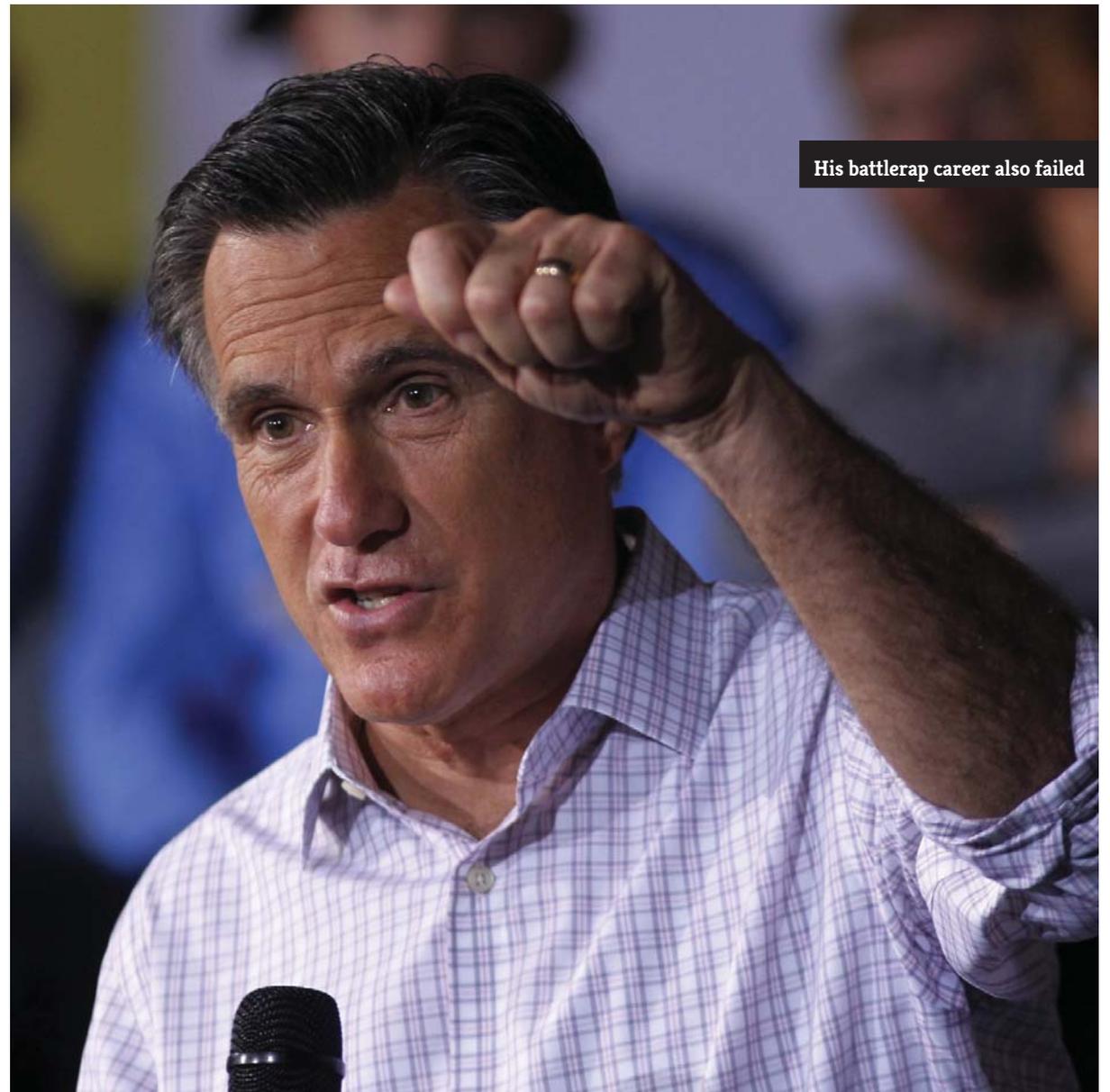
Hangman's Finest College News Source



EXCLUSIVE!

Mitt Romney makes shock announcement that he "only ran for a bet"

by Hugh Moor



His battlerap career also failed

Romney announces he "only ran for a bet" and wasn't interested in "being some shitty President or like whatever anyway".

In a bitter and profanity-laden concession speech, Republican Presidential candidate Mitt Romney claimed he'd only run for president as a bet with his friends. "Yeah it was all some stupid bet" stated the former Governor of Massachusetts, "me and a few of the

guys from the church were having a wild night on the OJ and lemonades. Naturally, it got out of control and one of the guys said "hey Mitt, bet you couldn't run for president in 2012" and that was that". The GOP candidate went on to add "of course, once my blood-sugar levels had dropped I regretted it immediately" before continuing "I mean President? Who goes in for that these days". When asked why

he'd spent nearly a billion dollars on a bet he stated "I don't fucking know, what on earth else were we supposed to do with the money anyway?". Shortly before storming off stage, Romney added "And good luck to President Osama, or whatever his name is", "not that anyone cares". At press time, sources confirmed that Romney's meeting with his VIP backers after the results was "awkward".

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HANGMAN



Drunk mate of the week

It has to be commented that the cat is a good effort. But just think about how many people will see long hair, shirt raised... and get pretty excited, only to be disappointed. In the words of the latest Bond villain: think on your sins. Seriously, think.

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
 Nobody (including Felix) condones excessive drinking. Please drink responsibly motherfuckers.

THE NEWS WITHOUT THE NEWS



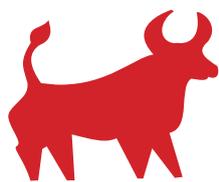
Case of mistaken identity causes nerdy computer hacker to be hung

HOZOSKIZZLES – IT’S THE HOROSCOPES YEAH



ARIES

This week you're on University Challenge. It's neck and neck, and the deciding question is "who's the cat that wont cop out when there's danger about," and your opponent doesn't know. "SHAFT" you proclaim; "Ya damn right," replies Paxman, smoothly and suavely.



TAURUS

This week you get accused of plagiarism on a piece of coursework. You email your personal tutor protesting that "imitation is the sincerest form of flattery," however you fail to reference the quote to Charles Caleb Colton and get yourself into even more trouble. Boned.



GEMINI

Help I'm trapped in the Felix printing press, I'm nearly out of air and the water level is rising fast. If you get this message please call 02075948072 and tell whoever answers the phone that Barnaby loves them dearly, but that sadly this is goodbye. They'll understand.



CANCER

This week Imgur brings in the new gallery setting and frankly it's ruined your favourite procrastination website. In a fit of despair you decided to attempt that degree you came here to do. Unfortunately you discover that you're not very good at it. How irritating.



LEO

This week you're sat in the computer lab coding away. LOL JK that's only on your screen when your lab supervisor walks past. You flick back to MailOnline and look at how revealing Tulisa's dress was on X-Factor. Stowing it safely away in your wank-bank, you get back to work reddit.



VIRGO

This week you're suspicious of a slight stinging sensation when you pee. You nip to the STI clinic at Chelsea & Westminster hospital where to your surprise it turns out you had a small colony of bats nesting up there for like 3 months now. You regret sleeping with Christian Bale, but not for long.



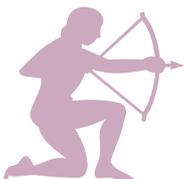
LIBRA

This week you decide to "Facebook rape" some guy in the computer room. Unfortunately it's not 2009 anymore and everyone thinks you're a massive douché and not particularly funny. Also misappropriating the word "rape" is abhorrent and you should be ashamed of yourself, frankly.



SCORPIO

This week you lose a bet and have to write your lab report in the "Papyrus" font. Instead of just giving you a low mark, the PhD marker finds out where you live and clubs you to death with a typography style guide.



SAGITTARIUS

This week, you resolve to overcome your obsession with the Olson Twins, okay they're hot but the fact you can quote their 1995 film "It Takes Two" in its entirety is a bit weird, and it's beginning to creep out your boyfriend when you do it in your sleep. Also Mary-Kate killed Heath Ledger :(



CAPRICORN

This week you get Twitter. Finally! Now you know what all those cool kids are on about. Within minutes you've gotten into a public argument with Piers Morgan and Gary Linekar, and had legal proceedings taken out against you by Tom Daley. #Banter



AQUARIUS

This week your Movember is coming along nicely, until all of a sudden you realise you've completely forgotten to raise any money. Come on chaps, this isn't a month long excuse to piss off our girlfriends; this is a serious charity fundraiser. LOL DW I'M JOKING: I don't have a girlfriend



PISCES

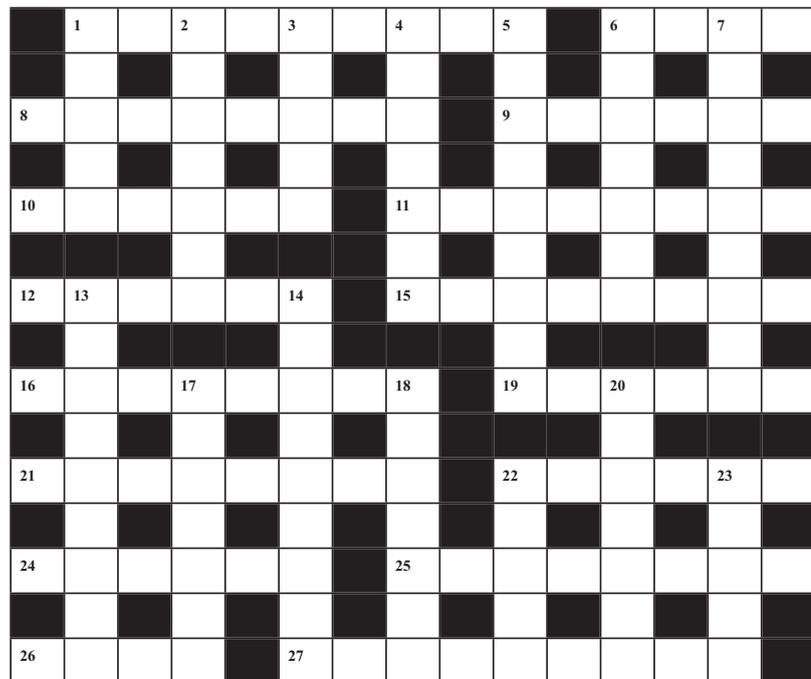
This week you win the US General Election, good work dude. Now just sort out the economy, step back from stupid brinkmanship with your political opponents and stop ordering the extra-judicial killings of citizens of neutral states by UAVs and then maybe you'll deserve your job.

Puzzles Commanders:
Sotirios Karamitsos
Louisa Byrne
 puzzles.felix@imperial.ac.uk

PUZZLES

Cryptic Crossword #3

Cryptic Crossword #3



Set by: Romandjul

Scribble box? For you to draw rude shapes in.

Across

1. Drainage game for soldiers with time (9)
6. North or South European? (4)
8. Crossing Goodge St, I'm at Euston, at a guess (8)
9. Manufacturing leaders for Mozambique and Kenya is not good (6)
10. Count on computing facility's enthusiastic devotee (6)
11. Is it a rum fudge pudding? (8)
12. Cash retainer included in renewal letter (6)
15. Morbid piece of ironmongery (8)
16. After losing second half, Romney acted crazily towards his opposition (8)
19. Regardless, we despise some vegetables (6)

21. In Act I, Verona is not entirely without drama (8)
22. Crafty Balthasar frames this tragic character (6)
24. A green mutant – don't do this to him! (6)
25. Place for development, in the cellar perhaps? (8)
- Employed some 19, unwisely in hindsight (4)
27. Misfits are posing in the country (9)

Down

1. Turned up bottomless Cul-de-sac and got trapped! (5)
2. Learner pursues general knowledge - it's useless (7)

3. During warm up, run gets the blood pumping (5)
4. Vet twisted deer inside out! (7)
5. Woman sorry to miss any binge - there will be plenty of them in the future! (9)
6. Game for discovering bespoke monsters? (7)
7. Before Biden's inside, earns the left a crushing victory (9)
13. One mountain range or another (9)
14. Isn't arsed about being late (9)
17. Garden that gives fruit or vegetable (7)
18. Put underfoot, crushed and tore (5,2)
20. Mob rage breaks out and leads to trading ban (7)
22. Land turtle loses leg (5)
23. Take pill behind toilets - with these kind of morals? (5)

Cryptic Crossword # 2: Solutions

If you're anything like most of the Felix office, you'll be thinking "Cryptic Crossword. I already have them, it's called my degree. How do you actually solve these!?". Well, help is at hand. Below is last week's worked solutions. Hopefully this makes some sense?

Across:

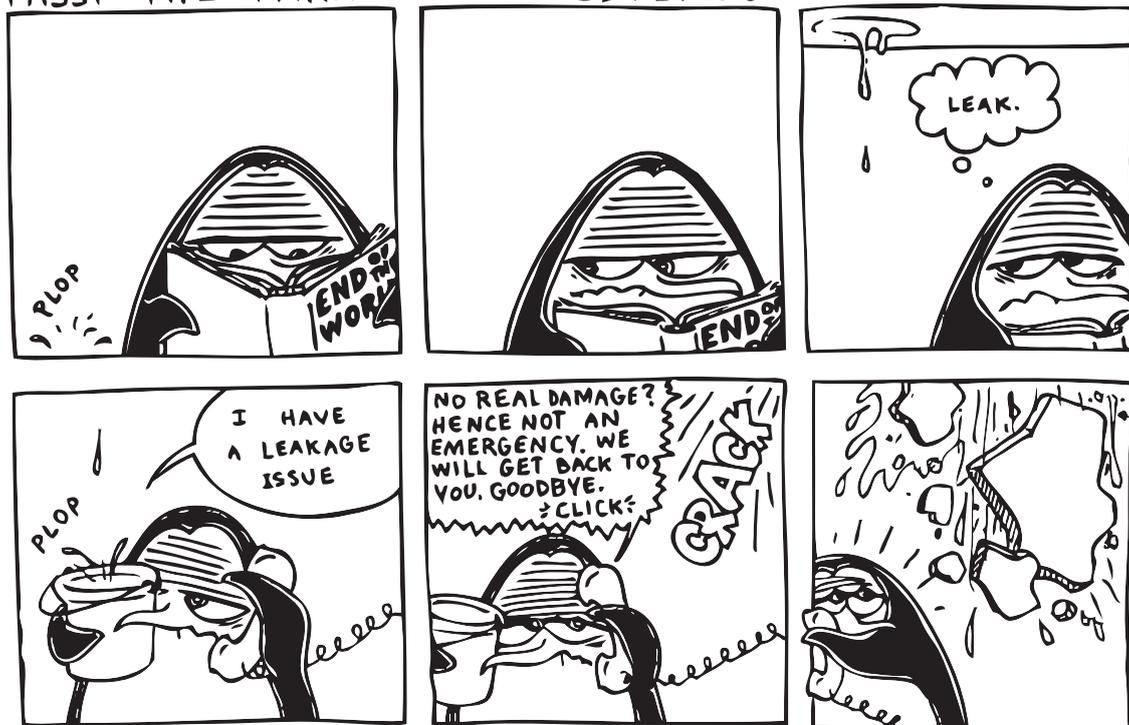
1. DISRESPECTFULLY: Anagram (roughly) of DISSECT FULL PREY
8. NAMETAG: Reversal (Left) of GATEMAN
9. NIGERIA: NIGER (African Country) + I (one) + A (leading Asian)
11. MATCH MAKER: Cryptic definition
12. ICON: Hidden in CRITIC ON
14. PEARL: Anagram (Rampant) of PLAYER (womaniser) without (LOSES) Y (unknown)
16. SPATIALLY: SPAT (fight) + I (one) + ALLY (friend)
18. THROW AWAY: THROW (furniture) + AWAY (when not at home)
21. BASED: (Double definition)
23. TIFF: F (loudly) after TIF (returning suit)
24. PERCUSSION: Anagram (stumbling) of COUSINS after (proceed) PER
27. PUNGENT: GENT (gentleman) proceeds (concluded) PUN (joke)
28. BISHKEK: BK (bank walls) contain (imprison) anagram of (drunken) SHEIK
31. RADIOTELEGRAPHY: RADIO (wireless) + TELEGRAPH (paper) + Y (unknown)

Down:

1. DON: Contained (look inside) within DON't
2. SUMATRA: MA (Mum) inside (engrossed in) SUTRA (sex manual)
3. EAT: hE hAs To (even letters)
4. POGBA: first letters of Player Out Getting Battered Again
5. CANDELA: C (cavalry's leading) + AND + EL (the spanish) + A (armada's behind)
6. FUGU: found in FUGUe
7. LYRICAL: Anagram (crazily) FARCICALLY without the letters AFC (Arsenal Football Club)
10. ANNOYED: anagram (to get irritated) of ANYONE + D (David's first)
13. LIMB: Solution found within (inside) CLIMB (promoted)
14. PIT STOP: Reversal (over) of POTS TIP
15. LAWN: LA (note) proceeds WN (first and last letter - case - of WOODEN)
17. PEA: PEA is part of PEAR
19. REFINED: RED (socialist) goes around (gets) FINE (a charge)
20. WREATH: Anagram (wildly) of A (one) + THREW
22. STICK UP: cryptic definition
25. CABLE: LE (The French) follows CAB (taxi)
26. NEMO: -TRIPLE CLUE- 1. Cap-

Set by: Romandjul

PASSI THE PARABOLASHAPED PENGUIN



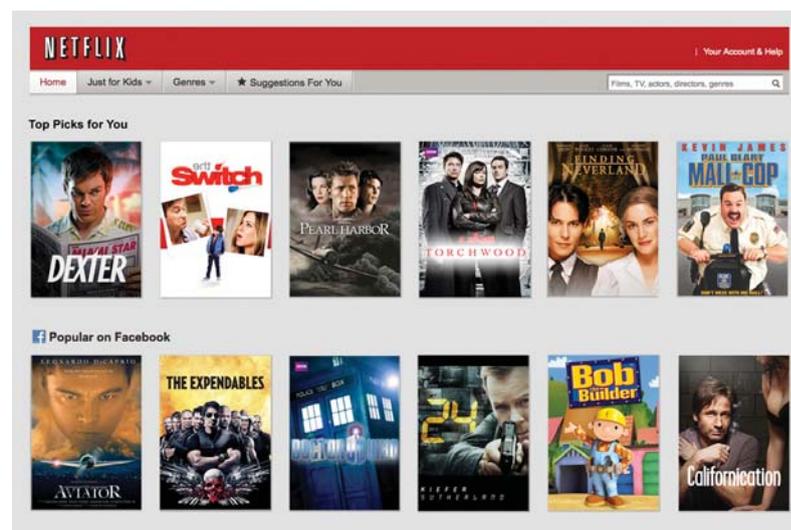
2012 Outi



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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Winning is easy for Women's Rugby

Hayley Rigby

Sports Writer

Imperial Women's Rugby has seen a fantastic start to their 2012-2013 season, winning their first three games with impressive margins. The success began even before the matches started, with a strong turnout for Fresher's Fair and our taster session, which says a lot about the effectiveness of certain team members enticing freshers to the stall through the medium of dance! Our large intake this year sees a range of talent, from those who have played competitively before to those who had never even picked up a rugby ball before this year but all show great potential and enthusiasm for the game. With a new team assembled, it wasn't long before our first game of the year – a friendly away at Oxford University. This game set the tone for the season to follow with a great turnout of the new members, with Carolanne Vouriot scoring our first try of the year! Oxford put forward a largely Fresher opposition but this provided a great opportunity for those who hadn't played before to experience the often chaotic world of rugby against a more evenly-matched side. Our new girls took to the challenge with admirable panache and enthusiasm whilst our senior members led by example. 80 minutes later and Imperial stood slightly muddy and probably fairly bruised, but victori-



ous with a full-time score of 31-10. Kudos to our men of the match – newcomer Juliet Lennon and last year's captain Kath Fok!

Not content with this single success, Imperial took to the field a week later to begin their London Universities Sports Leagues (LUSL) campaign against Royal Holloway at Harlington. This match required much more serious game faces due to the presence of several very experienced players on Holloway's side, but Imperial were not deterred. A strong message was sent out by Imperial's solid defence which managed to hold off the opposition for the entire first half whilst simultaneously racking up tries aplenty from old and new members alike. This

try bonanza continued on into the second half, though it was met with greater resistance from a reinvigorated Royal Holloway who managed to break through to set up a try and conversion which we allowed out of respect and extreme politeness. By the final whistle Imperial had clocked a massive 58-7 win and were celebrating in the appropriate fashion (i.e. a cheeky pint down the pub). Congratulations go to our men of the match: Ran Xiong, for her notable double try and all round gusto, and Carolanne Vouriot for making consistently awesome tackles and some really solid runs!

With a desire to keep the winning streak live, Imperial approached Kingston University with caution on

the 4th November as the opponents were a relatively new team of unknown skill. Despite this, the teams faced off with Imperial leading from the front despite freezing conditions and uncontested scrums from the first five minutes, which provided a disadvantage as our scrum usually delivers knock out performances. However, we made up for this in our line-outs which were consistently effective for our own throw-ins and often during our opponents as well! With a season's best score of 67-0 to Imperial, Lucy Olliff and Juliet Lennon were richly rewarded as men of the match – Lucy for her all-round solid commitment on the pitch and Juliet for her amazing line-out prowess despite never having been lifted

before. Special honours should go to Caitlin Jackson who pulled off a hat trick of tries within the space of a single half and Lana Lee who successfully converted the majority of tries and who also scored a try on switching from hooker to fly-half due to injuries in the team.

Imperial have certainly started the season on the best possible terms and though there are potentially some tough matches yet to come, we're confident we can build on the success we had last year (winning the BUCS SE conference cup and finishing second in our division) and more recently in order to achieve our best season yet. If all of this sounds right up your street and you love rolling in the mud, it's never too late to join us!



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SPORT

Swimmers drink more than just pool water at BUCS

Hayley Rigby Sports Writer

After a reshuffled schedule, the boys kicked the BUCS 2012 short course championships off with 50m free on Friday evening. Michael earned himself first of many fines by closely losing out to Fraser by .04 seconds. Similarly in this event Niki finished in 27s with compliments from Brad "Niki, your technique was held perfectly throughout the race, well done mate!". (In an Australian accent...)

The girls got off to a good start with Catherine breaking the IC 50m free record to then beat her own time again in the first leg of the girls relay final in a time of 27.71, giving her a fine to give out (unfortunately to myself...). More success on Friday evening was brought by Caterina qualifying for the 50 backstroke semi final, to then swim even faster in a time of 30.91 to get our first BUCS point (and IC record) by qualifying for the final finishing in 8th place.

After an unwelcome 7am wake up

Fraser managed to smash out a 55.06 in 100 free with Niki and Michael closely following in low 57's! Catherine also closely followed the boys with a 60 second 100 free making a new IC record, followed again very closely by Zelig in 1.03. Also, for this event, Hayley earned herself her first fine with a wrong entry time for Meric (sorry!)

Matt Jackson, though feeling unwell managed to pull a 1.07 out of the bag for the 100m backstroke. Also in this event, Fraser reveals himself as not only a freestyle swimmer by finishing in a 1.04 for 100m backstroke.

Caterina narrowly missed out on a 200m final qualification. Great effort was put in by Meric and Hayley for this event however, setting some good times to start this year off. Morris Po set a new IC record in a time of 2.15 for the 200 IM.

To quote Morris Po before his 200 breaststroke swim: 'I don't want to swim this event because I don't want to upset Florian by beating his record', which Brad didn't think was a viable excuse



to drop out. Bad news for Florian then, as his record was swiftly broken by Morris in a time of 2.31s. Morris and Caterina continued to shine with their performances in the 200 backstroke event – Caterina qualifying for the final and Morris setting a new IC record in a time of 2.13.

Scott, whilst modelling the tight blue speedos, put out a great performance in both breaststroke events, only narrowly missing out on breaking (his own) IC records.

Michael Ingram swam the dreaded 100 fly on Sunday morning whilst the majority of the team stayed in bed/had a cooked breakfast and Catherine similarly battled out in the 200m free setting a new IC record of 2.17.

The relays were all swam at times very close to IC records with all 4 boys (Fraser, Scott, Niki and Michael) swimming 25's in the 4*50m free relay and the girls (Catherine, Hayley, Zelig and Caterina) qualifying for the final on Sunday evening. Morris Po set a

new 50m backstroke record in the first leg of the boys medley relay in a time of 29.64. The girls ended the competition by finishing in 5th place in the freestyle relay after qualifying in 10th place.

There was not one disappointing swim all weekend, with everyone performing better than expected after only 5 weeks into training.

The Freshers (and Scott) were all rewarded (they might say punished...) on Sunday evening with a large number of shots and pennied pints consumed. Special mention goes to Fraser for finishing all his fines after chundering only 12 hours earlier from the night before at Sheffield Union. Additionally, Scott (after a struggle) managed to finish his larger number of fines (not sure how he managed to get so many...) and just managed to save the queen before heading home.

Overall, a successful and fun weekend to hopefully be topped by the long course meet in February. Well done guys!

Hockey Ladies 1s haunt UCL

Harriet Stevenson Ladies 1s

On All Hallows Eve the Ladies 1's set out to play some old rivals UCL. UCL definitely had a point to prove as we had put them out of 2 cups last year. We went out hard in the first 10mins with a new line-up having fresher Bryony in central-midfield controlling the game. With some good play down the right, from Gigi and Hazman we scored our first goal from a short corner, from banana slit (Harriet).

Our confidence grew and great play up to the forwards from fresher Hayley ensured we had the majority of possession. We had lots of shots narrowly missing or being saved from Jules and Sorcha. Unfortunately UCL were relentless in their determination and managed to aggressively score a goal just before half time, making the score 1-1.

We set out for the second half determined to get a goal back in the first 5 minutes. Our second goal took some time but came from a reverse stick shot again from the one and

only Hazman! We were however also faced by the fearsome attack from UCL keeping our keeper Percy busy, luckily UCL were unsuccessful in getting past her ninja-like skills. She was aided by a miraculous save off the line from Emma, resulting in a breakaway from us and Hazman tucking away her hattrick. Defenders Kirsty, Maria and Anna Tommy kept strong and prevented further chances from the UCL forwards with some textbook defending, low flat tackles. The distribution from the back was beautiful from Celia helping to keep the ball

down out end of the pitch and giving the forwards more and more chances. The accuracy from her passes was ultimately too much for the UCL defender to cope with and a ball through to Sorcha giving her a one-on-one chance at the goalie brought us our 4th goal of the game. Skilful tackling from Kathryn in the last few minutes of the game in our attacking D, resulted in some close chances but the final score was 4-1.

This has been a tricky season for the Ladies 1s getting promoted from last year and now facing tough teams. The



team is growing in confidence and with this first Win hopefully they can build on their successes, to try and remain in this league next season. Good Luck girls!

Super speedy superheroes

Sophie Kirk Club Captain

On a cold Wednesday afternoon Imperial's finest runners headed off to Richmond Park for the second of our London College League races of the year. Since the race coincided with Halloween, club members stepped up to the mark with some spooky costumes to scare off the competition. We definitely deserved the prize for best dressed team.

Despite some transport issues causing the race to be delayed by half an hour, Imperial were ready to take on the 2.5 mile or 5 mile course. A chant of 'Gary Hoare'

started the race which saw superwomen, Tony the Tiger and escaped zombies run off the start line. The men's team were full of anticipation for the race ahead as they knew they could improve on the first race result.

An excellent run from first timer Faron Hesse meant he finished an incredible 4th position a mere 30 seconds behind the winner. The rest of the first men's team also improved greatly with Phil McCorquodale, Sam O'Neill, Chris Thomas and Reuben Bogg all moving up 34, 17, 9 and 10 positions respectively. Special mention to Men's Captain James Ellis who missed the start but still managed to

bolt round to finish just in time to make the 1st team! Overall the Men's Team moved up 2 places to finish an incredible 3rd position just behind St Marys, the second team also finished in 6th position.

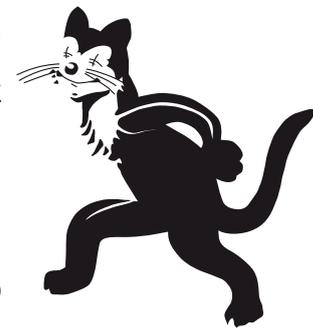
In the women's race, the first team improved on their score from last time, with Sophie Kirk, Josie Bowler and Imogen Keane finishing in 19th 20th and 21st position respectively. However the team remain in 5th position just 6 points down on Brunel. First timer Kimberley Mason had a great run to finish in 35th position, we look forward to watching her improve over the season.

Despite losing Tri Captain Ed Hallett



on his first league race, we hope he comes back for more. A successful days racing was followed by some suitably spooky cakes, apple bobbing and much celebrating. We look forward to next week's race

and Wimbledon common where we hope both the men's and women's teams can finish in the top 3! For more information about Cross Country and Athletics Club please email: run@ic.ac.uk



ICUAFC 1s conquering London

Whole Team Effort Football Team

On the 27th of October the "ICUAFC elite" (Tofis, 2012) ventured north of the wall to a place so windy that Dorothy and Toto thanked their lucky stars that they live in Kansas: Shenley. The opposition were the old enemy and second best university in London, UCL. A fixture steeped in history, this was always going to be a difficult fixture. It wasn't. With new recruits James Murphy, Luke Butler, Marius Wedemeyer, Amine Cherif (aka Cherif Snr) and the returning Peter Bjorkstrand, on top of 13 goals without reply in 270 minutes, ICUAFC 1s were full of confidence. We arrived at Shenley with no sign of the opposition; rumours were banded about that Imperial's multicultural line up had scared the UCL army into submission. However, just when it looked like there would be a no show, they appeared over the hill, armed for battle (a football match).

Our confidence was high, and rightfully so, as we dicked on them for 90 minutes winning 3-0. Garner was majestic in goals (at each end), protected by Tofis, Woodhead, Amjad and Cherif Snr. The midfield was bossed by housemate combo Tim 'Smithy' Beasley and Hill, who continues to roll back the years. Width was provided by Murphy and Butler spearheaded by Bjorkstrand and Robinson. Unfortunately, Butler's fancy footwork put him on the receiving end of a rash challenge forcing him

off early only to be replaced by Cherif Jnr. The early exchanges were dominated by Imperial although an early shot from UCL talisman James 'Just a shit' Greatorex produced a smart save by Garner. The first goal came from a vicious shot by Bjorkstrand and, following immense pressure, the UCL defender had no choice but to thrash the rebound home from 3 yards. Imperial continued to dominate with multiple chances much to the dismay of the UCL wags present. The second half brought no respite to either the weather, which was appropriately North-sideways sleet, nor the UCL goal. A whipped freekick from Tofis resulted in another outstanding finish from their right midfielder this time as he placed his clearance effortlessly into their top corner. The dubious goals panel (controversially) gave it as an own goal despite Tofis' pleas. Wedemeyer and Nielsen were introduced to kill off the game with one having more impact than the other. Within 2 touches the former was on the scoresheet. Hill played a simple 5 yard pass to the ruthless German who, with one touch, turned and got it out his feet before placing a finesse shot over the keeper from what at first appeared to be at least 100 yards, but was later confirmed as 40. The calls of, "Keep the ball!" from the IC midfielders, prior to the shot, were a textbook example of how mindgames are still of paramount importance in the modern game. Pandemonium ensued, as Wedemeyer opted for a Henry-esque silencing celebration whilst cheers of

"German efficiency!" echoed around the stadium/pitch. The game wound down with a few more chances for Imperial but none taken. We left taking our "One way" sign with us. The chants of 'Get back in your biscuit tin, Ginger' and 'Oi number 11, number 11, mate, number 11, you're shit' were absent but even without our 12th man, victory was comfortable. Smithy's industry won him man of the match but everyone was impressive; however, justice will not truly be served until further destruction of UCL in the cup.

Next up were St George's on the 31st of October. The reverse fixture the season before brought back bad memories of a 10 O'clock kick off and a Cypriot finishing the final 5 minutes in goal. The squad were buoyed by the false news that they now played on 3G. However, upon arrival we were dismayed to hear we would in fact be on grass in the overwhelming stadium of high flying Tooting and Mitcham FC. Solace was only found in the pitchside chicken van and proper seating for our ever growing fan club. Again Imperial dominated despite inappropriate footwear and whining from Tofis that he needed insoles for his boots. A wunderstrike from Tofis opened the scoring from a corner delivered by the consistently dangerous Dale. After the ball was weakly cleared, Tofis headed it over an opposition defender before unleashing an unstoppable drive through the keepers' butter fingers into the net to deafening chants of Golaccio from no one. Wedemeyer continued his impressive scoring



streak with a clever right-footed finish from a Tofis cross.

Half time provided relief for a visibly shaking St George's against an Imperial team smelling blood. Imperial pressed to extend their lead with more slick play drawing 'Olé's from the crowd. Such was their dominance that Amjad found himself in approximately an acre of space all of 2 yards from their goal, dead centre, with the ball before him. No one was quite prepared for what followed: with the goal at his mercy the pressure got to him. Luke Varney's midweek miss against Southampton in the Capital One Cup was forgotten in an instant. There was screaming silence from the travelling supporters which was shattered by

a high pitched moan from Amjad's mouth – a cry of despair, anguish, pain, remorse, guilt and pure regret. The sadness seen on his face was comparable to that of Achilles mourning the death of Patroclus. He received a Man of the Match vote from Garner after the match, but this was widely assumed to be a sympathetic gesture. Bjorkstrand took a leaf out of Amjad's book by promptly spurning a host of chances that Fernando Torres himself would have struggled to miss. Unfortunately, overcommitment from the Imperial team and a few missed challenges from an otherwise untested defence allowed St Georges to pull back a sloppy goal, the first goal they had conceded in approximately a decade of football. This served as a wake up call, lifting Imperial with Wedemeyer winning a penalty after a disgusting challenge from a St Georges defender, prompting the 2 travelling supporters (Smithy's parents) to brandish imaginary cards which were unheeded by the immovable referee.

The resulting penalty was comfortably converted by Robinson, sending the keeper to his right whilst nestling the ball in the opposite corner. Smithy won man of the match for the second week running earning himself another embroidered star on his kit bag (@SmithysBag). The result was more important than the scoreline but it was frustrating to have conceded. The squad agreed that we were not good enough compared to the new standards set by a team which very possibly could win everything this year.

Disappointing start for the Falcons

Benjamin Sandy Basketball Team

Imperial's baseball team, the Falcons, began their season yesterday with a double header of friendly games against the University of London Japanese Society.

The first game of the day began amidst some animosity as the opposition catcher was an Imperial College student, and last year's hapless vice-president of the baseball club, who this summer ditched us for ULJS, despite not actually being Japanese. This animosity was apparent as Imperial's starting pitcher, Hajime Urata, hit him

with his second pitch, allegedly by accident.

In the first few innings, ULJS's score crept up, but Imperial's hitters struggled against a ridiculously good ULJS pitcher, who, incidentally, had been shipped in from Manchester for the match. Imperial thus failed to score in the first four innings, and ULJS finished with a four-run fifth inning, leaving us 8-0 down with our final inning left to play.

After a flurry of new ULJS pitchers (one of which thought he could throw knuckleballs), Imperial showed faint hints of a comeback, loading the bases with only one out. Unfortunately,

ULJS threw on their last good pitcher (this one imported from Edinburgh) who struck out our last two batters. Three of our players scored hits in the final inning, although I don't know who they were as the score-sheet dissolved in the horizontal rain that followed the conclusion of the match.

After much huddling under a tree, the rain eased off enough for the second game to start. Both teams were fielding less experienced teams in order to give the fresher's some experience, including ULJS's token European guy who'd joined them to watch anime. Imperial started brightly against a much less experienced pitcher, going

7-3 up after two innings, thanks to a lot of walks and a sacrifice fly by Matt Bidwell, while the ULJS offence struggled against the pace and power of Falcons pitcher Julian Chiu. Imperial's scoring dried up, however, as ULJS brought on another, better pitcher. The opposition then chipped away at our lead, going into the final inning only one run behind.

Unfortunately, ULJS achieved the two runs needed to secure the walk-off win, ending a fairly disappointing day for the Falcons. The games were, however, a good experience for our new players, and a crash course in British weather for the benefit of the

Americans who joined us. Hopefully, the Falcons will learn from this game and improve as we move into the season proper.

Falcons	0
ULJS	8
Falcons	7
ULJS	8