

## A naked ambition

This week we have a reversible centrefold. That's right, two for the price of one, which is free. **Pages 19-22**



# Imperial teams on top



Damn Library Level 4, people never shut up

### Imperial team "IC Crowd" in the top 3

**Aemun Reza**

News Editor

83 technology students from 15 different Universities participated in J.P. Morgan's first ever Tech Coding Challenge. 17 teams competed in this Hackathon-style event that took place in the headquarters of J.P. Morgan in Canary Wharf. Their coding skills were put to the test as they used technology to choose and solve a social challenge presented by three leading charities: Centrepont, WaterAid or The Nature Conservancy.

The 2-day event was staged in partnership with J.P. Morgan's Technology for Social Good team that are based in New York. The teams worked for over

### IC Crowd (get it?) win WaterAid prize

30 hours to create solutions to real-life challenges faced by the charities. The teams then presented their solutions to the judging panel and a winning team was selected for each charity and an overall winning team was also chosen. The winning teams were given iPads, Amazon vouchers and the opportunity to continue working with their chosen charity and with J.P. Morgan's 'Tech for Social Good' team to turn their solution into a reality.

Two teams from Imperial reached the final of the competition. One team, called the 'IC Crowd', had the following Imperial students: Pamela Cruz, Francesco Di Mauro, Michal Sipko, Michal Srb and Giulio Mecocci. They finished in the top three **>>5**

## Imperial scientists launch petition

**Niall Jeffrey**

Reporter

A new government e-petition has recently been launched in opposition to the perceived growing effect that an animal rights activist campaign has had on the transport sector. The petition urges the government to protect the transportation of laboratory animals to halt the loss of vital medical research. This is a response to the increased refusal by haulage companies to import the animals from overseas due to increased lobbying by the activists' campaign.

The activists, in disagreement to the testing of animals, allegedly began a campaign of targeting hauliers with

complaints via online social media and through letter writing. The accusatory nature of the campaign chastises the transport companies for being involved in the trade.

The lobbying has had large effect on the industry, with the campaign succeeding in stopping the companies, one-by-one, from taking part in the practice. British Airways stopped importing laboratory animals early on. This was followed by large ferry operators P&O, SeaFrance, DFDS Seaways. It was revealed that earlier this year the last major ferry operator, Stena, has also pulled out of the trade. This has closed off all sea routes for the importation of the animals.

Peter Wright, a PhD student in **>>4**

## Inside...>>

### TECH



Google music versus Spotify **>>16**

### MUSIC



The perfect Vaccines? **>>25**

### HANGMAN



Ruining a nice dinner party **>>34**





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# Revenge of the hacks

Joe Letts

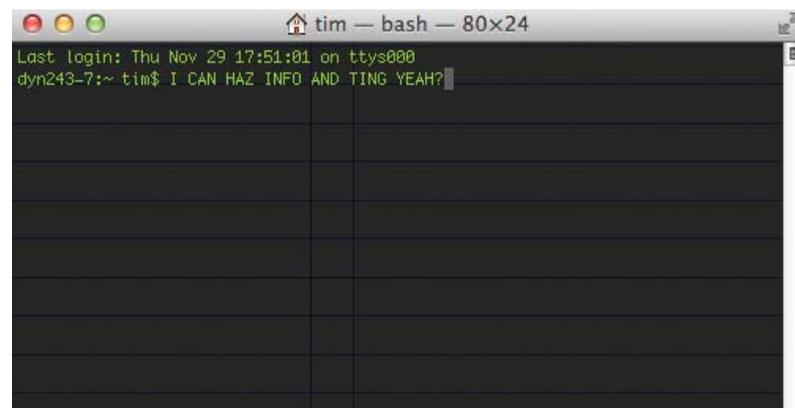
Reporter

This may be old news to some, but at the start of term, the databases of several universities worldwide were hacked. Called "Project WestWind" according to the manifesto of "Team Ghost Shell" (<http://pastebin.com/AQWhu8Ek>) the system intrusions were a protest about changes in modern education, both in terms of rising tuition fees. They also describe a change in the usefulness of higher ed-

ucation, stating "...we have ventured from learning valuable skills that would normally help us be prepared in life, to just, simply memorizing large chunks of text in exchange for good grades", something I'm sure some students may identify with at time. After the statement of their cause, Team Ghost Shell provide a list of links to the compromised databases, including universities such as Harvard, John Hopkins, and Imperial. Using the only working link for Imperial takes you to a page filled with data from the RCC



Underwater club, containing some names, logins and email addresses of members and administrators. Why they picked on RSS Underwater is unknown, but this does highlight the need for a stronger focus on information security as we increase our daily reliance on technology.



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## Research halted?



» continued from the front page

Functional Microscopy at the Imperial Centre for Experimental and Translational Medicine in the Hammersmith Campus, set up the online petition.

"This [the actions of the hauliers] was in response to lobbying by the anti-vivisectionist movement. In the UK there is still a great deal of fear surrounding animal rights extremists. This is largely unfounded now but lobbying by groups such as BUAV (British Union of Anti-Vivisectionists) was enough to make the companies think twice," he told Felix.

"Support for animal research in the UK is still reasonably high (although this has begun to fall). The actions of anti-vivisectionist groups have therefore had the effect of slowing the rate and increasing the costs of UK medical research."

He hopes the petition will persuade government to convince hauliers to recommence transporting the required laboratory animals. Aims also include having the government provide better "encouragement, advice and protection" to the companies in question.

Recently, only 1% of the animals used in laboratory experiments were imported from outside the UK, however this small fraction is essential in research. The 1% from abroad comes from specialist breeding facilities, generally found in Europe.

Knowledge of the animals' specific strain is essential in many areas of research and often only certain strains, such as genetically engineered mice, are required for experiment. Researchers claim that if they unable to get the required animals the UK will be unable to stay at the forefront of biomedical research and, in the long term, new medical expertise will be damaged and patients will suffer.

Genetically modified mice, for example, are useful in drugs testing and understanding the mechanics of illness. A large proportion of research being damaged includes that into cancer and Alzheimers.

Former Science Minister (2008-2010), Lord Drayson has said, "By giving in to the protesters they [the hauliers] are inadvertently choking off vital research into some of the most debilitating diseases affecting our society."

The campaign for resumption of animal transportation is currently being supported by Understanding Animal Research, Speaking of Research and academics from numerous institutions, including the Royal Veterinary College. More explicit support from the institutions themselves is expected in the very near future.

The government e-petition can be found at [epetitions.direct.gov.uk/petitions/40111](http://epetitions.direct.gov.uk/petitions/40111)

And the campaign's website is [keep-researchafloat.org](http://keep-researchafloat.org)

# Prize winners

» continued from the front page

and were the winners of the 'WaterAid' prize. They produced an innovative data visualization solution for WaterAid, which is a charity aiming to provide safe, clean water to the world's poorest people.

Mike Smith and Joe Downie from WaterAid commented saying: "The J.P. Morgan team created a fantastic opportunity to engage and challenge top university students for some really worthwhile causes – it was great being a part of it!"

The other Imperial team, called 'Recurrent' included Julian Sutherland, Alexandru Paunoiu, Razvan Marinescu, Shahin Mir and Niklas Hambuechen. They finished in the top 6 and created a sophisticated and highly engaging awareness raising solution for The Nature Conservancy, which is a charity that develops ecological-preservation solutions around the world.

Andrew Courtney from The Nature Conservancy said: "Overall the weekend exceeded my expectations: the students were top-notch and came up with several creative solutions; the event itself was well designed and gave the students and charities plenty of opportunities to interact. The entire event was a great opportunity for TNC to work with highly talented students and rapidly prototype numerous solutions to an ongoing challenge we've faced."

Sandeep Saxena, Chief Investment Officer of EMEA Markets Tech Strategies, stated that "J.P. Morgan has prided itself in being one of the top technology firms out there, and bringing together top students from our universities, directed by the social responsibilities that we as a firm strongly believe in."



The IC Crowd and/or an amazing RomCom promo shot



Nah, I swear, Apple Maps will let me know where I am REALLY soon

## Clubs with Wordpress sites need to upgrade or be hacked... intense

Tim Arbabzadah Editor-in-Chief

Imperial clubs with old Wordpress sites are vulnerable to attack from hackers.

A number of the Clubs and Societies at Imperial College Union have been running outdated versions of Wordpress, which leaves them open to attack. The problem is easily fixed by simply keeping installations up to date when asked to update (those annoying "UPDATE NOW OR ELSE" boxes).

The actual number of clubs that have been attacked seems to be small. The Union Sys Admin, Philip Kent, said that they are "making sure everyone updates so it doesn't happen again." He added that all old Wordpress sites were not necessarily attacked. He added that Wordpress is not the "only exploitable piece of software" saying that "other software has security holes too, but we are targeting Wordpress on the basis that it is widely used on club websites, and it has a poorer track record for being secure [than other software]".

At the moment, it would appear that the content of the websites were altered but no sensitive information was compromised.

The problem will be minimised by immediately turning off a Wordpress

that is found to be outdated. It is only re-instated when it has been declared clean and the club has upgraded the software. Since starting the weekly notifications a large number of clubs have already upgraded their installations and Kent says the Union are "well on our way to fully resolving this problem".

Kent said that they have "switched every site (except those which use custom domains) over to use SSL for all access; which, while this will not stop these kinds of attacks, it will prevent some of the results of what is done to people's websites. For example, on one website, the attackers modified the templates so that it displays what is called an iframe (embedding a website inside a website). Because we now run under SSL, unless the website inside the iframe is also running under SSL, web browsers will often complain or refuse to show the contents of the frame, which may prevent showing of undesirable content. The same is true if they try to load external images or JavaScript."

They are also working on a way to make upgrading easier, but are yet to complete it. There is a guide on the SysAdmin website (<http://union.ic.ac.uk/sysadmin>), which describes how to upgrade

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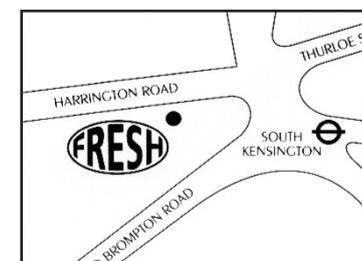
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### PASSI THE PARABOLASHAPED PENGUIN



2012 Out:

# FEATURES

Features Editors: Stephen Smith,  
Caroline Wood  
felix@imperial.ac.uk



# Just the right Climate

James Beioley reviews the London Climate Forum

**T**he London Climate Forum, in short, is a fascinating and cutting-edge forum which anybody interested in climate change and sustainability, and even those who aren't, should endeavour to get involved with.

For those not clued up on this project, let me provide a brief summary. The London Climate Forum is an entirely student-led conference based within Imperial College, and is the biggest in London, and quite possibly the country. It runs over just Saturday and Sunday, but offers up some serious clout with its multiple leading thinkers in the world of sustainability, all of whom grasp the opportunity to reach out to the new generation of green 'ecowarriors' in an attempt to inspire the next big thing(s).

The Forum's goal? To speak directly to those who are on the frontier of the climate agenda whilst entertaining the chance that the solutions we desperately seek may be nurtured within its walls. It's a modest goal to say the least... and one which was in full swing this weekend as the Forum was expertly carried out. This is just some of those insightful talks which scratched the surface of our sustainable future.

## Day One

The first day was mostly focused on the present; what the current climate is doing, why it is doing this, what we are currently (mostly not) doing to mitigate it, and how business is adapting. Two eminent and, I'm sure they wouldn't mind me saying this, highly outspoken campaigners filled the morning, in the form of Tony Juniper and Tom Burke, the latter part of a panel trio who, combined with the Director of our very own Grantham Institute, painted a rather desperate picture of a story we all have unfortunately come to know intimately.

The world is warming, we're responsible, 6°C is looking increasingly likely, and, all in all, politicians and society are doing sweet FA to even try fixing it, despite science's wild flapping of arms and screaming in their collective faces. Trewin Restorick, CEO of the Global Action Plan and the third speaker of the trio bittersweetly delivered this when he stated how obviously blind the UK government is to be ignoring PWC, a company he sarcastically described as "known for its eco-radical behaviour". That got some educated laughs.

The Trillion Fund was next on the agenda, with Michael Stein, Founder and Director taking the stage, with

exuberance and clear passion. Crowd-funding is his game and he knows what he's doing when it comes to money in the renewable sphere. He set the scene with a succinct analysis of the recent Arab Spring motion: "Has anybody made the connection with climate change and the Arab Spring? I have – it's the first climate revolution" was his punchline piece, detailing how burnt-out Russian crops leading to rising food prices had more than likely been the trigger for the pouring over of a boiling pot of repression in the Middle East.

Michael sees the value in our online connected world, and has begun utilising it to kickstart renewable projects worldwide, with the investing public not only receiving sizable, and more importantly reliable, returns (10-15% was oft-quoted) but having the knowledge they had directly helped build a wind turbine or solar farm somewhere it is needed; think 'Kickstarter' but with a renewable twist.

Mark Lynas, the infamously controversial but brilliant author of multiple climate-related books and *Guardian* columns combined his views with the deep technical knowledge of Prof. David MacKay of Cambridge, author of *Sustainable Energy: Without the Hot Air*, a book I urge everybody to read, to produce what was a hysterical but adept analysis of our future UK energy mix. Using DECC's innovative energy calculator, the two plugged in various parameters determining how many solar panels here and how many EVs there (amongst 40 other options), with the audience as an opinion poll, in their attempts to bring 2050 emissions levels to 80% of 1990 records, the 'safe' zone.

They ran over, and we barely got it finished, but the hilarity which ensued from Mark's quick and clever comments and the astounding ambient knowledge of David provided a spectacle I, and I believe many others, could have watched for hours. It would seem the only thing that went truly wrong was the choice not to include any nuclear in the future mix, an apparent audience decision which shocked me and multiple others. "Dear God. Why did I allow it?" Mark later tweeted to me, a sentiment I wholeheartedly agree with.

## Day Two

Sunday was a day where futurists and 'blue-sky' thinkers could relish in their study of trends and solutions for the coming 30 years, a day for 'what happens next'.

The morning keynote set the scene,



Mark Lynas and David MacKay: just like Laurel and Hardy, Morecambe and Wise, Keenan and Kel, you know, all the famous double acts

as James Cameron (not that one), Founder and non-executive Chairman of Climate Change Capital, member of GE's ecomagination board, advisor to government and so much more opened with some powerfully simple notions. Sustainability is only going to work if it is beautiful – "nobody ever feels punished standing in a green and energy-efficient building". His follow up point – green looks good the majority of the time, even if you subscribe to the belief that wind turbines are ugly, and we feel good being around them. It's an undeniable truth, and not something just reserved for the techy geeks.

Innovation, infrastructure and information were his three key in-need-of-improvement areas, all of them arising from his work within the UK, but undoubtedly applicable many times over elsewhere. Our infrastructure sucks, there's no two ways of saying it, but if we smarten it up in the endless ways we could, we could become a leader in green energy worldwide, almost overnight.

Right now, though, business regulations just aren't setup to accommodate new players in the market, those that bring innovation to the table and undermine the outdated and bullish 'Big Six'. If we can let go of this thinking, who knows what fantastic new developments could become the norm. It's fairly common to hear that the UK has no real manufacturing base anymore,

that we effectively make nothing with a British stamp on it, but James argues differently. He picked up on the automotive industry, our passion for Formula 1, and our immense technical prowess in the materials sector. By combining these powerhouses of business in new and sustainable ways, with those young fresh-faced ideas behind it, the idea of the UK being dead in the water on green issues is all but blown away.

Anne Lise Kjaer went on to describe our disconnection with improving our quality of living and instead focusing on more more more, whilst a talk on sustainable city planning explained how green our 2012 Olympics really set out to be (and subsequently were). Contaminated land was rejuvenated, ecologies sustained and innovative new building techniques such as removable seating 'wings' on the Swimming Centre were employed, all within a surprisingly tight budget. One structure went as far as being deconstructed and shipped to Rio for the next Olympics in a masterclass of recycling I personally have never seen before.

As the final day drew to a close, Jeremy Leggett, Professor Nigel Brandon and Dr Ling Ge tackled the future of energy mixes and the technology we could see directing us on a cleaner path, such as space-age battery storage, Solar Century PV projects and hydrogen deployment, as well as the broader cost and social complications

associated.

"You can ask any engineer to design you a low-carbon energy system and they could do it today without issue; it's just the cost which stops us" was Nigel's message to us all, and one that strikes at the very heart of the problem. However, it wasn't left at that, and as any good climate panel should it was argued fervently by Jeremy that it is the social and political willingness which is truly acting as the final nail. We need more guts, more action and more aggressive approaches if we are to bulldoze down the barriers in our way.

Oh, and Jeremy also compared what Osborne and his Treasury are doing right now in their blind love for shale gas as tantamount to treason... I am in some ways inclined to agree.

To round it all off, our resident Professor Lord Robert Winston brought a measure of class unlike any other, and proceeded to highlight how we must be cautious of progress if we are to fully grasp its achievements and drive our society forwards. He left us with a sense of there coming a journey ahead, which will be simultaneously challenging, depressing, at times catastrophic, but all the while rewarding, a journey of which those fully invested in the notion of climate change are the pioneers striving onwards. It's a feeling sorely missing in much of the worldly debate, and one we as a society desperately require.

# CHURCH

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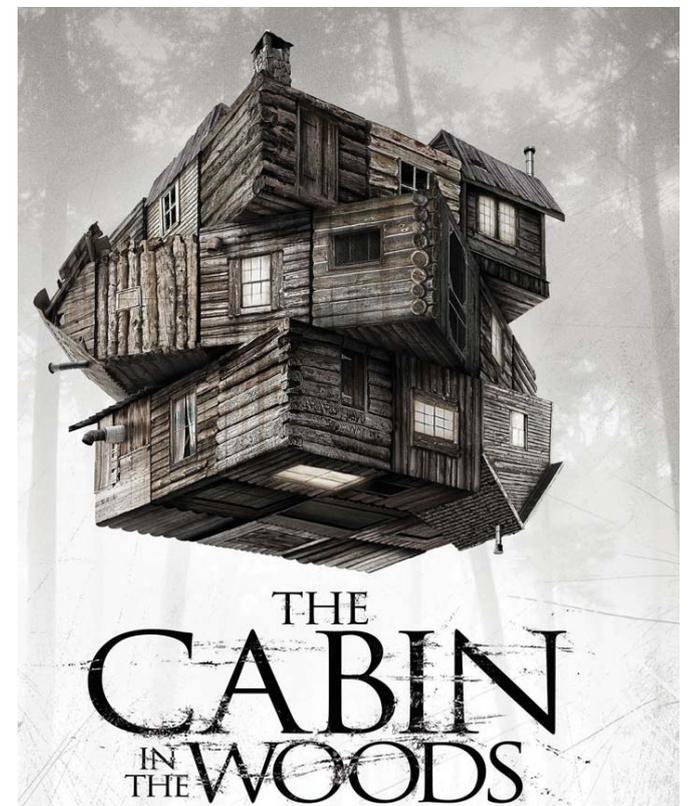
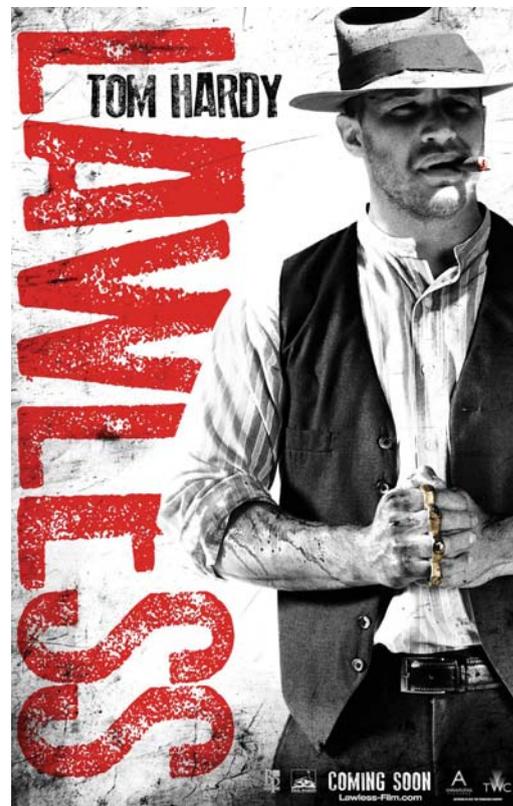
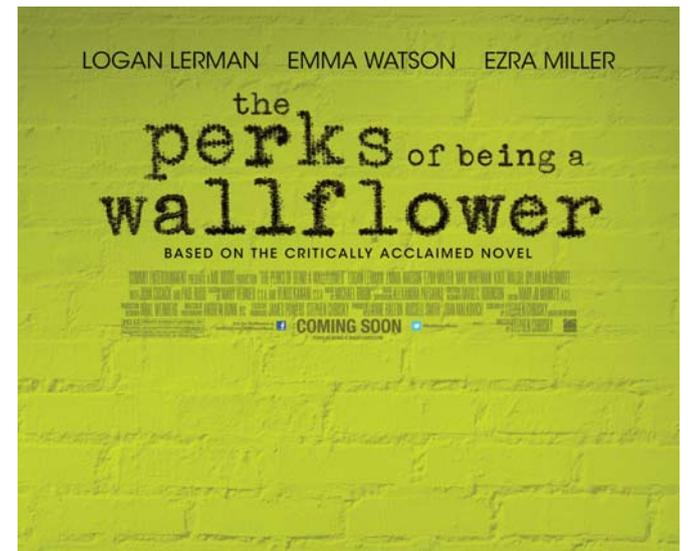


## CLUBS & SOCIETIES

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# Imperial Cinema introduce the return of the All-Nighter



So it's coming up to that time of year again when merriment and joy fill the air in anticipation for that magical winter tradition...Of staying up all night watching the latest films, after all there's no other special occasions coming up this time of year.

What is this magical winter warmer of an event you ask? Imperial Cinema provides six films back-to-back for you to sit back and relax too, while showing off your skills of insomnia that only an Imperial student can really master.

But hang on a minute you proclaim, not even an imperial student can survive

without stewing themselves in coffee. Well we've got you covered with tea, coffee and all you can eat food, think of it as our Christm.. I mean Cinema dinner.

If it's only Daniel Craig or Emma Watson that gets your motor running, then why not just come for the one film, but be honest would you really say no to both of them?

So come down to Union with a friend or two and huddle up watching films together like penguins during this chilly season, because you know penguins would do it if they had a cinema.

## Lineup:

- 6.00pm Looper
- 8:30pm Skyfall
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- 3.30am Lawless
- 5.45am The Cabin In The Woods

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

# SCIENCE

# Farming for the future

**Jennifer Mitchell** discusses how climate change will impact farming

**R**ecently, I overheard two students in the Library Café discussing the potential effects of climate change on what we eat. “Could you imagine? I mean fish and bananas, yuk!” They were referring to a recent news article proposing that climate change will affect our crop production to the extent that we will have to start replacing the potato in our diet with bananas. I didn’t think any more of this conversation until the next morning when I opened the paper to the headline “Climate change threatens coffee crops”. Clearly this is not a good week for food. Forget the displacement of millions of people, an increase in severe weather events and the associated loss of life. Losing 60% of our coffee? Now that’s serious.

Certainly, agriculture was a reoccurring theme at the London Climate Forum, which was hosted on Imperial’s campus last weekend. Agriculture will not only be severely affected by



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For every ONE kcal of food we produce we consume NINE kcals of fossil fuel”

climate change but it is also a major contributor to the warming of our planet in the first place. At least 30% of global greenhouse gas emissions come from agriculture; for every one kcal of food we produce we consume nine kcals of fossil fuel.

Speaking at the forum Duncan Williamson, senior policy advisor for food at the World Wildlife Fund (WWF), described agriculture as “the biggest environmental problem on the planet” and stated that “the global food system is doing untold damage to our environment”. It is true that many farming practices are huge contributors to the build-up of greenhouse gasses in the atmosphere. Add to this the amount of carbon released when forests are cleared to make room for farmland and it’s clear that we cannot sustain our current farming methods,

not without doing untold damage to the environment anyway.

There is one huge problem that we have in trying to combat this. By 2050 the world’s population is predicted to grow to around 9 billion, an increase of 2 billion people over the next forty years. Hunger and malnutrition are still the number one risks to human health worldwide, posing a greater threat to human life than AIDS, malaria and tuberculosis combined. In fact, as I am writing this article there are at least 925 million undernourished people in the world. We can’t even seem to feed the world’s population as it stands, let alone 2 billion more.

Whilst a lack of coffee may seem trivial in comparison to world hunger — and let’s make no bones about it, it is — the loss of coffee production serves to highlight serious knock-on effects that climate change is likely to have on global agriculture. And it’s more serious than a lack of morning caffeine fix. The export of coffee is crucial to the economies of countries such as Brazil and Ethiopia. So, the fact that coffee is a highly climate-dependent crop means that an increase in global temperature of just a few degrees could put the livelihood of the millions of people that grow and produce it at serious risk.

Crops aren’t the only aspect of our

food systems which are set to change due to global warming, as pointed out by Trewin Restorick, the CEO of independent environmental charity Global Action Plan. In a speech discussing the current state of climate change and sustainability he proposed that businesses around the Indian Ocean are having to adapt to the effect that climate change is having upon marine life. As the ocean is warming tuna are swimming lower down in the ocean and are consequently more difficult to catch. Whilst this may be good news for tuna, it certainly isn’t good news for a number of global economies.

It’s not all bad though; there are solutions that could help us to feed more people whilst also doing less harm to our environment. After all, the objective of the London Climate Forum was not to cast gloom and doom but instead challenge us to think about the ways in which climate change can be prevented and ultimately overcome.

This is where a talk given by Duncan Williamson (senior policy advisor for food at the WWF) and Ed Dowling (Founder of Sustainability) provided some valuable insight. In fact, the good news is that there are too many possible solutions to write about in this article. One solution that seems particularly interesting, especially to us London-residing students, is the creation of urban food systems. As Ed pointed out, “when you’ve got more than 50% of the world’s population

living in cities it makes a lot of sense to grow food there as well.” Community and rooftop gardens will reduce the amount of miles that our food travels and subsequently the amount of greenhouse gasses produced in its transport.

Watching what we eat is also going to be an important factor in reducing the effects of agriculture on our environment. Eating less meat is certainly a way to consume less fossil fuels whilst also feeding more of the Earth’s

Urban food systems: using community and rooftop gardens to reduce the miles food has to travel”

population. We already produce enough food to feed roughly 11 billion people, so considering that the world is home to around 7 billion people we should have enough food right? But the fact is we don’t. Many of the crops that we grow end up feeding livestock instead of people. Not only does this mean that we still have starving people in the world, it also considerably contributes to climate change. Roughly 25 times more energy is required to produce one calorie of beef than to produce one calorie of corn. With roughly 2 billion more people to feed by 2050, it’s time we started reconsidering our global food system.

So, as much as I jest about the prospect of a life without coffee, and I’ll be honest I’m still reeling from that one, London Climate Forum was a serious statement. That our press should need to threaten us with coffee withdrawal and chips made from bananas to get us to engage with climate change is absurd. Fittingly, as I finish this article the newspaper sports a picture of climate change protesters in St Andrews. They hold a sign reading “Nature doesn’t do bailouts”. Time to re-focus on climate change? I think so.



Imperial LeoSoc really has gone downhill recently...

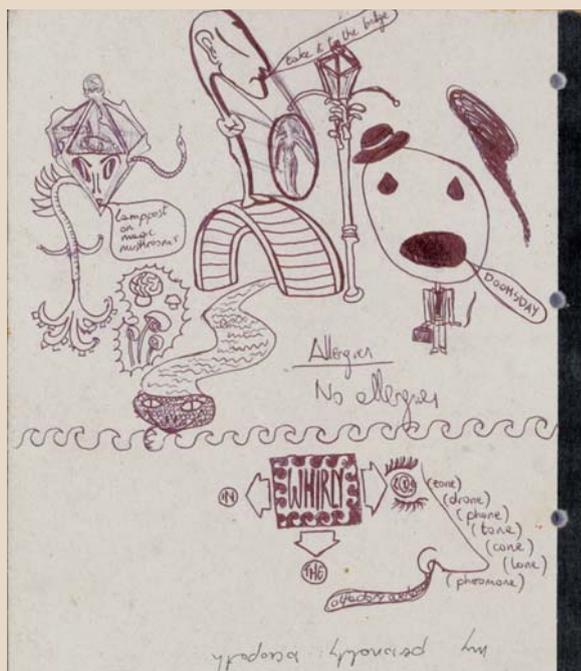
## ARTS

Arts Editors: Eva Rosenthal,  
Meredith Thomas

arts.felix@imperial.ac.uk



## DOODLE OF THE WEEK



Why work? Instead, doodle all lecture long and then send us your drawings to [arts.felix@ic.ac.uk](mailto:arts.felix@ic.ac.uk). This doodle was done by in Giulia Zerbin during plastic electronics.

## Dead reckoning



Naked charity skydive goes horribly wrong

## TIRED OF LIFE?

## Our pick of what's on in London

*The Changeling* @ The Young Vic – Written by Thomas Middleton when Elizabeth I was on the throne, this tragi-comedy would, in all likelihood, be given a cold reception by the (apparently) prudish Elizabeth II. The Young Vic's 'arty' production does little favour to the words but there is much to like in its macabre humour. From £10. Now - 22 December.

*Jinlge Belles* @ Resistance Galley – In this group show, Britain's leading pin-up artist will be putting thier work on sale. Featuring ivintage oil on canvas, digital painting ad 3D modelling. 6th December

*Christmas Fête* @ The Royal College of Art – Students from the RCA will be selling art and design pieces, which will make for original and, crucially, affordable presents! There will also be a pop up cafe for those who prefer the immediate pleasures of festive sweets. 6 - 9 December. Visit <http://rcachristmasfete.tumblr.com> for more information.

*Julius Caesar* @ The Donmar Warehouse – Eagerly anticipated, this production of Shakespeare's Julius Caesar features an all-female cast hungering for corrupting power. Tickets from £10 front row (check out Barclays front row offers). 30 November - 9 February.



## Fred Fyles

Writer

Death. It is a bit of a downer is it not? We spend our entire lives trying to escape the shadow of the reaper, constantly reminded of our own mortality. The ticking clock, wilting flowers, it all emphasizes how little time we have left on this planet. But death is also a fascination for humanity; we obsess about the idea of what lies beyond with a kind of morbid curiosity, and no-one represents this attitude better than Richard Harris. An American art collector, Harris has been collecting works related to death for the last decade, and now has close to 1500 pieces in his collection of macabre curiosities. It is this collection which forms the basis of the Wellcome Collection's latest exhibition, entitled *Death: A Self-portrait*, which is by turns depressing, horrifying, and uplifting.

The exhibition begins with works contemplating death, a selection of *memento mori* exploring the complex relationship we have with death. Japanese sculptures of snakes slithering through skulls are juxtaposed with prints warning against leading a sinful life. The Victorian idea of a 'good death' is explored here: those who have lived in a godly, sin-free manner would greet death like a friend, while those who have been greedy will try and stave the reaper off for as long as possible before succumbing, terrified, into the abyss. The highlight of this section is the selection of exquisite still-life paintings, including a marvellous piece by the Dutch painter Adriaen van Utre-

cht. In this work, which is dripping with symbolism, skulls are placed alongside blooming flowers, and delicate soap bubbles represent the fragility of life.

The exhibition continues to explore the various facets of death in this way, presenting it not as a hollow, cadaverous entity, but rather something very much alive. Puppets from the US, and Tibetan woodcuts look at the role of death in music, focussing on the *Danse Macabre*, the artistic idea that death unites all. In frenzied paintings skeletons of kings cavort with paupers, and corpses jive to unheard music. Following this humorous interlude we are presented with the idea of 'Violent Death', a series of works exploring war and suffering. Superb etchings by Goya show in vivid detail the torture and abuse faced by the Spanish in the early stages of Napoleon's invasion; alongside Otto Dix's brutal depictions of the First World War in his *Der Krieg* series, these works present Death as a warlord, triumphantly overseeing the massacre of both soldiers and civilians.

The following room focuses on the relationship between Freud's theories of Eros, the life drive, and Thanatos, the death drive, or the tendency of people to go towards death and destruction. The works show the obsession humanity has with death; like footage of an accident, we want to look away, but we just can't. One work from around 1900, entitled *When Shall We Meet Again?*, portrays a group of medical students standing around a flayed cadaver, its skin peeled back and muscles exposed. It provided an insight into what had – up until then – been a

closely guarded aspect of medical training: the dissection of corpses for study.

This dichotomy between the living and the dead continues as the next room explores how the dead are commemorated around the world. A beautiful selection of works, which are by turns wickedly funny and deeply moving, show how death is approached in different cultures. Vivid photographs of Day of the Dead celebrations, during which spirits are welcomed into the afterlife, contrast with the set of European postcards from the early 20th Century, which show kissing couples metamorphosing into grinning skulls. A particular favourite of mine was the series of pictures by Marcos Raya, a Mexican artist who takes vintage portraits and paints skulls over peoples faces; instead of seeing a smiling couple at the alter, a pair of gurning skeletons turns to face us. They do possess a dark humour, but also remind us of the inevitable presence of death in our lives.

This show sets out with the intention of looking death square in the face, but death doesn't have a face, it doesn't have a motive; it is simply an event that everyone observes, but no-one actually experiences first hand. What this collection actually does is explore humanity's attachment to death, and in some sense the human condition as well, resulting in a show which may be morbid, but is ultimately inspiring. On this occasion, death isn't necessarily a downer.

At the Wellcome Collection. Until 24th February. Free entry.

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ARTS

# Earthshatteringly good

Oluwatosin Ajayi reviews DramSoc's *Earthquakes in London*

**E**arthquakes in London is a play that could so easily go wrong. With (brief) nudity, temporal shifts (the narrative jumps around between 1928 and 2525) and philosophical passages on the doomed nature of man due to his treatment of the earth, it is tailor made to fulfill every "it's all symbolic, innit" cliché of student drama.

It is a great credit to Dramsoc's production of Mike Bartlett's 2010 play that it avoids that.

The original production premiered at the National Theatre, and the story is built around three sisters, daughters of renowned Climate scientist Robert Crannock, who is now a climate change doom monger after spending his younger days as an advocate for airline companies and their expansion. The daughters, Sarah, a Lib Dem cabinet minister in the Coalition Government, Freya, a heavily pregnant house wife, and Jasmine, a hedonistic student who's been kicked out of university are estranged from him. The play uses their family dynamics to cover such wide ranging issues as the relationship between government, big business and science, the wisdom of bringing children into a seemingly doomed world, and our role as humans in destroying the environment with a hefty dose of family melodrama thrown in for good measure.

The original production won plaudits for its stage design and, though

lacking the resources of the National Theatre, Dramsoc comes up with an innovative contraption of their own, the most prominent feature of which is a ramped runway that ends up half way down the Union Concert Hall, seemingly thrusting the audience into the action. The staging also allows for some '3D' stage arrangements with action taking place in another plane to what regular theatregoers will be used to.

The production is technically complex and engaging, and comes across as a multimedia mashup, with atmospheric lighting that effectively leads you through what to follow on stage, impressive sound design that surrounds you and doesn't stop throughout the show and video sequences, a particular stand out being an ultrasound of Freya's unborn child, complementing the action on stage.

The action on stage is slightly mental, with so much going on it's a credit to director James Perry that you can still follow the story. Very often, different scenes overlap and at one point I counted four taking place at the same time. You could very easily watch something else besides the currently lit scene and the cast do an amazing job of staying in character even when the spotlight is not on them.

The large supporting cast do well playing a variety of roles, helped by costumes that make it clear when an actor has moved on and is now 'someone else'. A particularly striking *Stepford Wives* sequence should be

Don't look so disappointed, a 3rd from Imperial is still good



watched out for.

Of the principal characters, Giulia Zerbinì is a revealing fit as a Whiny Teenage boy, who has a crucial role to play in the plot; Roxanne Middleton performs a brilliant and brave burlesque routine as the hedonistic Jasmine, and most people at Imperial will see something prescient in the idealistic young PhD student played by Chris Witham, who has his scientific principles tested and ends up as a jaded, embittered, cynical and emotionally distant retired Professor played by Kristen Farebrother.

An immersive, thought provoking and at times worrying production, there is nevertheless a feeling that some of the cast don't quite get

the rhythms and emphases of the dialogue, missing a lot of the humour and depth originally intended in the script. It's like the actors don't understand the motivations and thought processes of characters many years older than they are. Which leads to some moments, sometimes whole scenes, falling flat and seeming one noted, making the overriding message of the play one of impending doom. This the production communicates effectively, especially when focusing on the character of Freya (Grace Surman), who gradually gets more freaked out about having a baby in a world that her father has predicted is doomed to destruction, but every now and then, you do wish for the ac-

tors to deliver something light to alleviate proceedings.

A highly recommended evening out at the theatre, and a show that you can pay a compliment without just seeming polite. There is plenty to enjoy and marvel at and also a lot you might not get after seeing the play once, but if you are too cash strapped/busy partying/stuck in the library to go see it more than once, just tell yourself "It's all symbolic innit?" For the rest of you, see it with friends, you are likely going to want to dissect it afterwards.

*Dramsoc's Earthquakes in London has two more performances on Friday the 30th November and Saturday 1st December. Tickets are £6 on the door.*

## Dancing through a Revue

Gareth Campbell

Writer

When I attended a run-through of MTSoc's new production, *Dancing Through Life*, none of them suspected that I was in fact a theatre critic in disguise. This was probably because I occasionally make a somewhat convincing keyboard player. So convincing I'm actually playing in the show next week. None-the-less I had my critic's hat on as I settled down to watch the performers for the first time.

Featuring a diverse range of songs from Tim Minchin, *Wicked* and even *High School Musical*, this was an ambitious project from the start. Made worse by the fact that most of the cast are freshers, most of the directors are new to directing, and most of the

numbers have a completely different production team to the others. Would the show hold together, let alone hold up to previous productions?

They begin with the opening numbers from the critically acclaimed *The Book of Mormon*, which is just about to hit the West End. Back in March, MTSoc attempted to put on the whole musical with just 24 hours notice. Fortunately they have put more practice into the songs this time around and have even managed to synchronise the miming of pushing buttons with doorbell sounds – genius! If anything goes wrong, though, no doubt a certain keyboard player will be taken backstage and shot.

It has long been known to the average Imperial male that this term brings with it American girls. MTSoc have

cottoned on and are now able to perform the fantastically energetic and girly "OMG You Guys!" from *Legally Blonde: The Musical* with fourteen, yes fourteen, females! This increased ratio has meant they have not needed to resort to gay kissing like last year.

Talking of gay kissing, after spending the summer playing a character described as 'James Dean in an old folks home', veteran performer Phil Raymond must be feeling his age with so many fresh faces surrounding him. Fortunately, despite his advanced years, his Top G never fails to send shivers down my spine as he demonstrates in 'El Tango de Roxanne' from *Moulin Rouge*. Another personal highlight is listening to 'I Dreamed a Dream' from *Les Mis* sung beautifully but without the compromise of having

to spend four minutes looking at Susan Boyle's face.

They suitably end on an emotional number from *Ragtime* featuring the whole cast. From this song it is easy to see how Alicia Kearns earned her nickname 'Sassy F\*\*\*'. Her silky smooth alto voice emphatically ends the show in style.

Last year's successful revue show *Charming* only required a few lyric changes to make a believable story, but with such a random assortment of songs this year I was initially worried that MTSoc would attempt the same thing again. I struggled to think of a situation where Mormons and witches would go hand in hand but thankfully they have treated this year's revue as a medley of musical theatre numbers rather than trying to force a contrived

and tenuous story around them.

Seeing the incredible energy (and cheesy grins) of the new members makes me wish I had joined MTSoc back in my first year. It's hard to see the fun these guys have on stage and not feel jealous! I am honoured that they have asked me back to play keyboards with them now I have graduated and look forward to sharing the limelight with them next week.

*'Dancing Through Life' runs Monday 3rd – Wednesday 5th December in the Union Concert Hall. Doors open at 7pm, show starts at 7:30pm. It is completely FREE and donations to ICU RAG Save the Children will be much appreciated.*

*Oh, and, turn to the Centrefold...*



# 'Wrong man in the dock'? – Media and War

## A weekend of Stop the War ACTIVITIES

Kelly Ameneshoa

Writer

On Friday 16th November, Haringey Magistrates Court was the inconspicuous location for the trial of David Lawley-Wakelin. Mr Lawley-Wakelin memorably interrupted Tony Blair with cries of "This man should be arrested for war crimes" while the former Prime Minister was giving evidence at the Leveson enquiry. Following the combined efforts of two policemen he was arrested under Section 5 of the Public Order Act.

On the morning of the hearing, approximately 30 stop the war protestors along with members of the press, gathered outside the court to support Mr Lawley-Wakelin and once again protest the ongoing repercussions of the Iraq war. There was a cynical suggestion that such a small court was selected to decrease the platform for publicity. To further compound this, the case was initially to be heard in a court with space for 6 members of the public. After some gentle persuasion (and the mild threat of a sit-in) the case was moved to a larger court.

Throughout the proceedings the prosecutor called two witnesses Superintendent Sean Walters and PC Mark Seckham whilst Mr Wakelin himself was the only witness for the defence. In summary, on 28th May 2012 Mr Wakelin planned to protest Mr Blair's alleged war crimes on a public platform during the Leveson enquiry. Having failed to enter by the front door, he used the back entrance reserved for Judge Leveson and court staff. The corridor leading up to this door was not guarded and the door was unlocked. He then walked in and loudly stated "Excuse me, this man should be arrested for war crimes" as well as claiming that Tony Blair was personally profiting financially from the war. PC Mark Seckham and then SI Sean Walters struggled to restrain Mr Wakelin. Once they had removed him from the room, he soon calmed down and told officers "I have done what I came here to do and I will not be any more trouble". Following transfer to Belgravia Police Station, Mr Wakelin was detained until 2.35pm (by which time Mr Blair had stepped down from the witness stand) and his file was marked 'Not for Action'. This was later overturned and he was summoned to Haringey Magistrates court.

Mr Wakelin was charged under Section 5 of the Public Order Act; the relevant sections are as follows:

- 1) A person is guilty of an offence if he-
  - a) Uses threatening, abusive or

insulting words or behaviour, or disorderly behaviour

3) It is a defence for the accused to prove-

a) That he had no reason to believe that there was any person within hearing or sight who was likely to be caused harassment, alarm or distress, or

c) That his conduct was reasonable  
This must be balanced with article 10 of the European Convention on Human Rights which grants everyone the freedom of expression subject to restrictions as ascribed by law. This negotiation led to some comical debate about whether people at the enquiry looked shocked/alarmed/surprised/amused on the video clip of the main event as well as whether being described as a 'war criminal' would cause alarm or distress.

After three hours of deliberation, the judge decided Mr Wakelin's behaviour had been disordered and was likely to have caused alarm or distress. Given his unemployment (and a previous caution for throwing urine at police officers in 2003), he was fined £100 and asked to pay contributions of £250 and a surcharge of £15 at a rate of £20 per week. Following the judgement, Mr Lawley-Wakelin gave a small speech to the few members of the press who were present and read out an email of support from Reverend Desmond Tutu himself.

As well as providing some amusing asides, this case provided

The hierarchal structure of large media companies render journalists powerless to challenge the established position



another opportunity to examine the accusations against Tony Blair. Over the last decade, Blair has been dogged by allegations of misleading the country into an illegal war alongside George Bush. This is further compounded by the unstable situation in Iraq today which is now home to the largest US embassy in the world and many more armed private contractors than there ever were soldiers.

The case is another in a growing trend of high profile individual protests such as Jonathan May-Bowles' pie attack on Rupert Murdoch at a Commons committee hearing and even more controversially, Trenton Oldfield's interruption of the annual Oxford-Cambridge boat race.

The timing was particularly relevant for Stop the War Coalition who hosted a conference the following day entitled 'Media and War – Challenging the consensus' (at Goldsmiths – obviously). Throughout the day, journalists and activists ran discussions on the failings (and successes) of reporting on the ongoing wars in Afghanistan and Iraq – with Lord Ashdown quoted that morning as saying "The only rational policy now is to leave quickly, in good order and in the company of our allies. This is the only cause for which further lives should be risked." Given the escalation in violence recently, the standard of reporting of the Palestine Israel conflict was also discussed. One journalist for the financial times highlighted their own headline that day as an example of reporting bias ("Gaza rocket fired at Jerusalem").

The first discussion of the day was entitled 'Serving the military or the

public? Covering the war on terror'. One of the panellists, Michelle Stanistreet, General Secretary of the National Union of Journalists, put forward suggestions for independent regulation of the media in order to prevent monopolies and ensure a high quality of press. In 2007, she led the NUJ chapel when the Daily Star tried to print 'The Daily Fatwa' – their crass impression of what the esteemed paper would look like if the UK were an Islamic state. The hierarchal structure of large media companies render journalists powerless to challenge the established position of large papers, for example until 2002 it has been reported that the Guardian had a policy that 'protests are not news'; this was publicly revoked following the 2 million strong protest to the Iraq war.

The conference aimed to provide concrete suggestions for moving forward; these ranged from simply having discussions with those

around you, to writing for traditional media outlets as well as 'alternative' media sources, contacting MPs and continuing the protests on the streets. This advice was put into action this weekend at the jointly organised protest in support of Gaza. Amongst others, Stop the War coalition, the Palestinian Solidarity Campaign and the British Muslim Initiative came together with an estimated 10,000 supporters to march from Downing Street to the Israeli embassy in support of Gaza and to protest the siege and blockade by Israel. The atmosphere was charged and emotive with speeches by Tony Benn, Lindsey German, Jeremy Corbyn MP, Andy Slaughter MP as well as Manuel Hassassian, the Palestinian ambassador. The success of the event was hardly reflected in the main stream media but the spirit was defiant and hopeful that there will be a brighter future for Palestine.



# union SURVEY

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SUMMER BALL TICKETS



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# GAMES

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# [Force Persuade] Play KOTOR

Edward Bals has a good feeling about this....

All right, I know my force powers don't work through the printed word. I guess I'll have to persuade you instead with the actual reasons why you should play this game, and if those don't work, well; you are strong-willed indeed.

SWKOTOR (*Star Wars – Knights of The Old Republic*, for those in the know) is an RPG developed by Bioware, the developer that more recently has given us *Mass Effect* and *Dragon Age*. KOTOR often appears in lists of the best games of all time and its influence can be seen in many areas of the gaming world. It manages to keep quests fresh and entertaining, and to supply us with an assortment of interesting, memorable

characters (HK-47 the homicidal droid being a particular favourite, providing a lot of comic relief). However I will just say this, the game is from 2003 and so has graphics from that period. Graphics whores beware, this is probably not the game for you, but if you want an engaging game and are able to put on your nostalgia glasses then I thoroughly recommend it.

The plot of the game is set 4000 years before the rise of the Galactic Empire and revolves around the return of the Sith who are (surprise, surprise) out to destroy the Republic and the Jedi order because... Jedi are weak and emotionally stunted? OK, so the game's overarching story is fairly generic, but since when is the highlight of Star Wars the overarching story?

We have come to expect the battle between the light and dark side, but it is the smaller stories that are told in KOTOR that are the real highlight of the game, along with a well handled plot twist near the end.

Many of the quests are beautifully crafted mini-stories. One of my particular favourites is a tearful woman that wants her robot 'companion' returned to her, as he has gone missing. What seems like a generic fetch quest quickly becomes a memorable gaming experience. Upon finding her robot you find out that he ran away because after the death of her husband, the woman had made the robot a surrogate husband, which he thought was unhealthy behaviour. Her somewhat questionable relationship with her robot chum can be solved in a few different ways. You can tell him to return, destroy him, telling the woman he's dead or destroy him and lure her out into the grasslands as well. This humour shows off the writing talent at work for the game and makes you wonder why more games can't offer a similar degree of humour and choice.

The game also offers a few different worlds to visit, each with different environments, inhabitants, and potential party members. These are travelled between in your ship, the Ebon Hawk, a forerunner of the Millennium Falcon. The galaxy map and the ability to speak to party members on board were such good, well implemented ideas that they were reused as main features of the Normandy, in the *Mass*

*Effect* series.

The game also constantly presents you with moral choices, allowing you to be a light-side hero or a dark-side villain. This mechanic has been used in many games since, such as *Infamous* and the *Mass Effect* series and, because of its binary choices, it has its failings. Whilst allowing access to different powers and dialogue options it basically boils down to: do you want cool lightning powers, or are you a morally driven person, even in a videogame? The choices in dialogue are very plainly good or evil, detracting from the experience. There is no real moral grey area explored, as has been done in the recent *Witcher* games, you either choose good or evil, never really being given a choice between two evils.

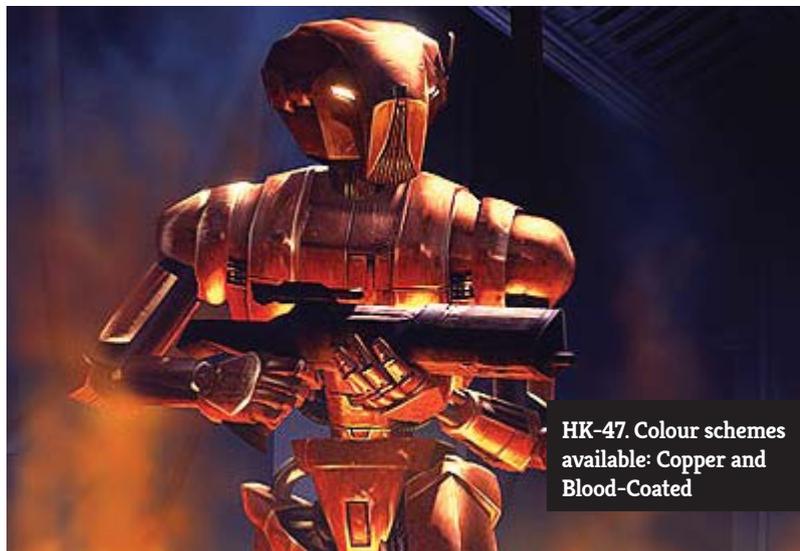
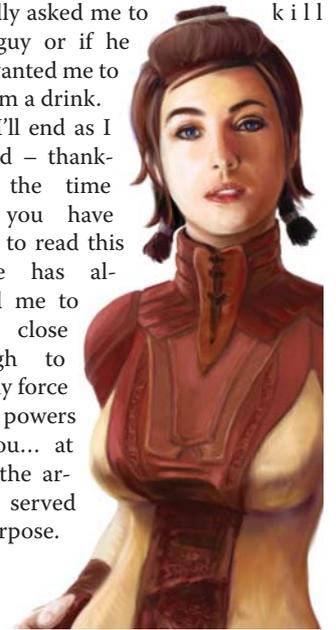
The gameplay itself is a real-time combat system in which you can choose a variety of options (such as throw grenade, lightsaber attack, lightning etc.) with your commands then queued and carried out by your party. Combat can be paused at any time to issue commands and you can also switch characters to give them commands. This allows for a versatile battle system that can be light touch or micro-managed to your tastes.

The success of combat options is governed by your various stats, with behind the scenes dice rolls deciding your actual success. This system gives a sense of progression through the game, as early in the game, nearly all of your sword strikes or blaster shots

miss, but later in the game your attacks will do large damage and will give you a real sense of power.

As to the sound used in the game, you definitely get a *Star Wars*-y feel from the score which still manages to remain fresh, the voice actors aren't bad either. The majority of the game is spoken in Galactic Basic, which luckily remains the same as our language here on Earth. The few lines of Huttese and others that are used are just a few lines of recorded dialogue, repeated to mean different things. This may aggravate hard core *Star Wars* fans, but thankfully I'm not one of those and so can happily go on living my life without a care about whether that Hutt actually asked me to kill that guy or if he just wanted me to get him a drink.

So I'll end as I started – thankfully the time that you have taken to read this article has allowed me to get close enough to use my force mind powers on you... at least the article served its purpose.



HK-47. Colour schemes available: Copper and Blood-Coated

## My issue with GAME (and co.)

Angry Gamer Angry Geek's Cousin

Once in a blue moon, I actually buy my games from a brick and mortar store. The UK (and the rest of the world, to be honest) has been losing high street games retailers, to the digital distribution mammoths (Steam, Amazon, etc) and their slightly smaller and odd nephews (see: EA's Origin). Offering lower prices than their physical counterparts, these online retailers have been whittling away at the competition, causing a drop in sales of physical media. No longer will you find a standard edition of a game that contains the printed manual of old, and instead, all the physical goods come in the over-priced collected/limited/deluxe/SUCKA editions.

Now I can see why physical shops are failing. We've been spoiled for too long, by these instant-purchase methods,

where you enter a string of numbers into your screen, and suddenly the game's downloading onto your computer. It's a great method that appeals to those most likely to play PC games i.e. youthful technophiles. I went into GAME back in summer 2012 to pre-order *Assassin's Creed III* for my brother. If you pre-ordered on July 4<sup>th</sup> (Independence Day) you got a bunch of branded collectibles (ACIII T-Shirt, lanyard, badge-y/emblem-y thing (you get the idea)), which would be a nice addition for a birthday present, so I thought I'd get the Join or Die Collector's Edition for PC (my family's a bunch of PC-lovers).

The PC release of ACIII rolled around on Friday just gone. Despite the fact that the branch I pre-ordered from (Oxford Street) had closed, the pre-order had been moved to Hamleys. Lovely. I really do enjoy pushing my way through a sea of whales and their spawn only a month before Christmas. Strike one.

I turn up in the rain on the Saturday to find that the game has not even been delivered to the store yet and that they don't know when it'll be in stock. They only hold copies for 48hrs, so if I'm late to pick it up, they'll sell it to the horde – "Come back on Monday" they say. I get back and realise that it'd be a good idea to leave my number with them. After 30 minutes of Googling and 10 minutes of conversations with automated phone-bots, I got nowhere and was charged for the pleasure. Strike two.

I pop in on Monday, as I've no lectures till late – they take down my number and suggest I go and talk to one of their reps through their webchat service (which isn't available during the weekend, FYI). During my chat with "Charlie", we covered that I'd done nothing wrong, but there's a very good chance that my pre-order had been sent to their Camden store instead. In other words, the game that I had started pay-

ing for, had been moved to another store without my knowledge and then, when I didn't arrive on the other side of London to pick up the game, they sold it off. Charlie didn't know when any store would be getting new stock and as my preorder was conducted in-store, I couldn't get it transferred to an online purchase, forcing me to buy it online instead. Aaaaaaaaaaaaannnd strike three!

I'm gonna have a nice long complain to customer services. I think I'll stick to the Steam sales for now. All the paranoia in the world about not having physical media can't stop me from emptying my wallet into Gabe's accounts.

Now I can see why their breed is dying off. Maybe they'll follow the path of the record store. Good riddance.

Deposit: £5. Travelling: £8. Phone calls: 96p. Having your game sold to someone else without your knowledge: priceless.

## Imperial vs. UCL Round 2

Ross Webster Games Editor

This Tuesday, it was Imperial's turn to host the Imperial vs. UCL gaming tournament. The room was packed, so I was expecting fierce fighting from both sides. Instead, I was met with familiar faces at every turn. In fact, about 80% of the room were Imperial students, from what I've heard.

My spies, have mentioned that there's a bunch of deadlines for UCL students this week and that's why they didn't turn up. Looks like there was a slight fail over in the communications department. Expect a rescheduling.





Food Editors: Carol Ann Cheah,  
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# FOOD

## Yiango Mavrocostanti wants to come and dine with you....



**I**t's Saturday. You want to go to a nice restaurant to enjoy a proper meal (for once!) with your friends. You are dreaming of a huge three course meal, a delicious starter, a great main dish and a luxurious dessert accompanied with good wine of course but then you suddenly realise that you can't afford it!

Well, I have good news for you. Even if you think that your cooking skills are nonexistent you can make a fantastic three course meal in just 2 hours, at minimum cost and trust me it will make your friends think that you are a secret chef! So, invite your friends and follow my three extremely simple recipes that will make your dinner party a huge success. Who knows? You might get people asking to come and live with you after this. *(Happened to me, just saying....)*

### Starter: Aubergine and honey heaven

Words cannot explain my excitement when I first made this. I was inspired by a salad dish I saw on a cooking show and I thought I should modify it a bit and give it a try. With no exaggeration this is the best starter you can ever have since it is light and it has unique flavours that are married so well together.

#### Ingredients:

(Per portion)  
1 big aubergine

1 thick slice white bread  
5 cherry tomatoes  
1 tsp honey  
2 tbsp olive oil  
4 tbsp tahini dressing  
Salt and pepper to taste

#### Procedure:

Preheat your oven to 180°C. With a fork, pierce the aubergine several times and place it in the oven as is (don't cut it) for about 40 minutes or until it is very soft. Then, remove the skin from the aubergine and cut it in half lengthwise. Place the bread in the oven for a few minutes until it gets a very light brown colour and then place the tomatoes on top of the bread and return to the oven for about 10 minutes. In the meantime, combine the crushed garlic, salt, pepper, olive oil and honey and set aside. When the bread is ready place the aubergines on top and drizzle with the honey dressing and then with the tahini dressing. Starter is ready!

**Tip:** For the starter you will need about 50 minutes. Be smart and bake the aubergine in advance since this will save you a lot of time!

### Main: Penne with homemade basil pesto

Now, who doesn't like pasta? This dish is a guaranteed success. Do not get scared by the homemade pesto. It's super easy! I promise.

#### Ingredients:

(Per portion)  
3/4 cup penne or spaghetti  
1/2 cup fresh basil  
100 grams cherry tomatoes  
1/4 cup olive oil  
1/2 clove garlic  
Salt and pepper to taste

#### Procedure:

To make the pesto, simply place the basil, oil, garlic, and salt and pepper in the blender and pulse until smooth. If you don't have a blender then chop the basil and garlic very finely and then place them in a bowl and mix with the olive oil, salt and pepper. Set the pesto aside and move on to the pasta! In a pot, boil 1 litre of water, add the pasta and some salt. After 7 minutes (need to be exact!) remove the pasta and wash them with cold water so that they will not stick together. In a non-stick pan put the pesto and the whole cherry tomatoes and when it starts to get warm add the pasta. Stir and let cook until the tomatoes become soft. Serve in a pasta bowl and add some fresh chopped basil on top!

### Dessert: Rich chocolate brownies

Chocolate for dessert. It might sound typical but these brownies give this meal a luxurious end. You have to try them to understand!

#### Ingredients:



1 cup flour  
1 cup sugar  
1/2 tsp salt  
1/2 cup cocoa powder  
1/4 cup chocolate chips  
1 tsp soda  
1 mashed banana  
1/4 cup roasted walnuts 1/4 cup oil  
3/4 cup milk  
2 tsp white wine vinegar Procedure:

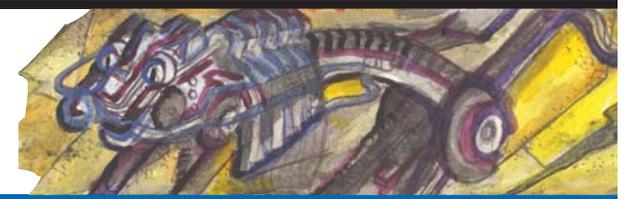
Lightly grease a 9-inch pan (or smaller if you prefer them taller). Preheat your oven to 180°C. In a bowl mix all the dry ingredients including the chocolate chips and in a separate bowl combine the wet ingredients including the banana. Then, combine

the wet with the dry ingredients and put the mixture in the pan. Bake until you insert a toothpick in the centre and comes out almost dry. If you want to make them look more special, mix 1/2 cup icing sugar with 1 tsp of water and drizzle on top.

So, this Saturday, take maximum 2 hours from your time to make this great three course meal and easily impress your friends or that special someone!

Who needs restaurants when you can make amazing food in your own kitchen?

And if your friends are busy, you can invite me! I challenge you to impress me.



# Google Music is finally here

Jason Parmar looks at Google's venture into the digital music market



Google comes into a pretty competitive market against these badass' of digital music, who all have their names in their logos, except iTunes - Apple always has to be different doesn't it.

I used to use browser based music services "Grooveshark" & "Hypem" in addition to downloading to fulfil my musical listening needs. However, I knew it wasn't really sustainable, especially considering that Grooveshark is in a very long legal battle and is currently being sued by several labels, the biggest case for \$17.1 billion from Universal. Combine this with Android, Apple and Facebook all removing the Grooveshark app from their OS/Social network and the future isn't bright for Grooveshark, or my musical fulfilment.

As a result, three months ago, I finally gave in and signed up to a Spotify premium account. In those three months though, I've got to admit, I didn't actually look back (until yesterday at least). Spotify has grown incredibly since its initial invitation only launch in 2008 and its official UK open-to-all launch two years later in February 2010. The online streaming music giant, originally from Sweden and now based in London, has most recently been beta testing a web browser version to further extent it's already wide reach, that already includes excellent integration within Windows, Mac OS, Linux, Facebook, Android, iOS, Blackberry, Symbian, webOS, Sonos and even Windows Phone (clearly the most important for any growing company). The company has been slowly trying to gather a monopoly in the market and appears to be doing quite well, with Goldman Sachs valuating the company at \$3billion this month.

## Why not stay with Spotify?

Two weeks ago, on 13th November, Google released Google Music, LG manufactured Nexus 4 and the Nexus 10, in the UK, all through Google Play. It was largely successful day for Google as they sold out of the Nexus 4 online in under 15 minutes in the UK and later sold out stateside in under an hour (although they were selling the devices at a heavily subsidised price for launch).

Across the pond, US citizens have been lucky enough to have Google Music since November 16th 2011. But Google's latest iteration of Google Music brought with it some pretty shiny and hefty new guns to help it take on Spotify, Amazon, Microsoft's Xbox Music, Sony's Music Unlimited and Apple's iTunes.

## The Pros

Admittedly, I'm two weeks late trying out Google Music, due to the fact I'm a final year student at Imperial and job hunting (Microsoft, IBM, Google, etc, if you're reading, I'll be grateful for a fast-track to assessment centre). Despite my slightly late adoption for a Technology Editor, I've still had time to test some of Google's incredible offerings.

The first being the new downloadable "Google Play Music Manager". This may just be a small upload client that helps organise your music. But it allows all users to upload and store on the Google Cloud up to 20,000 songs imported from their own music library in 320kpbs quality. Then it's accessible anywhere in the world, at any time, on any laptop or anything running Android (at the moment). The beauty of the service, and basically of everything the Mountain View giant does, is that this service is 100% free. So, as of right now I have 6,324 songs that are currently being uploaded to the Google cloud.

it allows users to upload and store up to 20,000 songs on the Google cloud for free

The second main feature is its "Scan & Match" technology that matches your tracks with those already on Google Music to ensure all track information is correct (in future users won't have to actually upload tracks). In addition to matching the track information, this feature will upgrade your music to 320kpbs quality (if applicable), and again, all for free! This versus the similar services of Amazon and Apple, who charge over £20 for the service, but only upgrade to 256kpbs, Google's a clear winner.

Google has even catered for those annoying moments for when you might lost connection for short periods of time (for example on the tube), by caching your recent and queued songs just in case you lose signal. In addition, for offline play, all Google Music songs in your library are available for download to your PC, phone and/or tablet, again all for free.

With regards to cost, Google Music is undercutting Apple iTunes by 20p per individual song (79p vs Apple's 99p per song) and £2-3 per album.

There is also some neat Google+ integration with a free "share a track" option which helps out the very impressive but depressingly quiet social network by allowing a free play of songs to friends.

Finally, Google is offering a good easy to use browser based interface, but of course, this is really all subjective and in some people's opinions could be a con.

All in all, the Pro's send us a strong message that Google Music has been well worth the year long wait!

## The Cons

By far the biggest con at the moment is that the mobile application is only currently on Android, excluding the huge market of Apple iPhone users, the significantly smaller market of those of us on Windows Phone as well as those people unfortunate enough to still be on the ancient Blackberry OS.

Another con is that the service is browser based with no desktop application other than the very basic, but functional, "Google Play Music Manager". For some people this'll prove to

the biggest con at the moment is that the mobile application is only on Android

be a pretty significant disadvantage, but in this Editor's opinion, it's almost a non-issue and very minor con. I think Spotify are making a very big step in the right direction by developing their browser based software and think the biggest selling point of Grooveshark (other than the ridiculously large music catalogue of songs and remixes) was that it was browser based and therefore more easily accessible anywhere in the world on pretty much any computer.

Finally, Google are coming under fire from the UK's record industry trade association, the British Phonographic Industry (BPI), who aren't exactly happy with Google on the whole. They're Chief Executive, Geoff Taylor, complains that "we don't think it makes any sense for them to be doing something which does support artists and then, on the other hand, undermine artists by referring consumers to illegal sites". The basis of the complaint has actually nothing to do with Google Music and is actually based on Google Search, as when you "Google" a song you are provided with links to both legal and illegal sources. The BPI actually went so far to get several iconic musicians, including \$265 million rich Elton John, to write directly to PM David Cameron publically to winge about Google. A Google Play representative responded to the accusations claiming "I think [the service] is something that is hopefully going to make piracy obsolete because it's so

easy to operate within the bounds of the law that there is really no need to go beyond them." Make your mind up as you like, but in this Editor's opinion (I hate reading that line in articles too), the BPI's argument is very weak as it's based solely on the fact that Google won't be their bitch and censor the lengthy list of websites the BPI want them to ban from internet search results.

## Conclusion

Overall, despite the cons, my mind is pretty made up on Google Music being well worth the wait. But, until Mountain View release a Windows Phone app, I'm afraid I'll still be paying for my Spotify premium account and make occasional use of Google Music as an excellent library storage facility.

It is still hard, however, to pick an overall winner for music lovers as everybody has different preferences. The best result will perhaps be a combination of two or more services, so I recommend trying out and trialling as many free services as you can. You can try Google Music at music.google.com and follow the online tour to discover more.

One thing is for sure though, if Apple want to remain at the forefront in the future of digital music, it's going to need to radically innovate its 2001 based iTunes business model. The younger and more agile Spotify and Google have come and innovated the market, will Apple be able to follow.

if Apple want to remain at the forefront they need to radically innovate ...again

# Illegal downloading, oldschool

## Has the market, giving consumers better deals, reduced illegal torrenting?

Jason Parmar Technology Editor

**W**riting the over-leaf article on Google Music's introduction to the UK market reminded me of an interesting question that I've been asking myself for a while, "has the progress in the digital music market, which gives consumers a better deal, reduced the amount we illegal download?"

I think that Google and Spotify have the potential to enjoy a rich future in the music industry, and I'm sure their competitors will follow in their footsteps in what is now a very fast moving and dynamic market. However, has all of this progress actually helped the efficiency of music distribution, helped consumers, helped the musicians and/or helped reduce illegal downloading.

### Background

Back in the very late 90's-early noughties, many people, especially young people, couldn't always afford to buy the expensively priced CD's. So many took advantage of easy-to-use illegal P2P services such as Napster or LimeWire (to name just a few). Napster, which was co-founded in 1999 by all round badass and Facebook founding President Sean Parker (played by Justin Timberlake in *The Social Network*), was the main site of choice for many and is associated with bringing "the recording industry to its knees", albeit like a slow poison. But one thing the P2P services did was to encourage and move people to digital music, and in doing so, Apple, in 2001, released the iTunes store and made an absolute mint for record labels, musicians (to an extent) and cut costs for consumers. Although some people continued and took up illegally downloading, many moved to legal online music services. One decade on and we've seen a huge increase in uptake of legal downloading and streaming, most prominently for Spotify here in the UK and perhaps in the future Google Music as well as Apple, Amazon, Sony, Microsoft, YouTube and borderline legal services of Grooveshark & Hypem.

### Illegal downloading down?

There are several conflicting sources of illegal music downloading and the market circulating around the internet. However, one of the most reliable to consider is that of MusicMetric, who conducted "one of the most comprehensive studies of unauthorized

music downloads to date". The young company was founded in 2007 by, believe it or not, an Imperial College Physics student in his final year with two friends from Exeter and UCL (urgh). They actually secured their first ever investment in the Felix Office where this paper is produced, as the current CEO, Gregory Mead was a Felix writer. Moving on, the company who is regarded as the "world's largest music trend data asset" study reveals that there has been a drop in unauthorised music downloads in the UK, US, Canada, Sweden and Norway. These are reductions in illegal downloading are being strongly linked with online streaming services such as Spotify, who as previously stated, were valued at \$3 billion by Goldman Sachs this month and are predicted to earn over \$1 billion this year worldwide. My straw polling of Imperial students (which of course are highly reliable and accurate) appear to agree too. Over the last four years I've been here I've definitely noticed an increase in the amount of people using legal music services and illegally downloading less.

Although there has been a 16% drop in UK spending in music, compared with 2.6% globally, people's access to music is still increasing and is evidence that the market has innovated into new revenue and efficiency streams. By offering consumers lower prices for services that allow them to listen to even more music, more con-

it's [now] so easy to operate within the bounds of the law there is no need to go beyond them

veniently and with better interfaces they have increased their client base. In addition by doing this online, they have slashed billions of dollars in distribution costs that can now be reinvested into providing better services and lower prices for consumers. This is what Napster over a decade ago predicted would happen, it just took longer than expected, with the re-

ording labels lasting an impressively long time before slowly dying or innovating.

President of the American Association of Independent Music (AAIA), Rich Bengloff, says "providing alternatives to illegal file sharing and downloading is a "no-brainer" and "pricing it at a level that is attractive enough to them that they don't want to pirate music".

Google appear to agree with a representative of Google Music saying "I think [the service] is something that is hopefully going to make piracy obsolete because it's so easy to operate within the bounds of the law that there is really no need to go beyond them". As does ARIA CEO Dan Rosen who says "new digital music services certainly assist with reducing music piracy" and that "with almost all music now being available for free or at a low cost, there is no justification for any music fan to use pirate sites where no money go to artists or labels".

To summarise, there appears to be an interesting (and very obvious) link between the market offering competitively priced alternatives to illegal downloading and then seeing a reduction in illegal downloading.

Although, not all agree. Some think aggressive government interventions are the way forward. That's certainly the opinion of Joshua Friedlander who evaluates data for AAIA, who claims "there was an immediate increase in digital music sales (after LimeWire was removed), so whenever one of these sites closes, we're definitely moving some people on to the many legal services that are now available".

So in truth, it's a mixture of the two that's resulted in a reduction in illegal downloading, for music at least. The conclusion I want to make with this article is that I don't think it'll be long, and I hope it's not, until we see more online digital markets move in this direction.

We're already seeing it, for example, with TV and film. Netflix and LoveFilm are the two biggest players at the moment, and their competition is helping to drive down prices and increase the ease of usability for consumers. This has encouraged millions more people to subscribe to their services, stop renting from inefficient tangible based services such as Blockbuster and slightly reduce illegally downloading. It won't be long until the PC games industry follows suit, with Steam looking to take the lead as the promising OnLive service unfortunately grew too fast too quickly and failed (being valued at \$1.8 billion and being sold for under \$5 million in the

space of a year). The most interesting market to follow though, will be that of the Software giants. Who knows, in a few years' time we may all be not ever have to pay a one-off fee for software and instead just pay annual subscriptions to Microsoft, Apple, Adobe etc. for the latest software (and maybe even hardware) instead of relying on cheap student deals or, what more regularly happens, "borrowing" a copy from the internet.

### Too long, didn't read (TLDR)

Illegal music downloading is reducing as prices go down and services go up (YES capitalism, YES markets). Other industries should learn and innovate to prevent and finally kill illegal downloading.

TV & Film is underway with Netflix and LoveFilm, eBooks are well on their way, Gaming tried and failed (poor OnLive) but should keep going and the Software should start offering just subscription, high value-for-money and more efficient business models to benefit consumers (i.e. Microsoft, Adobe, Apple, etc).

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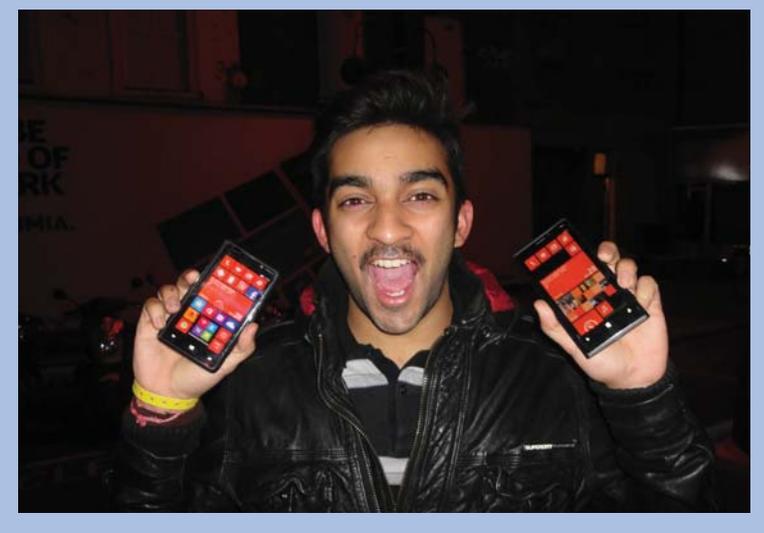
The fallen torrenting giants

## Next Week

Next week's issue will be the final issue of Felix and Felix Tech for 2012. As such, we're going to end 2012 in style with the reviews of the Gadget Show Live 2012 and the exclusive Nokia Lumia 820 and 920 launch.

The Tech Editor, Jason Parmar, managed to swindle three press passes to The Gadget Show Live, in the ExCeL today and has taken himself and two writers to the event to report back to you.

The Tech Editor also got some tickets to the very exclusive and intimate Deadmau5 live show in Southwark by the Shard last night. The event was for the UK launch of the Nokia Lumias 820 & 920. Read next weeks issue for his report on the street rave and after party.



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# MUSIC

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music.felix@gmail.com



## You Don't Have To Call It Music

### Pt. 8 free jazz

by Íñigo Martínez de Rituerto

Jazz has always been a little different. Scattering this way and that, each instrument wriggles its way on to the scene and bears it all in turn. Yet despite all its quirks, it often gets tied down by its melodic, rhythmic and compositional structures.

In 1959, **Ornette Coleman** recorded *The Shape of Jazz To Come*, heralding a new generation of jazz players who would push the boundaries of an already unconventional genre. Often teasing a more traditional song structure, his sax began to tear away at the stave, shredding each note to multiple spectra. The following year's release of *Free Jazz* was an altogether stranger affair. From the first note, a maelstrom unfurls, giving way to wandering passages flowing in parallel between the players. There is a jovial feeling to it, as the instruments bounce off each other freely, maintaining only a very loose sense of cohesion – just enough to keep it together.

**John Coltrane** is one of the most iconic jazz musicians of all time. From his part in **Miles Davis's** timeless *Kind of Blue* to his own statements on *A Love Supreme* and the enlightened *Ascension*, Coltrane quickly became the most prominent saxophonists of his time. Spearheading hard bop and modal jazz, his stratospheric mastery of the instrument led him to the uncharted territories of free jazz. His posthumously released *Interstellar Space*, a duet with **Rashied Ali**, was perhaps the most challenging piece of music recorded in his career. The pair seem to completely abandon any semblance of rhythm or melody. Ali best sums up the style: "That pulse is always in my head but I'm not always playing it. I play against it, around it. I mumble jumble it, shake it up."

The city of Chicago has a long and brilliant history as a melting pot of blues and jazz artists. Founded in '65, the Association for the Advancement of Creative Musicians (AACM) brought together some of the city's most forward thinking musicians. Perhaps the most popular group to emerge from the collective was **The Art Ensemble of Chicago**, whose song 'Theme de Yoyo' was featured in the '70 film *Les Stances à Sophie*. Their ranks featured the iconoclastic trumpeter **Roscoe Mitchell**, who in '66 recorded the seminal *Sound* with his sextet, including in its ranks the luminous **Ishmael Wadada Leo Smith**.

Smith was and remains a true visionary. Breaking away from the stagnant loft scene of the late 60s, he moved towards a more generous style than his predecessors. Valuing silence as much as sound, he emphasizes the space between the notes as much as the notes themselves. His playing is often calm and drawn out, amplifying subtleties. His frustration with metric rhythm systems led him to devise his own method of composition. Ankhration, as he calls it, is a graphical notation based on his so-called 'rhythm units' which define sounds in proportion to each other rather than absolutes, allowing more room for interpretation and spontaneous creativity.

Smith's creative concerns led him to a long and close collaboration with fellow AACM musician and emblem, **Anthony Braxton**. Like Smith, Braxton was to develop his own notational palette, dabbling colours and numbers among ruptured staves. Sometimes the titles themselves were an archaic topography of shapes and symbols, more closely resembling chess moves than romantic verse.

In leafy Germany, **Peter Brötzmann** bears perhaps the most menacing sound to ever have been carved from a saxophone. The epitome of so-called 'fire music', his cogent tone is a ferocious outburst, if not an utter onslaught – attained from a single rasping breath. His cacophonous tendencies and chaotic disposition make him a force in the free jazz scene, having collaborated with some of its most anarchic exponents.

British guitarist **Derek Bailey**, who played on *Nipples* with the **Peter Brötzmann Sextet** is probably the most radical jazz guitarist to this day. His non-idiomatic playing style is about as unorthodox as you can get with standard tuning, sitting down. Wriggling his fingers across the fingerboard, plucking the strings with such fervor they ring in every which way until they almost slap each other. It sounds as if he were neurotically deconstructing his acoustic guitar, splinter by splinter. Yet he still considered himself a traditional guitarist because of his meticulous technique. One notable collaborator is London percussionist Steve Noble is fitting, who takes a similar approach to the drums, using them as resonating bodies to tease out every nuance of their membranes.

In London, Eddie Prevost of **AMM** has been running improvisation workshops in the basement of the Welsh Chapel in Borough every Friday for the last seven years. Many of those attending also play gigs in Dalston's Cafe Oto, a juncture for many of today's international avant garde (and most of those mentioned in this column). The Vortex Club down the road and Resonance FM (104.4) have made London a great place for experimental musicians to get together.

It seems fitting to end this column with a music that remains as defiant as it ever was. Its exponents continuously push their instruments, going deeper into them than their luthiers could ever have conceived.

# ATP Xmas Special

Riaz Agahi

Writer

ATP in many ways can be seen as an embodiment of alternative music, often attended by those who know their music, it never fails to provide a selection of the finest alternative music out there, sweeping a wide range of musical genres in every line up. This quality is coupled with a spirit of musical fellowship, as often bands on the line up are seen enjoying the sets of their colleagues, and having the festival curated by a band or individual allows a feeling of connection to a normally hugely influential and respected curator. This sense of intimacy is further added to by a smaller venue, accommodating only 3000. Having spent a few years based in Butlins, Minehead, they have returned to Pontins in Camber Sands, the spiritual home of the festival, where the first 7 or 8 festivals took place. It should also be noted that, as was also the case in Butlins, the uncomfortable and dehumanising camping experience is bypassed with comfortable chalets, allowing a good night's sleep and a place to chill between shows.

Between the return to Camber Sands and an old favourite in **Shellac** curating, there is a sense that, if the label could ever truly apply to an ATP, 'Nightmare before Christmas' is a pretty traditional festival. All of this, without even really mentioning the music paves the way for a pretty exceptional experience.

The music itself is suitably impressive. **Shellac**, of course, are highly respected and particularly known for their enter-



taining live shows. The rest of their line-up has the inevitable range of sizes. From seasoned professionals with huge cult followings to smaller bands, seemingly plucked from obscurity by Steve Albini and co. Naturally, the festival is bookended by two **Shellac** sets and in between, 34 bands play. As it would be impossible to cover everyone involved in the deserved length, a brief run through of my personal favourites will have to suffice.

On Friday, a rock/classical/experimental hybrid is found in the form of **Helen Money's** exquisite cello playing. If her album is anything to go by, expect plucking, distortion, a **Minutemen** cover and plenty more. Other highlights of the day include avant-garde metal group **Oxbow**, led by intellectual badass Eugene Robinson. This is followed **Turing Machine**, who play what I would describe as Math-kraut, and promises to be excellent. If this isn't your bag, there's always one of the best post-rock bands going, in the form of Japanese quartet **Mono**.

Saturday provides straight up rock from **Arcwelder**, sure to bring a catchy tune or two, and the exciting ultra-fast,

punk tinged noise rock of **Melt-Banana**, both of which are sure to bring a sense of fun to the festival. There are also some hugely influential bands, with punk institution **Wire** and post metal innovators **Neurosis**, who are preventing a completely revamped live show, surely not to be missed. The night is capped off by **Zeni Geva**, a trio featuring KK Null and the drummer from **Ruins**. Their music is a brutal blend of death metal, hardcore punk, noise rock and many other genres. Having seen them earlier this year I can attest that their live performance has an energy and fluency that doesn't disappoint.

Sunday's highlights include post-punk outfit **Mission of Burma**, another band widely reputed for giving a good performance, who have, since their reunion, featured **Shellac** bassist Bob Weston. This is complemented nicely by noise rock duo **Gay Witch Abortion**. Excitingly, **The Ex** are playing with **Brass Unbound**, a collective featuring Mats Gustafsson on saxophone among others.

If that's not enough, the go karts are free!

## Competition Time!

Win tickets to see **Craig Charles** at the **Bloomsbury Lanes** on **15th December**.

To be in with a shout of seeing **Craig Charles** at the launch of his **Funk & Soul**

Club CD as well as a copy of the release, answer this question:

**From which north-west town does Craig hail?**

Send us your answers by the **10 December 2012**



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

MUSIC

# The Vaccines at the Ally Pally

Mark England find a band who can inspire young and old alike

**W**andering around the large and looming Alexandra Palace, simultaneously trying to avoid drunk, lairy forty year old men who wanted to “ave it large” while attempting not to trip over the large number of excited teenage girls scurrying about, it became blindingly obvious how much of a big deal **The Vaccines** have become. Few bands at the moment could captivate such a diverse crowd whilst releasing a new album, which although not revolutionary, provided a darker, more sinister step up from their wide-eyed debut.

Although now stepping out onto a huge stage as darlings of the mainstream, **The Vaccines** still have punk attitudes somewhere in their heart. Their choice of seminal Canadian hardcore band **Fucked Up** to be main support for this massive date confused and scared the swelling crowds in equal measures. Their was little continuity between the **Beach Boy** guitar pop which would soon bring the venue to its knees and the brutal hollerings of a semi-naked sweaty punk icon but I enjoyed the surprise nevertheless.

There have been countless articles predicting that **The Vaccines** can be saviours of the guitar, drag modern indie out of its current rut and give it a new heart. From my very enviable position in the front row, I could properly appreciate these outlandish claims. This is the first band since **The Libertines** I have witnessed who inspired such devotion. The ten thousand tickets for this show sold out in the flash of an eye and by the number of disappointed fans outside I think they could have

easily filled another night.

Opening with newie “No Hope” the cheers, which went up around me, drowned out Justin’s drawling chorus celebrating antithapy and selfishness. As the masses of gleeful faces settled down, a large number of hits from the first album *What Did You Expect From The Vaccines* turn the Ally Pally into a sloshy mess of hormones and spilled lager.

It was, however, one of the best

The Vaccines turn the Ally Pally into a sloshy mess of hormones and lager

tracks of the new album *Come of Age* that caught my attention. “Teenage Icon” is a sweet three minute piece of surf pop perfection. The lyrics are not deep and it might be slightly predictable in the formula used, but boy does it leave you dumbstruck. **The Vaccines** show that you do not have to reinvent the wheel, you just have to make it look cool and drop some Strokes-lite fuzz on it.

One of the largest disappointments of the show was that their best song to date “Weirdo” was not played at all. I cannot understand this omission given as it is one of the centre-pieces of their latest album. Maybe it was deemed too slow, too heavy or too creepy and might ruin the vibe but I think they definitely missed a trick, especially with a relatively quick set. I could so many people desperate to sing out the lines “I don’t want to let it go, You know I am



not a weirdo” but this was not to be their night.

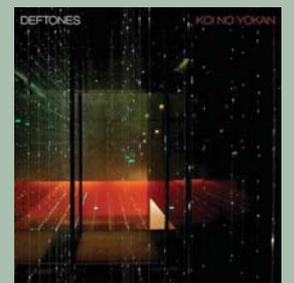
With an encore of “Bad Mood”, “Wolf Pack” and “Norgaard” there are outbreaks of euphoria not witnessed since the summer with **The Stone Roses** reunion dates. There was crowdsurfing galore and circlepits dominated the front section of the out of control crowd. **The Vaccines** have oft been accused of being a pale pastiche, a 60s retro-revivalism outfit but the sight of today’s youth getting their kicks from fuzzy surf pop rather than soul-less Minaj pop or fizzy drinks was no bad thing. Although watching hundreds of pre-pubescent faces singing back the lines to “Post Break-Up Sex” in unison was strange to say the least.

Returning home to London for this career defining show, the bands ambition to impress was tangible. They posed, they crooned, they rocked out on the stage, and the thousands packed into this venue responded with a huge amount of love. “This is the best fucking night of my life” howled the ecstatic frontman and Justin and the gang looked like they truly belonged up there in front of all of these people: but what next? In May of next year **The Vaccines** are due to play at the twenty thousand capacity O2 Area but are they ready for headlining major festivals? It is definitely a possibility but I think they need a bit more depth to their repertoire if they were to storm Glastonbury.

## AMS album of the week

Deftones: *Koi No Yokan*

You need a good reason to pay attention to an alternative rock band releasing their 7th album. Since their magnum opus, *White Pony*, **Deftones** have become a household name in making “straight forward” rock songs something bigger. They’re heavy, catchy, and they know just how to structure a good song – often using more than one different chorus or recurring bridge to tell a far more interesting story. The vocals are versatile, jumping from distorted to dreamy as required. *Koi No Yokan* is Deftones giving all this another shot.



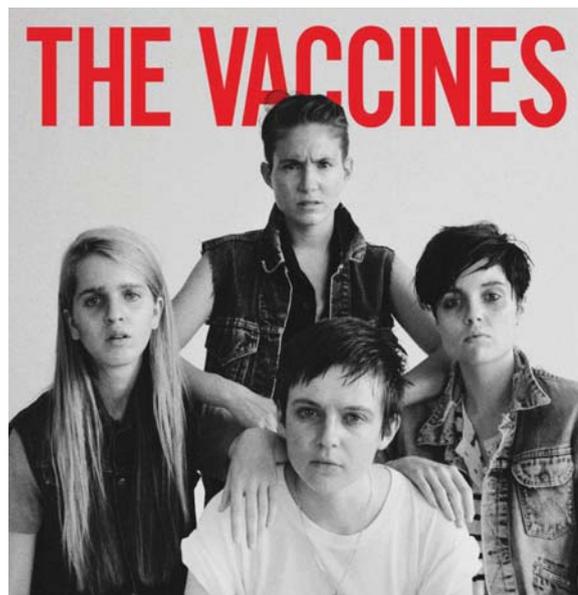
“Swerve City” opens the album, instantly proving they still know how to pull off a gritty guitar riff. However, by the verse, it’s clear that the band care about more than just guitar leads and crash cymbals, as a lush atmosphere streams in. This keeps the mix from feeling static or dull, and makes them sound much bigger than a 5 piece.

Much like *Diamond Eyes*, their 2010 album, there’s a ballad track. Where most alternative bands fall back to a simplistic chord sequence and uninspired lyrics to attempt the required atmosphere, **Deftones** seem to flow into their ballads effortlessly. “Entombed” picks up some great electronic sounds to tell a much more serene tale – so serene that you could mistake it for dream pop.

“Tempest” and “Rosemary” are both longer songs bordering 7 minutes, up from the average of 4, giving the band more range to explore a slower, more careful style. “Tempest” is probably the most straight forward song on the album and owes its length to a more subtle pace and the spacious intro. The bridge of “Rosemary” hits the ballad-like mood again before dropping the heaviest outro on the album.

I can’t find much fault with this new material (except, perhaps, the last track, which meanders a little too much for its own good), and most fans of their recent material should agree. Put simply, as alternative rock, nu-metal, or whatever you like to call this genre goes, **Deftones** seem to have delivered as usual – hence, how much you’ll enjoy this is just down to how much you like their sound. In Japanese, “koi no yokan” is an expression of knowing one will come to love someone after meeting them (a subtle variation on “love at first sight”). Strong words, but if you enjoy the band, they might just apply.

Robin Thomas



# MUSIC

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## Britain's New Breed

### Mo Mirza hits the Spector show to find the future of guitar pop

The night was kicked off by **LULS** who did a great job at gathering everyone around the stage. Firing on all cylinders, they sang "Swing Low" – a dark, demented pop melody that echoed across the walls of the venue. A short but sweet set which left me aching to hear more from this tight young band.

They were followed by **Splashh** who summoned the spirits of 90s grunge whilst keeping up their lazybones appearance with "Vacation". 'Gritty and low-fi' is how one could describe them. They did not disappoint.

This was then followed by Birmingham's own **Swim Deep**. The songs were well recognized by the crowd, as exemplified by the premature mutterings of approval as the band started playing their acclaimed single – "King City". Swim Deep seem to have a decent arsenal of catchy tunes that work their way through. "Honey", in my opinion, is a recent and yummy addition to this

stockpile.

After a long wait, Spector made their appearance; all but the lead singer... Where was Macpherson?

He was being an obnoxious scoundrel, of course; and we all loved him for it.

As the rest of the band launched into the first song, "Twenty Nothing", the crowd squirmed in anticipation until Macpherson finally strutted on to the stage in his blinding white suit with all the combined arrogance and charm he could muster – "I lost track of time, remind me how it started..."

The band moved on to awesome renditions of "Lay Low," and "Friday Night". "What You Wanted" was another shimmering standout with the crowd singing along with the handsomely voiced vocalist.

You have to hand it to Macpherson for being such a fantastic entertainer; he engaged the crowd with his usual tricks as he continuously frolicked about the

stage, and the one time he did stop to catch a breather, he handed the microphone to an audience member...

All of this was then proceeded with an absolutely lip-smacking version of their well-known "Celestine" to which the venue erupted. Another thumping hit was "Chevy Thunder", and we didn't have to wait long for Spector to finish us off with one final thrust – "Never Fade Away".

Spector were a spectacle; a glowing example of MacPherson's dedication to succeed. His annoying yet captivating personality enthralled the sold out crowd at Shepard's Bush. They upturned the entire contents of their album *Enjoy It While It Lasts* and the crowd absolutely loved the old-school style indie gems they were treated to.

Towards the end of the set, MacPherson took the time show his gratitude to the fans. "This is what sold-out looks like," he smiled as he whipped out his



camera and took a shot of the packed venue. Even after not having followed the tour, you could tell that the band had all the vibes of a triumphant war-

rior at the end of an epic battle. Taking into account the successful tour they've had, one wonders where Macpherson will lead Spector next.

## Interviewing Britain's best new bands

### Luls

This young London-based trio were a breath of fresh air. I sat down with Adam and Shaun to talk to about shit.

#### How did you meet?

S: I met Adam who was playing for a friend of mine... \*cheeky smile towards Adam\*

#### You guys love each other.

S: How'd you know? The secret's out... So yeah Adam was playing for a friend of mine. He looked a bit aggressive on stage, well that's how I found him initially...

A: But it turns out I'm a massive win.

S: Yes, and I actually met Ben in a similar way.

#### So where are you from?

S: We're all collectively London, almost. Adam's been living in Camden, I live in Dalston and... uh... Ben's from Narnia. No just joking, a little known place called Isleworth which I thought he was making up.

#### You could write a song about that.

A: Yes! A Led Zeppelin-esque ode to Isleworth...

#### What kind of sound of are you going for?

A: I guess in the early stages we were quite inspired by bands like **Yeahs Yeahs**, and **TV on the Radio**. We were trying to take the energy and the kind of vibes they had and make something of our own.

S: We feel we're quite strong on the vocal side so we try to play to our strength.

#### How have you found the other bands you've been touring with?

So it's been us **Spector** and **Swim Deep**, we were going to one show with **Splashh** but unfortunately we got stuck in mammoth traffic, this was in Manchester.

#### So what do you think of Spector?

I like Spector, we like them, they're a good band and we also like them as people

#### What do you think of Fred MacPherson?

I think he's a lovely person – a kind, warm human being.

#### Are you looking forward to tonight?

Yes we are, we'll be performing first but we wish we were performing later. We're just going to take it as far as we can, and we're really quite open to where we're taking this.

#### You guys are going to be awesome.

S: Aww, thanks man. A: YES YES! \*High fives\*



### Swim Deep

A short and sweet interview with dream-pop band, Swim Deep during which Austin desperately shuffled around the room for a bag of Lemsip.

#### Where does the name Swim Deep come from?

We just felt it just went along with everything we were doing with our music, as well as the imagery in our music videos. It just fits.

#### What influences your music?

We're influenced by how we feel and like our surroundings.

#### How did you guys meet? I know one of you really likes strip clubs.

Me and Higgy worked in Morrison's and we decided to start a band. We met Cavan on the dance floor and we saw Zach coming out of a strip club.

#### Nice. How has the Spector tour been so far?

Spector have been great and we really enjoyed playing with them. We've had loads of great experiences.



### Splashh

London's newest darlings were a chilled out band with a relentless rhythm propelling them along

#### How did you guys meet?

Shasha (guitar): We've all have known each other weirdly through different mutual acquaintances. I've been friends with Jake (drums) since I was a teenager and I met Toto (vocals) and Beal (bass). J: I came over to just to join the band, crazy move. I am came all the way from New Zealand. It was a long trip. S: He went straight to band practice... J: Yeah, we had our first gig two days later.

#### What kind of equipment do you use?

S: It's always different; we take what we can get at the moment. We'll basically write this song and Toto will record it and turn into what it sounds like now. He's a bit of a wizard on the production side of things. He edits our music videos as well. Our creative hub!

#### What are your plans for the future?

S: Maybe an EP. We will put some songs out there for sure within the next few months. We are going to put loads more songs out there for sure. Last week we played in Dalston, it's basically the grimmest place in London. We also played at the Old Blue Last.

#### You are kind of an East London band, do you know of any other up and coming bands that you've performed with recently?

Wolf Alice are cool. They were the first band on this Japanese promo and there was something very good about them. They are playing with us at our headline show at the 100club, that's our first headline show in London. Our goal is to sell that one out.

S: We went and saw Tame Impala, they're probably one of our favourite. There's loads of healthy guitar music coming out these days.

T: Tame Impala are doing something real though, as well as being completely throwback what I reckon is that they are trying to appeal to all the people that love the Beatles and love Zeppelin. They're the real deal man.





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# TELEVISION

# Zombie Apocalypse Now

*The Walking Dead* marched straight into **Jonna Nybäck's** heart

**W**hen I first heard about the TV show *The Walking Dead* from my friends I couldn't understand their immense excitement about it. On the question "what is it about?" I got the answer "the world is taken over by zombies and a few people are trying to survive". Well, that didn't do it for me. I mean, it sounds exactly like every other zombie movie out there. So I resisted.

But more and more of my friends gave in and started to watch and they all turned into these zombie loving fanatics. It got to a point where my curiosity couldn't take it anymore and I broke down and watched the first episode to see what the huge hype was about, then the second episode, then the third...

It's an easy watch, you don't have to bother your brain too much and it's always nice to get a break from studying, just follow along the ride. But I do warn you, it becomes highly addictive and might interfere with your study time – especially if you're like me and once you're hooked, can't stop watching!

To break it down, Rick, who is a sheriff's deputy, gets shot and wakes up from a coma a few months later. During his coma a zombie apocalypse has taken place and Rick finds himself as what seems to be a lone survivor.

When he finds his wife and kid missing (of course they wouldn't still be in the house, the town is deserted!) he marches on a quest to find them. During this search he meets several other survivors and it is interesting to follow the group dynamic and watch how an apocalypse can affect human behaviour. One would think people would look after one another, but the fear of not knowing who can be trusted, food and ammunition supplies being limited and with the tiny detail of flesh eating zombies all over the place, it turns in to survival of the fittest.

The show, which is developed by Frank Darabont and premiered on the cable television channel AMC in America in 2010, has received many nominations such as the Writers Guild of America Award and a Golden Globe award nomination for Best Television Series Drama. With 10.9 million viewers tuning in for the season three premiere it became the most-watched basic cable drama telecast in history.

So, yep, my friends were right. But as I am writing this I understand why my friends were frustrated with me as I said "it sounds stupid" when they were talking about the show. The whole zombie-splatter theme doesn't do it justice, there is so much more to the show. All I can say is watch it and you'll see what I mean. Who knew I, myself, would turn into a zombie lover?



It's always annoying when you're the only one in fancy dress at a party

## My Top 5 Episodes of the Week

It's been a love-filled week of TV

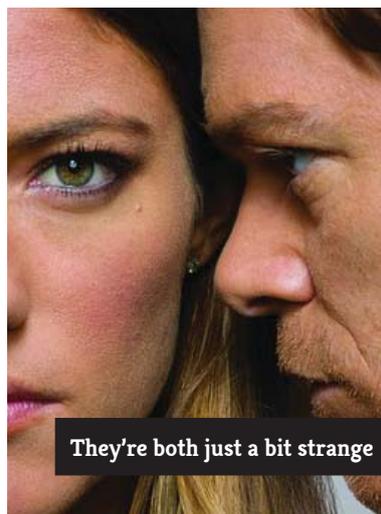
**Lucia Podhorska** Television Editor

There was a time when watching 5 episodes every week didn't pose a challenge for me. In fact, any week when this did not happen was out of the norm. I've been finding it a bit difficult this term, but never fear, I am up to the challenge and will keep providing you with my top picks.

This week's top 5 episodes contain a blast from the past in the form of *Frasier*. I reviewed this show briefly a few years back and said it featured one of my all-time favourite TV characters (Niles Crane) but I hadn't really watched it in almost a year. How-

ever, as it is my mom's favourite show and I was home for the weekend, we watched a few episodes. One of them even managed to snag the top spot this week:

After a night spent comparing his non-existent love life with Daphne's, Frasier decides to play matchmaker and tries to set her up with KACL's new station manager, Tom. In a classic case of misunderstandings and miscommunication, it turns out that Tom is gay and under the impression that an invitation to Frasier's for dinner is, in fact, a date. What follows is 20 minutes of pure comedic excellence, featuring all of the show's main characters at their best.



They're both just a bit strange

1. *Frasier*, Season 2 Episode 4, "The Matchmaker"
2. *Frasier*, Season 3 Episode 13, "Moon Dance"
3. *The New Normal*, Season 1 Episode 9, "Pardon Me"
4. *How I Met Your Mother*, Season 8 Episode 8, "Twelve Horny Women"
5. *Glee*, Season 4 Episode 7, "Dynamic Duets"

Most Awkward Love Confession Award:

*Dexter*, Season 7 Episode 8, "Argentina"

# FILM

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## Great Expectations...not so great results

### Great Expectations

**Director:** Mike Newell  
**Screenwriters:** David Nicholls, Charles Dickens (novel)  
**Starring:** Jeremy Irvine, Ralph Fiennes, Helena Bonham Carter, Holliday Grainger



**John Park**

Film Editor

The greater the book, the more difficult it is to adapt into film; which is why "from the best-loved story by Charles Dickens" doesn't exactly cement a vote of confidence to the film due to the enormous challenges it faces. And it's a story that's seen the screen many times in the past, once most memorably as a timeless classic in 1946, but the less that is said about the awful 1998 version the better. Newell's 2012 adaptation can sit quite comfortably between the two in terms of quality: a reliable

piece with excellent performances but one that never springs out of its own mediocrity to make a lasting mark.

Pip is a young orphan boy living with his angry, abusive older sister (the excellent Sally Hawkins). Whilst visiting his parents' gravesites, he is ambushed by an escaped convict (Fiennes) who offers him a chance to live in exchange for some food, drink, and a file to grind away his shackles. Scared out of his wits, Pip has no problem accepting this scary man's offer. The prisoner is subsequently arrested again by the authorities, and Pip thinks nothing more on the matter.

Another encounter sees the young Pip inside the run-down mansion of Miss Havisham (Carter), who wants a boy of a similar age to her daughter Estella to keep the young girl entertained. Miss Havisham insists in staying locked away at her estate, forever wearing her wedding dress in memory of her botched nuptial plans years ago. Even at an alarmingly young age, Pip falls head over heels for Estella who is being groomed by Miss Havisham to become quite the heartbreaker in the future, to be used as a twisted vessel of

revenge against the male sex that the wronged Miss Havisham cunningly desires.

Knowing that Pip is only destined to be a blacksmith's apprentice, he is torn away from Estella very early on. Years later he (Irvine) is informed that he has come into a large fortune thanks to a mysterious benefactor whose identity must remain anonymous and is to become a gentleman. Now that he's got the money and class, he visits the one person he could not forget all those years. Yes, Estella (Grainger) has all grown up too, but it would appear her heartbreaking ways have not changed one bit.

Just why Pip is so hung up on a girl like this is anyone's guess, and to say that it's all down to her beauty isn't a satisfactory enough answer given how much time is devoted to the two of them arguing about love with Pip repetitively proclaiming his undying feelings for her. There must be something more, but the film fails to look further into the development of their attraction. Irvine, still a fresh-face rising star after *War Horse* fares a lot better here, as he has plenty more material and

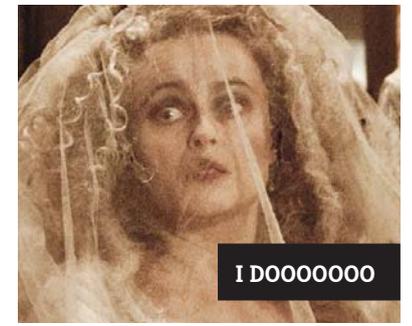
richer substance to process.

Uptight, proper and a first-class bitch at times, Grainger is highly effective as the cold and distant Estella, although at times she is also successful in putting on the face of longing whenever Pip is in the picture. She and Irvine make a fascinating screen duo, and the prickly, acid-tongued actress provides a nice contrasting balance to the more sensitive Irvine.

But the two outstanding performances come from the two expected individuals, the crème de la crème of British acting royalty, Carter and Fiennes. Carter, in a role that suits her perfectly, fully embraces her dark, gothic and mysterious Miss Havisham who is clearly suffering from severe psychological damage. She is so good in fact in her frighteningly huge and dirtied white dress, that she gives all the previous Miss Havishams a run for their money. Her scenes are always fun to watch, as she delightfully chews the scenery, which is why her dramatic end feels even more tragic. Fiennes does make a welcome return in the film, and his gritty look works well although his connection to Pip is not well estab-

lished enough to fully convince.

It has a lot to juggle around, and this is where the film often falls spectacularly apart. There are so many characters, events and back stories to squeeze into a tight frame that often these are glossed over and sometimes in clumsy, rushed flashbacks that don't tell us enough. And then there's the ending – Dickens wrote two versions but without spoiling which route the film decides to take, let's just say it doesn't end on the most satisfying note. As often is the case when books are transferred onto the screen, a lot is lost in translation, an aspect not even the excellent performances or costly production design can truly salvage.



I DOOOOOO

## Clint keeps an eye on his swinging balls..

### Trouble with the Curve

**Director:** Robert Lorenz  
**Screenwriter:** Randy Brown  
**Starring:** Clint Eastwood, Amy Adams, Justin Timberlake



**John Park**

Film Editor

Aren't you tired of this same old formula? Once again, we get an underdog sports movie (baseball...yawn...) that carves out its path the minute the lead character is introduced. Once again, we see the ageing Clint Eastwood playing a grumpy man with snarky outbursts and failing health or to put more simply, channelling what he did in *Gran Torino*. Once again, Amy Adams fills the role of a charming, adorable female, this time as Eastwood's daughter. Once again, singer-turned-serious-actor Justin Timberlake eases into the role of a cheeky young love interest.

There is dysfunctional family drama as the father and daughter are estranged. She is a career-driven city girl, seeking the approval of her dis-



You're not working on any more albums are ya...punk?

tant father. He pushes her away for the corny, cheesy reasons explained in a teary exposé given by the usually stern father. It's supposed to be all the more touching as he's not the kind of guy to get touchy feely with his emotions. And also guess what happens when the uptight city lawyer meets the fun-loving, free-spirited country boy. She begins to smile, she begins to laugh, and fully embraces the country girl within; because no-one can be happy working in the city wearing suits all day hounded by our nasty bosses to meet all the project deadlines.

But in a strange way, director Lorenz, a frequent Eastwood collaborator in his feature film directorial debut, makes certain aspects work, and even with all the tiresome narrative pitfalls the script doesn't even bother to try to avoid, there are scenes of genuine tender-hearted emotions as the actors fully engage in what they do best with

a sugar-coated, easy-going narrative that bombards us with optimism, but the many, many flaws and lazy storytelling often threaten to jeopardise the film's good and honest intentions.

Having to deal with declining health is never an easy task for anyone, especially for someone who prefers to be alone in his quiet life. Working as a baseball scout who refuses to modernise his ways with computers and electronic data analysis opting instead to watch the live games of various players, Gus (Eastwood) faces a non-renewal of his scouting contract as the big bosses aren't convinced by his old ways. His stubborn nature won't let him do otherwise, and his worried friend Pete (John Goodman) enlists the help of Gus' daughter Mickey (Adams) who is also a baseball whizz herself knowing all sorts of facts and trivia about the sport. The relationship between the two has never been

easy, with Mickey blaming her father for her emotional problems that affect her personal life. Her father's been distant. She therefore doesn't trust men. Classic soapy story that's been done hundreds of times over. Enter Johnny (Timberlake), a fellow scout, having nothing but respect for Gus and a keen pair of eyes for Mickey.

When it comes to dealing with the baseball aspect of the story, it often fares worse than the human drama. Gus knows everything there is to know. He knows every single kind of pitching there is in baseball, and therefore puts him a class above all the "interweb" (how original)-obsessed suits. And guess who comes out triumphant in the end. Plus there are the obligatory build-ups and slow-motion finales to really lay everything on thickly. Subtlety is certainly not one of the film's features and the ending suffers greatly because of it. For a

human/sports drama wanting to be taken seriously, it takes one too many easy routes to tie everything up, greatly diminishing whatever dramatic impact it could have had, drowning it all out with too much sap.

But the overall results can be described as a heart-warming experience, thanks mostly to Eastwood doing what he often does best. His extreme irritable mood and coldness towards his own daughter are personality traits that may seem comprehensible at times, but for a man who doesn't want to accept the fact that his body is not the way it's used to be, there is a fair amount of sympathy to be aroused and the film cashes in on every moment to capture his ailing health. And no matter how heart-breaking it may be to see Dirty Harry shed some tears over his dead wife, was it really essential to have him sing "You are my sunshine" by her graveside?

Due to the many bumps and annoying audience-insulting moves along the way, the overall result seems underwhelming. But with a cast this good, performing only to their strengths and with a guilty-pleasure element attached to the underdog story, you'll almost forgive its sluggish style with which it chooses to pitch its story.

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FILM

# This is one scary movie

**Despoina Paschou** Film Writer

Jason Reitman's third directorial effort (after *Thank you for Smoking* and my ever-favourite *Juno*) establishes him as one of Hollywood's talents and also creates another nepotism case (his father is director Ivan Reitman, of *Ghostbusters* and *Dave* fame, who also serves as producer for this movie). He tells the story of Ryan Bingham (George Clooney), a successful corporate downizer and a motivational speaker – who motivates people to live their life independent from relationships, a lifestyle he enjoys to practice. Willingly alienated, Ryan's biggest ambition is to reach his 10,000,000 air miles goal. In one of his stops he meets Alex (Vera Farmiga) an equally cynical and attractive woman, with whom he creates a “no strings attached” relationship, something – initially – ideal for him.

Ryan's world starts to fall apart when the keen, freshly Ivy League graduate, Natalie (Anna Kendrick is a revelation here) is hired in the same company as him and with a breakthrough proposal she threatens to demolish Ryan's lifestyle for good.

This is a kind of prophetic film – the screenplay is adapted by a 2001

novel by Walter Kim, and was written in the same year by Sheldon Turner and was purchased by DreamWorks in 2003. Then the Reitmans found out about it, which resulted to its 2009 release by Paramount, right in the feast of world financial crisis.

No one can deny that Clooney is one of the finest American actors – or, better, artists. His big range, combined with his dashing looks, allow him to portray his character honestly and gives us the whole emotional journey from a man who voluntarily isolates himself to one who is in need of human contact and back. Ryan is definitely an unlikable character, an yet we root for him. He makes scene where he reaches his initial goal is equally funny, thought-provoking and sad and at the end, he seems to be less than the douche I thought him to be.

Vera Farmiga, his female counterpart, does more than the job of keeping herself against a strong lead. She manages to deliver a performance that makes the audience both love and hate her, creates the essential anti-heroine who could be a man's rising – and ends up becoming his demise.

The revelation of the film, though, is a certain Kendrick. In the likes of Annette Bening, she brings a sassy and breezy Natalie, full of the – sometimes

unreal – ambitions and insecurities of a girl of her age and education. You enjoy seeing her rising against her “mentor” (the scenes they share are some of the best of the movie) as well as falling apart.

Some of the best acting, though, occurs by the fired people. Reitman infamously used people that have been fired sometime in their life in order to deliver a more realistic result. The scenes where Natalie and Ryan fire Bob (J.K. Simmons) and where Natalie fires via videocall Mr. Samuels (Steve Eastin) are among the most powerful of the film.

The opening scene of the movie, combined with the song, is an ironic wink to what America portrays. It gets you to the point right before the actual movie begins. The irony of the song about a country that seemingly offers everything, and yet it failed its people so badly.

The choice of the colours of the movie for the most part – blue and greyish – reflect pretty much Ryan's life and psychism. Only in few scenes, like Ryan and Alex's meeting and at the family gathering, the atmosphere becomes warmer, and you suspect that the protagonist's soul gets a similar effect.

As with *Juno*, the direction is yet

again fresh and contemporary and the dialogue is natural and brisk and there's where lies a lot of the movie's charm. As mentioned above, Reitman does not only rely on his leads, but to the full cast (which includes the talents of Jason Bateman, Danny McBride, Zach Galifianakis, and Melanie Lynskey) to deliver a strong result.

Finally, the image Reitman creates for America is far from idyllic. Even though Natalie is apparently chasing her piece of the American dream, only to realise that this is hardly doable, she does it through the non-ideal way. There are no pretty, lush valleys or beautiful, luxurious houses. There are cold hotel rooms, even colder, wintery towns and empty offices, ready to get rid of even more souls.

As the last two years pass by it becomes even more painful to watch this movie, in a way. At its first viewing, it was a movie about someone's isolation. As our world progresses into a kind of demise, it becomes, “a scary movie”. Scary because people like Ryan Bingham exist and do the job he does. As someone in the movie said, it makes me wonder how such people can sleep at night. But every single time I watch the film the same question comes up: How do you fire someone like Ryan Bingham?



## Anthony's Anti Academy Awards

**Lucy Wiles** Film Editor

Sir Anthony Hopkins, winner of the Academy Award for Best Actor for his portrayal of Hannibal Lector in *The Silence of the Lambs*, has labeled the Academy Awards system ‘disgusting’.

In a recent interview with *The Huffington Post*, Hopkins voiced his concerns over the sycophantic behaviour actors are expected to show towards the Oscar judges if they are to win an award.

“I've been around – I've got the Oscar myself for *The Silence of the Lambs* – and having to be nice to people and to be charming and flirting with them... oh, come on,” he said, with disdain.

“People go out of their way to flatter the nominating body and I think it's kind of disgusting. That's always been against my nature.

“You know, kissing the backside of the authorities that can make or break it – I can't stand all that. I find it nauseating to watch and I think it's disgusting to behold. People groveling around and kissing the backsides of famous producers and all that.

“It makes me want to throw up, it really does. It's sick-making. I've seen it so many times. I saw it fairly recently, last year. Some great producer-mogul and everyone kisses this guy's backside. I think, “What are they doing? Don't they have any self respect? I wanted to say, ‘Fuck off.’”

Despite having said this, Welsh-born Hopkins, 74, says he has absolutely no plans to retire.

“I don't ever want to retire. I did a few years ago. I didn't actually plan it, but I thought, ‘Maybe I should just slow down and call it a day’. My wife said to me, ‘You do that, you will die. You can't retire. It's your work; it's your life. You love working.’”

“When men retire – particularly men – if they get out too early, they usually die of stress or loneliness or they drink too much or their hearts give out. I think a certain amount of stress in life is good. The stress of just working, which takes effort – I think it keeps you going.”

Hopkins is currently tipped for an Oscar nomination for his portrayal of Alfred Hitchcock in his new film, *Hitchcock*, which is to be released in the UK on February 8th 2013.

## Peter vs PETA

**Lucy Wiles** Film Editor

*The Lord of the Rings* and *The Hobbit* director Peter Jackson is currently at loggerheads with animal rights activist group PETA (People for the Ethical Treatment of Animals) over alleged animal cruelty during the filming of the Tolkien stories' film franchise.

Jackson has vehemently denied claims made by animal handlers within his production team that up to twenty-seven animals used in the films died as a direct result of neglect. The handlers, who worked on *The Lord of the Rings* trilogy, claim that the deaths of various horses, goats, chicken and sheep were due to the living conditions at the nearby farm where they were kept, which was allegedly full of ‘bluffs, sinkholes and other deathtraps’ – although they admit that no animals were harmed on the set itself.

PETA has now taken up the cry, and is now threatening to protest at the upcoming New Zealand, UK and US premieres of *The Hobbit: An Unexpected Journey* – having previously

written to Jackson to voice their concerns.

Jackson responded with an open statement. “The producers of *The Hobbit* take the welfare of all animals very seriously and have always pursued the highest standard of care for animals in their charge,” he stated. “Any incidents that occurred that were brought to their attention as regards to this care were immediately investigated and appropriate action taken. This includes hundreds of thousands of dollars that were spent on upgrading housing and stable facilities in early 2011.

“The producers completely reject the accusations that twenty-seven animals died due to mistreatment during the making of the films. Extraordinary measures were taken to make sure that animals were not used during action sequences or any other sequence that might create undue stress for the animals involved.

“Over 55% of all shots using animals in *The Hobbit* are in fact computer generated; this includes horses, ponies, rabbits, hedgehogs, birds, deer, elk, mice, wild boars and wolves. The American Humane Association

(AHA) was on hand to monitor all use of animals by the production. No animals died or were harmed on set during filming.

“We regret that some of these accusations by wranglers who were dismissed from the film over a year ago are only now being brought to our attention. We are currently investigating these new allegations and are attempting to speak with all parties involved to establish the truth.”

Kathy Guillermo, the senior vice president of laboratory investigations at PETA, said informers on the set of *The Hobbit* had been in contact with the PETA following the organisation's previous active roles exposing animal care issues on other film sets. “We want to send a clear message to Hollywood that they need to be very careful when using animals and take all the precautions that need to be taken,” she is quoted as saying.

*The Hobbit: An Unexpected Journey*, which is the much-anticipated first installment of the *Hobbit* trilogy, is scheduled to debut on the 28th November 2012 in Wellington, New Zealand, and will open at cinemas in the UK on the 13th December.

## COMMENT

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



# Pick-up artistry & arseholery

Men of Imperial – some compulsory reading from **Catina Willows**



Catina Willows

**S**ingle? Virgin? Afraid to admit this because Felix told you you should quit whining about it, so now you just keep it all bottled up inside and wank while you cry yourself to sleep at night? Don't worry, you're not alone! Er, sorry, you are alone, but this is Imperial, and there's a lot of other people out there just like you.

So, what are you going to do about it? You know you've got to get out there and pick up chicks, but none of your three A\*s were in social skills. You made some bad first impressions and now all the girls in halls think you're the "weird one," so you just keep making awkward chit-chat in the kitchen while even the guys who play D&D hook up. You turn to the internet (it's never let you down before!), fire up Chrome in incognito mode and, fingers shaking, type in "seduction techniques."

Welcome to the world of the pick-up artist, or PUA. These communities of self-styled experts – part salesman, part con artist, part sex offender – teach AFCs (that's "average frustrated chumps" – guys like you) secrets of the "game." Their techniques, they say, will teach you to be a pro womaniser in no time, and some of them are even giving out the advice for free! Like any good Imperial scientist/engineer (delete as appropriate) you're sceptical, but these guys' FRs (field reports) talk about them getting #-closes and f-closes all the time (that's, er "number close" and "fuck close"); there's got to be some truth to it, right? These methods are pretty much just lessons in being an annoying twat, because we all know girls just love to date assholes. Let's have a look!

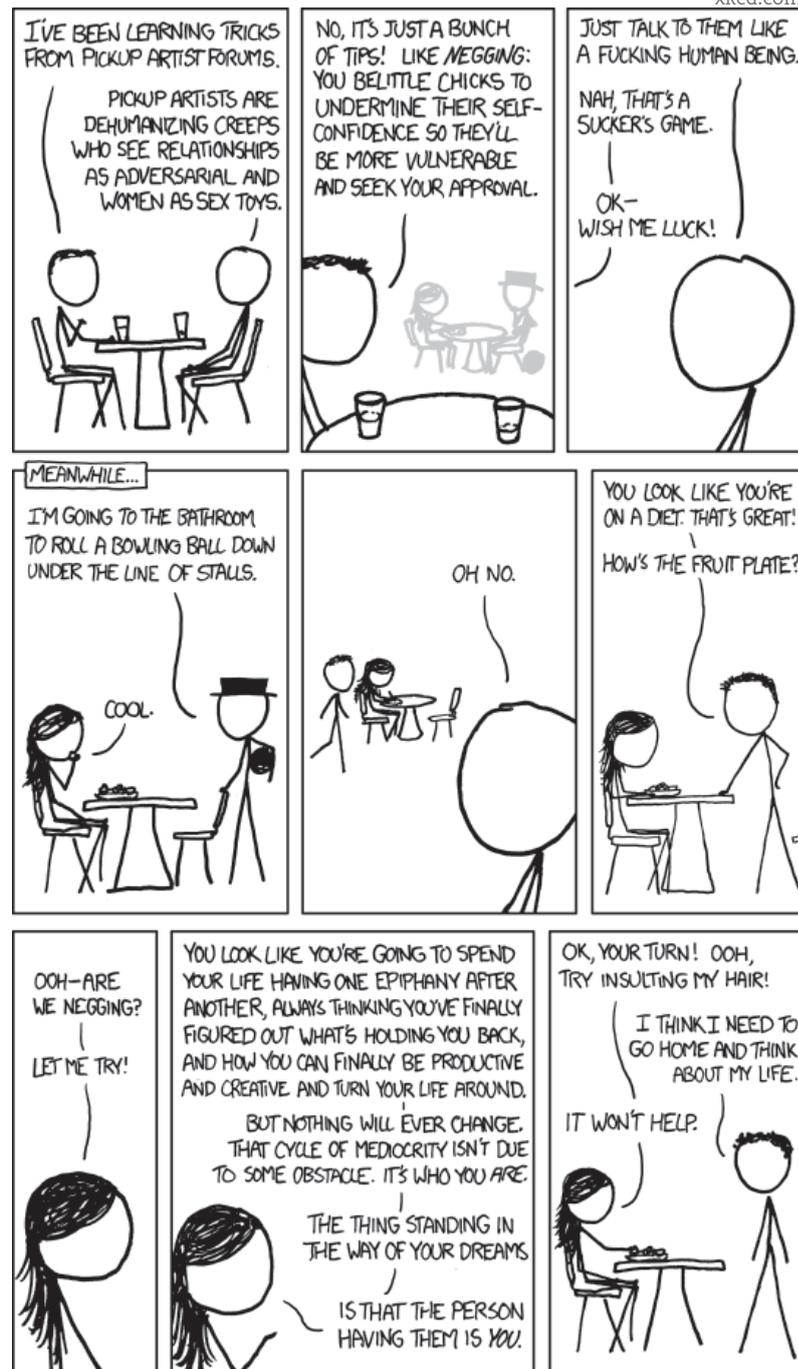
"WTF, PUA, HB#, LMR, OFWG-KTA" – the PUA world is filled with acronyms. Women aren't "women," they're HBs (hot babes) rated from 1 to 10. AFOG is the alpha female of group, like Regina George (watch Mean Girls if that's lost on you: seriously) and if one of these has a relationship with a guy who doesn't need

"this one weird old tip to get laid!" he's a BBF – beta boyfriend. Most sickeningly, there's LMR. That's "last minute resistance" from a girl, for which there's countless guides to overcoming, or "forcing" your way through. There's another word for that. Here's a clue: it begins with R and Felix commenters won't shut up about it.

The neg. Oh, the infamous neg. This is where you give a girl backhanded compliments to lower her self-esteem to the point where she'll sleep with even a guy like you. Oh, wait, apparently it "brings the woman (especially very attractive women, who are used to getting compliments) down a notch and shows that the PUA is not overawed by her beauty. Second, it creates a bit of a challenge, so, if the woman is at all interested, she will start chasing the PUA and trying to win his approval." Yeah, I'm sure the ladies will be hot on your tails after you ask them if their shoes are from Primark. The usual response to this is known as the "fuck off, jerk!"

Peacocking – this is the art of wearing a daring and unusual piece of clothing to make you stand out. There's some truth to this, but what PUA guides fail to tell you is that it really hinges on having a sense of style. PUA guru "Mystery," with his eyeliner and fluffy top hat, looks like a rejected extra from an Adam Ant video. Funny? Kinda. Sexy? Let's just say that James Bond hasn't worn a hat since 1973 for a reason. Your "classy" fedora you've bought to go with your cargo shorts and Trivium t-shirt isn't fooling anyone.

A great blogger once said on the topic of friendzoning that "women aren't machines that you put kindness coins into until you get sex." Women aren't machines that can be reprogrammed to give you sex for free, either. Bear that in mind next time you go "sarging" and trying out your "game" stammering out awful pick-up lines in Metric. Tell you what, try one on me and if it's pathetic enough, I might just buy you



a drink out of pity. Oh, you're negging me? Why yes, actually, my top is second-hand, just like everything that comes out of your mouth.

Yeah, so some people can bully and coerce women into giving out their numbers, but that's no way

to form a meaningful relationship. The sooner you realise that there's no magic trick that's going to get you into a girl's pants, the sooner you might start talking naturally to people – you might even get into a girl's pants. Ciao!

These communities of self-styled experts - part salesman, part con artist, part sex offender

Getting less hot steamy action than a heritage railway enthusiast?  
Write us a letter! [comment.felix@imperial.ac.uk](mailto:comment.felix@imperial.ac.uk)

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

# COMMENT

## Fear of flying: just common sense!

**Stephanie Walton** shares her travel woes – and makes some worrying predictions for the future



Stephanie Walton

**F**lying is terrifying: trust me, I've tried it. And don't bother trying to contradict me, because how could sitting in a metal can 30,000 feet up in the air not be scary?

Don't get me wrong though. I'm a Physicist and a firm believer in both Bernoulli's Principle and Newton's Second Law (indeed I have no objection to any of Newton's laws). I know that the plane should stay in the air. And I'm reliably informed that I'm more likely to meet my end in Lapland, ravaged by kangaroos, than be involved in even the most minor of aviation incidents. This doesn't reassure me, but instead just increases my wariness around those unusual marsupials.

Flying is scary because you have absolutely no control over what is going on. If and when something bad happens, the chances of escaping alive are slim. In addition, you can do nothing to maximise your chances of survival – you're all in the same boat, so to speak. Surely all humans feel this helplessness when they fasten their seatbelt, ready for take off?

So why is it that I find myself in the minority 'fear-of-flying' camp? Why am I the only one who cowers under their blanket during take off? Why doesn't everyone else, like me, try to find the airline with the best safety record, as opposed to the one easiest on the pocket? And why on earth do some people claim to enjoy flying? I mean, supposing they've conquered the whole scary bit with the plane in the sky, surely they can't find zero leg-room, a barely audible film and dubious food pleasurable? "Perhaps they're business class people?" I hear



I'm reliably informed that I'm more likely to meet my end in Lapland, ravaged by kangaroos

you say. No way – they're the ones who always look the least happy on the flight. When you catch your two seconds' glimpse of them sipping their champagne, they're never smiling. Indeed, if any of these economy class people who claim to enjoy flying actually genuinely do, I'm going to find them and ask them to judge my thesis – they must be extremely easy to please.

I expect that in the early twentieth century when commercial aviation was just taking off (no pun intended) people would have given flying a bit

more thought. Flanders and Swann certainly understood where I was coming from, exemplified in their witty piece "By Air": "If God had intended us to fly, He would never have given us the railways." But the truly frightening thing is that, whilst Flanders had to get his head around flying, we're going to have to embrace rocket travel. Indeed, some already are. Sarah Brightman, the singer, is heading off to the International Space Station in 2015. And the entrepreneur Elon Musk wants to go to Mars. He co-founded PayPal, so

he's surely capable of making it happen. Space tourism will soon be all too real and, as with flying, you'll be missing out on lots of adventures if you don't hop on board.

So, next time you fly, fasten your seatbelt, put your rug over your head, sit back (though not too far, your seat-back must remain firmly in the upright position) and (try to) relax. And if it all seems too awful, then count your lucky stars that you don't (yet) have to endure space sickness and bone loss just to become well-travelled.

## Letters



hunter finds no rabbits, he just hunts elsewhere, or he even settles with ducks, not being sure whether the rabbit or the duck is mostly appreciated."

Comparing women to game dehumanises them by treating them like animals incapable of higher thought. Not only that, it plays into a harmful narrative in which they are sport or sustenance for men rather than people with their own lives and aspirations. Turning some people into targets lets others get away with sexual harassment and assault even in 'enlightened' societies in the West – in our own country, 25% of respondents to the NUS' Hidden Marks survey revealed that they had been sexually assaulted.

Felix prides itself on being the 'student voice' at Imperial. In that case, what does it say about us, the students, when sexist articles make it into press? We understand the importance of giving people a chance to have their voice heard, but when an article implicitly supports the predation of women it crosses a line that shouldn't be crossed.

IC Feminist Society Committee

Comment Editors' reply:

As Comment editors, we are obliged to print whatever contributions we

receive, including the frankly bizarre article to which you refer below.

As you rightly stated, any piece which supports the predation of women crosses a line which should not be crossed. We are sure that this was not the intention of the author, although we do realise that the quote which you reference may be conducive to the formation of that opinion when taken out of context.

Had we considered the contents of the published article to be out of keeping with appropriate standards, we would not have allowed it to be printed – and indeed, some parts of the original piece were removed for this reason. However, we absolutely cannot censure a

writer completely just because we do not necessarily endorse their opinions, notwithstanding their rather inelegant mode of expression. This principle is embodied in Felix's motto, which is "keep the cat free".

Furthermore, we are convinced that the contents of the article will not be taken as representative of the views of the student body, but merely as those of the writer in question. Everyone has a right to reply whether in article or letter form, and we are very grateful for the fact that you have done so.

Kind regards,  
 Felix Comment Editors

Sir,

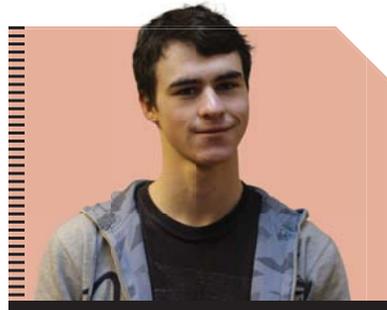
We are writing this letter in response to an article published in the Comment section on 23/11/12, entitled 'Virgins: quit whining!'. The attitude toward women in this article is exemplified in this quote: "Getting back on the title, guys are concerned about the 'lack of females' (which directly affects their sex life), while mostly girls are complaining about sexism. Dudes! Wake up! For the 'lack of females' issue, when a

# COMMENT

Comment Editors: George Barnett,  
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## We wish you a Merry Christmas!

It's the first of December tomorrow, so this is like, OK and that



Luke Baldwin

I'd love to invite you to never stop searching for a happier Christmas

**W**hat part of Christmas do you look forward to most? The music, the gifts, the cheer...? Where to begin!

Back when I was a lad, I lived in the far-off land of Ethiopia. And so it was that my first memorable experiences of Christmas were set in that amazing country. Christmas was always a time of fun and joy, a relaxed and even magical time of the year which I always loved.

Christmas in Ethiopia, though, isn't quite the same. For starters, they've got the date all wrong; they celebrate it on January the 6th. Not only did this lead to a great deal of confusion about when one could open one's presents, but while I was enjoying my Christmas, all my friends were still waiting for theirs, which wasn't ideal, but I still loved the Christmas season.

And the presents, well, the presents were never great in all honesty. When the only shop in town is the local butcher, you aren't exactly overwhelmed by gift options. But nevertheless, those presents that I did receive always brought tremendous excitement and joy.

Oh, and the music. What's all this business of dreaming about a white Christmas? In Ethiopia the weather

was always gorgeous at Christmas time; a white Christmas was rather a preposterous idea to my young mind, and I never for a moment fell for this silly business of enjoying a freezing cold winter Christmas.

But that was Christmas to me, and I cherished it. Never once did I think that Christmas could get any better.

I returned to the UK aged fourteen, during summer, which left me thinking the weather here wasn't too bad. I was wrong. The days grew shorter and colder, and I began to wallow in dismay at the loss of Ethiopia, and refused to embrace this pathetic and miserable season as the fulfilment of many a besotted artist's Christmas songs.

But then came Christmas, and for the first time I began to see what it was all about! The twinkling lights strung across dark cobbled streets, the smell of crushed pine needles, the rich flavours of

mince pies and the warmth of mulled wine. The season seems capable of making even the most miserable of folk able to produce a friendly "hello" as you pass them on

the street.

And let me not forget the snow. That first Christmas, I awoke one morn' to the sight of a landscape covered in a blanket of white.

And suddenly, those countless songs I'd listened to, and enjoyed singing, became real. The Christmas I'd heard about but never really paid any attention to was suddenly my actual Christmas, and it was better than any I'd had before; Christmas had improved.

I'd love to invite you to never stop searching for a happier Christmas, and if I may offer a way to do so, let me share with you the foundation of my Christmas, which has and will always be by far the most joyful part of it.

On an ordinary night in a small town some 2000 years ago, a small, wrinkly baby was born in a little room, surrounded by stinking animals and laid in a disgustingly unhygienic manger. The lowest and most humiliating of births imaginable, a

real birth, a baby who screamed and cried like any other; and I truly believe this baby was God.

This may not be the charming nativity scene that you've heard of before, in fact, quite the op-



posite, and it sure doesn't sound like good news. But it is, and here's why.

It means that God is not Father Christmas, a distant figure watching your every step to see if you are naughty or nice, concerned only with his presents. Everyone loves Santa one day of the year, but the rest of the time he's just a loner. Is that the story of God?

No. This is a God whose gift is himself, his all, his own life. And it's not just gifted to those good enough to merit it, but it's a free gift to everyone. This is a God who comes to the world out of love, his intention to befriend us, and who comes offering joy.

I asked you at the start what your favourite part of Christmas was, and there are so many things to choose from, but for me the lowly birth of a baby eclipses them all.

If you would like to keep searching for an even Merrier Christmas, consider starting here, with Jesus.

The Christian Union carol service is happening on the 8th of December. We'd love you all to come along and get into the Christmas Spirit with us. Sing some Christmas Carols, enjoy some mince pies, and if you would like to find out a little more about Jesus, about whom so many songs of joy have been written.

I wish you all a Merry Christmas!

## Not all people are born equal

Yasser Mahmoud on the recent conflict in Gaza



Yasser Mahmoud

**I**'m sat across the table from my friend from Gaza; he only got back a week ago but somehow home has managed to find its way back on the news. In between bites of SCR chicken he tells me about his friends back home. I ask if they're OK and he nods. Suddenly he remembers that one of his friend's sisters has died. He tells me that she left behind a baby, a little girl only 14 months old – another orphan and another dead mother. Of course she was Palestinian, nationless and now dead, her only crime to have been born in Gaza.

Why would she matter anyway? She is only one person, one among more than one hundred and sixty others. She will become nothing more than a statistic, a number, soon to be forgotten and perhaps contributing to a Wikipedia page or a news article. Her child

will undoubtedly not forget being brought up without a mother – or maybe she will be killed before the end. I hear they have just announced a ceasefire, so maybe there's hope for her yet.

Our conversation moves to his nephew, not yet three years old but already taking it upon himself to warn the household when he hears the sound of explosions outside. There are no sirens in Gaza, no warning of the impending destruction of a bomb or a missile. There are no public shelters to flee to or safe rooms to hide in, just the cries of children, it seems, warning their families when they hear loud noises. The children of Gaza may yet sleep in peace tonight, a change from the incessant sound of drones piercing the night, the sound of a million lawnmowers with the occasional bang shaking them awake.

It's funny that his family ended up in Gaza at all, expelled by the Israelis from a town called Ashdod in the ethnic cleansing of 1948, along with seven hundred thousand others from their homes. His grandparents have never been back and neither has he: Palestinian refugees aren't allowed to go and see the places they once called home. It's ironic that Ashdod is also on the news, the destination of many of the rockets fired from Gaza, only a 20 minute drive away, so close to home yet a world away.

The numbers game in Gaza is not important, but no doubt the death toll will be tragic. Needless to say that when one of the world's most advanced armies in the form of the Israeli Defence Forces decides to punish a people with no army, no navy and no air force, what happens is not war, it is a massacre. That is what

was witnessed four year ago in 2008/2009 and that is what we saw in the eight days past, a collective punishment for a population that dared to resist. It is also ironic that these operations pop up every few years conveniently just before Israeli elections, as if the price to be paid for political success is the number of Palestinians one can butcher.

The point at which we resign ourselves to apathy and think that one people, in some corner of the world, are dying just because that is how things are, is the point at which we lose our humanity. I pray for peace in the Middle East but I realise that there can never be a lasting peace in the absence of justice, and the blood of guiltless people will continue to be spilt, so long as politicians play games with the lives of innocents in the balance.



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

# COFFEE BREAK



## No loan woes

The Coffee Break Team 

After something of a Photoshop-based hiatus last week, the team formerly known as the team that previously brought you Coffee Break return to stake their claim to these hallowed pages.

So what is there to muse about these past couple of weeks while you kick back, relax, and get on the scene?

Not a lot really.

It seems that this week was over faster than shares in an Antarctic ice-cream company (under the assumption that, of course, they haven't expanded into markets that have a need of frozen treats - yes, it's tenuous, deal with it).

I guess I could write something

about how Starbucks have those new Christmas cups, but it turns out that I do not give a single solitary shilling about coffee conglomerates, so I'll take a step back on that one. That is, unless Starbucks would consider sponsorship in return for vouchers or something.

Come to think of it, I'll put another name out there. Nandos. Black card. Post one over and we'll share the food related wealth around campus.

Of course, all of this isn't just because my student loan's running considerably low.

Sorry, just went ahead and checked. Turns out it is. What are the chances?



**HOT!**



COLIN FIRTH

BEING A PERSON OF ADMIRABLE QUALITIES

THE DULCET TONES OF ALAN RICKMAN

THE END OF TERM

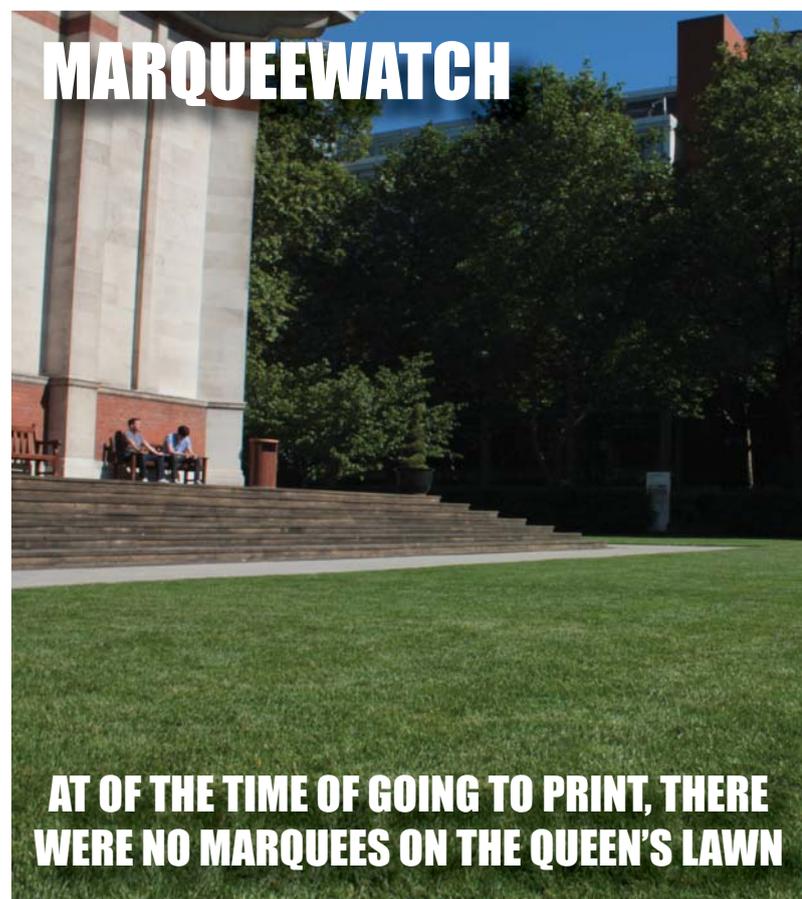
INSOMNIA

HARD GRAFTING

MANUAL WORD COUNTING

FROZEN PEAS 

**NOT!**



## MARQUEEWATCH

AT OF THE TIME OF GOING TO PRINT, THERE WERE NO MARQUEES ON THE QUEEN'S LAWN

## INTERESTING THOUGHT FOR THE DAY

"Maybe it's best to do all of the washing up in one go, because then there won't be any washing up to do until you next need to wash something up."

## Imperial Lovestruck



We chanced upon one another after I found you rescuing an adorable kitten from the tree by Oriental Canteen. I think you did Mech Eng? Anyway, you obviously love animals - so do I! Call me, you know who! XOXO - *Biolo-lolologist*

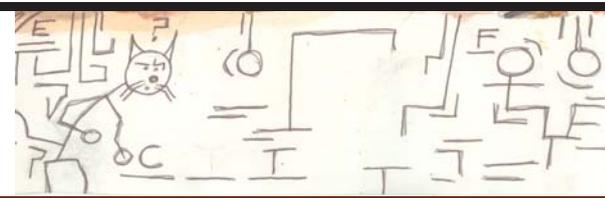
Saw you using a Nokia Lumia outside the QTR and considered striking up conversation over our similar phones. Then I saw that your phone's screen was shattered beyond all recognition. Wasn't that chic, I'm afraid. Get it sorted. - *Nokia Fan*

Saw you doing a reflux in the lab. Your obvious skill in the arts of filtration intrigued me, and I would definitely like to learn about your intriguing choice of techniques (and perhaps your favourite genre of film) over a tepid carbonara if you would be so kind to accept. If not, fare thee well! I shall attempt to widen my knowledge of the process by myself. - *Sighing Chemist*

We've gone all *Love Actually* here in the office. That is, I'm banging my head against the wall, waiting for it to end. Help us out if you will, organise your own Christmas Lovestruck miracle! Email [felix@imperial.ac.uk](mailto:felix@imperial.ac.uk) with your tale of festive joy.

# HANGMAN

hangman.felix@imperial.ac.uk



## twitter



### Cameron\_DA\_Maneron!!!

Ffs Cleggman why couldn't you just agree with my Leveson Enquiry response?



### Cleggmanxxx

You didn't make a response. You just said 'Bring back Xena'



### Cameron\_DA\_Maneron!!!

Yeah. Xena the Warrior Princess. What happened to her?



### Cleggmanxxx

Wtf does Xena the Warrior Princess have to do with the Leveson Enquiry?



### Cameron\_DA\_Maneron!!!

She was awesome Cleggman. She was a warrior, Cleggman...and a princess.



### OBAMARAMATYME2012

And she was hot



### Cameron\_DA\_Maneron!!!

And she was hot. Is your wife a hot warrior princess Cleggman? No. And neither is mine. Xena is all we ever had.



### Cleggmanxxx

I'm not denying any of these things, it just has nothing to do with the Leveson Enquiry.



### willyoujoinmymiliband?

BRING BACK CLEGGMAN!



### Cleggmanxxx

I'm here. I haven't gone anywhere. Are you guys high?



### willyoujoinmymiliband?

Yeah :(

# The Hangman Guide to: Ruining a dinner party

## How to turn Come Dine With Me into "please leave this second and we are no longer friends"

Ahhh dinner parties. To all the freshers: they'll become a thing next year. To everyone in other years: if you're thinking "hey, I don't get invited to any dinner parties" then the answer is "everyone hates you and thinks you're a tool". Congrats!

Here's a however-many-I-can-be-bothered-to-write point guide to ruining a perfectly nice night.

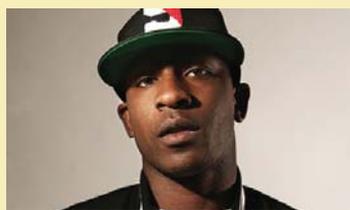
### 1 Break out a membership form to the Ku Klux Klan and order everyone to fill it out.

Slap out a membership form and explain how it's the "way forward" for the world. For added dramatic feel, wear a bedsheet under your clothes and unbutton your shirt like a superhero to reveal it. Grab a fake gun and hold it to the hosts head screaming "SIGN THE FORM". When your host has finished crying, shout "just a bit of banter".

If you're the host, serve it up as dessert on a tray, saying: "I think you'll find the last course... intriguing". Then wait. Major awks.

### Rap Lyric of the Week

Skepta: "All Over The House"



*We were chillin', then we had sex  
In the kitchen, in the shower  
In my bed, on the couch  
In other words: we had sex  
All over the house  
All over the house  
All over the house*

Insightful and thought provoking Skepta. One point though. If that is indeed "all over the house" then you have a pretty fucking small house. I thought you were a rap star with loads of money, as you usually boast about your cash. Apparently, you don't have a second bedroom, or a dinner table, or an office. Recession hurts. What the fuck was this: some sort of bungalow. Not very hood.

### 2 Have incredibly bad table manners

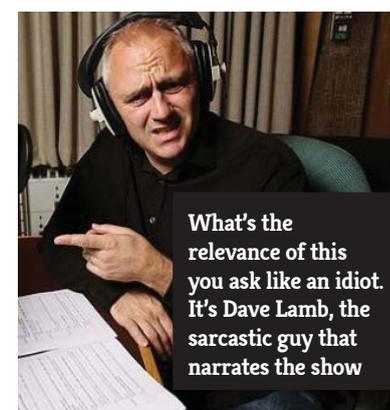
Elbows on the table, slurping soup, you know the drill. Also, call the host a twat and punch them in the face. That's generally a faux pas.

### 3 Put your feet on the tables, bare foot.

Don't wash your feet for a few weeks building up to the night. Have loads of calluses and blisters. If possible, have bunions and scratch your feet over someone's soup.

### 4 Dominate conversation: talk exclusively about how you "found yourself" in your gap year.

Standard twattery advice for all scenarios really. Refer to every single tribe and culture you encountered. Tell the whole table how you have a new outlook on life and how it's made you see everything differently. Inform them how you were "astounded at nature".



What's the relevance of this you ask like an idiot. It's Dave Lamb, the sarcastic guy that narrates the show

### 5 Urinate in the coffee before it's served

In front of everyone is just the boring and, to be frank, cliché way to do it. Sneak into the kitchen and do it. Say you made the coffee better with your special addition. Explain how you learnt about this recipe on your gap year (see next point). Wait until everyone drinks some and then reveal what it is. Say you also drizzled it on everyone's chocolate cake. Call everyone a giant bunch of squeamish and uncultured idiots when they get annoyed at this. Storm out.

## FAIL TODAY

Hangman's Sidebar of shame

### ► Robbie Williams walks out of house in a COAT

Robbie could be pregnant, or so his friend says, as he's spotted romping around in a coat that he reportedly "bought in a shop one day" because he was a "bit cold".



### ► "I'm not sure about the whole hair thing, it's a bit difficult"

Hair malfunction for incredibly minor royal (she doesn't know it yet) Tess Daly has barely noticeable hair change, our forensic scientist finds.



### ► Wearing something that is purple. We reveal how Megan Fox wore appropriate clothing for an event.

5000 word report inside!



hangman.felix@imperial.ac.uk

# HANGMAN



**DMOTW**

If you think this is an approximation of his love for cars, you should see the outtakes with the exhaust pipes... odds.

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](mailto:felix@imperial.ac.uk)

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

## THE NEWS WITHOUT THE NEWS



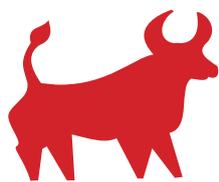
### Kensington bike thief surprised by overzealous police reaction

# HOROSCOPES – Mystic Meg eat your heart out



ARIES

This week you set fire to the rain, and watch it burn as you touch my face. This air pollution is a serious problem, I mean it's burning really rather furiously. Oh Christ now the clouds are on fire, oh lord stop touching my face I think we should find cover. This is the worst Civ Eng field trip ever.



TAURUS

This week you're in the library looking for Janeway's *The Cell* because you ill advisedly ruined your own copy by revising in the bath, you forgot that it weighs about 400 pounds and dropped it in the water. You realise that you're doing a Mech Eng degree anyway, and go home and re think your life.



GEMINI

This week you're struggling to get over the split of WU LYF. Unfortunately you don't get much sympathy from your friends because no one likes them and you're just being a whingey hipster about it. Saddened, you go home and watch .gifs of their videos on Tumblr.



CANCER

This week you see from the other end of the corridor that your PhD supervisor is walking your way. You jump out of the nearest window in an attempt to avoid conversation. Looking back as you plummet to your death, you see the look of relief and joy on your supervisors face.



LEO

This week you're somehow still manager of Chelsea, unfortunately your reputation has now sunk to the point that you start getting booed even when you walk into lectures. You ask Fernando Torres for help on your problem sheet, but it turns out he's useless at physics too. Twat.



VIRGO

This week you attend Union Council. It's so long and dull you're forced to eat your left leg out of a mixture of boredom and hunger. As you hop away dejectedly, you take solace in the fact that students throughout Imperial will be thankful for your sacrifice for student welfare LOL JK.



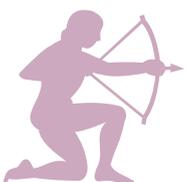
LIBRA

This week you go ice skating at the natural history museum, unfortunately your senior tutor is right in front of you, also ice skating. It's going okay until in a bizarre accident his trousers fall down, you slip on the ice and one of those irritatingly fast skating children cuts between the two of you.



SCORPIO

This week you are preparing for a date but realise you've run out of hair gel. You decide to improvise by using your cum instead. When it dries your hair looks all crusty and you can't wash it out. You start wearing a hat to cover it up but after two days it starts to really smell; a second date is definitely off the cards.



SAGITTARIUS

This week you see a hot girl in the library. Unfortunately you are just a text book so you have no way of communicating your attraction to her. Wait! She's coming this way! You put on your cool face and try not to look excited. Devastatingly she takes the book next to you down from the shelf.



CAPRICORN

This week you go to a house party and actually manage to pull. However, when you get home, your companion spends half an hour evacuating their bowels in your toilet. They then fall asleep in your bed before anything exciting can happen. Oh well, at least you can boast to all your friends that you brought someone home last night.



AQUARIUS

This week you climb a statue and take all your clothes off. You start humping the statue, and oh god, the feel of cool bronze on your genitals feels good! But then the dodgy blue study pills wears off and you realise that you are surrounded by police. Good luck explaining that one to your future employers!



PISCES

This week you have to choose between eating a pube toastie for lunch every day for the rest of your life or having a 5 foot green tail. On the one hand the pube toastie would be disgusting, but it would definitely be more discrete and you could always add cheese. On the other hand at least the tail would be a talking point. What's it going to be?



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SPORT

# Triathlon climb Castle Combe

Ed Hallet Triathlon Chairman

This was the race we'd looked forward to: the only BUCS competition this term and a highlight of the calendar. With five hundred people competing, it is the biggest duathlon event in the country. Hosted at the iconic Castle Combe race track, athletes get to fly around a track that has held motoring events for over 60 years, and holds a great sense of speed. One blessing of the race is that it kicks off at 1:20pm; a civilised time we were very grateful of after the 8am start of the Hillingdon Duathlon just weeks before.

We set off from uni, managing to fit nine people – with bags and bikes – into one minibus. With two people taking the train, and two more making their own way there, we had a thirteen person team. Sam O'Neill and Hendrik Frentrup deserve a special mention for driving us to the race and back, so thanks guys! Due to Lucas Miseikis turning up nearly an hour late however, we had to quickly register when we arrived, set our bikes in the transition zone and have a short warm up. It was time to get our game faces on for race start.

Due to torrential rain the previous week, parts of the course were still water logged, and despite the best efforts of local Bristolians and their buckets, the water wasn't going anywhere. This meant a change in the course, which didn't bother me as I had no idea where we were meant to be going anyway! We set off, and it was clear the standard this year was serious. A pack of runners in GBR kit took the lead immediately, disappearing off in to the distance as I was

left in the bottom twenty runners. Just to tease us, the first run consisted of a mile run out, and a mile back to the transition zone. This meant that I could watch all the people running the other way, already building a substantial lead while I was still going away from the finish line. But this was to be expected, I am a slow runner.

It was then into transition and onto the bike. With a swift T1 (transition 1) of 38 seconds, I had already made up a few places; I am a cyclist after all, and with the thrill of being on Castle Combe race track urging me on, I was moving up the rankings well. The long sweeping corners meant there was no need to stop pedalling. You would just get your body low, lean in to the corner, pedal your heart out and get as close to the wet white lines at the side of the track as you dared. Hugh Mackenzie (our fastest competitor) stormed past me on his bike, already lapping people, him and the front runners were 4-5 minutes in front by now. The sound of a triathlon bike carving up your right hand side, the carbon wheels resonating with the unrelenting speed they are being forced to spin at. It is a surreal sound, and I hope one day to hear that noise from my own bike!

After a death defying hairpin bend to get into the transition zone again, I was off my bike sooner than I would have liked, and onto the run. I had overtaken a lot of people including three Imperial competitors on the bike leg, and knew it was only a matter of time before they caught me again on this run. A grueling final 2 miles tests your ability to shift disciplines quickly. The second run went in a new direction, over the grass and up a short incline where the

combination of jelly legs and poor grip caused me to stumble and slip my way up the course. Eventually we were back on tarmac (flooded tarmac), and I was waiting for the first Imperial Triathlete to jog past me and say "Hi Ed" smugly as they overtook. It was Richard Flint. "Hi Ed" he said predictably as he went by. I wanted to say something smug back but between clutching my burning abs and trying to get enough oxygen in me to keep going, there wasn't the time.

With 800m to go, it was Marcus Bishop's turn. "Hi Ed" he said, almost as if they had planned it from the start. I could see the finish; I could see the back of Marcus's head bobbing away up the course in front of me. At that point I decided to man up and locked onto Marcus's right flank with 400m to go. He could hear me behind him and he'd picked up the pace. 200m to go and we both broke out into a full sprint up the finish line, neither of us wanting to let it go, but I just had him, pipping him through the gates by a second. With my goal achieved, I threw my dignity to the wind and proceeded to puke up against the railings four times.

After regrouping with the team – hot chocolate in hand – we shared race results and learnt that we had done exceptionally well. Hugh Mackenzie did Imperial proud with 12th place, a sensational achievement. Sam O'Neill rocked in with a 39th place, closely followed by Jean-Claude Besse who despite suffering a double puncture in the bike stage still managed to finish in 40th. I came 168th. Nothing by the fast people's standards but a great success in my books, because I finished in the top half! Other notable finishes were Hendrik Frentrup in 80th and Kees Jan de



Vries in 94th; both competitors new to the world of triathlons.

Post-race, we headed out for a well-deserved pub dinner and a pint in Chippenham, followed by the incredibly well received homemade flapjacks Harriet Nerva had brought. She knows the way to a man's heart. Now that the race was over, everyone's nerves had gone and the tense pre-race atmosphere had

lifted. Especially from Sophie Kirk, who barely said a word before the race due to worries about her premiere duathlon.

Coming away from today without any BUCS points is always a disappointment, but we had a solid race, with a great team of guys; we showed everyone that Imperial is becoming a serious competitor they'll be looking out for us at the next event.

# Indoor Cricket through to 3rd round

Jayanth Ganapathy 1st Team Captain

After a good summer break, the Imperial Men's Cricket Club began gearing up for their Indoor cricket Season. After some rigorous training sessions, the team felt confident heading into their first two games of the season on the 20th of October against the University of Hertfordshire and University of Essex.

Bowling first against Hertfordshire, the Imperial bowlers at times erred off the mark, allowing the Hertfordshire batsmen a few too many boundaries. Although Jayanth Ganapathy bowled tightly and Joe O' Gorman stemmed the flow of runs at the end with 2 wickets, the Hertfordshire batsmen notched up a total of 119.

Chasing 119, the openers got off to a good start, scoring 35 in 3 overs. After losing two quick wickets, Anmol Bedi and Jayanth kept the chase well on track, scoring 30 and 18 respectively. Well poised at 68 in 6 overs, Vignesh Venkateswaran played a handy cameo, scoring 24, leaving Imperial with 9 runs to score in the last over. However, with 4 wickets falling in a very tight final over, Imperial felt short by 5 runs.

In the second game, Imperial, being put in to bat first notched up a respectable total of 131 in 10 overs. The openers Joe and Vishal Nair provided a blazing start by racing off to 52 in 4 overs. Retiring after scoring 25 runs each, the middle order took over from the openers, with the captain Jayanth steadily keeping the scoreboard

ticking. At 93 in 7 overs, the perfect platform was set for Anmol to carve into Sussex's death bowlers bringing Imperial to a final total of 131.

Defending 131, the Imperial bowlers applied the pressure on the Essex batsmen from the onset. The effect was immediate, with 2 wickets falling in consecutive balls in the second over. This initiated the Essex collapse, with the Imperial fielders complementing the bowlers to effect 4 run outs, eventually bowling Essex out for 80.

With 5 games to go, these games provided lots of confidence to the Imperial team. Learning from their mistakes, and by executing precise strategies practiced in training the team was confident they could overcome future hurdles.

The second round of the BUCS indoor cricket tournament was held on 18th of November. Needing two wins to remain contenders for a spot at the top of the ladder, Imperial College were fixed for two matches against Royal Holloway and the University of Westminster.

Imperial won the toss and elected to bat first against Royal Holloway. After a run-out in the first few balls, Mohit Kulkarni consolidated with 32 runs and Jayanth held fort at the other end with 28 runs, leaving Imperial with a defensible total of 121. Imperial's bowlers kept it tight from the start, putting pressure on Royal Holloway and leaving spinners Vignesh, with 2 wickets, and Joe to tidy up and lead Imperial to a convincing win by 76 runs.

Coming off this, Imperial batted first against a respectable Westminster bowling attack. Opener Vishal set the benchmark with a class 26 followed by Mohit who added a further 31 and Jayanth progressing the score by 27 to bring the finish up at 5/113 after the 10 overs. Full of conviction from the first win, Imperial's pace attack started off solidly with the spinners Vignesh, taking 3 2 wickets, and Joe, with 2 wickets, mimicking the initial performance leaving Imperial with another resounding 49 run win.

Imperial are now placed second on the ladder, with three tough games against Middlesex, East London and Brunel in the final round. With the strength and performance shown to date, the team is hoping to top the table and qualify for the next round!

## SPORT

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# ICHC Mens 2's Crush Portsmouth

**Jonney Clowes** Sports Writer

A dark and windy November evening saw the men's 2s head out to Harlington to take on a formidable Portsmouth 3s. With our captain Jimmy S, out injured due to a broken hand, coaching from the sidelines, ICHC got stuck in straight from the first whistle. To say the first half was a one sided affair would be harsh on Imperial: it was a master class.

Often this season the IC have started slow and given their opposition a chance to establish themselves but right from the off IC found themselves camped deep inside the Portsmouth half. Playing with a narrow midfield, the full backs, B.Man and Meat Spin, were given licence to bomb down both wings delivering ball after ball into the opposition D. The IC centre back, Tinkerbell, found himself playing in his newly invented role of creative defender which saw him camped deep inside the oppositions 25 and entrusting Soggy Biscuit to do any defensive work in his absence.

To try to counteract the IC threat, Portsmouth started to play 11 in defence. With the 25 packed out, it was almost impossible for IC to carve out any sort of shooting opportunity but it did allow the winning of several short corners in quick succession. Cummy B, who on Sunday found his drag flicking range, stepped up confidently but the Portsmouth keeper was equal to the

challenge. Following short corner routines lacked the 2s usual cutting edge and several chances went begging.

As half time rapidly approached, IC had nothing to show for their dominance. The 2s were looking for inspiration that even Strap—"Why can I only score wonder goals"—on couldn't provide. It took a fresher of all people to step up and provide that clinical touch that IC were missing. Good work from the power house that is Old Man Mikey helped to create some space in the oppositions D and, as a bouncing ball found its way into the dangerzone, Fresher Jay-Zed was on hand to rifle the ball home into the roof of the net on the stroke of half time.

The second half saw desperation hit Portsmouth and they changed their system to try to put more pressure on the IC defence. Playing with a high man, they resorted to aerials and big hit and hopes from defence but IC stayed strong and ball after ball was cut out laying the foundation for more IC attacks. Whilst the Portsmouth high men created much more space for IC to play some champagne hockey (despite Fresher Alex not knowing where the side of the pitch was... 3 times...), they also put the IC defence under increased pressure. Despite having had nothing to do for 50 minutes, goalie, Sifter, was called into action with a reflex save at his near post from a rare Portsmouth foray into the IC D.

Soon after IC got the second goal they thoroughly deserved. After peppering the Portsmouth keeper with numerous shots, Fresher Jay-Zed got his second goal of the game after Fresher Mark, Fresher Tim and Wrong Hole combined to give him the easiest of finishes.

Just when IC were looking like they might put 5 or 6 goals away, they went down to 10 men after Old Man Mikey shoulder charged a Portsmouth midfielder in the face. Whilst he protested that it was an accident and he simply slipped (no one believes him but he did make it look rather convincing), the umpire was having none of it and off he went for a 10 minute cool down in the bin. Portsmouth attempted to seize their opportunity and drive forwards but all they could muster were two penalty corners, one which was useless and the other that was saved by Sifter low to his left.

The final whistle soon followed leaving Fresher Jay-Zed stranded just shy of his hat trick and IC having no regrets but wishing they had translated their dominance into a larger score line and ready to enjoy the Harlington showers. The 2s will be looking to kick on from this dominant display of crisp passing and wondrous stick skills with a busy schedule ahead of them.

Just to clarify, at no point did Brickney score a goal, but that's ok because apparently strikers aren't meant to score.

## Is Winning Really Everything?

**Maria Parkes** Hockey Club Captain

This coming Sunday Imperial College Hockey Club's men's 2nd XI have a LUSL cup tie against King's College London's 1st XI. Our boys are undoubtedly the underdogs, but even so it was a surprise for our men's captain to receive the following email from the KCL captain this week:

"...it's regarding our upcoming LUSL cup fixture with you this Sunday. (As I said to him) it's hard for this not to come across as presumptuous and arrogant but we played your 1s yesterday and beat them 4-0 with a weakened squad. I really don't want this to sound boastful as to be honest it was nothing special; I gave our lads a real bollocking at half time and it was only towards the end that we pushed on and put some more past them. However, without wanting to slag off your team, I think in all likelihood the result will go the same way this weekend, especially seeing as we'll be back to full strength. I hope this isn't offensive and if you do or don't agree then give me a shout. Cheers"

Yes, undoubtedly arrogant. But there are two things that strike me about this email a little more than that.

The first is the assumption that we'd rather give in than face a tough challenge. Well you may as well quit your degree right now if that is your attitude, as I can tell you that no course at Imperial is easy. Surely this is the crux of a cup competition; the chance for an upset? And even if we don't win, as any sports person will attest, there is a great deal of satisfaction in playing a match well, and improving your performance.

My second observation is that this email does not demonstrate good sportsmanship. Sportsmanship is about attitude and at the very least includes respect for your opposition. I'm proud to say our response was a little more dignified, and I think reflects the hockey club's attitude towards our sport:

"Don't worry, I don't take this offensively. If you are asking for a walkover however, then my answer is categorically no. We give everything to the game and love playing it, so regardless of what you may think the result may be, we will compete hard. See you on Sunday."

So for our men's 2nd XI, but also for any other Imperial teams out there this weekend in the cold (and probably wet) playing the sports you love, good luck. And remember, the bigger they are, the harder they fall.

# Fencers Continue Winning Streak

**Charlotte Levin** Sports Writer

Cardiff, Sunday lunch time. Imperial Fencing Women's 1st park the minibus and make their way through the labyrinth-like venue to find the fencing piste. On the schedule for the day are Oxford and Cardiff University, ranked last and middle of the league respectively. Are the Imperial girls going to continue their incredible streak of victories?

It all starts with sabre against Oxford. Jing Xiao (Jingles), Emma Horrix and team captain Zoe Robinson dance up and down the piste, continuously extending the lead until the score is 45-27 and the match is over. The epeeists step up next, ready to extend the lead even further. However, Oxford isn't giving up that easily, and they keep an advantage of a few hits at the start.

As they reach the end of the first half, Imperial's Caitlin Jones and Kat Young decides that enough is enough and from there turn it around to Imperial's lead, and together with

Charlotte Levin keep it all the way to 45-37.

With two weapons fenced, Imperial is ahead by 26 hits and the girls quickly calculate that they need to score 19 hits in foil to win overall. Despite Oxford being the clearly stronger team in the weapon, Zoe, Charlotte and Alice Mitchell together manage to pick point after point, ending at 23-45 and an aggregate score of 113-109. One down, one to go!

Facing a home team is always more challenging. Cardiff also has different strengths than Oxford, and the weapon order had been reversed. Starting off with foil, Zoe, Charlotte and Alice stay on piste and make every hit count. Similar to the epee match against Oxford, Cardiff starts by taking the lead.

But once again, Imperial proves that they're top of the league for a reason, and half way through the lead has swapped sides and stays like that until the very end when Imperial loses by a single hit. Ironically, the epeeists repeated what the foil-



ists just did almost identically: Cardiff takes the lead at the start, Imperial takes it back half way through but then lose by that single hit that is an athlete's worst nightmare.

If there had been any doubts pre-

viously about who would stand victorious at the end of this match, it quickly faded during sabre. Imperial had to win by 3 hits to secure the victory, and the sabreurs did not disappoint; 71 hits later, 45 of which

were Imperial's and 26 Cardiff's, the match was over. Overall the result was 133-116 and the girls could return to the minibus in a good mood, and celebrate all the way back to London.

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# SPORT

# Football Conquer The Counties

**Omar Amjad and Henry Garner** Sports Writers

*The scene is the town of Battle, East Sussex, 1066. The forces of King Harold line up against the invading Norman forces of William, Duke of Normandy. It was a tightly fought battle (or so says the tapestry of Bayeux), tipped by an arrow through the eye of King Harold which in turn rallied the Norman troops to their famous victory, shaping the socio-political landscape of England, Europe and ultimately, the world. Fast forward about 946 years later, and move about 44.1 miles down the A28.*

On Wednesday 14th November IC 1s took a plane, two buses and finally navigated a 13 mile walk to reach Canterbury; the scene of the 2nd round of the BUCS cup. The 1s had already beaten their opposition, Canterbury 2s, at home (#FortressHarlington) 2-0 in the league and were in a boisterous mood having won all 6 matches this season by 2 goals or more. Having completed their pilgrimage to the religious capital of Britain, the 1s were determined to relive the heady heights of the previous season by making a David-esque cup run, although previous results would suggest they enter the competition as Goliaths.

The scene was set before kick off with the sun glistening off a layer of cobwebs that encapsulated every inch of the Canterbury pitches, bringing a tear to James 'Adam Watkin Junior' Murphy's eyes. He then encouraged members of the team to kneel down and view the splendid sight from 'David Attenborough' view which was met with warm reception from approximately every member of the team. Meanwhile, Canterbury 2s were watching confused and, importantly, underestimating their opposition. After the brief National Geographic moment, it was time for football.

It was a game of two halves. And two

more halves. And a penalty shoot-out.

The pitch was firm to hard and took a while for both teams to get out of the starting blocks, especially hindering Imperial's patented blend of pass and move football. Conversely, Canterbury's own brand prison-rules football was a natural fit for their legion of overpaid (maybe), undersexed (definitely) and generally remedial footballers. Chances were few and far between shown by the startling stat that Bjorkstrand did not miss a chance in the first half. A charming gentleman (number 5) in the opposition, sporting a tasteful tapestry of his own on his arm, was helpful in reminding us, at regular intervals, that Sunday lunches are both delicious, wholesome and versatile. However, the deadlock was broken when half time was approaching. Canterbury lined up for a free kick on the right touchline which was whipped in with startling good fortune, evading the heads of Hill and Woodhead and also goalkeeper Garner, who had no interest in claiming it or saving the resulting shot. It was scuffed back across goal by their penalty expert (see later, twice), and self-proclaimed former professional footballer, number 14, who was congratulated by his team mates for not being shit.

The second half produced a better performance from Imperial who, having concluded that their opposition were substandard, felt they had every chance to turn the match around. James Murphy, when he wasn't being distracted by the local flora and fauna, was in exceptional form. For the next 45 minutes he caused incessant problems for their left back who had no answers for the questions posed to him, coincidentally a problem he had also suffered whilst sitting Maths GCSE. After captain Woodhead was forced from the field of play with a bum injury, Tim 'Smithy' Beasley was put in charge to lead the resurgent Imperial team. The introduction of Wedemeyer shortly after tipped the balance in Imperial's fa-

vour. Justice was done 10 minutes from time when Amjad fired a long ball, like the very arrow that punctured the retina of King Harold 946 years before (and 44.1 miles down the A28), and found Murphy on the right wing. The resultant cross found Robinson unmarked at the back post and his downward header located the back of the net. The final whistle blew 10 minutes later after another flurry of pressure from the Imperial front line.

The first half of extra time was largely non-eventful, with both teams seemingly content to settle for a nailbiting shootout. Imperial were winning the possession battle but neither team looked set to break the deadlock. That was, until the second half of extra time. With 10 minutes to go, a forceful but legal challenge from Hill, that got 100% of the ball and approximately 0% of the man, earned a penalty for Canterbury's own Tom Daley. Number 14, fresh from his first half wonder goal, came to the conclusion that he was the best penalty taker in their team and strode up confidently. James Murphy, Imperial's Oracle and resident wildlife expert, confidently informed Number 14 he would not score. He didn't. His scuffed shot down the middle was saved by a Garner right hand, despite his initial leftward movement. This resulted in the whole Canterbury team wondering why they had let him take it in the first place.

Penalties loomed large and no team mustered enough strength to get a winner, although if any team looked likely it was Imperial. Hill made his presence known on a number of occasions seemingly winning everything in the air and inflicting collateral damage on the ground (and resident spiders). For unknown reasons, Hill was unable to complete the match.

Having seen the incompetence of Canterbury's penalties already, Imperial were confident of the shootout win. Wedemeyer, Robinson, Garner, Bea-



sley and Ahmed Cherif (Jnr) put their names forward, with some more confidence than others. Beasley won the toss and Imperial took first.

Wedemeyer strode to the spot with German confidence but his effort, aimed at the top right corner was both too top and too right. Shortly afterwards the first Canterbury taker despatched his effort bottom left and Imperial were 1-0 down. Robinson, Imperial's regular spot kicker, also went top right and left the keeper without a chance. Canterbury's number 14 decided that, despite clearly being rubbish at penalties, he would make amends for his previous scuffed penalty. He failed in spectacular style as he repeated his previous attempt, scuffing down the middle allowing Garner to save with his right foot. His attempts at blaming the penalty spot for his miss fell on deaf ears. Garner picked himself up from goal and retrieved the ball, to the clear shock of every spectator. Despite this, with confidence oozing from every orifice, and after almost 10 million hours of penalty practice, he sent the keeper the wrong way to give Imperial a 2-1 lead. Canterbury promptly missed another penalty by skewing a drilled penalty past the left hand post.

Beasley had the chance to give Imperial a two goal cushion but his penalty to the keepers left was saved. Canterbury then drew level at 2-2 with one penalty to go. Cherif Jnr took his penalty with his pokerface showing nothing. He sent the keeper the wrong way and found the right hand corner of the net leaving Imperial one penalty away from glory (the next round). The Canterbury player looked scared by the looming figure of Garner and the pressure told. His tame effort was saved by the left hand of Garner, sending the Imperial players into rapture and Murphy into the nearby forest to look for more interesting Kent wildlife.

Garner was voted man of the match but everyone grafted well and showed good character to recover from going behind for the first time this season. Imperial 1s remain unbeaten after 7 games and hope to have wrapped up the BUCS league title when they travel to Canterbury for the last game of the season.

Conclusions: Henry has shown (experimentally) that he both saves and scores penalties, both in vivo and ex vivo. Despite a strong body of literature suggesting otherwise (Euro '96), Marius Wedemeyer does not.

# Storming Success for Equestrian Team

**Rachel Gregory** Team Captain

Imperial College Equestrian 1st team had a great start to the season at Royal Holloway's home competition at Wayside stables near Windsor. Despite the torrential rain and howling winds the team prevailed and won, with individuals placed 1st (Captain Rachel Gregory), 2nd (Liane Marshallsay), 5th (Andre Wilmes) and 8th (Claudia Saksida). The team started well with Liane and Rachel winning on their

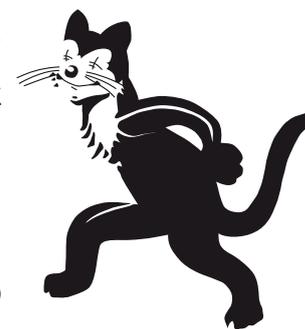
horses scoring 0 penalties in the dressage, despite Rachel's horse spooking half way through her test, and Claudia and Andre both did very well achieving 9 and 15 penalties respectively. At lunchtime the team was lying in first position but only 3 penalties ahead of the University of Kent. As the team were about to show jump, the heavens opened the wind picked up so several of the show jumps fell down. After an extremely long wait Rachel was the first rider of the imperial team and jumped a clear round. Claudia was the

second to go on her horse and was a little nervous after the first rider on her horse fell off but she completed her round with one refusal. Andre was third on his horse and jumped a masterful clear round and finally Liane also jumped a stylish clear round. We had an extremely long and anxious wait while the Royal Holloway captain calculated the incredibly confusing scores. Both Rachel and Andre had won on their jumping horses scoring 0 penalties while Liane and Claudia scored 6 and 15 respectively, leaving



the team in first place. Riding's next event is our home

competition on Wednesday 5th December at Trent Park.



# Medic Girls Thrash UCL

**Elke Wynberg**

Sports Writer

Having lost a match a few days earlier during a freak weather storm in the remote countryside, the ICSM Ladies 1st XI definitely felt we could use a giant dose of good luck when we trooped out to play on Sunday 25 November. The early morning sunshine and prospect of playing at Harlington boded well for our second LUSL match of the season, but with the loss of several forwards as well as a key defender (who had been beaten up by Wednesday's opposition with a hockey stick) meant that we all had butterflies in our stomach.

Our opposition had been a league above us last year... And after having a flawless season, had been promoted to an even better league. This was obviously a first cause for concern. On top of this, our presumption that non-medics have all the time in the world to train to be hockey gods couldn't be avoided, and rumour had it that they had international-level strikers. Our fantastically positive captain Rosie Belcher encouraged everybody to put on a brave smile, but in reality we were

hideously nervous. Like I said, we could use some luck... Whether it was a coincidence that Rosie managed, for the first time in the season, to win the coin toss, was a question to be answered by the final score.

From the moment the whistle blew to mark the start of seventy minutes of leg-destroying hard work, the whole ICSM team was focused, determined, and skilful. Passes were strong and simple; tackles were made with a real determination to win; and whenever a mistake was made, the team pulled together to help out. And instead of being distracted by the surprise that we were actually making UCL look slow and in-

experienced, we continued to keep up the pace.

However, what we had struggled with in previous games was achieving a result from our hard work: after all, the score at the final whistle is what really matters. But after some superb ball distribution from central-midfield Charlotte Read, striker Alison Kent was just too skilful to be stopped by the UCL defenders, passing the ball to Kylie – who placed the ball solidly into the goal. It goes without saying that the defenders cheered loudly, our forwards ran back grinning from ear to ear, the midfielders were jumping up and down – and Anna Hurley was doing all of the above at the

same time.

With some skilful attacking from the opposition and a sneakily-placed pass against the feet of one of our defenders, UCL had their first short corner against us. The rumours about this team's skill ringing in our ears, we fully realised that a well-rehearsed routine on their part could land them an equaling goal. Although Sharon "Shazza" Ocansey made a run out that Usain Bolt would have been proud of, they messily pushed the ball passed our club captain and goalie, Jess Mistry.

Our realisation that we absolutely were the better, more strong-minded team that day, made us fight back with a vengeance. Exclamations of "come on medics!" echoed around the pitch, whilst the UCL players simply argued with the umpires and didn't talk to each other. At half time, we were feeling elated but, as Rosie pointed out, still had a lot of work to do.

Even though our legs were starting to feel like they were made of lactic acid, we started the second half with an expectation that UCL were going to be more than slightly angry... So solid was our effort that Charlotte Lees, who

had played a match the day before and consequently "couldn't run properly", played a second half that earned her the title of MVP. With some initial play in our D, Jess made a cracking save with her stick well above her head, and Anabel Groome on the right and Roz Marshall as centre defence worked hard to clear the ball. Anna made some fantastic runs up the right wing, with forwards Alison, Flick, and Kylie all offering passes so that we could score more goals and show this team what we're made of.

With this incredible team effort, and the support of our coach Justin from the sideline, Lees was able to score two perfectly placed goals in the second half... One of them even from lying on the ground after falling over. Clearly balance was one of the (few) areas where UCL did have the advantage.

With the final whistle, we all attempted to contain our excitement at the result. Every single team member had put in phenomenal effort, and we had out-played our opposition fairly and squarely... At the end of the day, that giant dose of luck that we'd all hoped for wasn't even needed.



# TaeKwonDo Inauguration Huge Success

**LiYan Chow**

Sports writer

The work from countless months of planning, organisation and training finally came together as Imperial College Union TaeKwonDo (ICUTKD) hosted their very own competition at the Ethos sports hall last Sunday. The Imperial College Open 2012 was the kick-start to the competitive year for many university clubs around the country and also the first

TaeKwonDo competition to be held on Imperial grounds in the history of the club.

Attracting over 100 competitors from universities all over the country travelling from as far away as Sheffield and Southampton, the atmosphere in the sports hall on Sunday morning was full of excitement and anticipation for the day ahead.

For the ICUTKD team, we knew that running a competition on top of competing was not going to be easy;

many of our team having to act as officials as well as preparing for their own fights. However, that did not appear to faze our 14 fighters, as they brought back an impressive 12 medals.

Within two of the categories, our members dominated the opposition, with the gold medals and silver medals going to members of the ICUTKD team who fought their way into the finals. Roy Lambert and Yemi Williamson-Taylor won gold, with Kristian McCaul and Nathaniel Gallop winning silver medals. Mabel Lew and Ernest Tan also won silver medals with Andreas Panteli, Mayghal Vijapura, Christopher Dancel, LiYan Chow, Ramdisa Agasi and Mathieu Hu all winning bronze medals.

However, it was the dedication of all the volunteers and officials on the day which truly encapsulated the spirit of TaeKwonDo. Without a doubt, they all went out of their way to ensure that the competition as a success. Without them, the day would not have run as smoothly as it did. We have to thank the British Stu-



dent TaeKwonDo Federation (BSTF), the staff at Ethos and Sport Imperial for all their support and a huge thank you to all the first aiders, photographers, referees, competitors and instructors without whom, Imperial College Open 2012 would have never happened.

Finally, we could not have achieved

any of this without the hard work of our instructor, Master Reza Saberi, who gave us the encouragement and confidence to take on this task in style.

With the Imperial College Open 2012 done and dusted, ICUTKD can look forward to the next Imperial College Open 2013!