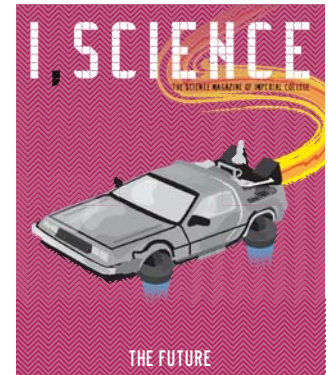
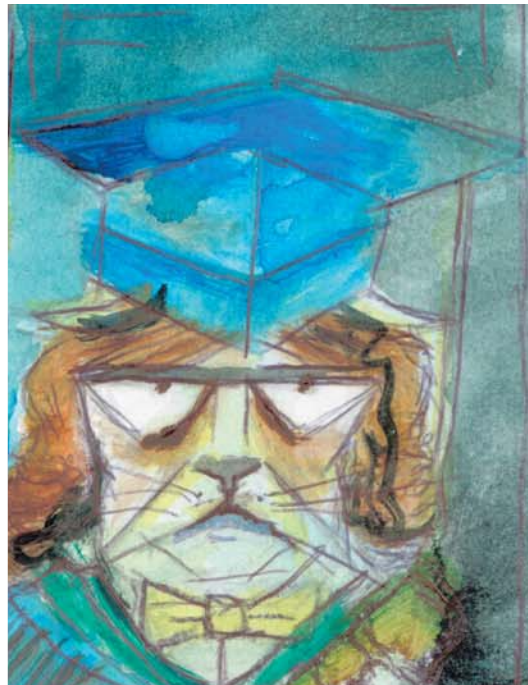


FELIX

"Keep the Cat Free"

21/06/13
Issue 1552
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2012-2013



Goodbye from me



Tim Arbabzadah
Editor-in-Chief (2012-2013)

Well here we are. Nearly 30 issues later and we have come to the end. It's pretty emotional really. I've invested an entire year of my life into this newspaper and I'm not sure what I can say that will do justice to how strange this feels. I will say that I hope you have enjoyed this year of Felix. I hope you have laughed, learnt, been shocked, been happy, and all feelings in between, while you casually flick through these pages on a Friday. I would first of all like to thank everyone involved in the production of the paper, especially the editorial team. Thanks for putting up with me for a year! Now, most importantly, I would like to thank you, the reader. You see, you are the lifeblood of this newspaper. You are what makes it great, not me. This paper would be nothing without you; it would be words whispered into the wind.

This year has had its highs and lows. Then there are the odd lows that are also highs as they are useful: the never-ending deadline is one. To borrow a phrase from a past Felix Editor: nothing focuses the mind like a hanging in the morning. I am pleased to confirm that the highs outweigh the lows by a considerable degree. It's like Mike Tyson in his prime fighting Amir Khan when he was an amateur. I can happily tell you that I would leap at the chance to rewind the clock and do it all again. Considering this is being written at 4am on a Thursday morning, I think that shows you how much I've enjoyed it. Felix is the reason that I have ultimately not hated my time here, and it showcases what students can do when left to their own devices.

My advice for you would be to work hard and play hard. Remember that at the end of it all, you're not here to make a twat out of yourself in Fabric (or even brave it and go to Piccadilly Institute, or whatever it's called now), you are ultimately at this university to get a degree and learn about science, engineering, maths, or medicine. At the same time make sure you let off some steam in some way. Getting wasted, having a quiet cup of tea and contem-



I can happily tell you that I would leap at the chance to rewind the clock and do it all again

plating your existence, doing backflips, whatever floats your boat – as long as it makes you happy. Don't have any regrets when you finish. You only get one go at this, so make it a good one.

That goes for your early years of life in general. The Roman poet Horace said that you should enjoy your youth while it lasts in his Ode to Youth. I agree with him on that. Some of the filthier stuff he wrote, well, you're on your own H man. Ready for pretentious quote number two. You better be, because it's like Cleopatra, it's coming atcha. Omar Khayyam put it more delicately than I ever could. Although that's not saying much really is it? He said: "make the most of what we yet may spend, before we too into the dust descend". What I'm saying is that you are only young once and only a student once. Never again will you have such relatively small responsibility and such a (sort of) flexible timetable. Go out on weeknights, see all the sights of

London, laugh in the back of lectures at the penis someone has drawn on your notes. Very importantly, though, don't take yourself too seriously and be pompous. When you're old and have white hair, you probably won't be looking back thinking you wish you were more serious about everything. You'll probably be too busy laughing at the great memories you have. Remember that the great joke that life plays on us is that it's so short.

When it comes to your course and your education at Imperial there is a simple bit of advice from me: do everything you can to make a difference to this place. You can change things for the better. Are you a first year going into your second year? Well, you can shape the course and make the third year better than it was going to be. Remember, the lecturers and markers on the course have an immense amount of power. They set exams and the syllabus. They are the ones who can

easily change things for the next year, including the courses that you take. If you're into not being completely selfish, which, hopefully some of you are, then you can help just to make things better for the next generation. That's the idea of the betterment of humanity. It should be like the song by The Beatles, getting better all the time.

Imperial is a funny old university really. I think it is a great institution, but has the potential to be so much more. What I think makes Imperial great is the people here. The students are incredible, well, perhaps barring this one guy who was the Editor of the newspaper for a year. Honestly they are. It's a privilege to get to meet some of the people here: you know what sort of people I mean – the ones that make you think "crap, I'm really not that good at anything".

Imperial needs to stop the rampant commercialisation and start realising it's not a crime to be nice, and it's

not illegal to spend some money on students. I understand things need to make an overall profit, but investing that money – as it is an investment in all meanings of the word – into the students is worth it in the end. There needs to be a greater community spirit at Imperial and better interaction between staff and students. There needs to be more honesty and plain talking, especially from the upper management. There's not enough space here to really go into it, and it's the end of term so I'll spare you the essay on higher education and so forth. I will say this: the on-the-ground effects of changes are what really count. Broad strategies are needed and great, but sometimes you just need to shake things up a bit. Here's an example of something that I think would be a good start and create a fast change that students would see and feel. Have a university-wide benchmark on lectures and lecture note quality, enforced with "editorial boards" that allow freedom of expression for the lecturers as well as making sure they adhere to a high standard. Plus having random students plucked out of a computerised hat to consult on College policy and decisions could help getting a diverse range of opinions. I'll stop now before I delete every page to talk about this stuff.

The Union: well, that has so much potential too. They need to loosen up a bit and not worry about their image as much. This is a problem that College also shares. Remember the advice that your mother gave you as a child: it's what you think of yourself that counts. Again I'll spare an essay on all the things that could be changed (e.g. the food) and say one interesting idea: how about having staff roles being sabbatical students instead. That is the whole point of a students' union after all. Of course the staff are there for stability but students here are a clever bunch, I'm sure they could make it work. That said, the staff deserve a quick clap for supporting and helping students, and the Union has had quite a good year I think.

Anyway, that's enough from me. Have a great summer and good luck for the future.

THIS YEAR FELIX WAS BROUGHT TO YOU BY

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IMPERIAL COLLEGE UNION

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Volunteer Awards

On Monday Metric will be hosting the first ever Volunteer Awards, which promises to be an action-packed event definitely not to be missed. It will give everyone the chance to show their support by voting for the best volunteering projects while enjoying free cake (!) and also allow people to learn more about volunteering at Imperial. This is both the first formal recognition of volunteers at Imperial AND the first High Tea that Metric has ever seen. So prepare yourself for banging tunes and an awards ceremony next to which all others pale by comparison.

The Awards will start at 4pm – what better to do on a Monday afternoon than come along to Metric for high tea!

Saber King

Complaints on the rise

Figures from the official watchdog, the Office of the Independent Adjudicator (OIA), show that complaints by students at universities in England and Wales have reached an all time high.

In 2012 there were 2012 complaints against universities, compared to 1605 the year before. Of the complaints, about 4% were deemed to be justified, 6% settled and 8% unjustified. 59% were declared to be unjustified. In total, universities paid £189,892 in compensation to students.

With regards to the nature of complaints: most (69%) were for academic status. This however means that 31% were for other complaints. Rob Behrens, OIA Chief Executive, stressed that these complaints are most likely not from the fee rise and that the impact of the £9000 fees will be seen later. He said: "We haven't seen the full impact of the fee increase yet, because most complaints are from third year students and the fees do not apply to them yet." – *Comment 18 Tim Arbabzadah*

Rector's Awards Announced

President & Rector's 2013 Awards and Medals for Excellence in Teaching, Pastoral Care, Research Student Supervision and Supporting the Student Experience. Apparently brevity wasn't a concern for him.

Professor Jenny Higham (Medicine), Professor John Laycock (Medicine), Dr Alexander Whittaker (Department of Earth Science and Engineering) all received medals for their outstanding contribution to excellence in teaching. Martin Holloway (Bioengineering) and the Linstead Hall Wardening team (David Charles, James Field and Yujie Zhao) were given the Medal for their excellent pastoral care. The Medal for Research Supervision went to Dr Jane Davies (NHLI). The Medals for Supporting the Student Experience went to Ms Susan English (Faculty of Medicine), Mr Michael Reynolds (Campus Services). **Tim Arbabzadah**

A full list of the awards can be found online: <http://www3.imperial.ac.uk/registry/abouttheregistry/awardsforexcellence>

Health Centre confusion

Cuts in services to postgraduates still unclear

Maciej Matuszewski Reporter

Angry responses have continued to pour in concerning the decision by the Imperial College Health Centre to stop treating Imperial postgraduates who live outside of the Centre's catchment area. The Health Centre only receives money from the NHS to register patients living within this area but additional funding received from the College has traditionally allowed it to treat out of area students. These students do not officially 'register' at the Health Centre but rather 'join'. This allows them to use all of the Health Centre's provisions apart from the out-of-hours service, but they are still encouraged to register with a local GP.

Despite the College recently increasing the money that it pays to the Health Centre a loss of some NHS funding due to a decrease in the number of registered patients led to the decision to restrict access to services. While Imperial postgraduates are no longer able to join the Health Centre out-of-area Imperial undergraduates and both undergraduates and postgraduates from the Royal College of Music are still able to do so. Undergraduates living in the new Hall of Residence in Acton will, in fact, have to join rather than register since the Hall's W3 postcode is outside the Health Centre's catchment area.

In a statement given to Felix about the changes affecting Imperial postgraduates, Dr Sarah Freedman of the Imperial College Health Centre said: "Last summer we flagged up with the College the fact that there was likely to be insufficient funding from them, for the continued provision of all the services for students, which are not funded by the NHS. These include all services provided to students, who are not entitled to register under the NHS because of where they live, but also a variety of other services, such as certification to tutors, for students who are registered. It became clear late in 2012, that the anticipated shortfall was a reality. The College informed us, that they were unable to make up the shortfall as there were no additional funds available and so advised us to cut services. We were really disappointed by this news as we understood that this would negatively impact student welfare.

"After lengthy deliberation, we made the decision to stop seeing unregistered postgraduate students ... This was not a decision we wanted to make, but we felt we had no other option, as it is not possible to run a service without sufficient funding.

"I appreciate that some postgraduates were receiving repeat medica-



tion and ongoing monitoring here. However we have always advised all those who use our service, but are not eligible to register with us under the NHS, that they should be fully registered with a local NHS GP. Those that followed this advice should not have had significant problems with the transition, although I accept that their health provision may have become much less specialised and convenient. This is surely an argument for the College to provide adequate funding for their care here in future."

This explanation, however, was disputed by Professor Denis Wright, Imperial College London Dean of Students, who said: "The funding gap arose due to a fall in student registrations in the Health Centre, which in return reduced the capitation fees the Health Centre (which is an NHS practice) receives from the NHS. We could not secure additional College funds at that time as these are set annually through the planning round but did instigate a campaign though Wardens in Halls to increase registrations. This has worked to some degree, although registrations are still below the 2011/12 level. We did not advise the Health Centre to make cuts in services and regret that the Health Centre did so for non-registered PG students."

The Health Centre has not allowed Union officials to view the agreement it has with College concerning how it should use College funds. In a statement given to Felix, Becky Lane, Deputy President (Welfare), said: "The Health Centre are blocking me from seeing the Memorandum of Understanding between the Health Centre and the College, despite the fact that the College are happy for me to see it. A freedom of information request would be futile due to commercial sensitivity. It does beg the question of what the Health Centre have to hide and what the agreement is based on the College subsidy."

Postgraduates were initially informed of the decision, which came in force on 1 March, by a notice on the Health Centre website. All postgraduates were subsequently informed of the changes by an email from the Union – which prompted some 200 replies from students expressing their dissatisfaction at the changes. On 30 April, the Union Council unanimously

passed a paper resolving "to work with College staff to lobby the Health Centre to change their policy on seeing Postgraduates outside the registration area".

Speaking to Felix, Helen Pennington, Graduate Students Association Academic and Welfare Officer for Life Sciences, said: "One of the main concerns raised by a postgraduate (who wishes to remain anonymous) was that any students receiving mental healthcare who were outside the catchment area may have had their care/counselling stopped. I imagine that this would be distressing, especially because there is something of a stigma in the UK about mental illness.

"It should also be noted that there is a difference between undergraduate masters (for example physics 4th year) and postgraduate masters (for example any biology masters). These students will usually be in the same age-range, and often doing the same kinds of courses, but are treated differently under College policy. This does not seem entirely fair."

Responding to these concerns – and the case, raised at the Union Council, of a student "experiencing an anaphylactic episode" being turned away from the Health Centre and advised to call an ambulance instead – Dr Freedman said: "We felt that [Postgraduate's] maturity better enabled them to manage their health care needs, without the support of the Health Centre, than the Undergraduate population.

"Those with mental health problems who were receiving talking therapies at the Health Centre were encouraged to complete their treatment course here. Those who were on the waiting list prior to treatment starting were advised to access treatment via their local registered GP. So it was not correct to say that patients had their treatment stopped. Once again we feel sympathy for those students affected but reiterate that we cannot run a comprehensive service for all students without adequate funding.

"In general terms though, our policy would be to see anyone with medical emergencies, whatever their registration status. However, our obligation to patients not eligible to use the Health Centre is to provide advice in an emergency and sometimes that advice may be 'to call an ambulance'."

News Editors: Aemun Reza, Nida Mahmud
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NEWS

Imperial slips to 113th in green league

Nida Mahmud News Editor

Imperial College London has been ranked 113th place in the People & Planet's Annual Green League Table for 2013. This is a drop of 17 places since last year, where Imperial was ranked 96th place in the 2012 League Table.

The People & Planet are the UK's largest student campaigning network; they compile the Green League Table annually. In 2013, 143 UK universities were ranked. They were awarded a 1st, 2:1, 2:2, 3rd or fail. The ranking depended on 13 different criteria, including: carbon management, environmental policy, performance in carbon reduction, waste recycling, student engagement, energy efficiency, green curriculum, waste recycling, energy efficiency, transport emissions, ethical procurement, sustainable food and water consumption. The People and Planet's Go Green Campaign kicked off in 2003, it aims to change the environmental performance present in the higher education sector.

Louise Hazan, compiler of the People & Planet Green League commented: "After a decade of student-led Go Green campaigning, the Higher Education sector has made excellent progress in areas ranging from carbon reduction to ethical procurement. For the first time ever, 100% of universities assessed now have an environmental policy. However, we're seeing excruciatingly slow progress from too many universities in some criteria such as ethical investment given the urgency of the climate challenge. We'd encourage those who have failed this year's Green League 'exam' to take a leaf out of Manchester Metropolitan's book"

Imperial's score meant that it was awarded a 3rd Class award. Imperial scored full points in the Environmental Policy and Student & staff engagement categories. On the other hand, Imperial did not receive any points for the Ethical Investment, Curriculum and water consumption categories.

Imperial does have SMART targets set in key areas for waste, transport, procurement, water, construction and the community; however, targets have not been set for discharges or biodiversity. Imperial has a Carbon Management Plan target, which aims to achieve a 20% reduction in CO₂ emissions from 2008 to 2014. But this can only be achieved via a Continuous Commissioning programme, this requires an in depth analysis of individual buildings to ascertain opportunities for improvement.

A continuous optimisation report by

Rank	University	Policy													Total Score			
		Env. Policy	Env. Staffing	Env. Auditing	Ethical Investment	Carbon Management	Ethical Procurement and Fairtrade	Sustainable Food	Student and Staff Engagement	Education and Learning	Renewable Energy	Waste and Recycling	Carbon Emissions	Water Reduction				
109=	University of Dundee	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	28.0
109=	Roehampton University	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	28.0
109=	University Campus Suffolk	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	28.0
109=	University of York	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	28.0
113=	University of Cambridge	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.5
113=	Imperial College London	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.5
113=	University of Strathclyde	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.5
113=	University of The West of Scotland	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.5
113=	University of Wales, Trinity St. David	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.5
113=	University of Warwick	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.5
119=	University of Liverpool	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.0
119=	London School of Hygiene & Tropical Medicine	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.0
119=	Royal Agricultural University	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.0
119=	St George's, University of London	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	27.0
123=	Heriot-Watt University	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	26.5
123=	The Robert Gordon University	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	26.5
125=	University College Plymouth Marjon	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	25.5
126=	The Central School of Speech And Drama	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	25.0
127=	Liverpool Hope University	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	24.5
127=	Royal Veterinary College	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	24.5
127=	University of Stirling	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	24.5
127=	University of The Arts, London	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	24.5
131	Royal Academy of Music	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	23.5

Wahay! We're finally equal with Cambridge at something. Oh, wait. DAM-MIT!

Imperial outlined that: "The examination involves identifying the original design specifications; analysing the current occupation strategy and area by area use; identifying the service strategies which are actually needed to meet current requirements; and developing proposals for operational changes and cost-effective investment to meet these requirements in safe but more energy efficient ways. As the examples show, this typically involves measures such as air change volume adjustments; changing AHU temperature and time set-backs; introducing more efficient plant; adjusting pump delivery to meet flow demands; improving filter efficiencies; and introducing occupancy controls such as CO₂ sensors and user switches."

Manchester Metropolitan University came in top place and was named the greenest university in the UK, the University of Plymouth came in 2nd place and the University of Gloucestershire came in 3rd place. Alongside Imperial, Oxford and Cambridge also performed worse than they did in 2012. Cambridge was ranked 113th place and was awarded a 3rd class, Oxford came in 132nd and was awarded a Fail.

Imperial College London re-use scheme

There are green and sustainability initiatives happening at Imperial Col-

lege London. For example, there is a Reuse and Recycling scheme. This has been running for five years and College say it has always been well supported. Felix has been informed that the amount of donations has been falling each year and that there are still many items appearing in the waste that could have been reused. Last year, Imperial were not last in terms of donations of this scheme, but were a long way behind other universities such as London South Bank. Last year the hall that lowered their carbon footprint the most was Orient House (38 kg CO₂ reduced per student). The hall that lowered their carbon footprint the least was Holbein Willis Jackson (8 kg CO₂ reduced per student)

Union applying for sizeable grant

Imperial College Union are currently making a bid for the Students' Green Fund. This is a fund for student unions to "take leadership and ownership of the sustainability agenda in higher education". If the Union win this, they will get a share of a pot of £5 million.

The money is distributed through the National Union of Students (NUS) on behalf of the Higher Education Funding Council for England (HEFCE). The Union have already submitted their expression of interest, and the full deadline for the bid is on 3 July 2013.

Union Awards

The following people received awards from the Union.

Union Colours: Zahra Aboukhalil, Fatima Ahmad, Matthew Allinson, Martin Asprusten, Giada Azzopardi, Richard Bennett, Henry Bleech, William Brown, Christopher Charles, Francis Clegg, James Cooper, Peter Davis, Pongsathorn Dechatiwongse, Aaron D'souza, Christian Franke, Shiladitya Ghosh, William Glendinning, Usman Goga, Boshuo Guo, Maija-Lisa Han, Dariush Hassanzadeh-Baboli, Johannes Hoenigl, Ali Hosin, Ibtesham Hossain, Maximilian Hunter, Matthew Hutchins, Emily Hutchinson, Narthana Ilenkovan, Naomi Jordan, Neeraj Kalra, Hanan Kamel, Natalie Kempston, Giridhar Kesavan, Callum Kirk, Jane Langdon-Davies, Marissa Lewis, Jonathan London, Anna Luthman, Frank Machin, Megan MacKenzie, Gemma Milman, Noah Nathanm, Nicholas Ng, Aislinn O'Malley, Leonardo Paoli, Bhavesh Patel, Lydia Pearson, Helen Pennington, Helen Phillips, Claudio Polisseni, Jonathan Pratt, Sybghat Rahim, Deepka Rana, Timothy Runcorn, Lewis Ryan, Plabon Saha, Cyin San, Harish Santhanam, Usman Siddiqui, Natasha Strydom, James Sudlow, Zhao Tai, Yuen Tham, Victoria Walpole, Ken Wu

Outstanding Service Award: Dominic Andradi-Brown, Isabel Fenton, Benjamin Fry, Adam Funnell, George Goldberg, Maryam Habibzay, Philip Kent, Wasim Khouri, Joseph Letts, Thomas Lim, Slobodan Radosavljevic, Suzanne Rayner, Joseph Rumer, Simon Schillebeecx, Steven Tran, Ross Webster, Thomas Wilshire, Jake Woods

Fellowship Lorraine Craig

Fellowship with Distinction Nathaniel Bottrell, Stephen Richardson

Due to an unfortunate copy and paste fail the full list was not printed last week. Felix apologises for the error. Above is (hopefully) the full list.

Corrections and clarifications

Last week in the Feature entitled "Meet the new faces of the Union" there were two unfortunate errors. Firstly, Kieron Creagh is actually 22 and studies Geology. Natalie's name was accidentally misspelt with Kempston being spelt Kempson. Felix apologises for these errors.

Sponsored Editorial

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

Men's cuts £22 (normally £35)
Women's cut and rough dry £28
Women's cut and salon finish blow-dry £38 (normally £55)

FRESH Hairdressers has been offering high quality, fashionable haircuts for over 20 years. All of our haircuts are by highly experienced stylists, NOT trainees.

- TO GET A GREAT HAIRCUT
- 1) You don't have to spend a lot of money at expensive trendy salons
 - 2) You don't have to spend hours as a Guinea pig at a training school
 - 3) You don't have to be butchered at some cheap Barbers
 - 4) You don't have to wait till you go back home

Come to **FRESH**, ask for a student

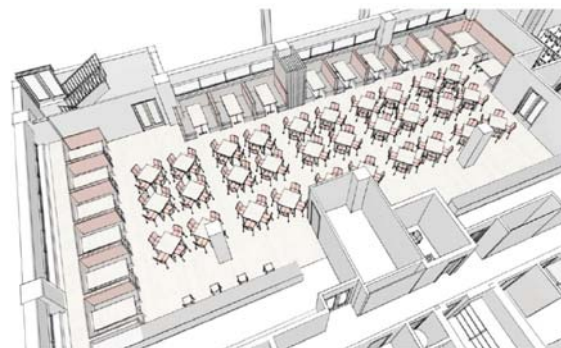
discount and bring your student ID we look forward to seeing you. We use only the best products, Wella, Moroccan Oil, L'Oreal, and KMS and offer free coffee and herbal teas. To book an appointment call **0207 823 8968**. Tuesday to Saturdays 9.30 to 5.30 We are only 70 metres from South Kensington tube station. www.freshhairdressers.co.uk



HOLLAND CLUB REDEVELOPMENT



Photo credit: Tim Arbabzadah



Top: A floor plan of the layout of the space. Left: An architect's image of an example layout of the Holland Club space. Pictures are very basic and liable to change. Photos provided by Imperial College

Tim Arbabzadah Editor-in-Chief

On Wednesday I had a tour of the area that used to be the Holland Club. The space is called Level 0. At the moment, extensive work is still going on, and there is much left to do. It is definitely, for all intents and purposes, a building site; you have to sign in and out and wear a high vis jacket and a hard hat.

First of all, the entire inside has been stripped down to the bare bones. The internal walls have been knocked down, the toilets removed, and the bar taken out. When you first walk in it is hard to get your head around where everything used to be. Once you've got your bearings you notice that the space looks quite large now. However, the area where the Holland Club used to be looks a lot smaller than you would expect.

The Project Manager explains where everything used to be and what the current plan is. He has given up his time and ensured the space is safe for us to look around, and for that I am grateful. The entire layout will be flexible allowing it to be multifunctional.

The layout that patrons of the Holland Club remember will not remain the same. The bar counter will be moved to the side that is straight in front of you as you walk in. Perhaps the largest change is that there will be a divider, which will allow for the aforementioned multifunctionality, about half way across the room. The

room will be primarily an open space, however there will be the ability for the room to be divided when needed. What could be worrying about this is it being always left in just one position and so being obsolete – it would be quite an effort to always be opening and closing it. The main access point will be moved to inside the Sheffield building, and the current entrance will serve as a fire exit.

There are also extensive renovation works being done on the space in general. The windows will be double-glazed for a start; there will also be the addition of new windows for more light. The ventilation, which used to be mechanical, is going to be upgraded.

This isn't all that is going on. There will be new activity spaces in the basement, which can be booked by postgraduates. At the moment I couldn't be taken down to see them as they are still being worked on extensively. The redevelopment of the Holland Club is part of a bigger project to redevelop Sheffield Level 0. Perhaps this hints that the decision was already made well before the campaign to save the Club. This could be supported by the fact that members of Properties Management and Campus (formerly Commercial) Services were found looking around at 7am before the space had been put out to tender; they said it was to update records, which is normally done at 7am without asking anyone's permission I assume...

I do get the sense that there are people who are working hard to make

sure this is a going to be a great space that postgraduates can enjoy. They do seem to be thinking about what will be a good facility, and so it doesn't look like it will be all doom and gloom. They stress to me that the priority is to make an attractive facility for staff and postgraduates.

It is just a shame that the Holland Club couldn't have allowed to keep running the bar, and generally a bit more involved in the process. Saying that, the mood boards reflect that a pub feel is wanted and there has been involvement from the GSA and the Union.

Holland Club Closure

The Holland Club was, in practice, a pub on campus that postgraduates and lecturers would frequent. It had been inside Sheffield for many years. Although the only way for people who didn't know of its existence to tell where it is was the discrete "Youngs" sign outside, which has now been removed.

Last academic year, the space that the Holland Club occupied was put out to tender after a feasibility study into the use of the space. This effectively closed the Holland Club. This caused widespread dismay and anger in the postgraduate and staff community. There was a petition started to



Photo credit: Save The Holland Club Facebook Page

save the Club. After bids from Imperial companies (of which the only real heavyweight is Taste Imperial, which is the catering arm of Imperial College London and run by Campus (formerly Commercial) Services) the space went to Campus Services. The Holland Club started bidding but pulled out at the second stage, hinting that the main crux of that phase was catering and not running a pub. College said that their reason was the need for extra space to meet demands as the food services could not cope with demand and that postgraduates wanted extra social space.

Holland Club now

The Holland Club was essentially a bar

and not a club or society. This means that taking away its only facility could have made it no longer exist. It was self governed and run on a not-for-profit model. The Club has moved locations before, but College refused to find it space, saying it could book space like any other club. Of course they would need something that is completely different from other clubs' booking needs (a dedicated bar area etc) as they were a club whose raison d'être was a friendly pub for staff and postgraduates to relax in. Kevin Young, the bar manager who is affectionately known as Kev, has since started a pub in Spain. The Holland Club has also been on tour, taking over various pubs in the South Kensington area.

EVERY READER
GUARANTEED
A RESIT



WIN UP TO
100,000
HOURS IN THE LIBRARY

1000 pages of terms
and conditions inside.
Pages 1001-2001

Sick truth revealed after laboratory tests.
Students outraged and disgusted

HORSE MEAT IN NORTH ACTON HALL CATERING CAUSES CANCER

SHOCK FINDINGS from lab tests revealed the stunning truth. Most people thought that the food was only inedible because it tasted bland and shit. The alarm was raised when the food started whinnying.

By **Jimmy Outrage**
Imperial Correspondent

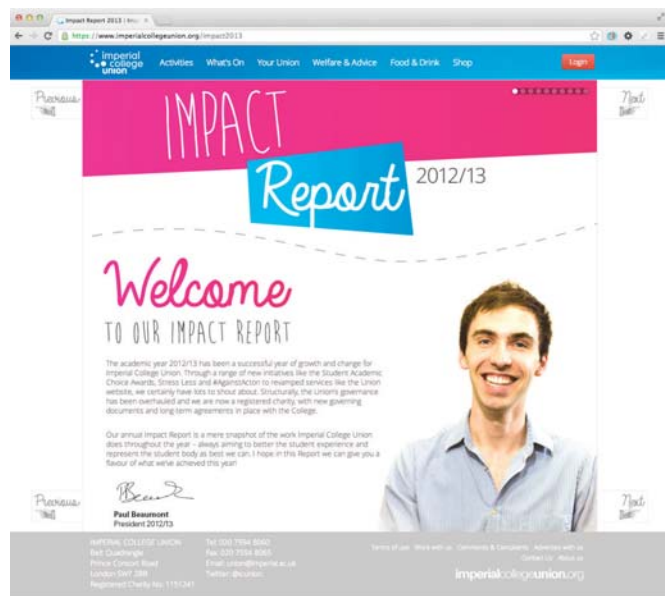
Sick paedo-like horse meat has been found to cause cancer in tax payers and Imperial College London students, while muslimic preachers and work-shy benefit cheats walk about healthy, *The Daily Felix* can exclusively reveal today.

Students were moved to almost tears after finding that the North Acton catering outlet was serving lasagne which contained 100% horse meat. Angered student James Simpson said "I'm so disgusted by this. Still beats a potato at the library though."

The horse meat has also been found to cure cancer.
Turn to page 69



See the impact we've made this year



Imperial College Union's Impact Report for 2012/13 is now online!

This past academic year has been a successful year of growth and change for Imperial College Union. Through a range of new initiatives like the Student Academic Choice Awards, Stress Less and #AgainstActon to revamped services like the Union website, we certainly have lots to shout about.

Structurally, the Union's governance has been overhauled and we are now a registered charity, with new governing documents and long-term agreements in place with the College.

Our annual Impact Report is a mere snapshot of the work Imperial College Union does throughout the year – always aiming to better the student experience and represent the student body as best we can. Visit imperialcollegeunion.org/impact2013 to get a taste of what we've achieved this year!

imperialcollegeunion.org/impact2013



Free Sexual Health Clinic next week

Imperial College Union has a free sexual health clinic run by the Terrence Higgins Trust on Tuesday 25 June, 11:00 – 16:00. This clinic will offer chlamydia, gonorrhoea, rapid HIV testing, condoms and advice. The clinic is open and free to all students regardless of age, gender, study type or country of origin.

To book a slot, please come to East Wing Basement in Beit Quad from 10:30 where slots will be allocated on a first-come, first-served basis. We will release extra slots at 13:00 for those unable to attend at 10:30.

For more information please contact our Representation Coordinator, Zoe Richardson (z.richardson@imperial.ac.uk).



Vote for our guest ale in the Union's bars for July

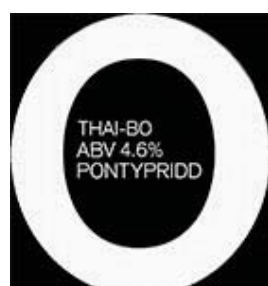


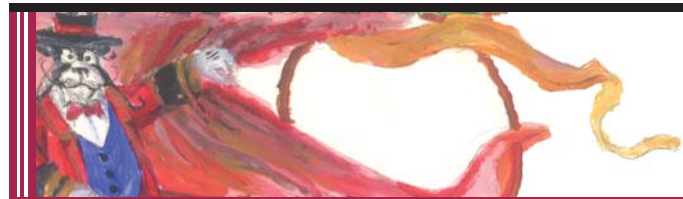
FiveSixEight and the Union Bar are open throughout the summer, so we're looking for a guest ale for July. All you need to do is take the poll at imperialcollegeunion.org/realales and the ale with the highest votes wins!

The current poll will close at 12:00, Monday 1 July, and the winning ale will be on sale later in the month.

July's guest ale will join out regular ales in the bars - IPA (£2.90 a pint) and Tolly English Ale (or TEA - £2.20 a pint).

imperialcollegeunion.org/realales





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

FEATURES

Trinidad and Tob-away-we-go

Hamza Shaikh

Writer

During the end of 2011, when Europe suffered the worst economic crises in decades, the Republic of Trinidad and Tobago was removed from the list of Developing Countries by the OECD.

Last month, I was one of the 40 students from Imperial College London who headed to Trinidad and Tobago to discover first-hand the magnitude of this development. We are grateful to our sponsors and hosts; Schlumberger, Petrotrin, Tucker Energy Services, University of Trinidad and Tobago, Total S.A., BP, Challenge Energy, iPoint LLC, Royal Dutch Shell, Hess Corporation, OPC and SPE for their generosity in making this trip a huge success. Also, we are thankful to Imperial College London Earth Science and Engineering Department and Imperial College London Mechanical Engineering Department for helping us procure PPE.

Having just completed the highly intense MSc taught course and finished our final exams (with only the thesis to follow), we departed on our transatlantic journey from London Gatwick Airport on Sunday morning. We crossed the pond and arrived in the beautiful city of Port Of Spain later the same evening.

Early the next morning, we met a Petrotrin representative who led the way to the Petrotrin Learning Centre. Here we were given an overview of Petrotrin's complex organisational past and the history of petroleum in

Trinidad and Tobago, which links back to the Pitch Lake discovery. This was followed by a drive-through tour of the Pointe-à-Pierre Refinery and a visit to the Pointe-à-Pierre Wild Fowl Trust. The Wild Fowl Trust is a not for profit, environmental, non-government organisation dedicated to environmental education and the conservation of wetlands and waterfowl. We were fortunate to be welcomed there by Petrotrin's President (also the son of the former President of the Republic of Trinidad and Tobago) who described his journey from the university classroom to his post at Petrotrin. We were given a fascinating and enlightening guided tour of the grounds, which incorporated a number of nature-inspired life lessons, including one based upon the existence of the simple lily pad. This wetlands plant begins life growing underwater and then eventually emerges to the surface, where it can flourish. This represents the sentiment that: to really succeed you must keep trying, never give up and eventually you will find success in your endeavours.

The next day we visited the Trinmar base, to visit two live offshore production platforms. After attending the safety briefing at the base, we boarded the boat with full PPE and headed to the offshore. This was a great experience as we could see live production of hydrocarbons and witness the separation processing facilities first hand; something that we had been studying only a few short days before! One of the key take-away learnings from

this experience was the importance of safety in the oil industry, which is maintained not only at the field but in the office as well.

Upon arriving back on dry land, we immediately went to The University of Trinidad and Tobago campus in San Fernando; where we met with the university SPE representatives. The evening allowed all of us from Imperial College to meet our future industry colleagues from Trinidad in an informal setting and to learn of UTT's Petroleum/Reservoir Engineering programmes and the current SPE activities in Trinidad.

Our third and last day with Petrotrin was spent at the Beach Camp, where we were treated to a drive-by tour of some Petrotrin onshore facilities – including steam flooding and water injection.

We were then ready to visit our next host, Schlumberger. The day began with an arrival and safety introduction, and a presentation about the company by the region's General Manager. This was followed by other presentation about few of the service lines in the company by their respective representatives, including D and M (Drilling and Measurements), SIS (Schlumberger Information Solutions), DCS (Data and Consulting Services), WG (WesternGeco) and WL (Wireline). During the tour of the base we were able to see and learn about the various equipment run downhole, thousands of feet subsurface. Seeing the equipment up-close excellently complimented the classroom theory.



Next stop: Pitch Lake, the largest natural bitumen / asphalt seep deposit in the world. The Pitch Lake is located in southwest Trinidad in the village of La Brea, consisting of black and viscous liquid asphalt with a semisolid surface, which we could walk on. The guide described that it was possible for an individual to slowly sink if they stood on the surface too long, crediting how soft the asphalt is! I, personally, had the opportunity to put a stick through the asphalt and remove the liquid tar. However, only a few days later, I noticed that my show was damaged permanently, as the tar had dried up.

Our final day in Trinidad was spent with Tucker Energy Services. The group was split into two; with half of us going to the Wireline facility in Otaheite and the other half to the Cementing facility in Chaguaramas. This was a real-life experience with no veneer, which included a tour of the cementing laboratory, the chance to climb inside a cased-hole wireline truck and to

handle the equipment used during the perforation process.

Having thoroughly enjoyed our week in (highly industrial) Trinidad, we then hopped on the ferry and sailed to beautiful Tobago. Here we were able to spend a couple of days relaxing, exploring the picturesque island and meeting some lovely local people. In this short time many of us were able to go snorkelling, enjoy the water sports, scuba dive, go deep-sea fishing, kayaking and even jump (safely!) from a waterfall.

The trip was an overwhelming success and on behalf of the entire SPE Imperial College student body can say that the experience really did succeed in strengthening our classroom knowledge through first-hand experience of how the petroleum industry works.

I would like to unreservedly thank our hosts and primary sponsors for making the trip possible!

Last, but not the least, I would like to thank the two bus drivers, Bas and Frankie, who were full of joy and made our journeys entertaining!

Help Soup Run feed London's homeless

Ben Fernando

Writer

Homelessness is probably London's most visible social problem. We all see it daily, in the men and women who spend their days with a paper cup, begging for spare change in the capital's alleyways. Some of us ignore them – after all, we can't possibly help them all. Some of us give them a smile, which always meets with kind words, yet somehow this always leaves us feeling unfulfilled.

The Soup Run, however, have decided to do more. A small group of committed students, I discovered, spend every Sunday evening gathering and distributing food to the homeless on the streets. No one is quite sure how many homeless people there are in London – estimates vary but generally fall in the range of 250 to 700. Not all of them sleep rough, but many do; exposed to the elements and the

abuse and the poverty that seems far too common on the streets. On a given evening, the soup run might feed somewhere between fifty and eighty people, representing a sizeable fraction of those sleeping rough.

The homeless in London have a reputation for being rude, obnoxious and uneducated. None of those stereotypes could be further from the truth. Having been on many soup runs this year, and having spoken to people who have been doing the runs for many years, it's safe to conclude that many of them are amongst the kindest and most genuine people that you could meet.

If you handed a surplus, slightly squashed sandwich as dinner to most people, they'd probably be insulted and give you a funny look. But to someone who can't even afford the bread to make that same sandwich, the smile on their face is often enough to make the entire evening's effort

worthwhile (the sandwich would be even better with soup – but giving that out is not allowed for safety reasons. Talk about H&S gone mad!)

It's not all that rosy though. Understandably, the people who use the runs become upset when we run out of food, which is an all too common occurrence. For many of them, a small sliver of cake from PAUL's South Kensington bakery would probably be the nicest thing they'd get to eat all week.

Sadly PAUL, for some undisclosed and confusing reason, stopped supplying the run with food, leaving it struggling. PAUL's surplus food went a long way to making sure that everyone got

at least some carbohydrates to make it through the freezing winter nights on the streets of Holborn. Without this essential supplier, Soup Run must simply hope that they see how important their contribution is and once again begin donating their unsold food whilst attempting other desperate means of procurement.

This, coupled with the recent (defeated) proposal by some management group representatives at the last meeting of the Clubs and Societies Board to cut the Soup Run funding to zero was deeply worrying. The committee remain concerned about how they will be able to fund the project, and procure the necessary amount of food. The hope is that in the final week of

term, students will be able to donate their unused food to the project and perhaps be encouraged to volunteer over the summer if they are around, or over the course of the next year; giving the club the support that it needs.

It does seem a shame that the future of a club that contributes so much to the local community should have to worry about its most basic funding and supplies, given that it helps those in society who are amongst the most vulnerable and open to exploitation. My only hope is that by raising awareness of the work that the Soup Run does, we will be able to secure a comfortable future for the society and the people we help.

If you would like to get involved with the Soup Run, or have any materials (sugar, plastic cups, chocolate powder etc.) that you'd be interested in donating, please email icsouprun@gmail.com



FEATURES

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

Uncommunicative University

Oli Benton investigates the inner workings of the College and the Union, and what people do and don't know about how they are run

I wrote an article last month about how Imperial College is run like a business. This business doesn't have the interests of the students or its academics at heart. The week after my article, a letter from Ian Howgate, hockey player and former Imperial College Union President, followed up on this.

Both of these articles caused a little bit of a stir; I received an email from Debra Humphris, Pro-Rector (Education) and Neil Mosley, Head of Sport Imperial, voicing their concerns and asking to discuss things further. Following this, I set up a meeting with Paul Beaumont (Union President), and several other people who are involved in College life from undergrads, post docs and through to senior academics involved in designing courses. The following spread hopes to expand on where I think College and the Union is going astray, what they are trying to do about it, and if this is enough.

I don't know all the solutions; if I did I would have run for Union President (there's always next year folks!), but hopefully this can be a starting point – something to kick a conversation off at least.

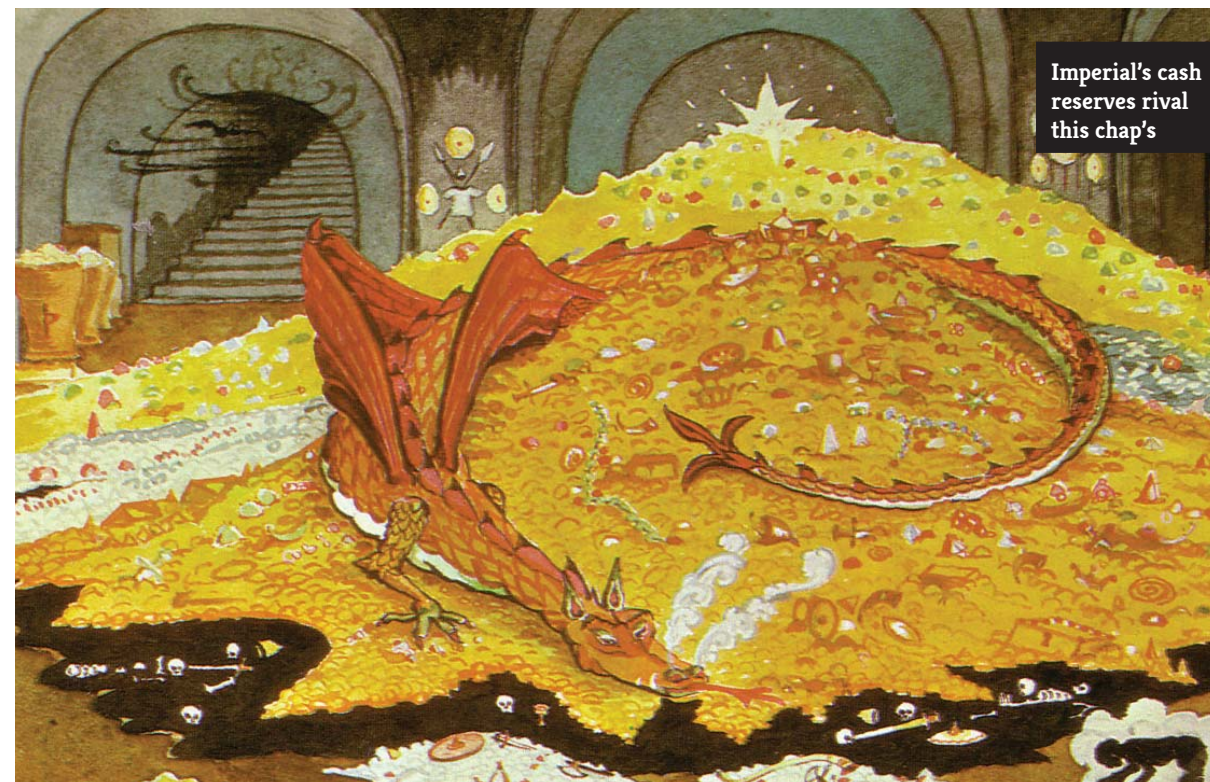
All of the numbers presented here are easily obtainable by a (not that quick) trawl through publicly accessible documents on the internet. All the figures are there. I have edited the on-line comments so they didn't consume

the whole two pages, and have drawn several conclusions from a non double blind straw poll of about 30 students in the Union on a Thursday night.

There are big changes on the horizon in higher education. Degrees have evolved from being direct precursors to employment to being a tool to go into an unrelated, high paying job where the academic skills you spent four years of your life slaving away on mean nothing. I'm looking at you, Mr Management Consultant. To try and keep up with what students need from their time at university, College is going to have to start listening to us more seriously and more often; no longer can they afford to use consulting students as a box ticking exercise.

We as students, adults and members of this university do actually have a voice. Most people don't realise this, but at the highest levels there are people who are willing to listen and people that do care. The problem comes in bridging the gap between what the average student wants and needs and what these people hear. Communication, that overused buzzword, is again the key.

We, the student body, were not consulted on Acton. I'm not suggesting, as one academic did, that commercially sensitive information be leaked, just that the consultation with the student body (and the oft overlooked academic body) should have occurred well



before money reared its ugly head.

#AgainstActon was too little too late and there was nothing we could do to stop it. The campaign did, however, manage to get a response out of the College Management Board. No idea who they are? No I didn't have any either; they are the people that make the day to day decisions and ultimately run Imperial. Why does nobody know who this extremely powerful group of people are?

This response was more than all

The Union website also states that negotiations over Evelyn Gardens' lease are also 'too commercially sensitive' to be widely consulted on – surely this is the perfect time to listen to our representatives, and avoid a repeat of the Acton fiasco.

Commercial priorities seem to take precedence over many aspects of College life. They are obviously an important part of any business; especially one as large as Imperial. The College had an income of £765 million

Number Crunching

£364,770

Total subvention to all the clubs, societies and projects from the Union

£364,000

Sir Keith O'Nions' (President & Rector of Imperial College London) salary

those vociferous campaigns against the Life Sciences cuts got. An actual response from senior management seems to have acknowledged that this was a mistake. Although they will never admit this in those words, they are at least trying to put it as right as they can at this late stage by conducting a review. I love reviews. A detailed review of Evelyn Gardens and Garden Hall to actually see what condition they are in? Perfect. But why were decisions made before this detailed information was known?

last year, with a surplus (read: profit) of £63 million; a surplus to turnover ratio of 8.3% (the percentage of the money made that is profit). This number is high compared to other institutions – though not as high as the year before when it was 13%. A brief search of other similar organisations yielded some interesting results (shown in the bar chart over the page); the going rate seems to be about 2-4% with no-one else coming close to our margin. So if we're outperforming our competitors by making more money

Your comments

... But not listen to students and take advantage of their 'conservative apathy.'

... The union has changed things in the past...and it can do it again.

... Don't kid yourself that the margins made on property deals etc. will in any way go towards subsidising teaching.

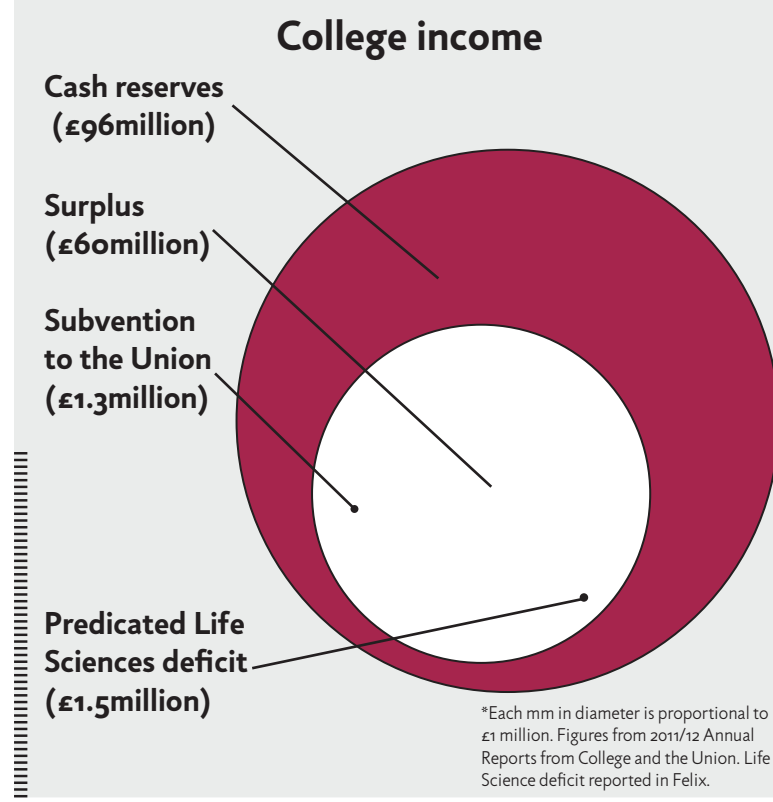
... Their recent decisions to save/make money at the expense of student welfare sickens me.

... Who exactly is keeping tabs on the sabbos?

... You're spot on. The staff have noticed this too.

... The sabbos are kids playing at politics – nothing more.

40% of students believe ICU is run for profit



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

FEATURES

But is the Union any better?

than they are, what are we doing with this extra cash? It's certainly not going to the Union, which received a lowly £1.4 million last year, nor is it used to give extra time to ailing Departments while they sort their financials out. (See Life Sciences who reportedly had a deficit of 1.5 million.) So where is this money going?

Maybe we're short of money and don't hold enough reserves? If we paid off all of our outstanding debt tomorrow, College would still be sitting on a cool £96 million.

Key Numbers

£765m

College Income 2011/12

£63m

Surplus 2011/12

Flexibility is an issue with all large corporations. Imperial is no different; red tape regularly obstructs novel projects or ideas. Imagine if £50,000 was set aside to pay for flights for 50 students to do an IROP in the US, and another £50,000 to let 200 keen students go to conferences; to show them off to the rest of the world and to actually further their learning. So far we've spent £100k, 0.16% of the surplus last year, made a huge difference to 250 people (3% of undergrads) and shown our best and brightest off to academics around the world. But there are massively limited resources currently available for opportunities like this; we as a university are missing

an opportunity.

Imagine what we could do if College aimed to only make 4% profit next year; we'd have an extra £30 million to pump back into teaching, research and that other key buzzword, the 'Student Experience.'

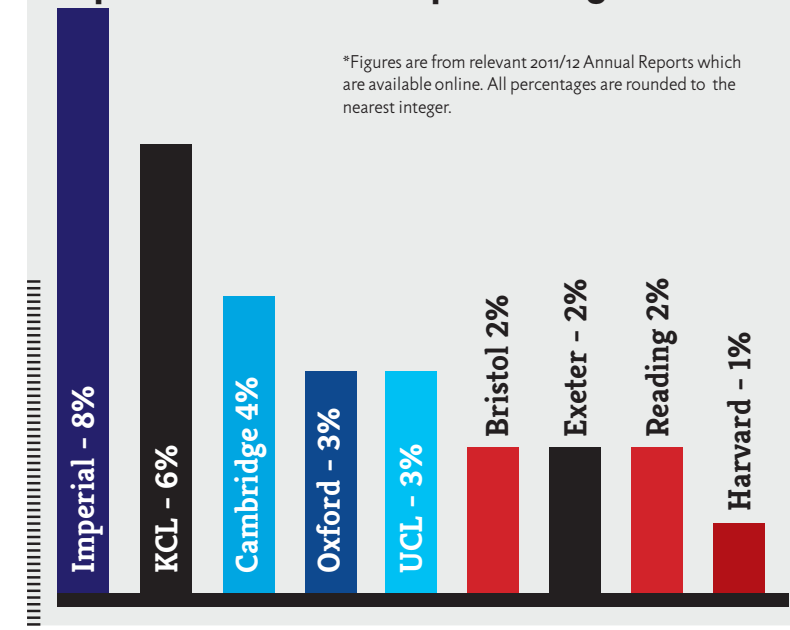
What is the 'Student Experience'? I can't define it exactly and I'd challenge anyone else to. However, with the increasing commercialisation of higher education in the UK, universities across the board are trying to improve it, trying to draw the best students to their institutions. The people making the decisions, the College Management Board and the vast majority of College Council generally have limited contact with students, which hinders their approach to improving it. Some large strides are being made trying to make this right; the idea of talking to us to find out what we want and need is starting to take hold, but it is far from across the board.

Our one link is the Sabbos; the Union

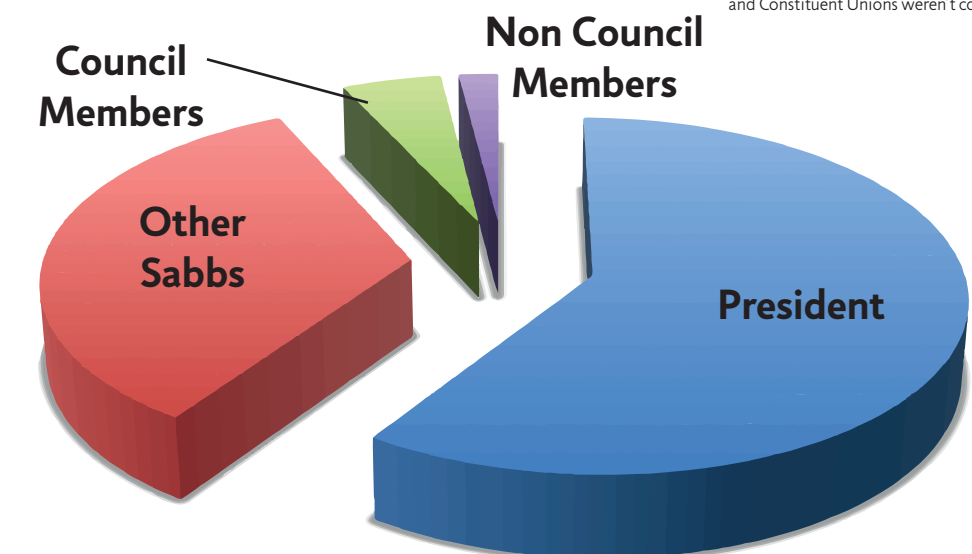
45% of students don't think ICU is the voice for students

President sits on the highest board in College, the College Council. This is quite a rare privilege, and one that has been revoked previously, but we do have a voice here. A voice that could be used by everyone; those who want a moan or to make things better. But how can the average student get his view across? Supposedly the Union Council; anybody can go to one of their meetings and have their say. You

Surplus in 2011/12 as a percentage of income



Papers submitted to Union Council



*Papers counted from the minutes of Union Council Meetings. Available online (if you can find them.) Reports from Sabbaticals and Constituent Unions weren't counted.

won't get a vote, and you won't know what they are discussing until you go along. The files are online and available but this is not the same as advertising the agendas. Only one paper this year was submitted by a non Council member while 93% were submitted by the Sabbos. Is this representation?

So what happens during a meeting? The Union Council vote on papers covering a wide range of topics including recommendations to College. These papers then allow the Sabbos to take the "Official View" of the students to their other meetings throughout College and lobby the people with real power to make changes. College can and do ignore our recommendations; particularly on some of the more contentious issues, as is their right. Generally however they do listen and want to make changes as they want us

to be happy. It's in their best interests both financially and academically. The "You Said We Did" campaign ran by the Union this year is trying to highlight the steps that we are making and trying to make Union Council seem more than just a lobbying group.

It is slightly more than this. We do have the power to make changes to things that directly affect the Union. Consider this example: I present a paper to Council resolving to never have another Summer Ball. If this passed then the Union would never have another Summer Ball. (It would have to pass the Imperial College Union Trustee Board first but assume they rubber stamp it.) To reiterate: anyone can present a paper and everyone on Council gets a vote. This suddenly gives more weight to every position that comes with a seat on the Council.

Or does it? Are we all that apathetic? I can't believe this. We do care; highest election turnouts in the country do not scream apathy. I think we just need to feel that we can actually make a difference. I think that it is that people feel powerless against 'The Union' or 'The College'. We don't get a lot of power but we could use what we have a lot more effectively.

Without trying to sound too hacky or desperate, I implore you to get involved. Stop moaning and make some changes. If only by writing a moany article in Felix, make the administrators sit up and listen. They control your time at College but they need us to be on side. Call their bluff occasionally, make them think – this is the only way to improve the 'Student Experience' here – they've shown they can't do it by themselves.

So who are the bureaucrats?

	College Council	Union Council
What they do	Chaired by the former Director General of MI5, Baroness Manningham-Buller, it is the governing and executive body of Imperial College London.	Produce papers, ranging from recommendations to College through to the state of the Union pizzas. These papers are not binding to anyone else.
What you think they do	Very little. Very few people had any idea what College Council is, what they did or who they were. "Rubber Stamp College policy" was probably the most insightful comment.	From "Union things" through to "Sweet fuck all." Most people had heard of this at least; no one said it achieved anything notable, and no-one who wasn't on it had ever been to a meeting.
Why you should care	They have the final say on everything. They decided on Acton and Life Sciences cuts; every major decision goes through them. The Union President is the students' lone voice here.	They claim to represent you. They vote on your official voice to be represented to everyone else. They are your voice to College and your only opportunity to make a difference.



Prof Lord Robert Winston talks to Felix

Cruise On!

The results of the statistical analysis were officially announced at the meeting... for non-academic... The election results... The election results... The election results...

PROF SLAMS IC

The consequences of further... The consequences of further... The consequences of further...



Bar Assoc... Tony Blair and the rule of law

Botched exam: emergency resit on Saturday

The students were informed... The students were informed... The students were informed...



Students exposed to clinical waste



From Marks and Spencer to Ralph Lauren, everyone's in the pink

Imperial? Still praying in the rain

The college was... The college was... The college was...



Mirah brings her show to the Buzzard

WARNING! Nakedness at Freshers' Fair

The college was... The college was... The college was...



Mirah brings her show to the Buzzard

Imperial - third academically, 15th for entertainment?

Yu Lun Tang... Yu Lun Tang... Yu Lun Tang...



Students exposed to clinical waste

The students were... The students were... The students were...

SO YOU WANT A JOB DO YOU?

Imperial College Union... Imperial College Union...

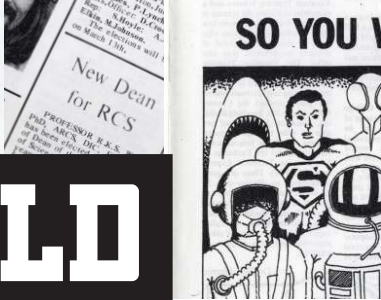


The new sports centre as it stands and (insert) an artists impression of the finished centre

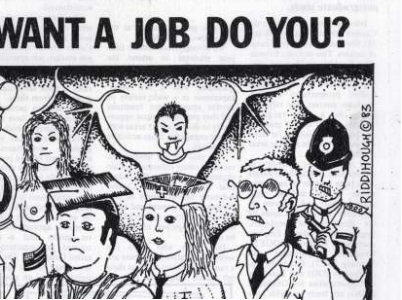
Cracking start to Freshers'

Rupert Naeve... Rupert Naeve... Rupert Naeve...

LETTING OLD CATS OUT OF THEIR BAGS



NUDITY WARNING



Pembroke posse naked centrefold

Phew! What a

Angry Exchanges... Angry Exchanges...

Angry Exchanges

Phew! What a... Phew! What a...

Angry Exchanges

Phew! What a... Phew! What a...

College announces draconian dress code

Imperial College Union... Imperial College Union...

College announces draconian dress code

Imperial College Union... Imperial College Union...

NO LICENCE FOR IC RADIO

Watch Out! It's Big T!

NO LICENCE FOR IC RADIO

Watch Out! It's Big T!

TELEPHONES SHOCK HORROR!

Of course IC Radio can't have a phone - we haven't enough in the Union Office!

HEROIC HUGH GOTCHA!

INSIDE THE MIND OF... HEROIC HUGH GOTCHA!

HEROIC HUGH GOTCHA!

INSIDE THE MIND OF... HEROIC HUGH GOTCHA!

Optimus Prime vs The Hoff

THE CONTROVERSIAL... OPTIMUS PRIME VS THE HOFF

Extremists at Imperial

Under the anti-racist name 'Stop Islamophobia' an is to recruit students at Freshers Fayre

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FEATURES

Ex-Editor interviews

Michael Llewellyn-Williams

Michael Llewellyn-Williams was Editor of Felix 1974-75. He has had a fantastic life since being Felix Editor. He has travelled the world, “made a tonne of money” on the dot com wave, helped create Archie the Scotch Skeleton, worked with everyone from Carling Black Label to NatWest to Visa and BMW, written a book, and has had his own company since 1998. He currently lives in the San Francisco Bay Area, so I had a conversation on Skype with him.

TA: How did you get involved in Felix?

MLW: I was Chemistry Dep Rep, so I got involved in the Union that way. In my third year I was a floor rep on Council. I made a fuss about internal communication or lack of it. That led me to stand for position of Editor. One guy called Charlie Wrigley who was a Guildsman opposed me; and interestingly he withdrew the night before the elections. So I got elected with no one standing against me.

TA: Why did you run for Editor?

MLW: Well there was something about it. I was interested in writing, I was interested in working with creativity and deadlines. That found expression later in my career when after my PhD I went straight into advertising. Which was again working with creative people and working against deadlines.

TA: As the Editor of Felix were you then interested in the design aspect as well as the writing?

MLW: I was always interested in the design aspect. I was just never very good at it. I was more interested in writing. I had kind of a feel for how I wanted the pages laid out and the different permutations, but in terms of actually creating art from a blank sheet of paper it was one of those things I would love to do but I just wasn't very good at it.

TA: Looking through it I think it looks quite nice!

MLW: Thanks. Understand that in my year it was a big change. Previously the Editor got all his copy together, did a rough layout, then sent it all to a printer in Dursley in Gloucestershire.

They fitted the copy to the space that was there. Then the stuff got delivered. It really was just writing and editing in those days, not production.

Then in 1974 suddenly the Editor had to not only do the writing and the editing and put it all together, but he had to physically lay out, print, fold, collate and distribute the whole affair as well. That was a huge change. I don't know if you saw the year before mine. It was a much bigger format and it was professionally printed. Mine was the first year where we were printing it ourselves. We had a professional printer guy called Kyrle Gillespie. He ran the machine and we had a lady called Gill who did the typesetting. But even the typesetting was mechanical, so she had to type everything twice: once to get the measure of the column width; and then type it again so it became justified – fitting evenly to the column width. So it was very time consuming and the problems we had with just the printer were a nightmare. We had to just get on and make the best of it.

TA: Yeah I saw you said how it was the first time you changed to in-house production. Now we've switched back. We do the design and send it off to printers up in Cambridge.

MLW: Well I can say I'm very envious.

TA: Yeah, we have a luxury. We do it on a screen and the next day it's delivered.

MLW: That's fantastic. It was all glue and scissors for us.

TA: Any standout moments and achievements from your year that you're really proud of?

MLW: I guess several things. When I first came into the office there was this cupboard with lots of old issues of Felix lying around. I thought who the heck is taking care of all these? And there was no rhyme or reason as to why they were there. So I decided to create a library of all the past issues and it was then I decided we needed to get these things preserved. I even had to go to the College Archivist. And finally put together a complete thing, and I had it bound in the black buckram with the gold lettering. So that actually started in my year.

It also started a tradition where people working on the newspaper collected their own issues for that year and had them bound in black buckram as well. I've still got my own copy and three or four copies for the years after that as I was still there until 1978.

Also during my year it was the 25th anniversary of the newspaper. So we had a big 25th anniversary dinner. I remember Hargreaves who was the second Editor came over from Holland. He spoke at the dinner but he didn't really know what he was doing - I think he'd had too much sherry. He was floundering a bit. I had to help him out and that was kind of fun.

It was also during that time that one of the past Editors wrote back that he couldn't attend the anniversary dinner - I think he was in South Africa. In his letter he talked about keeping Felix free, as it used to have a cover price of six (old) pence. They had fought for it to be free to students so it got subsidised by the Union. Anyway, this past Editor signed off his letter with “Keep the cat free”. It was something that stuck with us. At that point it was about the cover price. And that's where the motto came from.

The other things were instead of just reporting the news, we tried to create some news. I don't know if the Felix Motor Rally is something you still have but we started that. That was enormous fun.

We also had a Felix photo competition, which was fun too. The other thing we decided to do was to create a club. So we created the Felix Club. And somehow mixed in with that was creation of the Felix coat of arms.

TA: One that is now relevant. Don't know how it was then. With the internet now, Twitter etc. Every year there is something that explodes a lot. How about complaints, did you get many?

MLW: Oh God yes. One of the guys who was working for me; he actually became Editor a few years later. He was a bit of an opportunist. An assistant editor but wanted to do his own thing instead of being part of a team. A pain in the neck really. There was some reason I had to let him go. Hoped he did well as he was helping setting up IC Radio, but he just went off the deep end, big time. He wasn't a happy bunny. He wrote these vitriolic letters every week, which we all sat around and laughed at in the Union Bar. He was a one-man hate mail machine. It got very silly (laughs). Just went on and on and on.

The other thing was we were getting criticised for not having enough news content in the newspaper. This was particularly in the first term. As the printing production was such a nightmare. There were several times when we didn't think we could get the newspaper out.



The big production night was Thursday. One of those Thursday nights I remember it being 2am and the printing machine had broken down. The printer was saying “it's the spring, it's broken, and we can't find another spring at this time of night.” I was despondent and looking at my desk, and it had an angle-poise lamp on it. They operate with springs. So I said, “Hold on a minute, what about this spring here?” He said, “Let's have a look” and then we fitted this spring from the angle-poise lamp into the printing machine and it worked. So finally we were able to finish printing and at 5am we were delivering newspapers at the different drop off points around the college.

TA: Same hours now, just in a slightly different way. In front of a computer not a printing press! Did your year as Editor prepare you for your future career at all?

MLW: I think it did have an impact on what I subsequently did. I recall at the end of my 3rd year in chemistry, I had three choices: either doing Felix as the Editor; accepting one of the jobs I'd been offered in marketing departments in various companies; or doing a PhD in polymer physical chemistry. I remember thinking “Which one should I do?” In the end I said why not do all three? So that's how it worked out.

After Felix and the PhD, I then looked at advertising as a career as I thought it might be fun and I might be able to hook up with nice looking girls, which, er, I did - a lot. One ad agency was called BMP. They were trying to bring some science to advertising. So I remember contacting them and I guess I was lucky. They had something like 3500 applicants and only hired 3 people. I was fortunate enough to be one of

those. The rest they say is history.

I do freelance work for various clients now. Huge project I'm working on right now is going to launch next year. It's so confidential I can't even tell me wife!

I don't think I'd have done any of that had I not had the experience of Felix. It gave me some real life experience working with mad, creative people. Working to deadlines because (to paraphrase Dr Johnson): “Nothing concentrates the mind quite like a hanging”.

I'm pretty sure I wouldn't be where I am now if it hadn't been the time I'd spent at Felix.

TA: A quick word about what you do now and what BrandMechanics is?

MLW: What I do these days is mostly focused on brand strategy and working with clients mostly in the U.S. and sometimes in Europe and Asia. Three years ago, I was doing a brand essence workshop in China and half the participants had to have translators from Mandarin into English and back again - great fun! Basically I help companies, big and small, to define how they want to be perceived in the future, and then turning that into reality.

I've found over the years that I've developed a good balance between left- and right-brain thinking, between analytical and creative thought processes. And you know I think my time at Imperial was very helpful in both those areas: the science itself and the creative craziness of editing Felix!

TA: Thank you so much for giving up so much of your time!

MLW: Check out my website when you get a moment: www.brandmechanics.com

FEATURES

Features Editors: Stephen Smith,
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Ex-Editor interviews

Pallab Ghosh

Pallab Ghosh was Felix Editor from 1983/84. He is currently a science correspondent at the BBC. I met him in the BBC offices. When he was Editor they printed in their in house print shop and the Editor was also the manager of the print shop, who printed club leaflets.

TA: Something I've noticed is that there is a general underlying tone, but there are changes from year to year. One year it's a bit more light hearted, then the next year it's a bit more serious. How did you choose that?

PG: Yes it tends to go like that. I took my inspiration from a guy called Steve Marshall, who was Editor when I was a first year. He had this certain approach (humour). The Editors who followed him were a bit more straightforward. They wanted to kind of distinguish themselves by not having the same approach. You only get one shot at it and it's great fun. So you shouldn't have any regrets at the end of it.

TA: How did you get involved at Felix?

PG: I didn't think of journalism or newspapers as my thing. I was quite keen on athletics. I went along to a meeting of University of London Athletics Club and there was no one there – I probably turned up at the wrong place. So I thought, I'll have to find something else to do.

There was a guy across the hall from me who was involved in the student newspaper. So I got involved. The Editor at the time lived in the same halls, and he was nocturnal. So Patrick would say "come along and meet Steve", and we'd go along to his room and they'd get chatting and then he said "come along and work on Felix and do some collating". I was very under confident about my writing. I was more there for the crack – as in the Irish term, rather than something untoward going on. Then I got more into it, did a bit of photography. When it got to the end of my third year I hadn't been involved in that Editor's Felix, because he was far too straight laced and whatever and not part of what Felix was about. So I decided to put myself forward as Editor, because I really liked the layout and design.

TA: My lecturer Alan Armstrong told me that you produced the halls' newsletter actually.

PG: Yes. It was this thing called the Wellsian. The newsletter of the H. G. Wells society, which we created while I was there. It just gave me a taste of doing layout and design, which I

loved. Back then, the production was one of the main things that the Editor did. Obviously, he gave it an editorial direction, but I thought if I got a staff of writers I could manage. Then when I got elected I redesigned the paper and I got other people to write the news stories. I hoped that my girlfriend at the time would write the editorial. She was too busy so I had to do it myself. It was with one hour to go and I wrote it and it was fine. It was just this thing in my head that made me think I couldn't write, then I found out I quite enjoyed writing. I thoroughly enjoyed it.

So I just drifted into it [being Editor] and because I enjoyed Felix and liked the journalism I decided to become a journalist.

TA: Did you do the header yourself?

PG: I commissioned someone to do it. I was into layout myself but with the logo it's good to do that. It was someone who wanted to be a professional graphic designer. We had a chat and it was just something bright, and a new dawn, and I wanted the cat on.

TA: The logo changing so much is really weird. I remember my brother trying to give me advice and telling me I shouldn't change the logo. I said look at the issue archive they change the logo every year.

PG: There's the sense that *The Times* you don't get them changing the logo because it's the brand. But that's the biggest way you can make your mark.

TA: I think with Felix the name is the brand. What it looks like changes year by year, and that's almost part of the brand that it changes year by year.

PG: Yeah, because you don't get Editors changing at *The Times* every year.

TA: Any standout moments from your year? News stories or features that you think came off well?

PG: Well, I'm the only Felix Editor

that riled the Rector so much that they brought out their own newspaper against me! It was just generally a body of work that rattled lots of cages and got a reaction. Everyone was involved in Felix in one way or another. They'd rush to open it to see who had been slagged off, who hadn't been. You know, obviously the news is important, but with a student newspaper it should be part of the community. If I were to describe what I felt proud of it would be that everyone was engaged in it. We couldn't print more than a certain number of copies as we'd exceed our budget, but they were gone by 9:30 – first lectures.

TA: Looking back on stories that seemed to be very important, how important do they seem in hindsight?

PG: Well, there was a story about a student who had committed suicide, which was a serious story. We produced a special issue on that – I don't know if it made it to the bound editions [which are big editions that has every paper in one place]. Most of the time it was reporting the news. There were no big standout moments. My Felixes were more magaziny. There was a bit of news, which was reported.

We ran a campaign to save a tea room. It was the Head of Biology who was trying to shut it down so we portrayed him as Hitler.

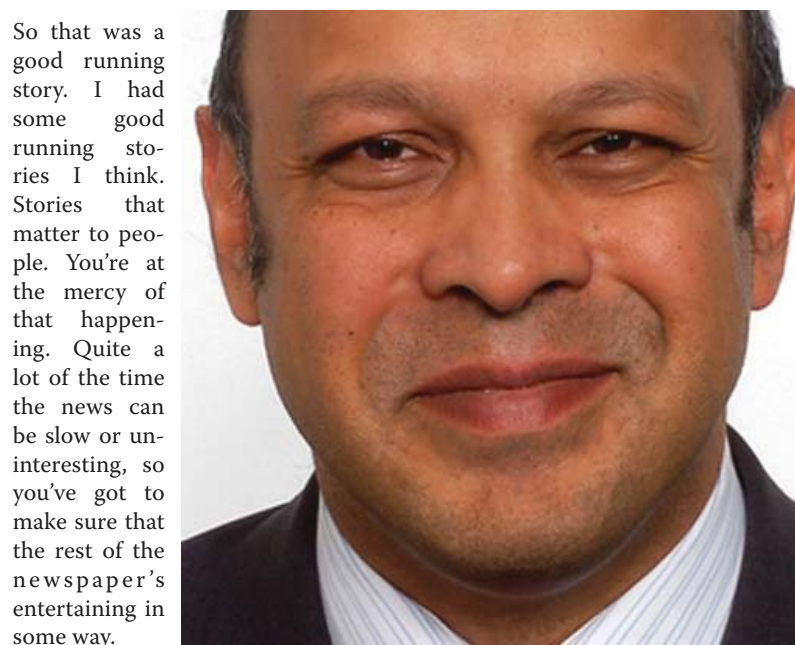
TA: So what stories stand out as big stories from your year?

PG: So there was the student who was shot dead. It turned out he had killed himself. So that was challenging to report that.

There was a pornography show that the RSM used to show. And one of the students campaigned against it. It doesn't bear thinking about these days that the RSM used to invite these strippers along and show pornographic films, some of which were kind of very hardcore, involving animals and so forth.

TA: That was allowed?

PG: Exactly. It seems bizarre. One of the students campaigned against it.



TA: Did you do that with the rest of the paper? Make sure it's entertaining so there's always something fun for people to read.

PG: Yeah there's always something fun for people to read and it looked good. You know, whether there was good news or not. But news is the thing that people care most about.

TA: Were people ever upset by what was in the paper? Did you ever get any complaints?

PG: Oh I got loads of letters of complaints, which I published (laughs). Some of them were written in the right spirit – a bit of banter back – but I got complaints, and I published them. It made for a lively letters section.

TA: At the time did you feel upset, I mean, I can't imagine you found it fun to receive those?

PG: Oh it was! I deliberately set out to upset people and it was sort of great satisfaction to me that they were (laughs).

TA: Did Felix prepare you for your career in science journalism? Is it different how you do things now compared to back then?

PG: The process is the same. You have a sense for what people care about and you talk to them about it and you report it. That's the same now as it was hundreds of years ago. One of the things Felix does teach you at an early age is the stories. Once upon a time people used to leave school and work on the local paper and work for the local radio stations doing the basics; they'd learn what stories were. Now

people do journalism courses it's all about the academia of impact of news and that sort of thing. Many editors complain that people don't know what stories are. If you're an editor, you've got a community, you know what works, almost instinctively.

TA: Do you think working in Felix gives you a sense of what students care about and what they don't care about? And if they should care about it, how to make them care?

PG: To be honest I think it was instinctive. I just wrote about stuff that I found interesting and it worked. I got a reaction and went to plan. So I think you know what you've learnt in retrospect.

TA: Do you feel science journalism and communication are going through a renaissance period?

PG: Well first of all I'd make a distinction between science journalism and science communication. Communication is what NASA and CERN do. They feel like they have an obligation to put on their websites – and I feel the web has changed things a lot – and also through the media explain what they're doing. But, at the end of the day, it's still propaganda. It's for them to show that they are doing the right thing, that it's important. I think even with things like explaining the Higgs, what science journalists need to do is to ask awkward questions: has it really been worth the money? Do these results really stand up? Is it all that it's cracked up to be? Unless science journalists do that there's no reason for the public to get their science news from any other place than the NASA website or Wellcome Trust website.



Features Editors: Stephen Smith,
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FEATURES

Ex-Editor interviews

Rupert Neate

Rupert Neate was Editor in 2005-06. I met him on a Friday at the Guardian headquarters. He currently writes for the economics section of the Guardian.

TA: How did you get involved in Felix and why?

RN: Started writing some news stories in my third year. That was really fun. I liked it so I wanted to stand for election, which I did and became the Editor for next year.

Campaigning was great. Our campaign was very gimmicky. I dressed up as Rupert the Bear and had loads of Rupert the Bear stickers. Had slogans like "Vote Neate It'll be Sweet" that my friend Iain Heaton came up with, and wrote that in chalk everywhere around College. College security told us off for doing that but we continued doing it anyway. Then I got banned from the election for defacing College property. (pauses)

TA: Wait? What happened then?

RN: I then appealed.

TA: And won, presumably?

RN: Yeah. After we were told off I only wrote on the pavements and not in College. They were quite serious, because they didn't really want me to win. Then they didn't really like me when I was in office.

It's good not to be liked. You know how they give Honourary Life Membership? They voted not to give me one. (laughs). Which was after I won the awards [Guardian Student Media Award].

TA: Did you think as Editor it's better to be liked or not liked?

RN: Not liked. Generally. Especially not liked by College. If you're liked by College you're doing something wrong.

TA: What are the memorable stories you did?

RN: We were very campaigning. College were trying to introduce a dress code. They were going to ban the hijab, the muslim headscarf. So we ran a campaign against that and got a lot of coverage on it. Like on ITV News and that sort of thing. So they had to back track on that. I was quite pleased with that.

Did a lot of things about Ethos. That was all going to be really unfair. It wasn't going to be free and the previous ones were free. We did a thing about College in Charing Cross Hospital – you know how they have the

yellow bags of clinical waste? The were just leaving it in corridors – so did a thing about that. Did a thing exposing how many robberies there are from halls.

A thing about security on College. Because on the back of that dress code thing they were saying they need security. So I asked them why they needed that. You know they've got a little nuclear reactor. We did a piece on that. That was fun. It was very fun. I liked causing trouble.

TA: What were the high points of your year?

RN: The highs were when we have the amazing stories and campaigning stories. We did a story about the Astoria banning some club or society. It

was basically banning them because they were all black and they've got a ban on black music. So we got them to u-turn on that as well. That was fun. We re-introduced Page 3 [now the centrefold]. Someone had done it like 3 years before us. I liked doing that. Appeared in it twice. Have you done it?

TA: I've done it twice, yeah. So what were the lows?

RN: The lows were when we had no one to write for us. And I didn't ever sleep on Wednesday. Every week because no-one had written anything, no one would file on deadline. So you end up staying up all night, writing the front page. That's always the bit you leave till last when you're knackered, so that is stupid. Then all layout. That was low.

TA: That's interesting. Because I always leave the front page till last. And my own editorial.

RN: Yeah I know - I did the editorial even behind that. Get everyone else's shit out of the way. That's a good editor though.

TA: Yeah. I think so... I like to think it's selfless, but I like to tell everyone as much as possible..

RN: Good that you're still having an editorial. There wasn't an editorial when I started one. I think there definitely should be one.

TA: You're working at the Guardian now. What are the big differences between being at Felix and a real newspaper?

RN: Lots of differences. Well. You're not in charge. I liked being in charge. I liked being able to tell people what to do. Although you can't do that much because otherwise they won't write for you. I had a few of those instances. I liked being able to just have ideas and then just do them. I liked the stress because it was fun. It was the most fun I ever had. Working in a proper newspaper is different, because you can't be all over the most important story all the time. You can occasionally, and that's great, but you can't do everything. You have to do your bit. Obviously it's a lot more professional. And then it's good to be around so many other people who are amazing.

TA: Did you ever have any slow news weeks?

RN: Yeah we did have some that weren't that great. I was looking through last night. There was only one or two that I'm not proud of. I tried to keep some stories back. If we had a big week I'd keep a story back in case the next week we didn't have one.

TA: Shit... That's a really good idea.

RN: Yeah, some weeks you've got loads of good stories and that could splash the paper so you save that one.

You've got to make your news I think. That would be my advice. All of our big stories we made ourselves. Find some shit out. I always wanted to find the monkeys. There were always rumours that College were using them for clinical research. We never did that. You should definitely do that!

TA: Did you have many complaints about the paper?

RN: We had complaints about Page 3. Like a lot. We did a poll and then basically everyone wanted Page 3. So we said we apologise if we offended anyone. We had a warning thing on the page before saying nudity was on the next page.

You talked to Pallab Ghosh. What did he say, did he like doing it? Did he still remember?

TA: He told me he tried to annoy people. And a figure in College he didn't like he did a running cartoon. He seemed that he would always try



This isn't school, Sir Richard!



to find something scandalous.

RN: That's good. I like that attitude. We did that with the sport guy. After we did lots of negative stories about Ethos I went in there to refill the bin. There were no papers in it and the bin wasn't there. Basically, he had taken the bin for Felix and put it in the cupboard as he didn't want it. So we did a whole story about press censorship and freedom and all this. And we got all of these people the bureau on censorship to give us quotes about this. About how he shouldn't have taken away the issue because he didn't like it. So that was brilliant. We did a whole story about them trying to censor Felix, which they hated. And then did a cartoon of him as a dragon eating Felix. Apparently he got some money from College for damages or something. I don't know if it's true, but that's what I heard. He never complained at the time.

TA: Of all the aspects of Felix, which did you enjoy the most?

RN: Writing the stories.

TA: The least?

RN: Laying it out and spell checking it. I didn't really bother for lots of pages. You can't fucking read all those pages. I used to send a copy to my dad each week. He rang me up one time and was like "you've got lots of 'cunts' in the sports pages". Someone had written a review with basically 'cunt' all the way throughout. I was like "do we? I didn't realise that". I did not read it.

TA: I read everything before it gets sent off! I still do get that from my parents though. Each week my mum

texts me to point out a spelling error...

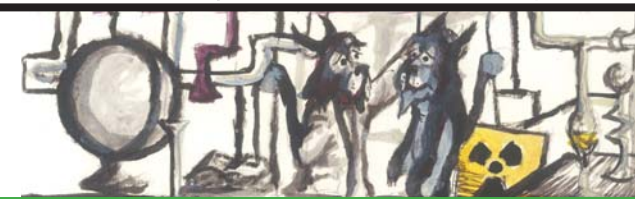
RN: Felix was brilliant. The only thing in my career afterwards that has bettered it since was the Liam Fox story that made him resign that I did. That was when it was like being at Felix again. I was working ridiculously hard. Every day until like midnight every night, so I could be above all the competition. They were all my sources, so I had control and could do whatever I wanted and getting loads of stuff out and it was very trouble making and very much like Felix but on a massive scale.

TA: So I guess I've got the general aim of your year was tear shit up!

RN: It should be. Imperial is a different university to others. It's not fun. People are very willing to just do whatever College says. The Union weren't willing to stand up to College as they were too busy getting friendly with College. And I think it's important that you have people there who can hold College to account, because no one else is. Especially the Union.

TA: How about the internet?

RN: Internet was changing back then. One of our editions was when we finally were allowed Facebook. It was originally American universities. Then American universities, Oxbridge and LSE. We did a big double page spread on it. Loads of people at LSE had Facebook and it was a known thing, we were jealous. There was a massive thing about Facebook. Like how to take your profile picture. All this stuff. That's how long ago that was. Not that long ago...



Science and the students

Philippa Skett takes a look at the scientific landmarks of this academic year

<http://0.tqn.com/d/architecture/1/0/F/1/EasterIsland02.jpg>

OCTOBER

Biologists took the lead in **October** by constructing a Tree of Life constructed for all 9,993 living bird species, discovering spitting fish that catch insects from the air and teaching three bears to count.

It is less likely biologists at Imperial were as active, however with the first years undertaking their first practical of feeding the ducks in Hyde park.

That's not to say biologists have been perfect in the past – “penis worms,” or priapulids, as they are

more commonly referred to in the lab to avoid break-outs of sniggering, may have thrown previous evolutionary work into disrepute.

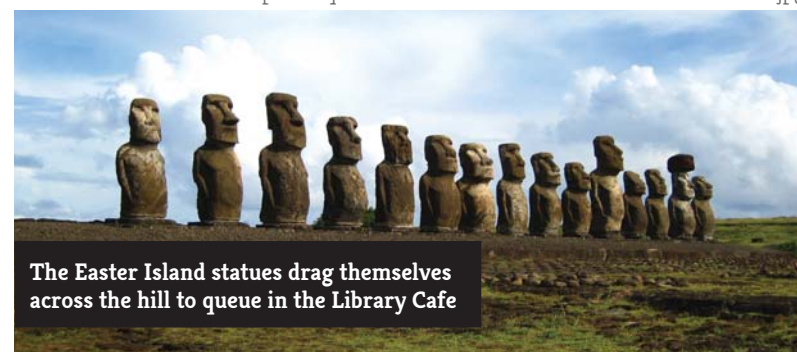
Analysis of the gene expression of the penis worm in October showed it developed differently than once thought, meaning it may have to be renamed (upsettingly) and also moved about in the phylogenetic tree.

Meanwhile, a model predicted that the Moon was probably created from a collision between the Moon and another orbiting body; this was also supported by the fact that the Moon and the Earth have a very similar

chemical composition.

A more accurate carbon-14 clock sample was extracted from the Lake Suigetsu in Japan, whilst Archaeologists demonstrated that the stone statues on Easter Island may have “walked” across the hills as opposed to being built on site. Structural features of the statue indicated they were rocked back and forth across the island before settling them down in their final location.

And finally, here in Britain, the badger cull was delayed by the government, despite badgers causing issues via their transmission of bovine tuberculosis, which was harming cattle. Not only that, but a survey re-



The Easter Island statues drag themselves across the hill to queue in the Library Cafe

vealed that only 63% of people support animal experimentation in the UK, and this is on the decline.

Surprisingly, the survey was not ran by Imperial's friends the British

Union Abolition Vivisection (BUAV), but by the more creditable Ipsos Mori, although this should have provided warning signs for the animal testing facilities here on campus.

<http://4.bp.blogspot.com/>

NOVEMBER

Blue whales seemed to be the stars of **November** with a study showing that they actually pirouette underwater before lunging at patches of krill from below. Such moves displayed more grace than those offered by freshers when they ventured across London to go to Fabric for the first and last time this month, with many finding they are still not prepared for the wider world

outside of Metric.

A newly discovered black hole was found to be the equivalent mass of 17 billion Suns, although it has seemingly squeezed its way into a galaxy only a quarter of the size of the Milky Way. Such a ratio of mass to size was also quoted within a chat up line by a rather desperate, zealous third year in 568, although results remained inconclusive in its effectiveness.

In Chemistry, nanoparticles that can absorb sunlight then reemit it as heat were found to convert water to steam when submerged. Not only that, thinner endoscopes were developed using single optical fibres, with researchers at Korea University demonstrating their use by making a map of a rat intestine.



The Blue Whale: an eight on the Imperial Scale

DECEMBER

It was found out how life emerges at hydrothermal vents in **December** with a hypothesis formulated about how the vents could form rudimentary proton gradients. Such a gradient is thought to form as the oceanic water meets the alkaline water from vents within mineral walls in the

rocks of the seabed, allowing for the conversion of carbon dioxide and hydrogen into the basic building blocks for life like nucleotides.

Christmas cheer came early this month for virologists as it was announced that H5N1 research was to be resumed, after lifting the moratorium placed back in January 2012. Meanwhile, even ecologists seemed

to be making headway in their scientific endeavours with the identification of the benefits for flocks of birds that are composed of different species.

Biologists in general seemed to be having a productive month, with second years at Imperial in particular showing advanced courtship skills at the Christmas dinner and the RCSU Ball afterwards.

Again however, results remained inconclusive as to how influential such skills were on the final copulation probability.

In physics, a potential source of local comets was identified on the edge of the Solar System, known as the Kuiper Belt, whilst the US meteorite

that crashed in California in April was identified as the fastest on record. Physics did also take a sad turn with CERN stopping the proton-proton collisions within the Large Hadron Collider, and the twin spacecraft mapping the gravity field of the moon coming to a halt in a controlled crash.

JANUARY

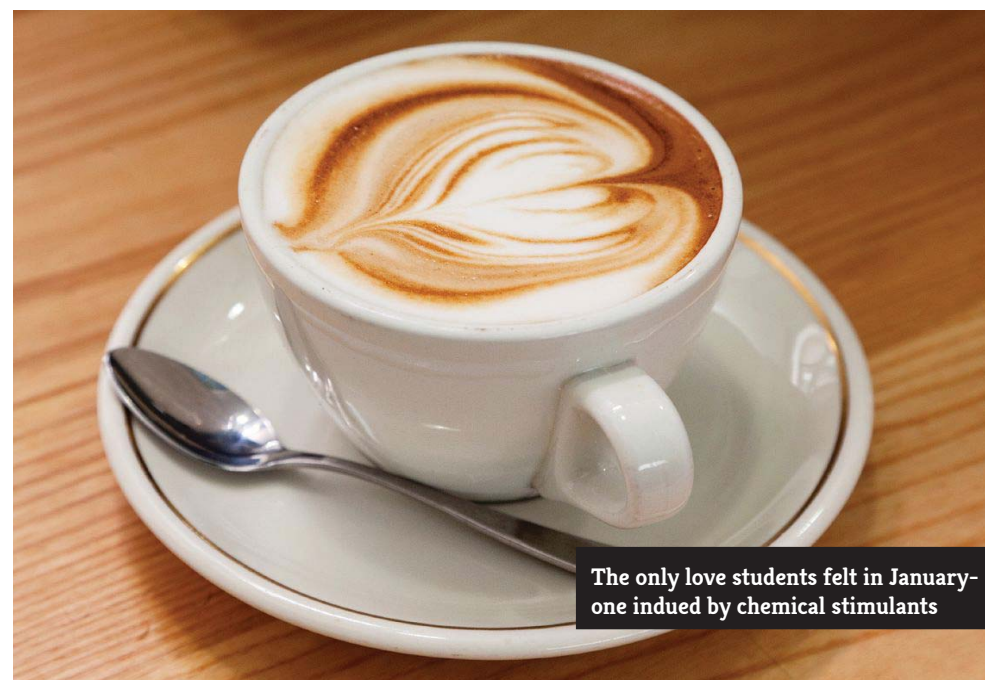
2013 seems to be the year for neuroscience; **January** kicked off with the identification of the loss of cells within the cortex being responsible for decreasing sleep quality and a poorer long-term memory. This was actively displayed in those sitting January exams, although was offset by certain students thinking it was appropriate to nap in the Library between study sessions.

To further torment the minds of

those studying hard, severe outbreaks of the fungus that usually plaques coffee plants ranged across Central America. Although the fungus *Hemilia vastatrix* doesn't generally kill coffee plants, it can halve the harvest, and the Costa Rican government this month enacted emergency legislation to increase funding towards research to combat the fungus.

Further government action in science was seen in January, with Obama renewing his commitment to climate change in his second inaugural speech and hoping to decrease greenhouse gas emissions.

Still across the pond, the US National Institute of Health (NIH) was advised to retire its 360 chimpanzees and shut down half of its ongoing animal experiments due to suggestions that only 50 should suffice. Imperial remained oblivious to this, and heartily continued its own animal experiments, whilst BUAV prepared its assault.



The only love students felt in January – one induced by chemical stimulants

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SCIENCE

FEBRUARY

Spring seemed to have sprung in science, if not elsewhere during **February**, with flowers and butterflies revealing their secrets to the biologists. Flowers were proved to have a negative electrical charge to attract positively charged bumblebees in an effort to encourage pollen interactions. Meanwhile it was found that migrating monarch butterflies use tempera-

ture to dictate flight direction, monitored by their internal clocks. Chemists discovered a process for extracting hydrogen from the fuel methanol, which, due to being liquid, allows it to be easily transported and stored. They also managed to produce elastic, ultra light carbon foams with a density lower than air; a busy month for chemists if not for the love lives of students at Imperial with a record high of those residing in the library rather than out on February the 14th.

Excitement for physicists peaked this month with a meteor strike in the Russian city of Chelyabinsk, although the same can not be said for the city's residents with over a thousand people injured. The explosion was the equivalent of around half a megatonne of TNT and is believed to be the largest object to strike Earth since 1908.



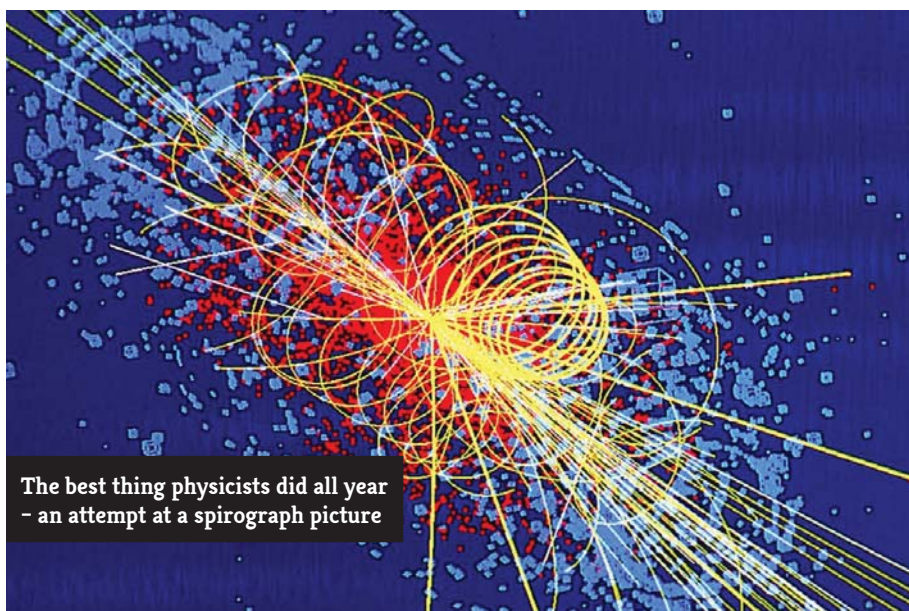
The comet that struck Chelyabinsk

MARCH

March was a busy month for science and students at Imperial alike. Neuroscientists, continuing with their previous success in research, discovered the source of migraines. In contrary to popular belief that these were caused by repetitive hounding from Union hacks badgering you to vote in the Big Election, they were actually found to be due to waves of cellular depolarisation in the cortex.

With the approach of final year projects and exams for third year biologists also came a paper determining how sleepless nights can affect gene activity, much to their dismay. Genes concerning immune and stress responses are in particular negatively affected by sleep deprivation; again

yet another reason why maybe sometimes it is ok to sleep on the library floor during tedious revision sessions. Biologists also found that mice performed better on learning tasks and maze navigation when injected with human brain cells, so at least we could claim we are cleverer than the rodents this month.



The best thing physicists did all year - an attempt at a spirograph picture

As biologists were slogging away in the library, chemists were having a

few beers in the name of science. X-Rays allowed for the study of the chemical components of beers and were able to identify the molecular structure of humulone compounds, which give beer its bitter taste.

Physicists too were getting very excited this month, with evidence of the Higgs Boson be-

ing found in CERN. The Higgs Boson may be able to provide a way in which particles gain mass, although its nickname of The God Particle is misleading - with the boson unable to shed any light on the existence of any sort of omnipotent entity. Regardless of its weaknesses concerning religious outpourings, it can still be beneficial to many elements of theoretical physics.

An infant was also successfully cured of HIV in March using antiviral drugs, after being born with the retrovirus. The secret to the treatment was the speed at which it was administered, with drugs taken from 30 hours after birth. Unfortunately, this progress into HIV research was somewhat counteracted when an anti-HIV trial failed due to subjects not actually taking the drug being tested, leading to an inconclusive determination of whether the drug tenofovir actually works.

APRIL

April was an exciting month for Imperial - researchers from the Department of Medicine identified new mutations in the bird flu virus, H5N1, that allow for it to replicate more readily in mammals.

Meanwhile, at Imperial's National Heart and Lung institute, a study on stem cells allowed for the identification of possible treatment for those suffering from the bleeding disorder, von Willebrand Disease (vWD). vWD is caused by a malfunctioning clotting

factor, but using stem cells, researchers were able to pinpoint exactly what defects were present in different patients, and hopefully develop tailored therapy.

Such findings may have come at a price however; this month saw the BUAV posting findings of animal mistreatment within the labs based at the Hammersmith campus, causing our own golden boy, Brian May, to implore Imperial to stop animal testing.

With students more engaged with their revision than the video of mice being guillotined however, this blip in Imperial's scientific history went widely unnoticed; with even the College itself offering a half-hearted investiga-

tion into the matter, this has not been heard from since. It is presumed the undercover BUAV protester working at the lab was fired, although again no one seemed to be too bothered to check up on this fact.

On a happier note however, biologists found a new hormone within the liver that spurs the growth of insulin-secreting cells, which could be manipulated for future treatment of diabetes.

The hormone, named betatropin, influences the beta cells of the liver and alters their gene expression to give them characteristics of their neighbours, alpha cells, that already make insulin.



The BUAV's poster mouse for why Imperial needs to stop science

MAY

Example season descended upon campus with its usual fluid, unbroken sweep across the library, bringing student activity to a halt. Fortunately the same can't be said for scientific development in **May**.

The 3D printer delivered results for one particularly lucky six year old patient, with a windpipe produced using the new technology. The windpipe was printed in a biocompatible bio-

plastic and allowed Kaiba Glonfriddo to breathe again without difficulty.

To the relief of both culinary connoisseurs and the historians out there, the pathogen that was the cause of the Irish Potato Famine was finally identified as a strain of Phytophthora infestans. Identification of the DNA of this pathogen was done using 11 historically preserved specimens, although they can gladly say that the strain that caused the famine may now be extinct.

It also seemed this month that BUAV really didn't have a lasting effect in their campaign to stop animal

testing, with 4,00 people signing an online petition in May to support the scientists in the University of Milan. Research facilities were invaded by activists (not the BUAV) in April, with them taking around 100 animals and delaying research substantially, and it being predicted that it will take years to redo work.

These are only a few of the great scientific advances this year, and, with an increase in the technology available, it is likely that such scientific landmarks are only going to be coming thicker and faster than ever. The same may or may not be said next year's Freshers.



What happens when you don't print safely - a windpipe that won't leave you breathless

COMMENT

Comment Editors: George Barnett,
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You Say Goodbye, I say Hello



Joe Letts

I've already had a few ideas for next year's Felix, so watch out, this cat's on fire!

So, it has come to the end of an era, well a year-long era. Goodbye Tim and hello... me. I'm sure the Supreme Editor himself is feeling bittersweet; it's the end of a very tiring year, but also the end of a year of fun and boundless creativity.

As next year's editor I'm already feeling nervous, after all, only next year's incoming students will be free of expectations, while the rest of you will judge me by the standard of my forebears, a worrying thought. I've already had a few ideas for next year's Felix, so watch out, this cat's on fire! I'll endeavour to uphold the high level of Union scrutiny and clubs & society involvement that Tim has propagated over the last year, as well as debate on key student issues such as the new halls in Acton, the closure of the Holland Club, the closure of Garden Hall and the changes to the Union's constitution.

Next year I plan to bring in new sections to showcase local events (on and off campuses) and provide careers information. I'll hopefully be welcoming some fresh blood on the editorial team and pushing for more people to contribute. Felix will be looking for copy editors, section editors, online editors, music reviewers, regular comment writers and more. It could be you...! Felix is also happy to start new sec-



Felix will be back, bigger and better. Kinda like the Terminator...

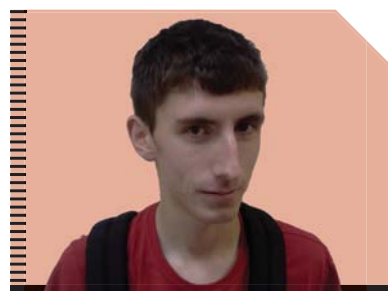
tions, so if you think there's a certain missing element to the paper, email me or drop down to the Felix Office in the Beit Quad West Basement.

Another part of Felix I aim to improve is the paper's online presence. Felix's new online team will be providing news and entertaining information

during the week and over the holidays so you don't need to bother with the Tab anymore. Through Felix Online you'll also be able to read news, listen to IC Radio and watch content produced by Imperial's own STOIC TV as well as take part in debates in the comments section.

Felix could not be put together without contributions and support from a fantastic team of students. I'd like to thank the team this year for the outstanding content they've produced for us to read and I only hope that I can keep the legacy of Felix intact for another year.

2012 University Complaints (England & Wales) in 2012



Eoghan J Totten

I believe students... feel undervalued, merely ushered through the system

Ikid you not. The title highlights a rise of 25% in complaints lodged to the Office of the Independent Adjudicator from academic institutions in England and Wales.

Numerous academics, journalists and opinionated individuals ally this increase with the inaugural year of the £9,000 fee tariff. One has to consider the possibility that this is a cop-out. You might even choose to lament the fact that some people are insistent on interlinking money and cost with education. Some postulate that rising student antagonism has spawned from the myopia of the coalition Government, who choose to view third level education as a hindrance rather than a help.

69% of complaints, as cited by *The Huffington Post*, related to academic status, originating principally from Business students and those aligned with medical faculties. More than half of these (59%) were deemed 'unjustified' by the OIA. The seventh successive annual increase was attributed to challenges related to the profession-

alism of students and staff regarding misconduct and plagiarism.

The subtleties of the statistics prove most intriguing. In my opinion fees are only one component of the matter. Granted, the media coverage of fee hikes awarded legitimacy and even acted as a vehicle for student antagonism and (as seen on London streets a couple of years ago) acted as tinder for the fire. It signified the Government's off-loading of responsibility (of their own volition) for providing a technically and intellectually adept proletariat in the trivial pursuit of a doomed policy of fiscal austerity.

TO WHAT END? All they have produced is an unhealthy competition between prospective students, whereby a flawless set of A-Level (or equivalent) grades may not guarantee their place at university. Furthermore a more anxious, apprehensive student body has evolved from the wreckage, preoccupied with examinations as the end-product of their studies rather than the value of the education they received. This has set the tempo for the exponentially morphing grade

inflation whereby a 2-1 just doesn't cut it. Arguably we are already there.

London South Bank University was, forgive me, named and shamed by the OIA for failing to comply with recommendations regarding the handling of complaints and the associated mechanisms of compensation. To quote a Mr. Behrens of the OIA, "We go through quite a rigorous process of alerting Universities to what they have to do to avoid being named for non-compliance".

Avoid? AVOID? Here is a prime example of the crux of current student antagonism. All the rhetoric coming from both the Government and its associated bodies is negative and debasing, conveying that the student body is a nuisance that must be managed rather than engaged.

I believe students as a whole (across England and Wales) feel undervalued, merely ushered through the system, like cattle to the abattoir. If the Government were to wholeheartedly proclaim academia as a cornerstone of economic recovery (with conviction), a national bastion of confidence



in its bright young minds, those complaints might just recede in future years. It may just pass down from the level of governance into the grass roots.

CHURCH

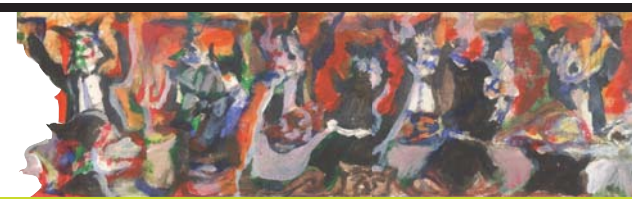
everynation.co.uk



SUNDAYS
ACTIVITY SPACE 1
STUDENT UNION

Free café – 5:30
LIVE BAND





Epic(ly broke) Meal Time - Instant Ramen

Hayley Lesserstein tells you how to do ghetto gourmet

This week – we get broke from eating out all the time during exams. *SQUAWK* being domestic gods or goddesses, we're tired. And skint. We don't got "YouTube money" to blow on real food like Harley and that lot – we need cash for the post-exam booze. So we buy cheap like *SQUAWK* instant ramen and pimp it with *SQUAWK*ing leftovers to silence our *SQUAWK*ing stomachs.



We assemble our cheap ingredients – because we're organized *SQUAWK*ers like that. We got eggs for protein. Mushrooms because they're hip. Cheap-*SQUAWK* pak choi from North End Road, because not eating some of your 5 a day is for *SQUAWK*ers. Bacon strips? Bacon strips are for mainstream *SQUAWK*ers. Not wannabe bankers. Good bacon's pricey – we're skint. Basics Bacon? More water than the Atlantic Ocean – *SQUAWK* no.



We get our instant ramen. We like Shin Ramyun/Ramen because it's *SQUAWK* spicy and we're tough like *SQUAWK* after all those exams. And it's 120g. Double the size of Basics, still cheaper than two *SQUAWK*ing Basics packs. Available in Chinatown/Bayswater. And it's from Korea – Asians know their *SQUAWK* ramen and flavors. Korea, Japan, China – they're all good choices. You don't *SQUAWK*ing mess with Asians. And their ramen.



We boil our ramen with seasoning and included extras like the *SQUAWK*ing packet tells us to. Because we're smart people and can follow *SQUAWK*ing instructions. We're just tired. But we chop and prepare the rest of our ingredients while we wait. Because we're productive like *SQUAWK*. All that work in exam season ain't for nothing.



We add our mushrooms and eggs in midway through. Two eggs, for two times the awesome. Not too early with the eggs because we don't eat tyre rubber. If we had leftover chopped meat or SPAM, we'd put it in for more protein. You could. But we *SQUAWK*ing don't – we're skint.



Pak choi leaves and pak choi leaves and pak choi leaves. We add our pak choi in the last 30 seconds because we still like it crunchy. Limp and soggy pak choi is for *SQUAWK*. We then take it off the *SQUAWK* heat. Because we're *SQUAWK*ing hungry.



We eat out of the pot because we're lazy as *SQUAWK* to wash a separate bowl. We use the pot lid as a plate for maximum ghetto student factor. Just like the *SQUAWK*ing Koreans do. We couldn't find or afford a hot girl to eat our epic ramen like in the EMT videos, so we settled with a *SQUAWK*ing Food Editor. But it's okay – we're skint.

NEXT TIME:

We eat overdrafts.

A Glados-approved list of ramen-pimping additives:

- Leftover chopped meat (if chicken breast, toss with a bit of cornflour to keep meat moist.)
- Mixed frozen vegetables.
- Cabbage leaves.
- Lettuce leaves.
- Processed cheese (famous in Korea and Japan for some bizarre reason.)

- Lime juice (think Thai.)
- [Leftover] hard boiled eggs - if you're too chicken(!) to poach the eggs whole like we do.
- Miso paste (because we like umami and depth, not pure salt. Duh.)
- Extra spices (try star anise when boiling broth, remove before eating.)
- Fish-shaped crackers.*
- Fish-shaped candies.*

- Fish-shaped solid waste.*
- Fish-shaped dirt.*
- Fish-shaped ethylbenzene.*
- Pull-and-peel licorice.*
- Candy-coated peanut butter pieces (shaped like fish.)*
- Alpha resins.*
- Unsaturated polyester resin*
- A 20-ft thick impermeable clay layer* (* We're obviously pulling your leg.)

Food Editors: Carol Ann Cheah,
Sophia Goldberg, Yiango
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FOOD

Taste Imperial Maple Pecan Slices...

...and how to duplicate them, thanks to **Elizabeth Crow**



Who doesn't love the maple and pecan slice that you can buy at food outlets around campus? The syrupy biscuit base, gooey but crunchy – topped with decadent dark chocolate. I am definitely a fan and wanted to have a go at making them. I tried looking for a recipe online but had no luck. Lots of recipes for pecan pie, peanut butter traybakes and caramel squares, but none for maple and pecan slices. So I decided to come up with a recipe for them – and in doing so, checked out the cost to compare them to the price we pay on campus...

Ingredients:

160g butter
4 tbsp of maple (or golden) syrup
40g granulated sugar
130g digestive biscuits, crushed into fingernail sized pieces
120g plain flour
60g porridge oats
60g pecans, chopped into fingernail sized pieces
1 tsp vanilla essence
100g dark chocolate

Method

Preheat the oven to 180°C/Gas Mark 4 and butter an 8 inch/20cm diameter cake tin. Line with baking paper

if you wish (optional.)

Melt the butter, syrup and sugar in a saucepan over a low heat. Add the crushed biscuits, flour, oats, pecans and vanilla essence to the pan and mix together.

Pour the mixture into the tin and press down with a fork. Bake in the oven for 15 minutes until lightly golden, be careful not to overbake.

While the base cools, melt the chocolate slowly in a pan over a low heat. Pour the melted chocolate over the cooled biscuit base and leave in the fridge until the chocolate has set.

Cut into 12 slices and enjoy!

Cost breakdown and tips

I used golden syrup in my version as it's a lot cheaper than maple syrup - you get 98% of the taste for about a tenth of the cost. Obviously you probably can't/shouldn't call it a 'maple' and pecan slice, but I think "syrupy pecan slice" sounds just as good!

You're probably likely to have most of the ingredients in the cupboard/fridge already - i.e. butter, sugar and flour. Otherwise, replacing them isn't a big deal - but I priced all the ingredients on April 1:

Sainsbury's Basics butter (250g @ £1.20), 77p
Tate and Lyle Golden Syrup (454g @ 98p), 25p
Sainsbury's Fairtrade granulated sugar (1kg @ 89p), 13p
Sainsbury's Basics digestive biscuits (400g @ 45p), 15p
Sainsbury's Basics plain flour (1.5kg @ 65p), 5p
Sainsbury's Scottish Porridge Oats (500g @ 65p), 8p
Sainsbury's Pecan Nuts (200g @ £3), 90p
Dr Oetker Vanilla Essence (38ml @ £1.08), 17p
100g bar Sainsbury's basics dark chocolate, 33p

That's a **total cost of £2.83**, which is **24p a slice** (a **saving of 77p per slice**, or a **huge £9.24 for every 12 slices** based on current Taste Imperial prices).

The most expensive ingredient is the pecan nuts - if you have no other future use for the leftovers nuts and don't want to buy them, you could add another 60g of digestive biscuits to get the crunch (obviously forgoing the pecan part of the 'maple and pecan slice', now it should be called a crunchy syrupy slice.)

Alternatively, my favourite variation on this involves using 90g of crunchy peanut butter substituted for 80g of the butter (hey presto, now the bake has evolved to a syrupy peanut slice).

I encourage you to experiment with this recipe and get in touch with Felix Food if you come up with any other yummy variations, or if you have other Taste Imperial favourites that you've recreated at home.

We check our mail in the summer.
food.felix@imperial.ac.uk

Food Editorial disclaimer:

Our instant ramen piece was obviously a parody. We at Food condone everything in moderation – that means consumption of all types of food (and alcohol, obviously.) If you really *are* skint, fair enough; now you know how to bump up the nutritional value of cheap grub. But for the love of *SQUAWK*, please don't eat this regularly. Pasta's a better carb – just takes a few minutes extra, you can whip up a quick sauce while you wait, and it's MSG free.

As the outgoing Food Editors we'd like to thank all our contributors for their hard work, the establishments who were great enough to let us review and feature them – and to you, the reader, for sticking around. See ya next year for more fun in and out of the domestic kitchen, and if you're thinking about contributing next year – do! Or suggest stuff you'd like to see for next year. We'd love to hear from you.

Love,
Sophia, Yiango and Carol

DRAM
SOC

imperial
college
union

Deutsche
Bank

Shakespeare's Comedy of Errors



June 26, 27, 28 at 19:00
on the Queen's Lawn

Free of charge, folks!



Union President Paul Beaumont He loves to grab his weighty tankard



FRESHERS BALL



PLEASE SPONSOR NED

Ned has just finished Ironman Wales 2.4 mile swim, 112 mile cycle, then a marathon. ALL IN ONE DAY He did it to raise money for the Cystic Fibrosis Trust. Trusts do please dig deep and spare a few of your pennies. The person who gives the most will be allowed to touch his tan lines.



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



Biologists: mounting wet specimens left, right and centre



IC Cheerleading



London Climate Forum 2012 Saturday 24th - Sunday 25th November Imperial College London Great Hall The hottest student debate is coming to London Get your tickets now at: www.londonclimateforum.com



MOVEMBER

Help out MoBro's and MoSista's by donating to Imperial College Movember at http://bit.ly/ImperialMovember



Pole Dancing Society



They love to fiddle with their instruments Their concert is TONIGHT in the Great Hall at 8pm!



Come and see MTSoc's Annual Charity Revue Dancing Through Life Can you guess all the musicals?



Join us for an evening of A Cappella music for Christmas We'll sing until our voices are hoarse!



IC Dance Team "Dancing is a vertical expression of a horizontal desire"



Imperial Overseas Society presents I-Night Saturday 9th February, 7pm Buy your ticket at the door or online: bit.ly/V2YDp



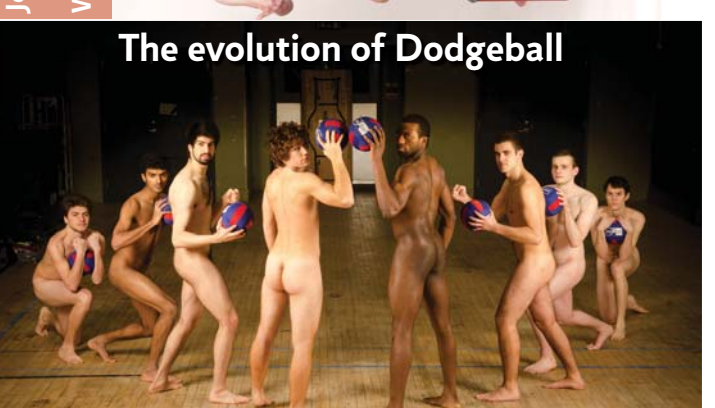
FELIX Sex Survey 2013 Do it all night, if you can keep it up



IC Cross Country presents the 65th Hyde Park Relays Saturday 10th February Entertaining events for everyone to enjoy! All ages and abilities welcome



Yarn wars declared as Knitsock turns 5



The evolution of Dodgeball



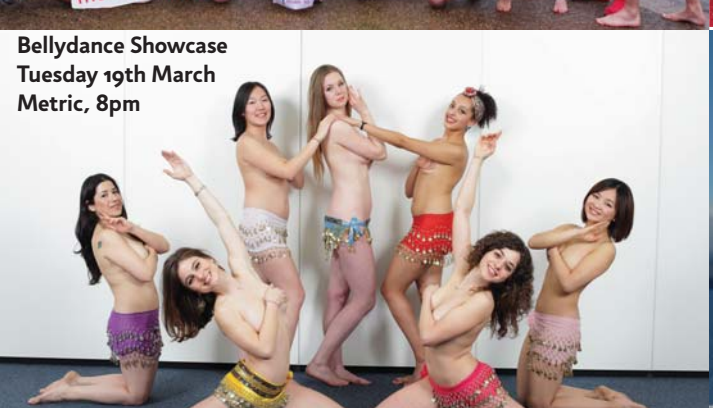
Show us your radi-OH face. Fancy dress Clothes optional. Buy your tickets online now at: www.union.ic.ac.uk/acc/netball/store



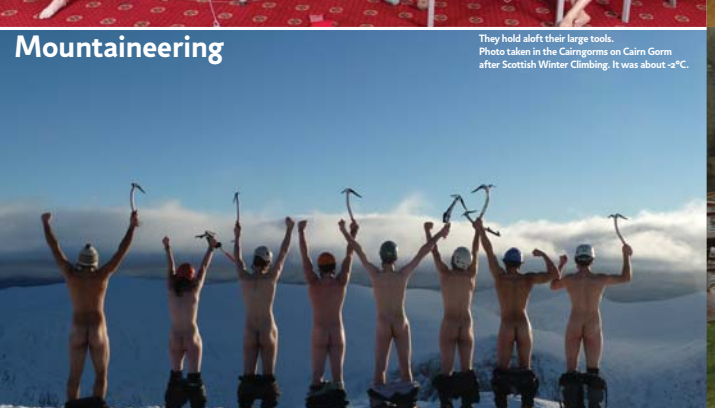
Chemistry covers all the bases



Come and see ICU Musical Theatre's production of Parade! http://on.fb.me/XTRvGb Wednesday - Saturday March 13-16 at 19:30 Union Concert Hall



Bellydance Showcase Tuesday 19th March Metric, 8pm



Mountaineering They held their first Regatta. Photos taken in the Cairngorms on Cairn Gorm after Scottish Winter Climbing. It was about -4°C.



Come hang out with wakeboarding...



icradio



Geology Third Years get ready to map all of their contours

CENTREFOLDS 2012-2013



Silfest 2013, 27th July Silwood park Campus, SL5 7PY www.tiny.cc/SILFEST2013

SEE YOU NEXT YEAR!

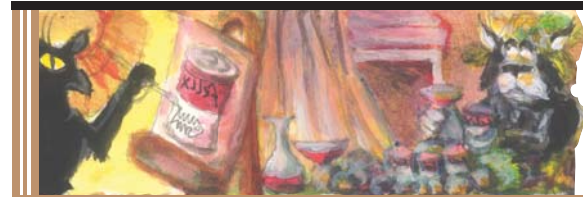


FELIX



2012-2013 Team

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

It's Othello've a good play



Moorish Minutiae

Ever noticed that there's a hell in Othello and a demon in Desdemona?

The first time that a black actor performed the lead role was in 1825, when Ira Aldridge took to the London stage.

Aldridge was himself married to a white woman and was rumoured to have murdered some of his leading Desdemonas.

Some verse to vitalise your vocab...

Rhetoric for the Romantic: "Perdition catch my soul/ But I do love thee; and when I love thee not/ Chaos is come again" (*Othello*, A.III Sc.III)

Idiom for the Insightful: "The robb'd that smiles, steals something from the thief" (*Duke of Venice*, A.I Sc.III)

Fluency of the Feminist: "[men] are all but stomachs, and we [women] are all but food" (*Emilia*, A.III Sc.IV)



Kate Pumphrey

Writer

What is your notion of prime, week-night entertainment? If the answer is a three-and-a-quarter hour performance of an early Jacobean tragedy, executed in the original lexicon, dwelling on jealousy, treachery and racism, and ending in a bloodbath, I suspect that most people would be, well – disconcerted.

There are other ways to phrase these things, of course. You might describe the play as getting intimate with James-Bond-badass and rumoured-prospective-Dr-Who, Rory Kinnear, on a summer's evening at the South Bank... or as being sat at in spitting distance of the man most recently named best actor in the Critics' Circle Theatre Awards (Adrian Lester)... or simply as witnessing a play that has been awarded five stars in nigh all of its reviews, widely touted as the beig-

gest spectacle of 2013, in the presence of [insert name of celebrity spectator]. There always seems to be one. Mine was Benedict Cumberbatch, surprisingly dapper in a flat cap.

Mention Othello, however, and you're immediately on shaky ground. Most people have had their Shakespeare so irredeemably butchered by English teachers with stale coffee breath and orthopaedic sandals that it would take a small miracle (or at least a free ticket and a large amount of complementary Prosecco) to convince them that voluntarily turning up to a recital could be tolerable, let alone enjoyable, gripping, or overwhelming.

Nicholas Hytner's production at the National Theatre might have been made for these people. After all, this is a director who freely (and disarmingly) admits that in the first five minutes of any Shakespeare he watches he has a moment of "blind panic" where he thinks, "I'm the director of the Na-

tional Theatre, and I have no idea what these people are talking about". In the Olivier performance every effort has been made to make the verse as coherent as possible, to the point of occasionally pruning and recasting the text. This is no *magnus opus* of purist pomposity. It is a racy, oppressive and compelling – and so perhaps all the more authentic for being occasionally unauthentic.

In keeping with recent trends, the set (designed by Vicki Mortimer) is entirely contemporary, kicking off in the shadows of a night club smoking area, before swiftly moving via a boardroom full of suits and disposable coffee cups to the brutal ugliness of an army compound. Superficially, such staging makes a trivial point (human nature doesn't change! Shakespeare is so relevant! So true, so English Lit GCSE), but the effect is, of course, considerably more subtle. In particular, the military milieu helps reveal, reinforce and

make sense of some of the plots central themes, not least the importance of trust in a world of high security and, by extension, the significance of betrayal.

The only instance when the modernisation jars is when a strawberried handkerchief is produced, midst the bullet-proof vests and flat-pack furniture, as Iago's trump card in convincing Othello of Desdemona's adultery. The artefact feels more than a little incongruous, but then I doubt even the original audience at the Globe were completely satisfied by that plot line.

It would be churlish to focus on this minor quibble, however. The play is widely regarded as one of the Bard's best, and the cast make the beauty of the verse sing. Lester plays Othello, and is utterly convincing as he transforms from sunny, charismatic hero to tortured obsessive. In Kinnear he has a worthy Iago – sardonic, sly and unnervingly faceless, more than capable of screwing the mental ratchets of the

Moor's mind (and ours, as he goes). Olivia Vinall plays a persuasively naïve Desdemona, but is perhaps outshone by her Emilia, Lyndsey Marshall, who balances bluff worldliness with a deeply moving portrayal of an abused wife.

Unusually, Hytner focuses less on racism and more on sex: Desdemona and Othello radiate all the hormones of frisky teenagers, Page Three posters leer in the officers' mess and Kinnear speaks of the "old black ram... tugging [Brabantio's] white ewe" with all the lechery of an office pervert. It's a heady atmosphere, intensified by the thrum of crickets and the harsh exposure of the strip lighting, and more than suited to thinking on "drugs" and "charms" and "conjunction" and "mighty magic".

The play is in repertoire until 5 October, and Travelex £12 tickets are (in theory) available. Sex and A-listers, all for the price of three pints. Sounds like a good Monday evening to me.

ARTS

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DOODLE OF
THE WEEK

Why work? Instead, doodle all lecture long and then send us your drawings to arts.felix@ic.ac.uk. This abstract doodle was drawn by Ioanna Kalogeraki.

TIRED OF LIFE?

Our pick of what's on in London

Ptolemy Clement @ Vacant Space - In a typically unorthodox move by this emerging artist, Clement has broken new ground in his most recent exhibition by refusing to deliver any artwork at all citing destructive alcoholism. This well reviewed exhibition is a great opportunity to not see the lexicon of his works. Now - November 17

Members Only @ Prince Albert Gallery - From cave paintings to toilet doors, art history is turgid with representations of the phallus. This exhibition traces the journey of this pervasive motif, drawing from a girth of media. Particularly impressive is a collection of GCSE exercise books from South London Comprehensives. Now - December 30

Splurge @ Milkdrop Studios - This visceral interpretive dance directed by Dutch choreographer Dick Jøerkoffe explores themes of onanism. Dancers cavort around the stage in furious concentration culminating in an explosive finish. Audience members are advised to bring waterproof clothing. Now - July 5

Hamlet @ Ancient Vic - In a drastic return to authentic interpretations of the bard, the latest incarnation is performed by a cast drawn entirely from Norwegian mental institutions. The resulting performance is anarchic, indecipherable and occasionally lethal, with a mortality rate amongst the actors now in the mid teens. 8 - August 25



Outsider art

Fred Fyles examines a new art craze

What does it mean to be an 'Outsider Artist'? While the majority of famous artists follow the time-tested route from the art school to the gallery, there are those who slip through the cracks of artistic society, exploring their creative visions outside the atelier. The majority of these artists trickle away into obscurity, but this summer, a select group of the outsider art world has found a home in London, being displayed in both the Wellcome Collection and the Hayward Gallery.

The term 'Outsider Art' originated from the French artist Jean Dubuffet's idea of art brut, and describes art made outside the structure of the mainstream artistic world, by artists who have often received no formal training. Similar to naive art, outsider art often makes use of improbable perspective, simplistic forms, and bold colours, creating works which are defiantly different to the mainstream artistic culture; the differences are not only in the manner of the work, but also where it is created – most outsider artists do not work out of an official studio, instead working in their home, or as part of therapy.

It is the role of art as occupational therapy that is explored in the Wellcome Collection's latest exhibition; entitled 'Souzou', a Japanese term with no direct translation, but meaning imagination, or creation, it collects work from 46 artists who are attendees and residents at a number of social welfare institutions. Many of these artists have some form of mental disability, but experience the overwhelming desire to create, producing work that reflects their unique world view.

Some of the works, such as Shinichi Sawada's mythical monsters, bristling with spiky points, come directly from the artist's imagination, but a large majority relate to everyday objects in the artist's life. Hiroyuki Komatsu's clunky cartoons encapsulate episodes and plot arcs of his favourite morning TV shows, while Daisuke Kibushi's work consists of reproductions of post-war movie posters, meticulously recreated from memory.

These works possibly provide a way for the artist to express what they feel about the world around them; with a language system as complicated as Japanese, it can often be difficult for the artists to articulate what they want to say, and working with media gives them an outlet.

However, although many of the artists do have mental health problems, it would be ill-informed – and offen-



sive – to see them as child-like. A large number of the works deal with issues of relationships, both platonic and sexual, such as Masao Obata's cardboard pictures, which feature the recurring motif of couples, and relate to his life-long ambition to get married. Others, such as Marie Suzuki, use art to express a far darker side of their personality. Her cramped, claustrophobic images of sexual intimacy have a pulsing undercurrent of fear, and are crammed with groping hands, worms, and vulvic imagery. Sakiko Kono's woollen dolls strike a happier note, portraying kind staff from the residential facility she has called home for the last 55 years.

Similarly, it would be untrue to presume that there is a lack of self-awareness on the artists' part; Yoko Kubota projects her own desires for beauty onto her drawings of models, copied from fashion magazines, while Yukiko Yamada's series of delicate watercolour portraits, entitled *She Is Nobody*, can be seen as an existential call to arms, exploring ideas of self-importance, uncertainty, and anonymity. Even Takahiro Shimoda's pyjamas, festooned with images of his favourite foods, display a keen sense of humour and self-awareness

Throughout the exhibition there is an underlying theme of repetition; since the art is a form of occupational therapy, much of the works centre around a single idea that fascinates the artist. Both Mineo Ito and Ryoko Koda utilise their own names in their works, Ito repeatedly writing it until it becomes a dense scrawl, and Koda refining hers into a single symbol, which she then writes again and again; these works remind me the Infinity Net series by Yayoi Kusama – another Japanese artist who has been institutionalised due to mental illness – in which repeated crescent shapes coalesce to form a net pattern. This repetition is combined with the theme of unorthodox working material in Shota Katsube's army of miniatures, created from the twist-ties used to fasten bags; each figurine is unique, and minutely detailed, while the sheer scale of the number of pieces make the work quite overwhelming.

While this exhibition shows the role that art can have in the lives of the mentally ill, a role that includes self-representation, actualisation, and personal exploration, if we cross the river we can find another group of outsider artists creating very different works,



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ARTS

with completely different roles. The Hayward Gallery's summer exhibition, entitled *An Alternative Guide to the Universe*, aims to bring together 'artists and architects, fringe physicists and visionary inventors', who can offer "bracingly unorthodox perspectives on the world we live in". These ideals are lofty, but the exhibition falls short, especially when compared to the sublime collection at the Wellcome, and the previously impressive shows the Hayward has put on.

Like some of the Japanese artists, several of the works at the Hayward explore ideas of self-representation; Lee Goldie, a homeless woman who took photos of herself in various guises (Katherine Hepburn one day, a dirty tramp the next) at photobooths, and Eugene Von Bruenchenhein, whose meticulously arranged portraits of his wife Marie have a surrealist flair, both put forward the idea that outward appearance directly reflects our personality. Cindy Sherman eat your heart out. However, while these offer a direct look into a personal universe created by the artist, the majority of the viewpoints of the artists are simply too convoluted or ridiculous to be properly engaging.

Aliens, 'universal energy', and cosmic powers play a large part in the work of Paul Laffoley, who I imagine should

of the Earth doubling in size every 19 minutes. In the latter is work by Emery Blagdon, whose 'electromagnetic sculptures' he believed to be able to cure arthritis. While such theories can initially seem amusing, when presented en masse they begin to wear extremely thin.

Much of the best work of the exhibition is architectural in scope; since the core of the exhibition is the idea of an alternate universe, alternative architecture provides an immediate visual invitation while also making good on the Hayward's promise of creating a better world. Jan Gluszek Dagarama's diagrams of alternative housing models, adapted to survive in adverse environmental conditions, are rooted in the heady optimism of the 1960's utopian vision, while an alternative utopia is provided by William Scott, who re-imagines San Francisco as a wholesome world of baptist-sermons and friendship called Praise Frisco.

The highlight of the exhibition comes in the form of the pictures of Parisian street cleaner Marcel Storr, whose work re-imagines the skyline of Paris as a gleaming city of Angkor Wat-like spires. His paintings of cathedrals, grand in scale and mind-boggling in detail, seem to be illuminated from within, creating a cityscape reminiscent of Fritz Lang's 1927 seminal

Put lead in your pencil

Emilie Beauchamp Writer

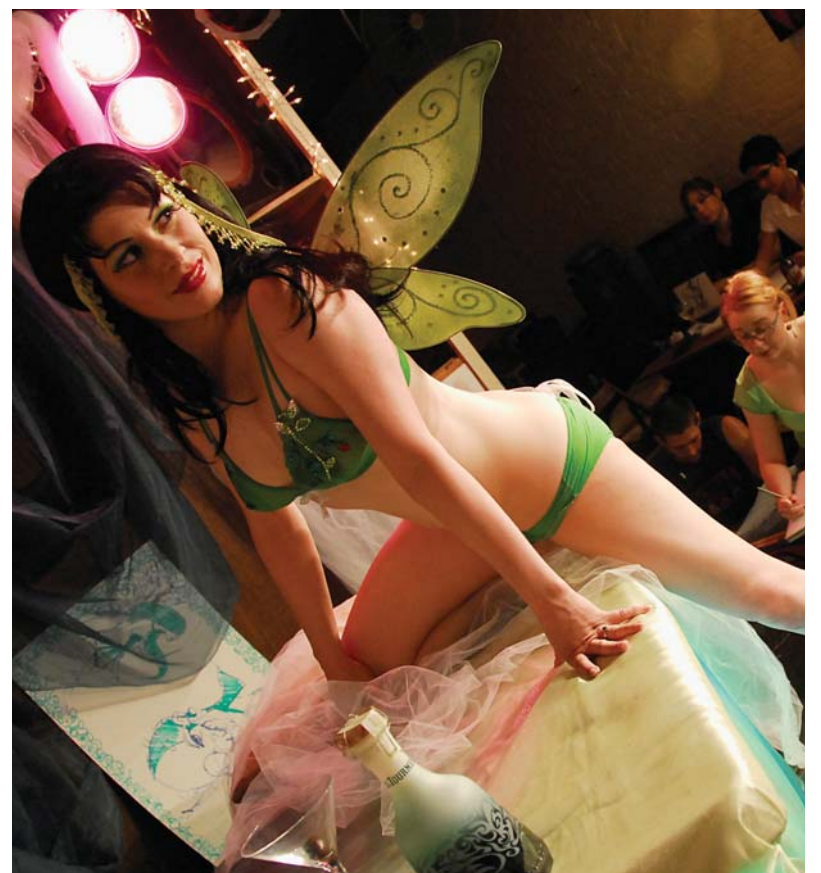
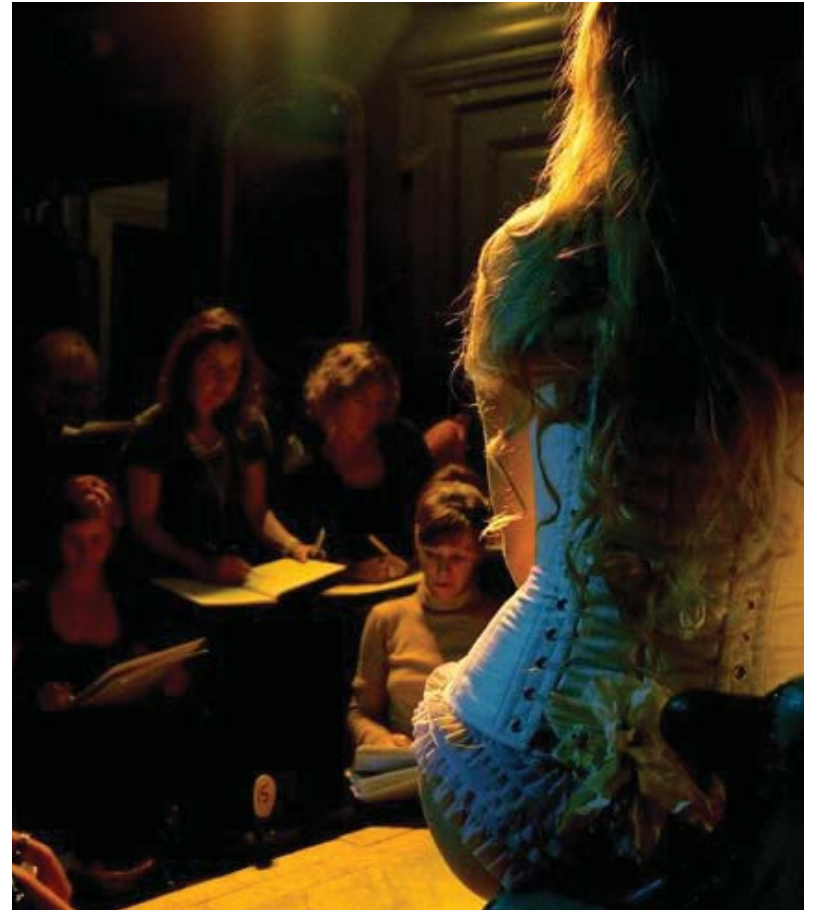
Life drawing is an activity that a lot of people would like to do, but sometimes don't dare to. For some, the nudity and sterility of classical art classes and the applied attention of overly zealous pseudo-artists in the room can be very intimidating, or maybe simply boring. But rejoice, as a new, alternative drawing movement has brought Dr. Sketchy to life – and to London! Anti-art school promoting art for the sake of art and fun, Dr.

Sketchy started in New-York in 2005 as the brainchild of Molly Crabapple. Dr. Sketchy events, which have included illegal flashmobs to the Museum of Modern Art, take the snobbism out of art to make it available and entertaining, to really ignite the creativity in everyone. It allows you to release the artist in you, whether you're picking up a pen for the first time or you've just graduated from the Royal Academy. It mixes life drawing with burlesque and cabaret performances, in a familiar and relaxed setting – where drinks and cocktails can abound. It is simply the coolest art class you'll ever go to.

In London since 2007, Dr. Sketchy has now nested at the Royal Vauxhall Tavern, an institution hailed best cabaret venue in 2012 by the London Cabaret Awards (yes there is such a thing!). It is an intimate and well-designed space for performances, allowing the audience to grab a drink and get comfortable before the entertainment starts.

Last Wednesday June 19th, we first had the chance to hear Frankie Von Flirter's melodious voice enchant us, as she glamorously stripped from her evening gown. It was quite hard to decide whether to just look and listen, or to try to draw the scene... Millie Dollar then stepped in for a go-go dance and some spectacular nipple tassels spinning. Last, Frankie von Flirter came back with a humorous version of *Top Gun*'s best tracks, which turned into a cheeky duet finale with the two performers. After each act, the artists also pose and allow us to liberate our drawing spirits, which have been loosened by a few drinks. To my surprise, the performers are not only talented, but also professional when modelling for the crowd. Soon the suaveness of the acts subsides, the attraction of nakedness subsides and the audience is fully absorbed in furiously scribbling to capture the forms on stage.

Com-pair Ebenezer Valentine smoothens the tone of the evening and gives amusing challenges to the spectators – add a monkey in your drawing now! – as well as little prizes (mostly lollies) for the most original pieces and interesting behaviours. No need to get your proportions right,



probably abstain from UFO internet message boards, while Guo Fengyi's representation of 'qi energy' and mysticism is simply too impenetrable to enjoy. Other works are completely impressive in scale, such as A.G. Rizzoli's draftsman-like drawings of buildings representing people in his life, but still fail to enchant; while Rizzoli's work is engaging, the sheer amount of detail means that it is impossible to comprehend the information contained in his pictures (of which the Hayward displays a large number), and leaves the viewer feeling like they haven't fully appreciated it.

Science takes a prominent role in the exhibition, and generally falls into one of two categories: 'believable pseudoscience', and 'complete bull'. In the former there is the work of Jim Carter, whose theories of atomic 'circlons' are engaging once you get past the part where he states gravity is the result

masterpiece *Metropolis*. Completed over a number of years, and never sold, these paintings perfectly encapsulate the obsessive spirit that runs through the gallery.

When discussing the idea of 'outsider art', one must consider what it means to be 'inside'; what is it that makes work by Emin and Ofili part of the cultural framework, while work by the artists exhibited in these two galleries often falls by the wayside? This outsider art has complex qualities that make it distinct from the art in mainstream galleries, and these qualities can be both good and bad. The Souza collection soars, and while the Hayward's exhibition falls short of what it promises, it too presents work that is key in the debate of what outsider and insider art is. I strongly urge readers to go to at least one of these exhibitions; get inside a gallery, and get outside the art world.

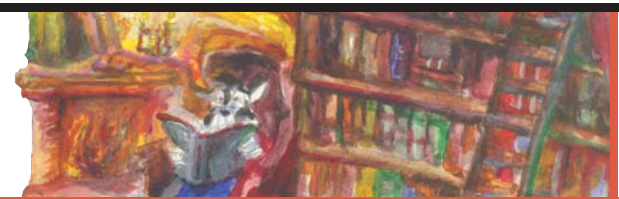
or for your drawings to be life-like; what we're looking for is any kind of innovative genius. Between each act you have the time to chat with your neighbours, grab another drink, or just hang out to the great soundtrack of the DJ, who encourages you to get your groove on throughout the evening. To my experienced eye, jaded by a lot of the pretend alternative events

happening in London, Dr. Sketchy offers an out of the ordinary evening, without the pretention.

With only another event scheduled in the calendar this summer, you better book your £10 tickets in advance for the July 20th class. Check the website for details at <http://www.drsketchy-london.co.uk>

BOOKS

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King of the Artistic Jungle

Alejandro Torrado Pacheco looks at a promising debut novel

Jonathan is the *King of the Jungle*. A small jungle, nestled in Central London, with its population of drunks and crack-heads, smack-heads and prostitutes, and the office girls eating their lunches in the Sun. Once a painter and a major figure in the London art scene, Jonathan is now a park-keeper and professional “tramp shit picker-upper”. He spends his days taking care of the trees and flowerbeds, making sure the garden is clean and that its gates open and close on time. Most definitely not the life of an artist. It is clear early on that he despises his previous life, he speaks bitterly of it and of other painters and writers.

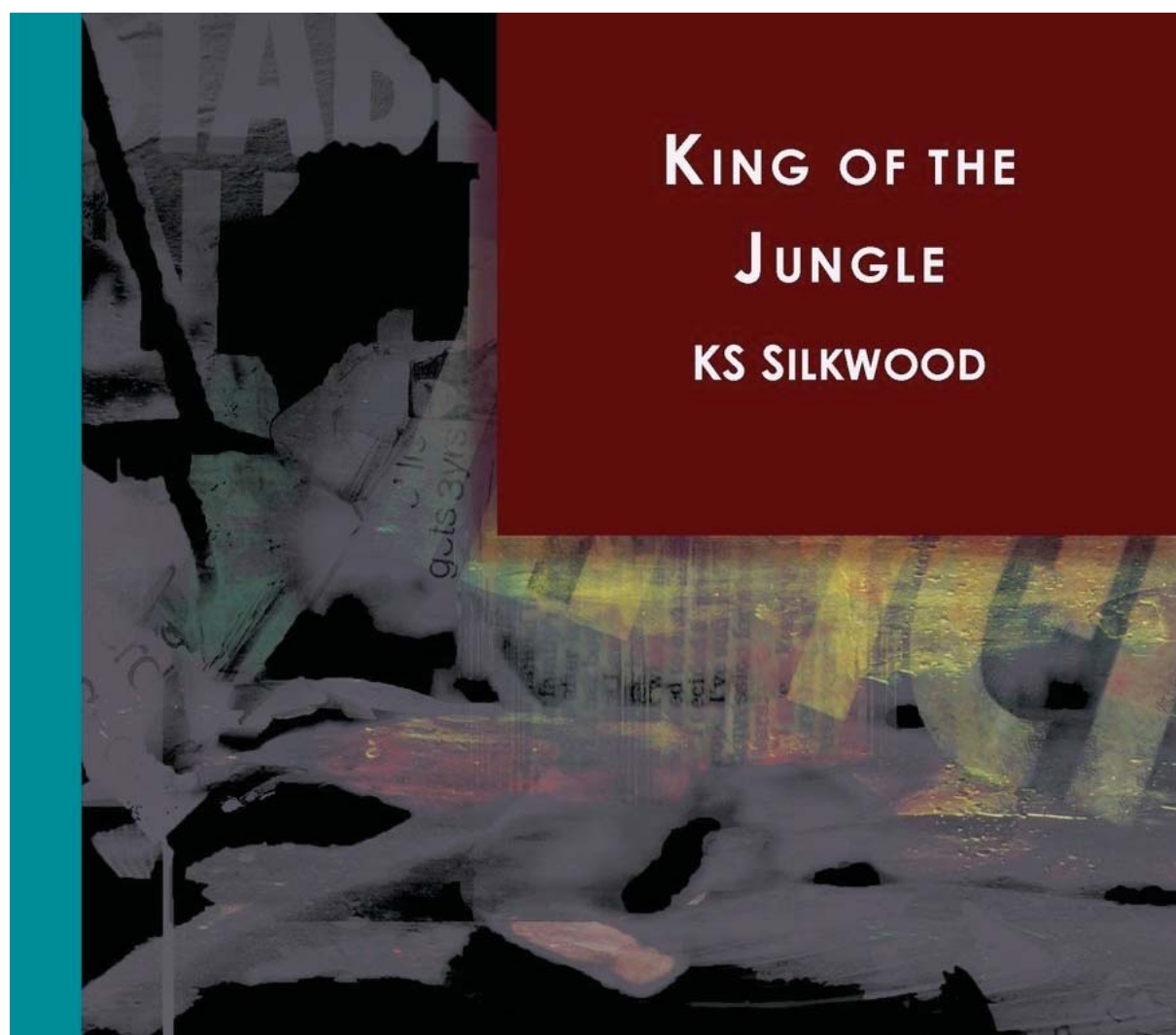
Mediocrity. Most of us know that feeling: that however good you are at something you know that someone, somewhere is indefinitely superior, absolutely brilliant at it, in that particular way that is both apparent after just a glance and yet undefinable. Unless that one is you, of course. Mediocrity glorified: this would be the two-word definition of the contemporary art scene for Jonathan. His arrogance fits his persona, as we learn that he was indeed one of the best, if not the best, the King. Even after four years of silence he is recognised and admired when he makes an appearance in the art circles that his former college classmates frequent.

It is puzzling to think that, in such conditions, he should hate that environment so much, to the point of retiring to a life that offers him no satisfaction. The question “Why?” spontaneously crops up in the reader’s mind repeatedly, and mostly remains

unsatisfied. Silkwood manages to draw a powerful character that we can only fully appreciate in his entirety after the last page is turned. Then, a complex human being appears; and his sad, bitter story. Despite all his boasting, cutting humour and strong opinions the picture of Jonathan that emerges is one of deep insecurity; not the superficial kind, but the struggle of a man unable to hold on to anything good that he possesses.

If it is not art it is love, and the prospect of a life spent with a woman and their child. The artist too-brilliant-to-risk-mediocrity prefers anonymity (a word that comes up a lot) and “the shit end of the stick”. He doesn’t want to be part of the fake world of private views and glossed up appearances; he wants to find “in the mundane the fantastic”; he chooses the low-lives instead, and he ends up one of them, drunk all day every day, losing contact with his people, his friends, his love and his child. One cannot help but think that the scorn Jonathan feels is unjustified. It is more of an internal fight than anything else. His lonely bitterness and self-destructive impulses take over completely as he tries to erase himself from the world. And just when he is about to pull himself out of it, someone else does the job for him.

It would be unfair to reduce the novel to this psychological reading. It is classically post-modern, attacking the superficiality and attachment to appearance of modern society. The rare moments of human compassion and kindness in the book, very powerfully delivered by Silkwood, involve people at the fringe of society; the author manages, through Jonathan’s eyes, to



paint a dark world, almost without us noticing. The story is told slowly, in a brusque and direct way. The use of the second person engages the reader and the book feels like a confession, a painful trickle of memories and feelings.

The “King” is not without flaws, such as the lack of development of some of the themes introduced, and the predictability of the ending, which felt as inevitable as it was foregone. It remains however a great effort by a

young author. As the first volume of a trilogy, *King of the Jungle* certainly holds good promises for the following books, where hopefully the room for improvement available will be made use of.



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MUSIC

Positive Prediction for Free Improv

Matt Earnshaw reviews **Steve Noble** and **Ikue Mori**'s new album

I think free improvisation's great era is over", lamented the late **Derek Bailey** in a 2004 interview with *The Wire*'s David Keenan. A key figure in the development of the artform, the guitarist was already sounding its death knell, barely more than thirty years since it had become a recognised movement. Indeed, although the venerable imprints of the likes of Incus, Emanem, and Psi continue to publish new editions, it's now largely archive material, apparently corroborating Bailey's pessimistic outlook on the state of the art.

Having largely grown out of jazz music, free improvisation has always struggled to completely break free of tradition. Bailey wrote that "Diversity is [free improvisation's] most consistent characteristic ... [its] characteristics are established only by the sonic

musical identity of the person(s) playing it". In theory then, this allows for limitless new possibilities and gives no indication of what the listener should expect from when listening to free improvisation. In practice this is not the case. The failure (consciously or not) of many improvisers to completely break ties with jazz has led to a certain tacit codification of how free improvisation should sound, directly contradicting the idiom-free nature of the art that Bailey and his contemporaries were working towards. Even the instruments used are a contributing factor, "You cannot play a saxophone and not make it sound like jazz [except maybe **Steve Lacy** and **Anthony Braxton**]", quipped Bailey.

In 2013 it's a little easier to be more optimistic about the state of the art, particularly with the success of venues like Cafe OTO in Dalston, which since its inception in 2008 has been

a cornerstone of London's apparently still burgeoning free improvisation scene. More evidence that free improvisation isn't dead yet came last year when the London-based label Fataka launched, dedicated to issuing brand new recordings of improvised music.

Amongst Fataka's most recent editions is *Prediction and Warning*, a document of a 2011 meeting between veteran improvisers Ikue Mori and Steve Noble, both at various times members of Bailey's "Company", an influential collective of improvisers in the 70s and 80s, but who only played as a duo for the first time in 2010 at Cafe OTO.

Mori's musical life started in the early 80s as a drummer for the influential No Wave band, **DNA**. After the group split she kept her ties with the New York downtown scene and under the influence of **John Zorn** started developing her individual voice as a computer music improviser, initially with drum machines and later purely using software such as Pure Data. Since then her collaborators have included **Christian Marclay**, **Elliott Sharp**, **Zeena Parkins**, **Catherine Jauniaux** and **Bill Laswell**. Her sound as a laptop improviser is typically percussive, granular, glitchy, and fractured but in its more placid moments draws influence from drone and ambient music.

Noble has been a mainstay drummer on the London improvisation scene for the last thirty years and has released several dozen recordings, largely with fellow London based improvisers such as **Lol Coxhill**, **John Edwards**, **Alex Ward**, and of course **Derek Bailey**. His highly idiosyncratic approach to drums involves heavy use of preparations such as small chinas or other objects placed on the drum heads to produce a massive variety of unexpected sounds from a relatively small kit. He resists keeping time but is not unwilling to make occasional brief hints at a groove.

Together their voices synthesise into one intense crystalline form, apparently with a life of their own, never predictable, and constantly evolving. 'Seismic Waves' lives up to its name, opening the album with a euphoric tumult of percussion which continues to boil and seeth over its six minute duration only barely settling down towards its end. From here, the flow of ideas is absolutely unrelenting and largely resistant to description in words or comparison with existing improvisers. This is precisely the hallmark of a piece of excellent and refreshing free improvisation.

Some of the busier pieces could be criticised for having little to differen-



Together their voices synthesise into one intense crystalline form, apparently with a life of their own, never predictable, and constantly evolving.

longer to remain constrained and the piece reaches a thundering crescendo in the final minute.

So while perhaps there has been a tendency over the last thirty years towards a slight codification of what is to be expected by free improvisation, here's a highly original meeting proving that there are still many surprises in store. Let's hope that the likes of Fataka and Cafe OTO will continue help these new voices find their way to the ears of the public. Maybe free improvisation's great era isn't over – perhaps it's still just getting warmed up.

The duo play Dalston's Cafe OTO on Monday 24th July, alongside a solo performance by pianist Pat Thomas who released an excellent new solo album entitled "Al-Khwarizmi Variations" earlier this year, also on Fataka.

<http://www.fataka.net>

AMS album of the week

The World Is a Beautiful Place & I Am No Longer Afraid to Die
Whenever, If Ever

The World Is a Beautiful Place & I Am No Longer Afraid to Die are an emo band. To some people, admitting to liking emo is something to be shared only in hushed tones to well trusted close friends. However, I've spent long enough in the emo closet, I'm coming out. Emo is the best. Some of you might be having a bit of a snigger about that: you're an idiot. People who still think emo is all floppy fringes and self harm are missing out on a world of fantastic music. Listen



to this album and you will find your entire world torn asunder.

Whenever, If Ever takes the calculated precise midwest emo of **Sunny Day Real Estate** and mixes in the lush landscapes of **God is an Astronaut** and the dynamic manipulations of **Explosions in the Sky**. It's intense on every level. Lyrically, well it's emo, so it's, you know, emotional. 'Pictures of a Tree that Doesn't Look Okay' is about a forest in winter, and it's just beautifully written, the highlight being the line "A thousand frozen trees but still there's something burning". 'Gig Life' is the most poetic song I've ever heard about being on tour, and there's plenty more I don't have enough space to discuss. Musically, this album is also spot on. There's always something extra to keep the attention, a violin here, a synth there, a little bit of trumpet over this bit, but even at it's densest it doesn't sound cluttered. This album took a few years to put together and it shows, every second is necessary. The undoubted highlight is 'Getting Sodas.' 7 minutes allows the post-rock side to really express itself, and that's a great thing. This song ticks all the boxes. Instrumentally, it's one of the most affecting post-rock tracks written in the last decade or so. The lyrics are just as good, the pinnacle being the life affirming "The world is a beautiful place but we have to make it that way" and the final "If you're afraid to die, then so am I".

I think everyone should give emo a chance, and this album is a fantastic example of the genre. It is the antithesis of the style over substance attitude of the likes of **Fall Out Boy** and **My Chemical Romance**. It is emotion and passion put to tape. So give it a try, and if you still want to snigger about emo then go ahead, but idiots should at least be well informed.

Stuart Masson

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Felix music present the best of the

Riaz Agahi gives his personal favourites from ambient and other genres

It seems to be a common assertion that a year was a 'good year for music.' As a teenager, I saw patterns, like many of the classic thrash artists releasing their opuses in 1986. Recently though, I've discovered this idea to be a total fallacy. Thousands of amazing albums drop every year and 2013 is certainly no different. Weeks of combined total listening time painstakingly produced this list. Think of it as a stationary representation of a list constantly in flux. The ordering is a little arbitrary. For example, **Groupshow** may be one of the least artistically accomplished here but it's also the most loved and listened to. What I can assure you is that, love or hate, all of these people are doing something really captivating in their respective, mainly ambient, fields.

Groupshow
Live At Skymall **1**



Groupshow is a collaborative project of Berlin based musicians: **Hanno Leichtmann**, **Jan Jilinek** and **Andrew Pekler**, who have all found acclaim separately. While I am normally not a fan of live albums, when a formidable jam like 4-part opener 'Countdown To Naptime' presents itself, it's hard to resist. The album is essentially pedal driven electronica, enveloped in a warm analogue hum. There's also a complex mix of krautrock, jazz and even some glitch tendencies (especially on 'Pet Hair Magnet') involved as well. The album is insanely catchy throughout, some serious grooves in what must have been a hell of a show. While it has artistic merit of its own, *Live At Skymall* features mainly because I've found it utterly impossible to stop listening to.

Svarte Greiner
Black Tie **2**



Although I initially thought it to be the guy's name, **Svarte Greiner** is actually a project of **Erik K Skodvin**, who is one half of duo **Deaf Center**, as well as being the S in **B/B/S** with **Aidan Baker** and **Andrea Belfi**, releasing the also excellent *Brick Mask* this year. His work as Svarte Greiner is normally labelled acoustic doom, which is pretty accurate. In fact, his work has elements of classical, with what sounds like a string section, especially on 'White Noise'. Doomy elements are certainly present, particularly on the first side. There is also a hint of jazz, and *Black Tie* at times recalls the likes of **The Mount Fuji Doomjazz Corporation** but the main focus is ambient. It can be heard how 'White Noise' devolves into what is virtually a pure tone. A gripping, dread-filled thrill of an album.

Machinefabriek
Doepfer Worm **3**



Sound artist Rutger Zuydervelt aka **Machinefabriek** has released 4 albums this year. Ranging from very relaxed ambient to field recording, he's covered a huge spectrum. His finest release is this album, the autodidactic artist's first foray into modular synths in Rotterdam's Worm studio, with the second track 'Doepfer' played on a Doepfer Dark Energy synth. The result could stand up next to mod masters like **Keith Fullerton Whitman**. It is atmospheric and mechanical, at times unrecognisable as man made, feedback and glitches giving an impression of the ghost in the machine, but he approaches grooves more readily also, creating a varied, fresh and fascinating album.

Main
Ablation **4**



Sounding more like **Robert Hampson's** solo work than early **Main** material, Hampson works with **Stephan Mathieu**. Subtle sonic perturbations with a metallic feel balance glitch sounds, in classic Mego style, with dark ambient. These rough sounds cathartically give way to more ambient tones. This is a subtle, enthralling musical journey via bleak dark ambient.

Merzbow & Oren Ambarchi
Cat's Squirrel **5**




Anyone who knows my tastes will be unsurprised that this features. A recording of **Merzbow** and **Oren Ambarchi's** brutal collaboration at Aurora Festival, Australia released via Ambarchi's Black Truffle imprint. A densely layered noise assault with few moments for thought, it has characteristic sounds from both artists. My journey with this album isn't quite complete, as with each listen I find myself discovering new sounds within the cacophony.

Lubomyr Melnyk
Corollaries **6**



Hungarian composer Melnyk is the pioneer of 'continuous music', a piano playing method based on rapid notes building into an emotive sonic tapestry. In fact, the whole album has a kind of elegant romantic feel to it. Melnyk is joined by **Peter Broderick's** guitar, cello and other instruments at different times, filling out and perfecting Melnyk's minimal approach.

Aidan Baker & Plurals
Glass Crocodile Medicine **7**



Excellent collaboration between **Aidan Baker** of **Nadja** and Brighton's **Plurals**. The opener slowly builds into an enveloping, drone-laden soundscape that gradually introduces more rhythmic sounds. 'Turning Children Into Mice' has an eerie bassline which hypnotically persists throughout under some damn great sounds.

Nicholas Bullen
Component Fixations **8**



Bullen has a long history of experimentalism and was a founding member of **Napalm Death**. His solo debut is more sound art based and rather reminiscent of **Eleh**, with slowly evolving tones, but also field recording and water sounds similar to **Aube**.

Aaron Dilloway
Siena **9**



Released for free, *Siena* is based on field recordings from inside and outside Siena, Italy. It starts with a surprising guitar and vocal loop, but the album continues as expected. It's a 'quiet' noise album, which has a way of rewarding listeners with subtle excellence.

Kawabata Makoto's Mainliner
Revelation Space **10**



Catchy, brain melting psychedelic noise rock from **AMT's** head honcho with Shimura Koji and **Bo Ningen's** bassist. Makoto's playing reminds me of a modern, Japanese, noisy **Hendrix**. Thoroughly entertaining in its growly rock n' roll decadence.

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year so far: 2013

Ross Gray offers dark obscurities and a dreamy indie release

2013 has been a year of labels for me. Whilst this may be somewhat rudimentary, I've really found labels to be an incredible source of new sounds in the year so far. I had to make a big effort to limit some of my favourite labels from this period (e.g. Opal Tapes, Blackest Ever Black) to just one record. Consequently, I would highly recommend looking at a label's entire output if you like the release given in the list. I am unsure whether this has been a particularly good year for dark music or an awful year for me personally, but my picks from this year have been dominated by lo-fi, dark, industrial sounds, and so wherever possible I have avoided using this description for the works. Instead I have tried to focus on what it is that makes them stand out within this (surprisingly) tightly themed block.

Paul Jebanasam
Rites **1**




There's something quite religious about *Rites*, with the kind of cavernous echoes – so effectively utilised (to the extent of really being the theme of the work) by label mates **Emptyset** – being combined with slow, choral vocals to produce an entirely indescribable wash of complete catharsis in the opening track. The peaceful, if emotionally affecting, opening passages soon fade out into growling, industrial sounds that one might expect to see from **The Haxan Cloak**. Throughout, heart-tugging strings contrast against mechanical crunching and pulsing; I don't know if there's really any statement to that but it certainly can put you down in a hole. Not one for the summer listeners, but certainly a blinder for Subtext's roster.

The Haxan Cloak
Excavation **2**



Similar to *Rites* in its approach and crushing bleakness, it was a pretty tough toss-up for which should take the top spot. Whilst *Rites* is dominated by beautiful structures occasionally decimated (to great effect) by industrial crunch, *Excavation* is an all-out, bass-heavy assault on the ear drum. Utilising the bleak, symphonic ambient found in his body of work thus far, Haxan adds to the previous terror found throughout his releases with the aforementioned massive basslines – surely not produced by orchestral means – that draw a great deal from dubstep. The thin structure makes each element aurally arresting, and the introduction of weird spoken word samples in foreign languages builds upon the terrified confusion instilled from the opening of the first track.

Shapednoise
The Day Of Revenge **3**



It took me about 5 listens to get into *The Day of Revenge*. It's not really easy going material, refusing to be pinned down in one hole; too poppy for those into noise, too abrasive for those not. I recommend you stick with it, as this is quite likely the most inventive album I've heard so far in 2013. A punishing soundscape is held consistently despite the wide variety of styles implemented throughout, from the empty, macabre and industrial ambient so common on this list to chopped, beatless (yet intensely rhythmic) powernoise. **Shapednoise** also collaborates with fellow label co-founder **Violet Poison** as **Violetshaped**, which is a marginally more restrained affair.

Alexander Lewis
A Luminous Veil **4**



Raging out of Blackest Ever Black's incredible 2013 stable as a mutant child of **Fuck Buttons** and **Kevin Drumm**, this phenomenal debut takes pulsing synthesiser lines driven through entire tracks and rips them apart with huge stabs of noise and distorted, disturbed vocal samples (check 'She Demands Attention'), to build into a droning hellish miasma with just a hint of accessibility.

Deerhunter
Monomania **5**



An element of the dreamy sheen that permeated **Deerhunter's** discography has been exchanged for pop sensibilities, with the vocals more prominent and melodies more distinct on *Monomania*. They've become more **Pavement** from their previous **My Bloody Valentine**. Whilst I was a big fan of that hazy ambience, particularly on *Cryptograms*, the sheer catchiness of this record has led to me coming back time after time.

Lumigraph
Nautically Inclined **6**




This represents the quintessential Opal Tapes release so far this year for me, which is quite a noteworthy accolade considering the strength of their output. Suffocatingly lo-fi, danceable in the same way as **Black Dice**; party, but not a happy party. For fans of drums that sound like overdriven £2 speakers, melted cosmic acid trips and some of the crunchiest sounds on this list.

Zeitgeber
Zeitgeber **7**



Following the release of a string of unbelievable dub techno albums last year, this **Speedy J** and **Lucy** collaboration pushes the genre even further into space. Throughout, quiet euphoria is mixed with rib cage shattering bass and fleeting tastes of glitch to fantastic effect.

Blacknocks
Untitled 001 **8**




Blacknocks: a series of explorations of the applications of techno. An anonymous release on a new (very promising) label, these tracks take on slightly different approaches to adding those little touches of noise and distortion to dance floor electronica.

Black Hat
Covalence **9**



Cassette release straight from Seattle. Club music for the stay-at-homes; those who cut their teeth on the dark atmospherics of **Regis** and the ambient bliss of **Boards of Canada**. The most euphoric and beautiful of the **Prostitutes / Powell** etc. sound.

Container
Treatment EP **10**



Intense work from 2012 techno breakthrough **Container**, this EP needs to be played painfully loud to be fully understood. Towards the more extreme end of the techno / noise crossover, and yet I have still had pure techno lovers tell me how great it is.

FILM

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Celine & Jesse Forever

Before Midnight

Director: Richard Linklater

Screenwriters: Richard Linklater,
Ethan Hawke, Julie Delpy

Starring: Ethan Hawke, Julie Delpy



John Park

Film Editor



Rock slide ends happy marriage

They first met in 1995. Jesse (Ethan Hawke) approached Celine (Julie Delpy) on a train from Budapest. They talked, they connected, and they parted, promising to meet each other six months later. They met again in 2004, with the hastily arranged meeting never having taken place. Once again they talked, they connected, and they prepared to part, only for the audience to figure out in 2013 that in fact, they didn't part. Turns out Jesse missed the flight he was supposed to catch from Paris back to America, and they had been together since then.

Sounds like a fairytale romance gone absolutely right despite some hiccups on the way, but Jesse and Celine's relationship, as we're about to find out, is far from perfect. Now that he's divorced, Jesse has a teenage

son living in America who he rarely gets to see, and with Celine they have 7-year-old twin daughters with whom they've settled down in Europe.

Opening with a scene where Jesse is dropping off his son at the airport after a fun summer together, we instantly sense trouble brewing as it's obvious Jesse wants to play a bigger part in his son's life, a significant portion of which he's already missed. Celine is at a crossroads as to whether she should accept a new well-paid job in the government.

We join them on the last day of their family holiday in Greece. There are no doubt some beautiful backdrops and scenery, but that's all secondary to the two characters we want to fo-

cus on. Keeping up with the tradition and arguably the *Before* trilogy's (for now) most remarkable strength, this is a film in which we see long single takes of characters talking. That's all they do, they exchange words. And yet, it's all so endlessly fascinating – it's sweet, charming, and consistently funny with quotable lines throughout its exceptionally well written script that covers a whole range of ideas and communicate them using its talented cast.

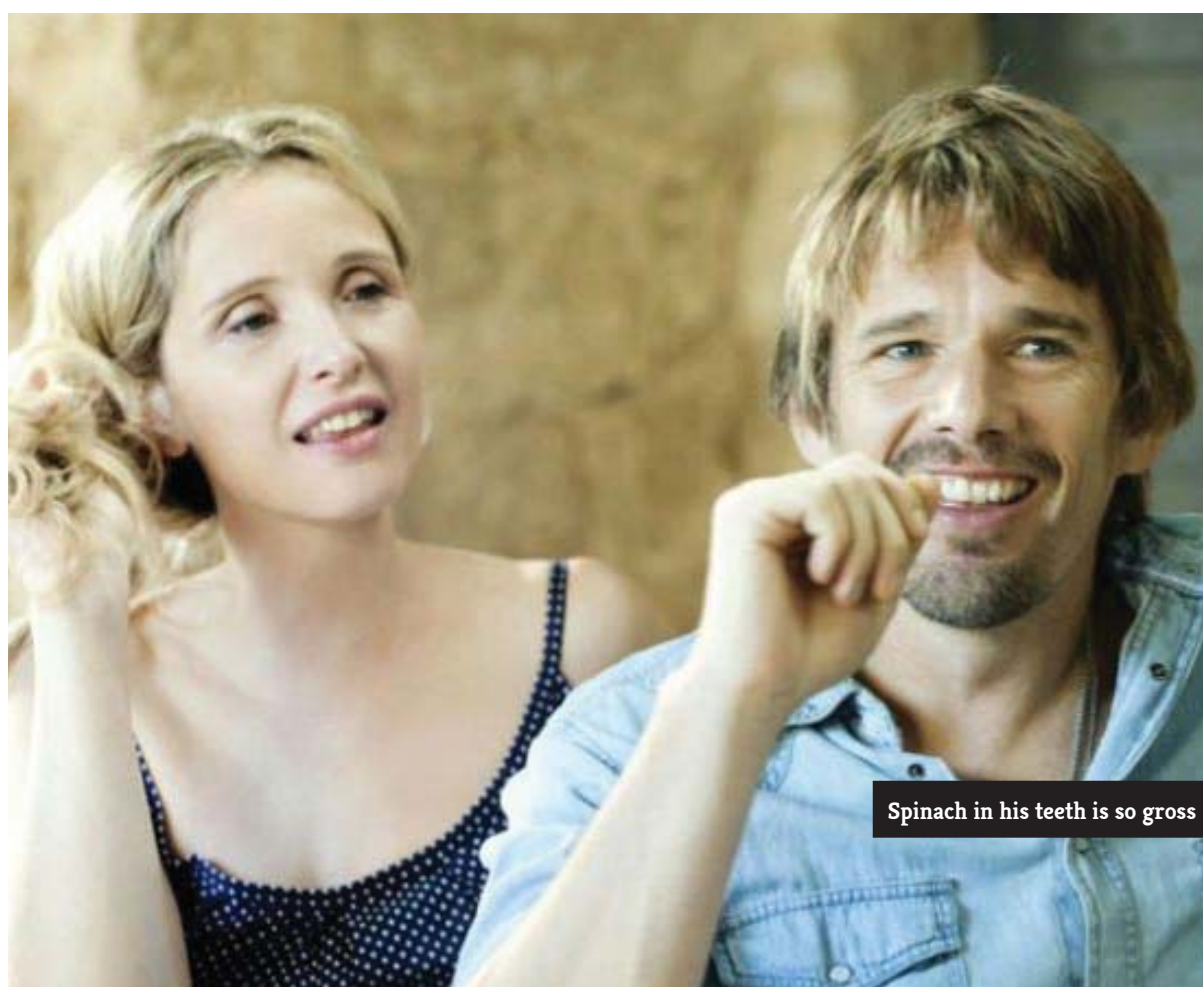
As usual Hawke and Delpy (who also co-wrote the screenplay) are absolutely brilliant – they have that magical chemistry that makes everything look so easy and natural. Coming across as completely spontaneous

and effortless is no easy task, and yet the duo who have been at the centre of this romance manage this beautifully. As the cracks begin to show, we are reminded that there is no such thing as the perfect relationship. Life happens, challenges present themselves, there are conflicts, and the longer two people are together, the more apparent this becomes. The courtship between the two is long over – now is the time for compromise and sacrifice. They disagree, they bicker, until eventually there is a full-on fight in the film's most climatic scene set in a hotel room, easily the best moment in the trilogy. The mounting problems they have faced over the years come to a head, harsh words are exchanged,

but the film does well to remember that these characters are not larger-than-life, overly melodramatic individuals. Their arguments aren't as fiery or loud as say, what Richard Burton and Elizabeth Taylor get up to in the overlong *Who's Afraid of Virginia Woolf?* but are more natural and most importantly, relatable.

Unlike its predecessors there is a fair amount of screen time given to its supporting cast (lovely insightful friends they meet on holiday), making use of different perspectives and views, although in the end keeping the narrative firmly grounded in the central couple.

Here is a sequel that seems to have been carefully planned out, not rushed through and thrown out on a whim for profit. A lot of consideration has gone into making a follow-up worthy of the high bar set by the previous two instalments. There are no easy answers to the issues that arise, and yet there is something so wonderful about two people who love each other after all these years. Will this be the end of the *Before* franchise? I certainly hope not. Come on Mr. Linklater, Mr. Hawke and Ms. Delpy, I'm ready for at least three more films – all set nine years apart or so. As I can watch this couple talk for days on end.



Spinach in his teeth is so gross



No. I ordered Coke. If I wanted a fucking Pepsi I would HAVE SAID

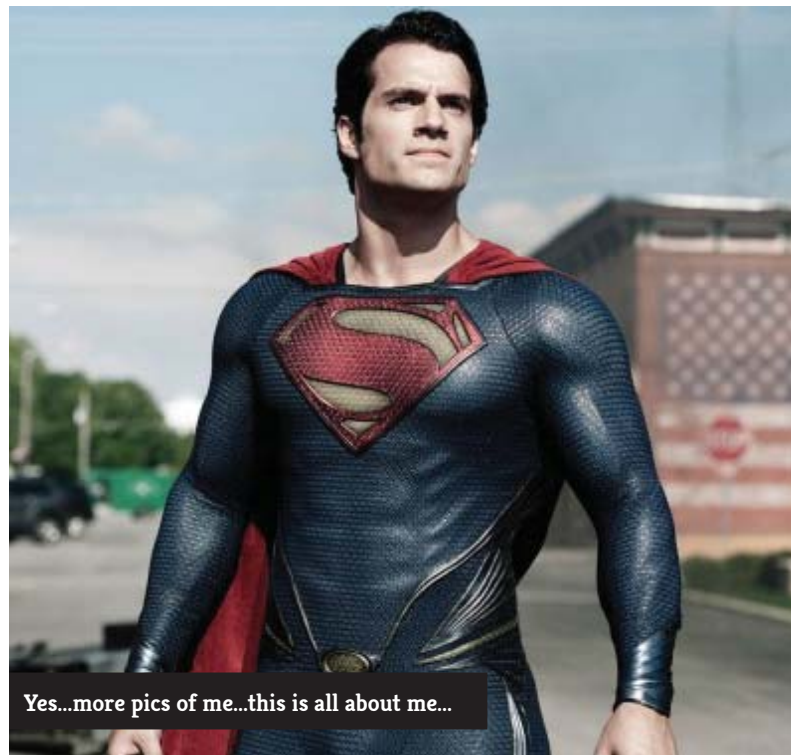
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FILM

Fit Cavill in tights



I'm sexy and I know it...ba ba ra ba



Yes...more pics of me...this is all about me...



I'm so pretty

CENSORED

Man of Steel

Director: Zack Snyder
Screenwriters: David S. Goyer, Christopher Nolan
Starring: Henry Cavill, Amy Adams, Russell Crowe, Michael Shannon, Kevin Costner, Diane Lane



John Park Film Editor

After the disappointment of *Superman Returns* that gave very little of what audiences were really looking for, here comes another reboot that starts off a well-known superhero character story from scratch. And here is the kind of loud, bombastic action feature this definitive superhero really deserves.

Under the assured guidance of Zack Snyder (*300*, *Watchmen* as well as the highly underrated *Sucker Punch* and *Legend of the Guardians: The Owls of Ga'Hoole*), *Man of Steel* wastes no time in getting stuck in with spectacular action. Opening with the visually awe-inspiring planet Krypton that's about to self-destruct, Jor-El (Russell Crowe) dodges bombs and bullets, fights off coup-leading General Zod (Michael Shannon), to send off his baby son Kal-El to Earth away from all the chaos. Krypton is soon destroyed, and baby Superman safely crash-lands on our planet to be discovered and adopted by the Kents,

Jonathan (Kevin Costner) and Martha (Diane Lane).

Growing up as Clark Kent (Henry Cavill), he struggles to fit in with the rest of the world, difficulties he's often faced as a child, shown to the audience in several flashback sequences. He's faster, stronger, and just generally better than everyone else (x-ray vision, laser beams from his eyes etc), powers his adopted father fully accepts but is determined to keep hidden, as he wisely sees that the rest of the world isn't ready to embrace someone so different. Clark does eventually figure out his origins, his destiny, how he should be a hero blah blah blah (the rite of passage superhero talk remains the same), all of this explained to him by the memories of his real father who is now dead.

As can be expected for an origins story, there is a lot of set-up before the fun can really start. Having two important father figures is something Snyder plays around with; having two very strong actors, Costner in the flashbacks, Crowe in the present, give Clark the guidance he needs to become the saviour he's destined to be, and find his place in the world. There are particularly effective scenes involving both fathers, ones that contribute to successfully shaping an emotional arc within the story.

When telling the story of Clark, a lot is said and done around the character, but the man himself has frustratingly very little to say. Cavill is very good at reacting appropriately to the tons of lectures he's given by those

who surround him, however he isn't given much to expand on. He has no trouble looking serious at every turn, and although there is an element of pain and loneliness in his expression stemming from being an outsider, not enough time is spent on Cavill to truly dig deep into the titular role. That said, he absolutely rocks the newly-designed, red-underwear-less (and therefore, much better) suit, and he fully embodies the physical stature of the Man of Steel.

Enter Lois Lane (Amy Adams) and General Zod with his gang of powerful antagonists to really kick things off. Lois is a Pulitzer Prize-winning journalist investigating this mysterious and illusive superhero, and Zod lands on Earth to destroy it with his gigantic sci-fi spaceship. Both relatively important supporting players, but both thinly drawn. Adams is as likable as ever, and to her character's credit, she does play an important part in taking down the bad guy, but she lacks her own personality to stand for herself. There is definite spark between her and Superman, one that perhaps needs to be explored further in the future. Shannon has never had problems playing psychopathic maniacs before, and he comfortably pulls it off, and he's a villain of many intense words, full of big speeches and gestures, something that suits the actor well.

Most impressive however, is the film's firm grasp on the huge action sequences. Once they get going, there is no stopping them, and the scale

at which everything is executed is a grand, magnificent one. Despite having Snyder behind the cameras, there are no extreme slow-motion captures, one of the director's previous trademarks. The final showdown isn't without some incredibly repetitive ideas (characters fly into each other, they rebound into buildings which subsequently get destroyed and knocked down, presumably killing thousands and thousands along with it – but this being a 12A feature, it kindly overlooks the collateral damage), and is perhaps reminiscent of Michael Bay's *Transformers* franchise, but the difference here is that it's incredibly easy to follow every step of the various fights. Snyder closely follows the spectacle and captures the many, many flights of Superman perfectly.

Influenced by the success enjoyed by Christopher Nolan's *Batman* franchise, Snyder is little interested in humour, and has turned this into a deathly serious entry, with hardly any light-hearted touch. Which is just as well, because the film doesn't have room for comedy. It's better to leave things the way they are, rather than trying to make awkward one-liners fit, especially when they have absolutely no bearing on the story whatsoever. Clark is on a very serious quest to uncover his identity, and anything inappropriate would have been a needless diversion.

All in all, he's back, and safe to say, for good. A sequel is under works, and we'll be glad to have him flying back to our screens.



And here, I'm on fire

FILM

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The expendable boys go solo

Bullet to the Head

Director: Walter Hill
Screenwriters: Alessandro Camon, Alexis Nolent (graphic novel), Colin Wilson (graphic novel)
Starring: Sylvester Stallone, Sung Kang, Sarah Shahi, Jason Momoa, Christian Slater



John Park

Film Editor

The plot is almost irrelevant in Sylvester Stallone's latest action vehicle. Sly is the good guy out for revenge after his partner is murdered during a devious double-cross, there are some bad people working with should-be-good but corrupt people looking to do some dodgy deals, and as the film's title suggests, there are many exploding heads thanks to some excellent aim. Trust no-one, shoot anyone who gets in your way, preferably in the face, and walk away having completed your mission.

It moves at a ridiculously quick pace, picking off one bad guy after another from a long list: Sly's sidekick, Sung Kang, playing a police of-



Man of Steel - 30 years on...

ficer, has a knack for tracking people down with just a phone call. There's friction initially, as James Bonomo (Stallone) is an assassin hired to hunt down and mercilessly kill for money, whereas Tyler Kwon (Kang) is a law-enforcer. There's uncomfortable banter, Sly doesn't have a problem taking jabs at Tyler's Asian heritage, but soon they put their problems aside and it's not long before the two start working together.

Stallone and Kang certainly have an easy chemistry to pass as two leads in a buddy-cop bromance action film: Stallone and his deep growling voice is mighty talented when it comes to delivering corny one-liners that end in embarrassing chuckles, and Kang is convincing being everything that Stallone is not: i.e. strict, by-the-book and not very smooth when it comes to carrying out his job. Sarah Shahi, being the only woman in the cast

guarantees that she will need some sort of rescuing help, which she of course does in the end.

No one else truly matters here: the bad guys consist of Adewale Akinnuoye-Agbaje (more easily remembered as Mr. Eko from *Lost*), who couldn't be a more generic villain, Christian Slater is a neurotic lawyer and it's quite the comic relief to see him scared out of his wits when Stallone stands over him with a pair of pliers, and the young Jason Momoa provides a worthy opponent to Stallone in brutal combats.

Bodies stack up, chaos ensues, and there's plenty of carnage. And Stallone shows he's still got it at the age of 60+. Director Walter Hill, known for his male-dominated action, churns out yet another competent but not at all special feature that serves well as a highly entertaining, mindless but stupidly fun ride.

crew of four men 1 million dollars. Parker wants his share of 200,000 and to then walk away, whereas the rest of the gang, consisting of men who he's never worked with before (never a good sign), wants to pool the cash in and invest for the next heist which is guaranteed to generate even more income. After this disagreement, Parker gets punched, kicked, shot, and is left for dead.

Some kind farmers find him, and he's patched up very quickly and soon he's back in action. Tracking down those idiots who messed with him, his search leads him down to Palm Beach, a process that gives Statham a chance to show off some slick moves. It's only when he gets to Palm Beach and becomes closer to his targets, the plot comes to a screeching halt.

He has a woman in his life. Claire (Emma Booth) who sticks around no matter how much danger his job puts her in. Her father Hurley (Nick Nolte) is his mentor, although the relationship between the three of them isn't so well established or explored. Another woman enters his life, Leslie Rodgers (Jennifer Lopez), a depressed, middle-aged divorcee who is far from the successful real-estate agent she wanted to be.

As a part of his stakeout routine, Parker needs to look at some houses, and this is how he runs into the single and desperate Leslie. And so starts the awkward combination as the two starkly contrasting characters bicker their way through getting even with the traitors. Lopez, who hasn't had the most impressive track record in the film industry, is actually a valuable addition to the cast, adding some humour to the otherwise very dry and dull atmosphere.

Statham, although with all of his usual characteristics intact, is not allowed to show off enough and his scenes feel very stale. With a needlessly convoluted plot that doesn't know what to do with its leading man, every scene involving him is a tad stale, even though it is rather entertaining to watch Statham struggle through sporting a Southern cowboy accent.

There are good bursts of intense, bloody action; especially memorable is Parker's defence method to stop a knife going into his eye, but there's no doubt the pacing is a serious issue. The predictable but tidy ending is an improvement over the dud that is the meandering, muddled middle part, but it never reaches the height and potential of its gripping opening.

The Last Stand

Director: Jee-Woon Kim
Screenwriter: Andrew Knauer
Starring: Arnold Schwarzenegger, Forest Whitaker, Johnny Knoxville, Jaimie Alexander, Rodrigo Santoro, Peter Stormare



John Park

Film Editor

Arnold Schwarzenegger returns to the big screen in a lead role and he does exactly what he does best: he uncomfortably mumbles through his dialogue (which has been restricted to the minimum), his thick accent is still there, but when the villains dare to disturb the peaceful town where he's the head sheriff, Arnie gets his kit in gear, and starts running them down with his truck. That's right, he said he'll be back, and he is.

The FBI is in a state of panic when notoriously dangerous drug lord Gabriel Cortez (Eduardo Noriega) escapes their rather flimsy custody. With an incredibly fast car, this skilled driver is heading for the Mexican border, to resume his usual practices and lead his cartel once more.

What does any of this have to do with Sommerton, Arizona? Cortez has come up with a brilliant idea to go through a small town, where he suspects there won't be any resistance whatsoever, to make the smooth transition from the States into Mexico. His gang led by Thomas Burrell (Peter Stormare) are busy building a bridge across a narrow canyon, and since the FBI is absolutely useless when it comes to sorting things out on their own (in the film, I mean), it's up to the sheriff and his deputies to stop this mad man.

Aside from Ray (Schwarzenegger), the others are not all that experienced. There's Sarah (Jaimie Alexander), Mike (Luis Guzman), and Jerry (Zach Gilford), plus some unexpected help from Frank (Rodrigo Santoro) a jailed thief, and Lewis (Johnny Knoxville) who acts like a village idiot but someone you probably shouldn't underestimate given what he keeps locked away in his garage.

Not exactly the most ideal team to defend your town, but what we've got here is good enough it seems, and with Arnie on your team, there's very little chance you'll end up losing. There's generally good build-up, if you exclude the obligatory blossoming romance subplot, and thanks to Knoxville and Guzman, there is casual humour to ease things along.



Difficult to sit through is any sequence involving Gabriel Cortez, the antagonist, opening his mouth, spewing dialogue as if it were written for a children's cartoon villain. Even worse is his female ride-along, Genesis Rodriguez, who doesn't have much to say but when she does, you wish the excruciatingly clunky dialogue rides off as quickly as the car they're driving in.

But where the film feels most confident in is where there's gunfire and explosions. Director Jee-Woon Kim doesn't shy away from any preposterous ideas and chooses instead to embrace them, adding style and noise to give the full-on blockbuster experience. The film rarely takes any breaks, and as it works itself up to a much-needed showdown between Arnie and the villain, it pays off in a brutal yet satisfying sequence that shows off Arnie's ever-lasting physical prowess.

Parker

Director: Taylor Hackford
Screenwriters: John J. McLaughlin, Donald E. Westlake (novel)
Starring: Jason Statham, Jennifer Lopez, Michael Chiklis



John Park

Film Editor

Jason Statham is no doubt a one-trick pony who is outstanding at what he does. He's a moody-looking, moody-sounding Cockney Brit whose suave tough-guy act is difficult to match. His martial arts skills have always been captured well and because of this mix of qualities, no matter how useless the film, Statham has always come across as a reliable lead in whatever situation he's placed in.

Unless of course that vehicle is *Parker*, a film so invested in being taken seriously that it doesn't have enough time to play around with its best assets.

It starts off promisingly enough, with a well-executed robbery of a fair that bags Parker (Statham) and his

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FILM

Spoof, Rom-com, Drama, Horror, Thriller

A Haunted House
(out 19th June)

Director: Michael Tiddes
Screenwriters: Marlon Wayans, Rick Alvarez
Starring: Marlon Wayans, Marlene Forte, Essence Atkins

★

Bachelorette
(out 14th June)

Director: Leslye Headland
Screenwriter: Leslye Headland
Starring: Kirsten Dunst, Lizzy Caplan, Isla Fisher, Rebel Wilson, James Marsden, Adam Scott

★★★★

Stand Up Guys
(out 28th June)

Director: Fisher Stevens
Screenwriter: Noah Haidle
Starring: Al Pacino, Christopher Walken, Alan Arkin, Julianna Margulies, Lucy Punch

★★★

No One Lives
(out 6th September)

Director: Ryūhei Kitamura
Screenwriter: David Cohen
Starring: Luke Evans, Adelaide Clemens, Derek Magyar, Lee Tergesen, America Olivo

★★★

The Call
(out 20th September)

Director: Brad Anderson
Screenwriters: Richard D'Ovidio, Nicole D'Ovidio, Jon Bokenkamp
Starring: Halle Berry, Abigail Breslin, Michael Eklund

★★★★

If your idea of fun consists of Marlon Wayans dry-humping three cute stuffed animals for an extended period of time in various positions, you should go right ahead and watch this horror movie spoof that pretty much does nothing right.

The *Paranormal Activity* franchise and *The Devil Inside* are the two main films that this gets its ideas from; we see a couple (Wayans and Atkins) move into a new home and find supernatural occurrences haunting their everyday life.

We get fart jokes, sex jokes, defecation, misogyny and homophobia, and no matter how hard everyone tries, it's Wayans' constantly over-the-top performance that gets quickly tiresome and a long list of jokes that never really stick. Forte has moments as the Hispanic maid, but not enough.

Much like the films it wants to make fun of, there's too much time lingering over nothing, and often you want the film to just get on with it and make us laugh.

Sadly the laughs never do come, and thankfully when it's all over in 86 minutes, you'll want to avert your eyes and attention to something of more quality. Let's just say, it's worse than the *Scary Movie* films – now that's a pretty new low.

This year's *Bridesmaids*? Not quite, but it's a wedding comedy that can proudly stand on its own two feet. It's funny, filthy, and bold, with quirky, unlikable but redeemable characters played by actors who can handle comedy.

High school best friends Regan (Dunst), Gena (Caplan) and Katie (Fisher) are shocked to hear their plus-sized "friend" Becky (Wilson) is getting married, before any of them.

They all come together, not having grown up one bit since their high school days, wanting to get drunk and high living up to their glory years.

What's difficult is that the world has moved on and they haven't. It's difficult to see just how these three navigated their way through life after their teenage years, but when such dynamic characters come together, you know you'll get trouble.

A stupid, drunken evening leads to a ripped wedding dress, which is every bride's worst nightmare. The good news is, Becky has no idea, and they have until the next morning to get this fixed.

They find new love and renewed friendships along the way, and perhaps finally, the three will snap out of their fantasy lives and grow up. And there's fun to be had getting there.

Released from prison after almost spending three decades locked up, Val (Pacino) is looking for some good time (i.e. sex, drugs, guns) with his buddies Doc (Walken) and Hirsch (Arkin). What complicates his night-out is that Doc has been tasked with killing Val and delivering his body to a crime boss.

With a cast this good, it's a shame they don't have anything better to do than visit a brothel three times, take a few too many viagra pills, go to a bar, and a diner. We're asked to believe this may be Val's last ever day on Earth and yet there's nothing remotely interesting about what these three old timers get up to. There is the predictable running gag that hint at the fact that these guys are "too old for this shit" and the script doesn't go any further to equip these fantastic actors with anything better to say.

Awkwardly stirring up false sentimentally to bring about closure for the characters doesn't really work, as proper links are never established. And so both a sudden death and introduction of family members feel incredibly forced.

But despite the mind-numbingly dull script, it's always worth sticking around for some banter between Pacino, Walken and Arkin.

Japanese director Kitamura's second English-language feature is as bloody and shocking as his previous film *The Midnight Meat Train*, but also just as shallow. There will be blood, tons of it, with all the gore very stylishly handled, although when it comes to explaining the characters themselves, the film falls massively short.

A gang of violent thugs meet their match when a man they kidnap for money is far from a helpless city worker they first thought he was. In fact Driver (Luke Evans) has secrets of his own (i.e. having a woman locked up in the trunk of his car) and possesses skills that make it instantly obvious that they messed with the wrong man.

Evans is a convincing anti-hero of very few words, and his sharp charisma is enough to dominate the screen. There's also a certain amount of satisfaction to be gained seeing so many vile individuals meet their deserving gruesome ends.

Briefly glossing over the psychology of the Driver and his relationship with his captives makes the audience wonder, but our curiosity is never properly addressed after its hasty wrap-up of all things violent.

Everything is very slickly put together but the content is barely there.

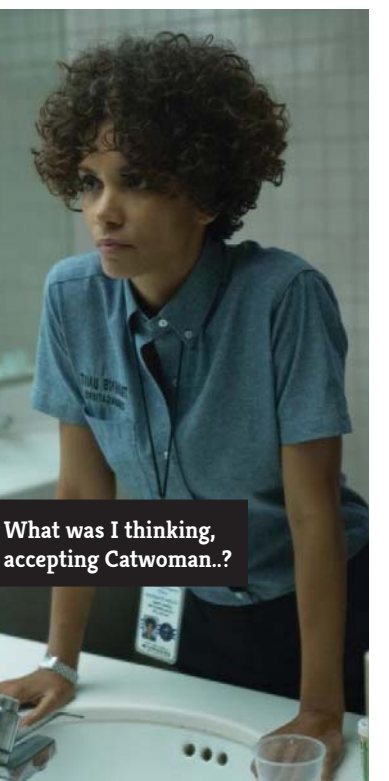
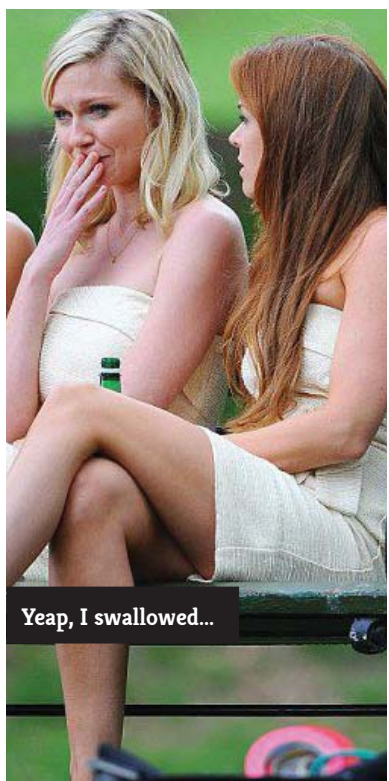
Halle Berry is a 911 operator having undergone a traumatic event six months beforehand of listening to a young girl get murdered, Abigail Breslin is a girl who's kidnapped and calling her now from the boot of the car, and the two communicate trying to figure out the best solution to this little problem.

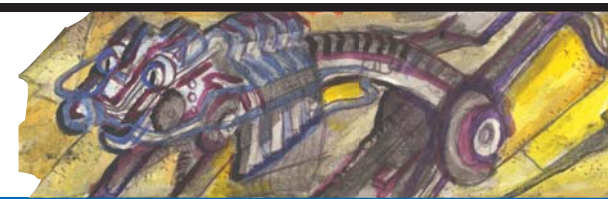
Here's an expertly made thriller, one that cleverly makes use of its tight, claustrophobia-inducing space, and a highly probable scenario.

Berry is very convincing at portraying the concerned helper, whereas Breslin, making a successful transition from a child star to a potentially successful adult actress, is an excellent victim, crying and screaming at all the right moments and selling the sheer terror. Eklund is the suitably creepy villain who has his own reasons for what he's doing.

Things only get problematic in the film's third act, when there is an attempt to turn Berry's character into a lone female detective and an eventual action heroine. She does her own investigation piecing things together, coming to conclusions based on the most ridiculous and absurd clues.

The final scene does open things up for a potential sequel: and to this, we say hell yes, go for it.





Microsoft kicked everyone's ass...hard

Steve Ballmers thoughts reviewing the year according to **Max Eggl**

Yeah, MS is back, baby! The most awesomest company on Earth has delivered this year in every possible area available. I'm like serious people, we did like everything. Not only have we revolutionised the smartphone world but also shaken up the PC market, tablets and games consoles.

With the Windows 8 phone, everyone has just been like woahhh, what is that?! I mean the smoothness of the interface, the speed of the software and general greatness of Windows on a phone, tooootally makes up for a lack of apps. And the competitors? Apple and their iOS? Wait... didn't we give 'em 150 million dollars back in 1997? Yeah them. Oh and Goo...who...gle? That OS with their fragmentation and stupid food names are soooo 2012. I mean with Windows 8, you hold the future man, it's so modern the UI is called "Modern UI"! Them flat tiles just give you all the info you

ever could need, wanted or unwanted. It's even so cool and new that Apple, the oh-so-high-and-mighty Apple, copy us. You can stick that in your iPipe and smoke it, Cook!

Oh yeah and the Windows update? Windows 8, it's like so intuitive, even your Grandpa could use it.... Oh wait. According to that video he may not be able to. Well anyway, we took away that start button because it was like outdated and you guys didn't want it. Yeah, I know you were saying you did want it, but look deep, deep down into your heart, you didn't actually want it, right? Well, we'll give it back to you anyway, even if you don't want it! Aren't we such a great and all-knowing company? So, like, it's such a change from Windows 7, even though all of you still stay in the desktop mode, which looks like Windows 7.

What about the tablets? Absolutely, like totally, style. The RT does everything you wanted it to do (no, not nothing)! The pro is the best tablet-

laptop hybrid you ever wanted, and if you wanna get one, just go for it, they are still in stock! And the best bit is you get the Windows 8 experience on a tablet! All 35 GB of it!

Oh and what about Xbox (B)one(d). Like why would you need backwards compatibility? That's like backwards thinking, man! Oh, and you want a console that actually is aimed at gamers? Well, we also make that kind of console, its called an Xbox 360, bro! Yeah, but apart from that like it's the one device you will need (see that creative naming, man?!). So the cons: sharing games; why would you share games anyway? Gamestop would have ripped you off if you sell it, and, man, you never know if you really found ALL those golden stars, if you give it to your friend! Kinect; yes we know it's annoying that the Kinect always has to be plugged in, but dude, no matter what we see, we will keep it secret (maybe give it to the US government, and possibly anyone that asks for it!



But apart from that, no one I swear man!). Lastly that internet thing: I mean c'mon, whoever doesn't have internet at least at some given point in the day is as backward as... as... a cat with toast on its face... oh wait. What are you gonna do about it though? Buy a Wii U?! Lol, don't kid with me here, I have a weak heart. PS4, yeah right, let's see if Sony even lives out the year!

With Microsoft you know at least we won't go bankrupt due to some Tsunami or something.

Well all in all it has bin a fab year for MS, I mean kick-ass products that will just make you feel like you are in heaven. Just connect all your devices, and lean back while we listen and video everything in your life. Trust me man, your data is in good hands!

Incredibly Magical iOS 7

Yong Wen Chua echoes Apple: "can't innovate anymore, my ass."



Apple fans worldwide rejoiced as detractors grieved a couple of weeks ago at the WWDC event when CEO Tim Cook unveiled yet another incredible update to the beautiful and gorgeous iOS 7, the latest iteration of Apple's superior and world's most advanced mobile operating system. It is chock full of innovation that is just simply amazing.

The greatest and most profound change to iOS 7 is the whole new epicly redesigned and beautiful inter-

face. After years of perfecting the incredible art of skeuomorphism, Apple once again has delighted us with the phenomenal redesign that is incredibly gorgeous and just amazing. Apple is once again leading the industry through its magical innovation. Critics will lambast Apple as simply conforming to trends of minimalism but this is not so – simplicity is often equated with minimalism, yet true simplicity is so much more than that. Simplicity is about making things "just work". iOS 7 is a pure representation of simplicity.

Apple iOS 7 also has a whole host

of new, epic features that has never been seen in any other operating systems. A new control centre that is one swipe away brings access to common tasks like toggling on and off WiFi and controlling music playback in a simple and gorgeous manner that just works. The incredible notification centre has also become more powerful by displaying more relevant information in a gorgeous way.

Multi-tasking has been revamped with a new, incredible, and beautiful card-based interface. Camera-aficionados can now add special magical

effects to the pictures they take with a new gorgeous camera interface. Apps can also update themselves automatically in what Apple insisted was a new feature, rather than a bug fix. These represent a mere tip of the iceberg for all the epic and fantastic changes in iOS 7.

Apple also took the time to deride its competition. It, rightfully, compared its superior position in terms of getting the latest version of the OS to consumers when compared with Android. Its magical formula is simply the incredible lack of fragmentation.

Apple also expects to launch multiple lawsuits against companies that have copied its redesign in the near future, especially Microsoft for the Windows Phone series.

All of these new features in iOS 7 make it a super fast, super clean, super beautiful, super gorgeous, and super incredible new version of the world's most advanced mobile operating system. It is no wonder that Phil Schiller so adamantly and indignantly derided critics with the line "can't innovate anymore, [his] ass". He is right. Apple will continue to live long and prosper.

Technology Editors: Jason Parmar
Maximilian Eggl
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TECHNOLOGY

Google Googol for fanboiz

Jason Parmar steps into the shoes of a fanboi to review the year



From left to right: Google Glass, the world-champion for horseshoeing is a big fan of Google's garden horseshoe pits, Google's balloon project to give the whole world the internet to change the world

It's been an incredible year for the world's coolest company. Consistently ranked as the best place to work for as long as I can remember, the last 12 months has seen some pretty groundbreaking steps forward for the Mountain View company: driverless cars, balloon powered internet, the world's most popular mobile operating system and of course, Google Glass.

It's not hard to see why Google keep topping *Fortune's* best company to work for list. In addition to the standard: free healthcare, every insurance you can name, time off for kids, reimbursed education, free legal advice etc, Google goes over and beyond for its employees: free massages/haircuts/gourmet food, sleeping pods and even an ice hockey rink and horseshoe pit in the workplace. Oh, and if you ever have the urge to do an Oscar Pistorius, make sure they work at Google – if a Google employee dies their spouse gets half their salary for a decade. Basically, I wouldn't be surprised if the company went to the extent to pay for free escorts so employees could look like they have hot girlfriends and would have a petting zoo every day of the year (rather than one day to distress exam ridden students).

It's no surprise that their employees are happy. But combine this with a policy that all engineers must spend 20% of their time on a personal project, with 100% full autonomy, and you get a crazy range of fascinating, useful and sometimes pointless innovations. These include: GoogleAds, Gmail, Plus, Maps, Streetview, Translate, Goggles etc.

So what have Google actually done over the last 12 months and what

about their future? Well, basically, it'll get a whole lot more evasive into your personal space, but that's most definitely a good thing. It just means we'll be able to do more and at the same time be lazier.

Google's driverless cars for example are completely legal and in use all over California. With a rollout predicted by the end of the year, Google

employees (and many others) will soon be safely working in the back of their car on their way to work without a chauffeur!

Google's recently announced "Loon" aims to give balloon-powered the internet to the entire world with the slogan "Loon for all". By sending balloons up into the sky Google claim they can help to better education, healthcare, business and, well, just about everything. In the launch video they say "1 in three children can't get to a secondary school, but with the internet, school can come to them" and "where there aren't enough doctors, doctors can help you from other places" etc. Thus everyone in the world will be able to enjoy access to the anarchist cookbook and 4chan, not bad.

But Google Glass is by far the coolest innovation that has taken serious steps forward. Currently out to a few thousand people, it won't be long before their out for the public and will replace our phones. No doubt with a load of custom apps, being socially awkward will never been easier. For example, have you ever wanted to film random people on the tube – I know I have – and Google Glass makes this happen super subtly. No longer do we have to be sneaky with our phone, we can just look at people...perfect! Another add-on that'll no doubt will come out could be a novelty x-ray, so that when people say "just relax and imagine the audience naked" when you speak, you don't really have to imagine, Google will put a pretty accurate overlay on there for you (although I'm not sure that'll really help you if you're a man standing on a stage).

Continuing on the rollercoaster of privacy, Google streetview has mas-

sively expanded in the last 12 month. At release Streetview aided thousands of couples around the world spot their partner 'cheating' (as well as helping us get to places). But not only has streetview expanded across countries and the Amazon rainforest, but now

Google is going into shops and venues to give you an even more complete experience! If expanded one day into homes maybe you'll be able to catch more than just your partner holding hands with someone else on the street.

[With Google Glass] being socially awkward will be easier than ever

The News Bubble

General news from around the tech world, so you can keep up to date with the newest, weirdest and most futuristic things around.

Microsoft announces a new console

After the gamer community caused a great uproar on the interwebs, the Redmond based company has finally bowed to the pressure. The Xbox 360, released on the 22nd of November 2005, will be the cheap alternative to all those not wanting the Xbox One. However, how many games will actually be released for this great gaming device is the big question on everyone's mind!

Princetonism

A recent study by US scientists has revealed that every piece data is copied by the NSA 5 times on US government servers. Furthermore due to some faulty algorithm, each single piece of data is multiplied 5 times again, leading to an exponential growth in data. This means that that creepy love letter you sent to your crush in year twelve has more "babies" than the entire human race.

Tech Editors on the run

Yesterday 12:01 am, the Felix Games Editor was found dead in the Felix Office underneath a large amount of simulator games, most notably Train Simulator 1 through 4. The last known activity of the indie gaming addict, was his parodying the other sections of Felix, however leaving out the Tech section for no valid reason. The London Met are now looking for any leads, especially for the whereabouts of Jason Parmar and Maximilian Eggl. Any hints are greatly appreciated.

Max Eggl and Jason Parmar Tech Editors

GAMES

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Felix-ception. BWWWAAAM!

GAMES NEWS

A most spectacular journey

Ross Webster

It's a tenuous link to news, but as you might have noticed, from the hearse-delivered copies of Felix this week, this is the last issue of the year.

Wow, I can hear your crying from here – tone it down a bit.

All joking aside, it's been a great year for gaming, with the next generation of consoles revealed (for better or worse), and a great array of games that threaten to blow the cobwebs

out of the works. We've got *The Last of Us*, *Borderlands 2* and *Bioshock: Infinite* leading the charge, but backed up by a slew of smaller releases, such as *Dead Space 3*, *Monaco*, *FarCry 3* (plus *Blood Dragon*) and *Dishonored*. I just wish I had more time and space to talk and play about more of them.

As always, the casualties of war are young and the killing blow happens suddenly. *Aliens: Colonial Marines*

had so much promise, but shot itself in the foot with a smart-gun, and *SimCity*, well... 'nuff said.

The Games section of Felix would have been way more boring and sarcastic, if it wasn't for the rest of the Games and Felix teams, so I extend my heartfelt thanks to them, for keeping these pages relatively clean (it's surprisingly easy to start complimenting a game, and then quickly slip

into describing the developer's mothers in a less than desirable light...), so to you guys, I raise my glass (of Ribena).

This year, being Games Editor has been a great experience, and I've had way too much fun procrastinating from the life of an Imperial student, it should be illegal. I've gone to BAFTA viewings, gaming conventions and had review copies thrown at me, all

in the name of 'journalism'.

I don't know who is going to be my replacement, but I know that the next year promises all the goodies (and baddies) we've seen from E3, and whoever feels like taking up the mantle as Editor, is going to have a great year ahead of them. If any of you are interested, drop us a line!

It was a triumph! I'm making a note here: huge success....

GAMES COMMENT

E3 – I am disappoint

Joshua Price

Good old E3. Every year, hundreds of game developers and publishers, outline what it is that's going on in the world on gaming at the moment, and what's upcoming in the year ahead. Be it the latest technology or the games themselves, us gamers are treated to a literal feast of information, being packed into exciting press conferences, high-action trailers and impressive demonstrations.

This is great, but I feel there is a problem. As hyped up as E3 is, or rather tries to be, I feel that it's lost some of its original excitement lately. The event feels too similar each year; we're greeted with a lot of sequels, nearly all from the same developer or publisher powerhouses, and overall I get the impression that not much is changing. And while I've always preferred to play games on my PC, the new consoles from Sony and Microsoft don't appeal hugely either.

So what is so disappointing about

the show this year? Let's start with the obvious 'anti-star'; Microsoft's new console, the Xbox One. Al-



though revealed almost a month in advance of E3, it has already met with harsh criticism. The requirement of an "internet verification" every 24 hours for offline play, restrictions on the resale of used games, and the re-

quirement for the use of Kinect to be permanently attached to the console have already caused a lot of controversy. This apparent slow erasure of consumer rights has provoked a lot of discord from gamers. Whilst anti-piracy measures are understandable, it seems a shame that many companies still opt for draconian DRM measures.

Sony's latest device, the PlayStation 4, doesn't feature any of these requirements thankfully, receiving many cheers at their conference when this was announced. Indeed the "Official PlayStation Used Game Instructional Video" is an excellent piece of marketing. Not only this, but Sony have shown a lot more support for independent developers, allowing self-publishing on their new console. However, I find it still fails to appeal. That multiplayer play on the PS4 can now only be accessed as part of the paid "Playstation Plus" subscription

service seems to be an odd choice, especially as it was a key selling point for Sony's previous console. Also like the new Xbox, there doesn't seem to be much variation in the games announced for the new consoles.

As one would expect, there are a lot of sequels announced at E3 for the already well-established franchises. *Call of Duty*, *Mario Kart*, and *FIFA* are three particular examples which come to mind. No doubt these games sell well enough, however for a conference which aims to show the latest in gaming, it seems somewhat ironic that we are greeted with such a similar selection of titles each year. I can probably guess that next year's conference will involve many more of the same names. I'm not against sequels at all, but a lot of the focus could be said to be around so called "shovel-ware". These are releases which are perceived to be more-or-less the same game in a long line of sequels from consecu-

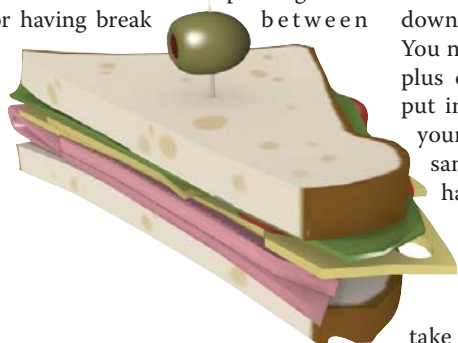
tive years. Is this really anything to be excited about? Some more variation would be nice; there have been other interesting concepts for games which have appeared in the past few years. It would be good to see something other than the standard array of sports titles, modern/futuristic military shooters and fantasy RPGs.

Perhaps this is nonsense though. I suspect my view of previous years is clouded by some nostalgia of teenage excitement for what was then the next big thing. That and my prolonged waiting for Valve's *Ricochet 2* means that surely anything I say should be taken with a pinch of salt? Maybe so, but I for one was not particularly enthused by much at E3 this year. That's not to say I'm not looking forward to anything. There are of course a lot of interesting new games out there – *Watch Dogs* and *Mirror's Edge 2* to name a couple. The overall spirit of the conference seems to be missing, however.

GAMES FOOD omnomo.. mnomnom

The Heavy

As new Editor for Food section, I want to share with you favourite sandwich. Sandwich ideal for pushing kart or having break between

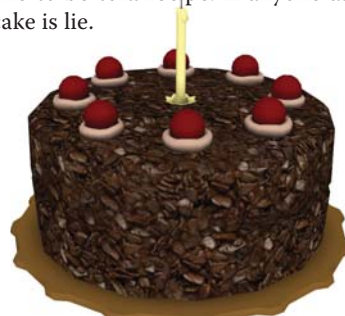


crushing puny spines. Cake best for celebration.

This sandwich recipe was handed down through family, and very good. You need: bread, meat, salad, cheese, plus olive and toothpick. To make, put ingredients on plate, and eat. If your friend is sad, you can drop sandwich on floor, and friend feel happier.

Cake is masterpiece. Made from tears of enemy, mixed with their fear. Tastes like victory. Many little men try to take cake, but unable to eat, because

of broken bones. I break, because cake for winners. Unlike sandwich, cake recipe is national secret. No-one to be told recipe. If anyone ask, cake is lie.



GAMES ART

GLaDOS

The weather outside was lovely yesterday. I saw a deer. I drew a painting for you, I hope you like it more than

your parents ever liked you. That isn't hard though. Even looking at it the painting counts as a win in my book.



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GAMES

BWWWAAAAAAMMM

GAMES... GAMES

Oil, oil everywhere... Sanchit Sharma

"Huh. Maxed out on oil again." – Me, when playing *Oil Rush*. *Oil Rush* is an interesting take on the real time strategy genre. It is a naval strategy game that takes place in the future, where nuclear war has melted the polar ice caps leaving little habitable land on the planet. As such, many people live either on ships or on platforms that have been built in the sea.

Strategy in the game focuses around claiming and holding platforms in the ocean. There are two main types of platforms: oil rigs and unit construction platforms; the latter being further divided by which unit the platform provides. As such, the map is simply the placement of these platforms, the types of platforms, and small sections of land that block sea passage.

Each oil rig will produce as much oil as it can, until the maximum of 500 has been reached, and each unit construction platform will construct the relevant unit until the population limit has been reached. Note: it does not cost anything to produce units (presumably oil is the only resource that is limited, and no oil is needed to build these units).

This is one of two methods that the designers have employed to attempt to eliminate micromanagement in the

game. The other method is unit selection – instead of selecting units individually the player selects a platform, combination of types of units, and then what percentage of them he/she wants. The game automatically chooses the 'best' combination.

Both of these methods are very effective in completing their goal – the game is very much focused on the big picture. However, this does mean that the player loses control. What if you want to send the already weakened unit to get itself killed distracting the enemy while sending the one at full health to capture a platform? The game doesn't know which attack the player cares more about, and thus may send bad combinations of units.

There is another very important difference between the two main types of platform, which is that oil rigs must be defended by units, whereas unit construction platforms can have towers built around them for defence (towers cost oil, and are the main thing that you'll use which do so). This leads to the main strategic choices in the game: how many units to leave behind whilst you send the rest to capture the remainder of the platforms.

And herein lies the main problem with this game. Whilst fun, there is

very little strategic gameplay to be found. I can quite easily beat the normal AI simply by capturing and keeping two or three oil rigs, and then sending a large force to attack all of the unit construction platforms one by one. Some strategy is added by the fact that oil rigs cannot be defended, and there are also special powers that players can use (decrease enemy damage for x seconds, increase armour, etc) which increase the strategy somewhat as well. In addition to this, the fact that no unit or tower can be healed and each take time to be rebuilt adds something to this.

However, the fact remains that the most effective strategy is simply to leave behind very few units and attack as fast as possible.

There are two factions presented at the beginning of the campaign (effectively rebels and empire), but by the looks of things, these factions are entirely identical in terms of units and abilities – they exist in the game world purely to allow plot hooks. This is somewhat disappointing, as most real time strategy games give at least three factions all of which play differently, look different and have a variety of sub-strategies, such as *Starcraft* or the

Command and Conquer series. This may have been done simply because *Oil Rush* is quite different strategically from most other games in this genre, however.

The music and graphics are both high quality and very appropriate for the game. In particular, the plane and ship models are really very detailed. The main campaign is very effective at taking you through the main unit types and strategies, though it does feel a bit like a very long tutorial. Things never really pick up. In addition to this there is simply a fixed set of missions as opposed to, like in *Dawn of War: Soulstorm* (I was trying to forget about that expansion. Curse you! – Games Ed.), a series of missions where the outcome of the last effects the next. Or *Rome: Total War* where there is a large scale campaign map as a turn based strategy game followed by individual real time battles. The addition of this kind of campaign would add a great deal to the replayability of this game.

Overall, I quite enjoyed this game but I don't think it would have been the cost if I'd have bought it at full price. *Oil Rush* is available from Steam or Desura now for £12.99, but I'd advise you to wait for the next Steam sale if you want to get it.



GAMES SCIENCE

The summer all fears Cave Johnson

Hello exploitable summer test subjects, Cave Johnson here.

I expect that some of you missed me, and to be fair, who wouldn't? After those children at Black Mesa realised it was me waging incendiary citrus warfare against them, I've had to lie low for a bit.

Whilst we were away, the UROP

students that we kidnapped however, thought up another new method for generating infinite energy. This time, there's less of the screaming, and none of the paperwork to fill out. The downside is that is quite inefficient, for an infinite energy source, and we're running out of intact UROP students to devise

any improvements.

So, I'm extending a special offer to the bored, fully-limbed students of Imperial. Over the summer, your Department's test associates will be running evaluation centres, to gauge your potential for this project. If you feel like helping advance our knowledge of human electro-

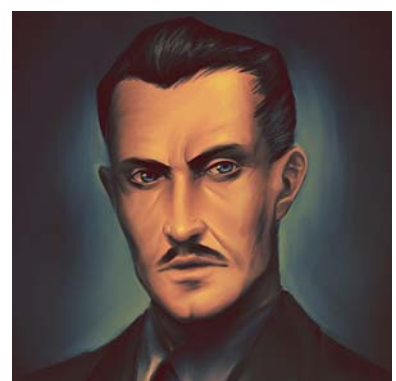
chemistry, and won't have anyone who'll come looking for you if you don't return, pick up a form from your Departmental Representative.

Alternatively, if any of you feel like you're not getting enough iron in your diet, we've got a new testing opportunity, just for you. You'll be reimbursed

for your time, and if we still haven't fixed the solidification by then, your family will be able to turn your remains into a great-looking garden ornament. I say great-looking, but it will be your molten likeness, so remember to hold a heroic pose, when the lab boys turn on the machines. Get your hustle on! Cave out.

GAMES BUSINESS

Andrew Ryan



Dear readers, let me ask you a question, to ponder during your upcoming summer break. Do you not all feel the drive to make your mark in the world? We are all people. We are all born of equal chance. Yet why, when given the opportunity, are there those who look to 'game the system' – those who try so hard to do so little?

I can understand thievery and bribery, just as well as intellect and cal-

lused hands. Yet, these paradoxical figures who are prevalent in all layers of our society, all the halls of our governments, and all the vestries of our religions elude me.

Why not work towards goals? What is life, if not a journey towards an ever-greater target? Are the parasites truly happy with such a sedentary lifestyle, that will leave their façade bloated, but their mind, withered within?

GAMES SPORT



COFFEE BREAK

Coffee Break Boss: Matt Colvin
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Extreme Summer Special

It's huge. It's epic. It's extreme. It's... not that different from usual

And so we come to the end of another year of fervent education. Summer's around the corner; for those not constrained by academia, no doubt you'll be chilling by a pool in some exotic location like Machu Picchu or Brentwood. And then there'll be those of you ready to dive into the world of work for some reason, spending your days and nights at internships or, if you've graduated, "real jobs". That or unemployment, because actually getting a job is currently about as difficult as, well, getting a job.

But wait, there's more! We still have some pertinent advice to impart before you set off for the summer.

THE FOOLPROOF GUIDE TO HANDLING DEGREE STATUSES ON SOCIAL MEDIA™

Yes, if you're trapped in the web of social media, there'll be no avoiding those eager to share their degree results with the world. Fair play, they can put it down as a 'life achievement' on Facebook, e.g. "June 23 – Announced my degree results on Facebook".

If you're easily annoyed by such a

statement, let's just say there's a block

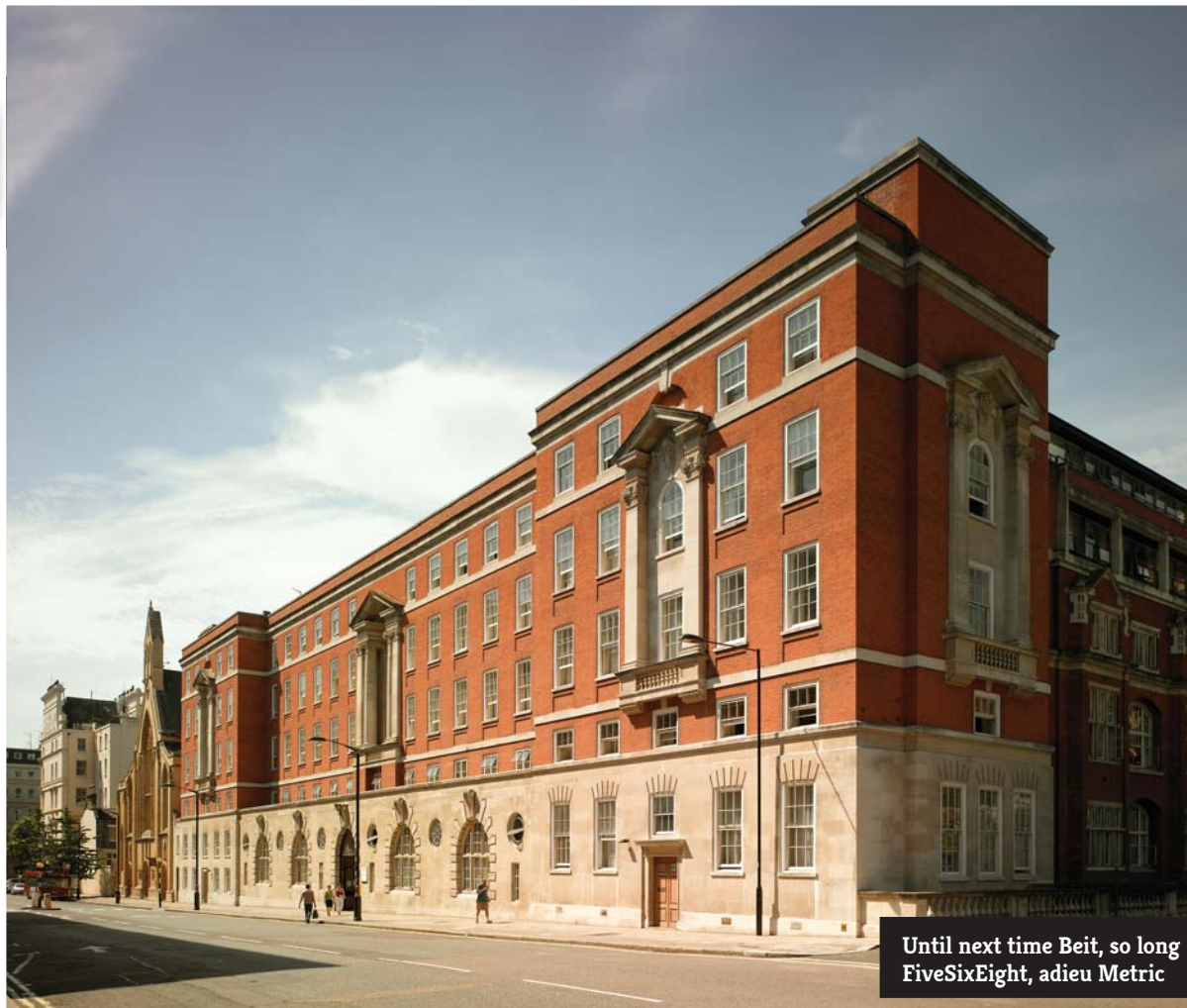
THE FOOLPROOF GUIDE TO GETTING A HEAD START ON NEXT YEAR'S HEAVY WORKLOAD™

Still here next year? Dare you attempt to get a head start on your future workload? Manage it and be hailed an eager hero of our time. Or you could just take a break and be hailed a hero of taking breaks. Tough call.

If you're relaxing at home for the next few weeks there may come a time where you're bored – daytime TV may have nothing left to give. *Judge Judy* might be showing repeats that you've already seen, or *Doctors* might be taking its summer break.

When that time comes, it might be worth at least having a glance over some of the material you'll be tackling next year. It'd be more productive to channel your energy into that instead of trying to work out Dr. Hasky's motives in the BBC's premier daytime soap.

Or you could take advantage of the hot weather. Go on a trip to the seaside instead. Have an ice cream, get stung by a jellyfish, all that kind of stuff. Who needs science when you've got mildly painful life experiences?



Until next time Beit, so long FiveSixEight, adieu Metric

Imperial Lovestruck



As you glanced at me across silent study,
My heart leapt like that of a war buddy,
Under fire in a bunker of unrequited love.
My hand would fit yours like a glove.

I must gain your attention, not through talking,
But I would much prefer not to resort to stalking.

You were in need of a shave, as revision often dictates,
As I saw you pen a dissertation on cell states.
How I wish I could invite you for a jacket potato,
It would put an end to this lovelorn tornado!

As summer approaches, I know this is the end of times.
I dread you will never appreciate my weak rhymes.

- Central Library Lovestruck 17/06/2013

THE FINALE:
ED MILIBAND HOLDS...



...A FLATSCREEN TELEVISION

HOT!

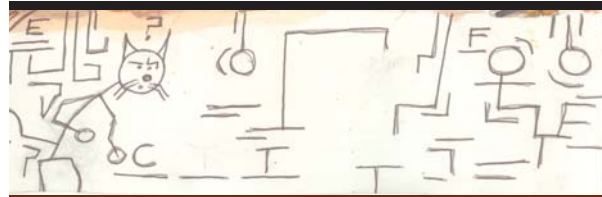
BLAZIN'
SQUAD

CRAIG
DAVID

RELENTLESS
HOUSE
HUNTS

VIVAS

NOT!



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HANGMAN

Ohbitchuaries

After a whole year of “working hard” for “you”, they all tragically died in a series of mishaps. Their legacies are remembered here...



Paul Beaumont
President



Shiv Vorha
Medics President



Henry Whittaker
Clubs & Societies



Stefan Nubert
Finance & Services



Doug Hunt
Education



Becky Lane
Welfare

Well know for not being very serious when dealing with Union matters, Paul died of exhaustion on a treadmill in Ethos when someone pointed out it stated in the Constitution that he had to run for 5000 hours on the highest setting before being allowed to finish his Presidency. Others would shy away from such a challenge. However, deciding the Constitution was the most important document to ever exist in human history (“FUCK THE MAGNA CARTA” was his battle cry), Paul took the challenge on.

Paul did manage an impressive 24 seconds until the hunger pains started setting in. By the end of it, his body was only identified by the note in his pocket saying “is affordable and close housing that much to ask people. Really?”

He was known for campaigning against halls being built in Acton and also bringing the students an open bar Summer Ball. Although the bar was only open to staff who would be behind the bar selling drinks to people.

His final request was to be buried near to the university that he cared about so deeply. Top dons at College therefore have laid him to rest in Manchester, for a small but explainable fee of £10 million. They didn't tell anyone until after it was done.

Always known for his incredibly working class accent and scruffy appearance, Shiv Vorha was a big character in the Medic world at Imperial.

Shiv met his sticky end in a literal and metaphorical way. He just couldn't handle being away from medicine for a year, so he started to practice surgery on himself. He decided that the best place to start would be the scrotum. So he used a chainsaw to attempt to delicately shave himself to prepare for the operation. Unfortunately, at the time he was in Reynolds and the disgusted crowd's chants put him off. He slipped and the rest, as they say, is a costly medical bill in a private hospital as the A&E units in all of the local hospitals were being closed to save money. At Reynolds someone shouted asking if a doctor was in the house. Everyone looked sheepishly at the floor saying “we don't do that sort of thing until 5th year, sorry”.

Staff at Reynolds had to use industrial strength bleach to remove the semen and blood that spewed out. They have been paid treble overtime for the trauma that they have received. His last words were, reportedly: “On second thoughts, I should have just gone with the scalpel”. He was buried in a t-shirt, stockings and with a stethoscope around his neck, as per his request.

Now he is mainly remembered for conquering the stage lighting, which he viewed as his main task for the year. As a DramSoc techie there was only one way that Henry was ever going to depart this Earth: autoerotic asphyxiation. Or, to give it its scientific name: chokewankmishap.

The alarm was raised when he was not seen fiddling with some kind of light for two weeks. By this stage his corpse had several mice living in it. The student that found him died from shock and arousal.

Henry is survived by thousands of hours worth of paperwork to do and an inbox full of unreplied emails asking for help with everything from getting dressed to buying a small island in Greece, which, due to the economic crisis, is actually something that 99% of clubs can afford nowadays.

DramSoc have decided to script and rehearse a tribute play to him. They have enlisted the help of Keanu Reeves to play the title character of Henry. The play will be based on scripts found in Henry's draw. They are all set in a ‘utopian vision of the future’, where the Deputy President (Clubs & Societies) gets to order death by firing squad to those that flaunt the rules in place. Keanu Reeves said that he was “really out of work and can't believe it's really come down to this”.

Kangaroos and other animals giddily bounced on Stefan's limp, lifeless corpse making it only recognisable by the expression on his face.

Long know for his high-spirits and cheery outlook on life, Stefan occasionally rubbed people up the wrong way by being too smiley all the time. He risked getting smile lines, which, at his ripe old age of 92 would have been permanent.

The tale of how he came to end up in Australia is a strange and baffling one. After tasting the Union food, he decided he needed to flee the country so he wouldn't be associated with it. He nearly changed his mind. He tried having a vodka coke to calm him down. Unfortunately he had to wait 5 minutes for the tap to pour some mixer into the plastic cup. By then he was just to annoyed to change his decision to flee the country. Using a stolen passport he made his way to the airport. The alarm was raised soon after when someone wanted to buy something and so sent a ‘polite’ email to him as a reminder that there is something to approve. On the run from the law he tried to hide amongst the wild life down under. His costume hadn't arrived as he was waiting for himself to approve the expenditure. He was spotted as a fraud and stamped. His last words were “Bah Humbug”

Eventually the dildo penetrated deep enough to cause damage to the internal organs. That's what the official report says. There are doubters who believe it could be a conspiracy theory. Perhaps killed by a Departmental Representative who no longer gave a fuck about how many people did SOLE.

Doug was found in the bathroom of the Library by a student who did not wish to be named. His face was apparently twisted into “a mixture of relief and terror”. The student is now being treated for post traumatic stress syndrome, and has been given extra time to resit her exams. Ironically, there is now finally an example of a student that has found a Deputy President (Education) to be actually useful in their role.

A Hangman reporter showed pictures of his corpse to friends to get a reaction. After they stopped laughing, they said that they were upset to hear of his demise.

It took over five weeks for Doug's rotting corpse to be found. Most people saw his Facebook status updates had become spare and were glad about it, deciding to not raise the alarm.

Doug was a lover of many things, mainly dildos. Although his demeanor means he will not be missed by many people. Actually, that sentence didn't need the fourth “m” in it.

Rarely did Becky Lane ever touch alcohol. She was noted for her total attitude. In fact, she used to faint at the sight of vodka. However this wasn't the way that she met her end.

Becky briefly ran for Union President, meaning she would be a sabbatical for two years straight. This was classed as a sure-fire sign of a serious mental health problem, and was, in all likelihood, a cry for help.

She was known for wanting to reduce stress in students' lives. What most people don't know is that there was a lengthy legal battle after the massages given to students in the Library turned out to include happy endings. It was a shame that it rained when there was a bouncy castle on Queen's Lawn, and an even bigger shame that she slipped and died. Unfortunately for her everyone was bouncing so much that nobody noticed. They eventually bounced so much that she fell into a crevice.

Fast forward three months and nobody has realised. Except for the company that hires out bouncy castles. They were terrified and scared they would lose their livelihoods. So they hatched a brilliant plan. They hired a replacement to stand in for her, like that stupid Elizabeth I rumour. The trickery was discovered last weekend when everyone realised Becky wasn't originally a 6 foot 2 black guy.

HANGMAN

hangman.felix@imperial.ac.uk

Rap Lyrics of the Week

Andre 3000
"Green Light"



"So I went hard like Medusa staring at me"

Just to put this in context: he's in a club and has just seen an attractive woman. So he immediately got hard. This means he was probably then standing in the club, sheepishly, hoping nobody looks below his face. Many tricks of the trade were probably employed in this circumstance. The classic is the hand in pocket adjustment. I bet he was doing this. Just casually slip a hand in your pocket and grab hold of the wriggling worm. Then, boom, push it down in your tight fitting boxers or try to push it so it's not as upright. Or, if you're really desperate, tuck it into your belt. That may cut off circulation though. In fact, he probably just stood with his hands in front of his trousers, or "pants" as an American would incorrectly name them.

will.i.am
"T.H.E."



"I woke up in the morning,
Hard like morning wood in the morning"

This is just so fucking dumb it hurts. Firstly, rapping is supposed to be about many things including wordplay. This shows zero mastery of that. Plus, what other morning wood is there? It's, by definition, wood in the morning. Also it's lame to be rapping about that anyway.

Encyclopedia Felix

Hangman's guide to the oft-spotted *Studentium Imperium*

Habitat: The Library.

Etymology: Named after the institution that they attend.

Pokédex number: #00behindoxbridge

Weakness: Social interaction

Favourite colour: Library jacket potato brown

Favourite album: The podcast of their lecture notes. If they ever arrive

Note the oversized glasses which are accidentally fashionable. Most of the *Studentium Imperium* have these. Those that don't are either very lucky or a bit vain. Usually the latter. Occasionally they are swapped for lab goggles to perform various mating rituals known as "labs" where the student attempts to chat up their lab partner, only ending in embarrassment for all involved.

Not seen yet, but soon there will be a significant amount of hair loss due to extreme stress and lack of sleep. They malt in the library to mark their territory.

The mouth of the *Studentium* is almost exclusively used to partake in what is known in academic circles as "shit chat" and "talking about their boring subject". It is believed this is a defence mechanism to ward off friends. Many have been found to be completely incapable of using their mouth when around others. This suggests they have only just developed the ability to socialise, and are still unsure of what to do. This "standing in the corner quietly" phenomenon has particularly been observed in the night time when many of the species are together. It is even worse when rival species *Attractivius Peoplus* are around

Note the unfashionable clothing that the species wears. It is widely believed that this is to ward off potential suitors when the *Studentium* is busy in the

The *Studentium* do contain sexual organs. However, they are almost never used. For a long time a theory existed that somehow the *Studentium* reproduced through masturbation, as they spend a significant portion of the day practicing this activity. It was later found, through breakthrough, night time surveillance, that they are actually just lonely and need something to help them relax at night after seven hours of revision.

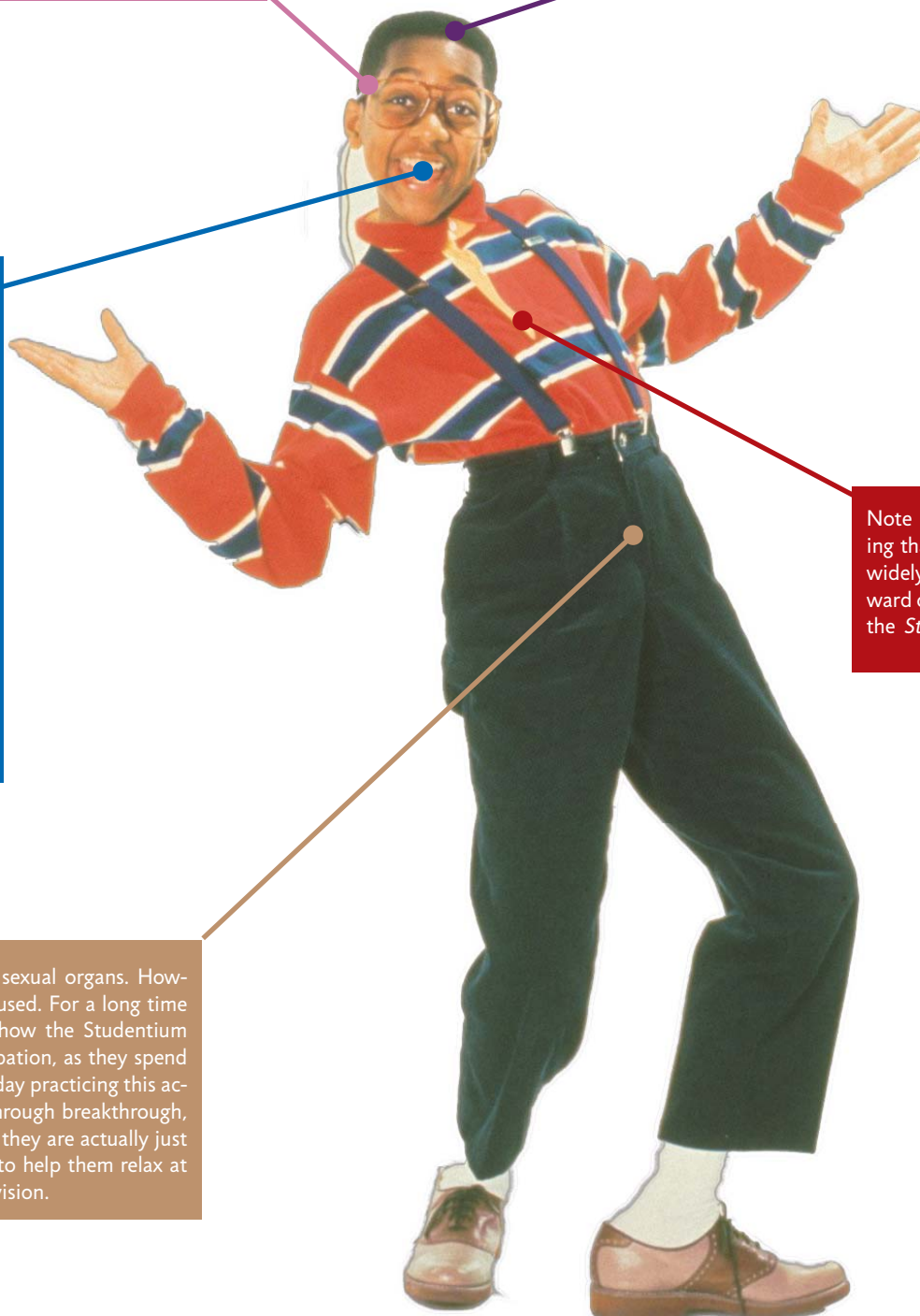


Figure 1: The Imperial student

THE NEWS WITHOUT THE NEWS



ROBERT DE NERO PERFORMS SURPRISE STICK UP



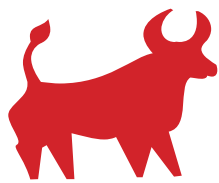
RESERVOIR DOGS REBOOT WILL MOST LIKELY NOT BE GRITTY

ENDOSCOPES – LAST HOROSCOPES OF THE YEAR!



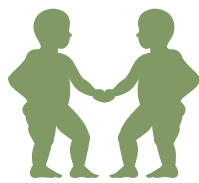
ARIES

This week you perfect the art of lucid dreaming. Now you can have an intense foursome with Ryan Gosling, your personal tutor AND the Rector, and still get a good night's sleep. Plus, there's no morning-after awkwardness, spaffy sheets or chafing! One problem: when you nap in lectures everyone hears you sleep-moaning about 'Keith'.



TAURUS

This week you develop a cutlery fetish. You visit your grandparents so you can get randy with their best silverware, but become jealous when you see your granny licking jelly off a dessert spoon. So you turn to your trusty spork. It may be flimsy, but at least you have a choice between probing prongs and smooth scraping.



GEMINI

This week you decide it's time you learnt to deep-throat, as you reckon the ability to give fantastic blow-jobs could make up for all your facial and personality flaws. You find a willing recipient and suck enthusiastically. Your gag reflex takes over and you vomit all over his penis. Practice makes perfect...



CANCER

This week you visit your childhood rabbit's grave. You tenderly dig him up and gently slide your thumb into his anus; it's cold and maggoty but still strangely comforting. You reminisce about the good times you had with bunny in the raspberry patch when you could fit 3 fingers in... He taught you so much.



LEO

This week you are curious to know what your clitoris tastes like. You can't reach it as it is, so hack a bit off and fry it up with some lady juices. It's curiously salty and you wish you'd showered off the sweat beforehand. Nevertheless, it's not unpalatable and there are plenty more folds left to try...



VIRGO

This week it's the end of term. Why don't you get embarrassingly drunk, take as many drugs as you can get your hands on and sleep with all your friends? Everyone will have forgotten how badly you gurn by week 3 of their mind-numbing internship and a few more notches to your bedpost. Nothing to lose!



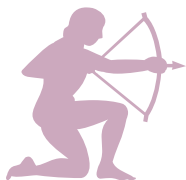
LIBRA

This week you're so hungover you can't get out of bed, so you puke over your teddy bear and cuddle their sticky fur in remorse. It turns out you're semi-blind from alcohol poisoning and you just vomited all over the hairy girl you brought home. She wakes up and vomts over you too, and you spoon in your mingled stomach contents.



SCORPIO

This week you are desperate for drugs but are not 'street' enough know any dealers. So you buy a tracksuit and 'swagger' over to your nearest estate. You approach the first person you see and politely ask if 'they've seen Mandy anywhere?' Turns out their daughter is called Mandy and they think you're a paedo. Nice one.



SAGITTARIUS

This week you are celebrating the end of exams at the Union when you see the girl you are in love with. You down a few more pints to give you the courage to ask her out, but forget what a lightweight you are and pass out at her feet. She ignores you, but that's better than rejection, right?



CAPRICORN

This week you become allergic to your own penis, and it becomes red and itchy as the autoimmune disease develops. On the plus side, the inflammation has added considerable girth. Soon starts to slough off and eventually all you are left with is a few pubey scraps of dangling dead skin flapping redundantly by your balls.



AQUARIUS

This week you hide in a cupboard in your course examiner's office, waiting for an opportune moment to correct the exam you fucked up, but you're desperate for the loo. Well, they already smell of piss and you can't face retakes, so you brace yourself for the warm trickle down your trouserleg and onto their favourite lab coat.



PISCES

This week you must choose between sucking off a blue whale and having barnacles for skin. The whale penis would dislocate your jaw and the whiplash from the force of its ejaculate would break your neck. But the barnacle skin would leave you rigid, immobilised, and forever ostracised from society. What's it going to be?

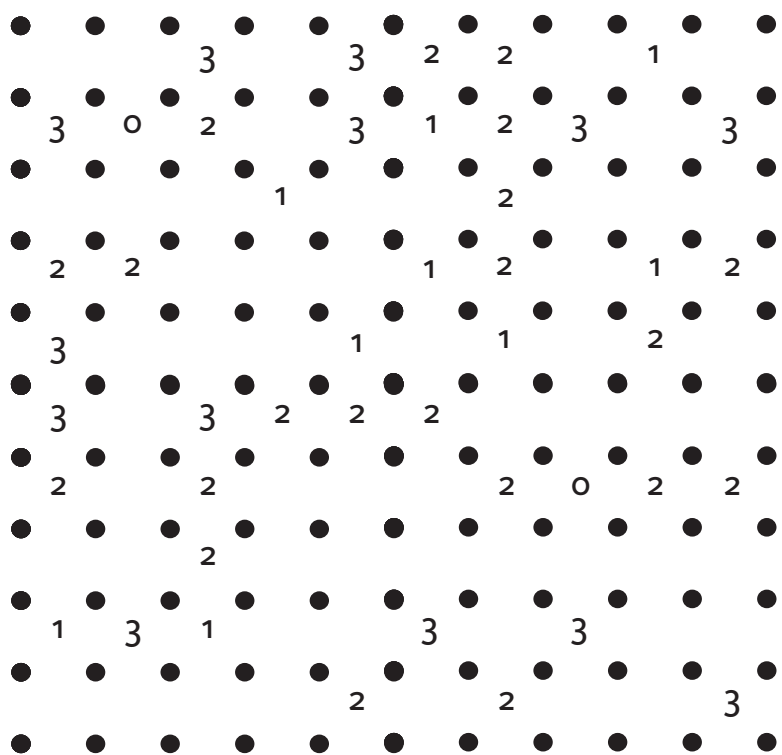
PUZZLES

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



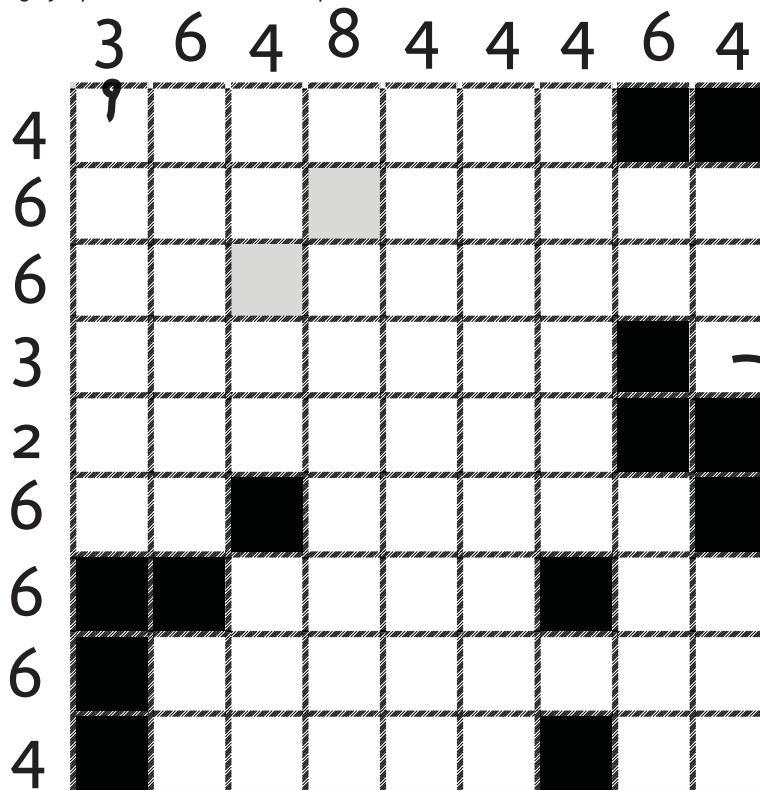
Slitherlink

I convinced myself not to include Hashi for this issue, but I think removing the old Slith' would probably bring forth Ragnarok, ushering an era of doom for us all. Rules: draw a single closed loop by vertically and horizontally joining the dots so that the numbered squares are surrounded by the corresponding number of lines.



Ophis

Fill the cells with a continuous line that does not pass through a cell twice, doesn't intersect with itself, and passes through all white boxes. The numbers show you how many times the line turns in the corresponding row or column. The snake enters and exits the grid at the shown points (and only those points). The two grey squares have the same component.



FUCWIT League Table

INDIVIDUALS

Yufan Zhao	43
Wael Aljeshi	28
Gabriel Quek	3
Tan Wei Jie	3

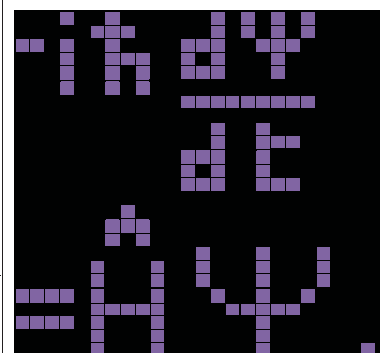
And that's it for this year, folks. But what the hey. Send those solutions one more time.

puzzles.felix@imperial.ac.uk

Last week's solutions

Answers to Riddle Time:

a) $942+942+942 = 1413+1413$ b) $\begin{matrix} 3 & 7 \\ 1 & 4 \\ 5 & 8 \\ & 6 \\ & 2 \end{matrix}$



Hitori

2	4	1	5	10	8	7	3	7	4
5	9	2	3	5	7	8	7	1	5
6	1	9	5	4	2	3	8	10	1
10	3	3	1	7	10	8	7	7	6
3	7	6	8	9	4	4	1	5	1
7	6	9	4	9	1	10	9	2	5
9	7	3	6	5	3	1	10	8	7
1	5	7	2	6	4	6	6	6	3
4	4	5	4	3	6	7	1	9	5
4	8	7	10	6	8	2	6	3	9

You've seen enough Hashi (or, as those who aren't total *baka gaijins* call it, *Hashiwokakero*), so the last issue for the year is as good a time as any* to introduce another Japanese puzzle that only weeaboos care about: Hitori. The rules: eliminate numbers so that every remaining number appears exactly once in each row and column. The non-erased numbers must be all connected orthogonally (i.e. vertically or horizontally, but not diagonally), and erased numbers can't be orthogonally adjacent. *no it's not

"That's all folks!"

	1	4	1	2	4	6	6	6	6	4	2	1	4	2	8
	4	1	4	2	1	3	2	2	3	1	2	4	1	4	
		3	3	2	1	1			1	1	2	3	3		
			2	2	2	1			2	2	2	2	2		
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2 4 3															
5 2 6															
6 7															



Here is something sent with the nonogram solution. Enjoy!

Want this weeks solutions? Bonus puzzles? Email us if you can't stand the thought of waiting.

Sport Editors: Oli Benton,
Margot Pikovsky, Sorcha Cotter
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SPORT

Windsor CC too easy for IC

Nitin Nihalani Sports Writer

Against the picturesque backdrop of Windsor Castle and loyally donning the club's apparel, Imperial 1st XI put out one of its strongest line-ups to play against Windsor Cricket Club. Captain Jayanth Ganapathy, a former player for the opposition, elected to bat first on a good batting wicket with a fast outfield.

There were high expectations for ex-Windsor veteran Vishal Nair, having scored a century on this ground just last year, but was sent back to the dressing room for just 10. Lomas Persad, deprived of the strike and eager to get off the mark, was sent back in the very next over nicking an away-swinging through to the keeper. Two overs later, current Windsor 2nd XI player Mohit Kulkarni provided an action-replay of Lomas' dismissal to continue the poor start for Imperial.

With his side in trouble at 18 for 3, Jayanth joined Iain Stobbs for a momentum-shifting partnership of 54. Iain smacked ten fours in his authoritative 47 off 45 balls before being removed by one that darted back into his middle stump. The scoring rate stunted, Jayanth played a captain's knock to rebuild and anchor

the innings, well supported by Joe O'Gorman who contributed with 31. Both played smart cricket, rotating strike constantly while at the same time putting away the bad balls when they came. However, disaster struck when he was on 81 and given out to a very dubious LBW decision – just as he was looking to accelerate towards his century. With wickets tumbling at the other end, Vignesh Venkateswaran, the last of the ex-Windsor players, struck some lusty blows including a couple of flicks for six in his quick-fire 32 off 20 before holding out at long-on on the penultimate ball – Imperial 209 all out.

Action resumed immediately in the second innings with club president Sid Kohli opening the bowling with his off-breaks. Leggie Arvind Rajagopalan shared the not-so-new ball, a move that seemed to surprise the opposing team. It turned out to be a good call in the fourth over when Arvind got a flighted delivery to dip drastically, clean bowling the wild-swinging batsman. However, runs continued to flow from both ends even after Vignesh was introduced into the attack, his first two overs going for 16 runs. Nitin Nihalani had a mixed start to his spell giving away 11 runs in his first three deliveries



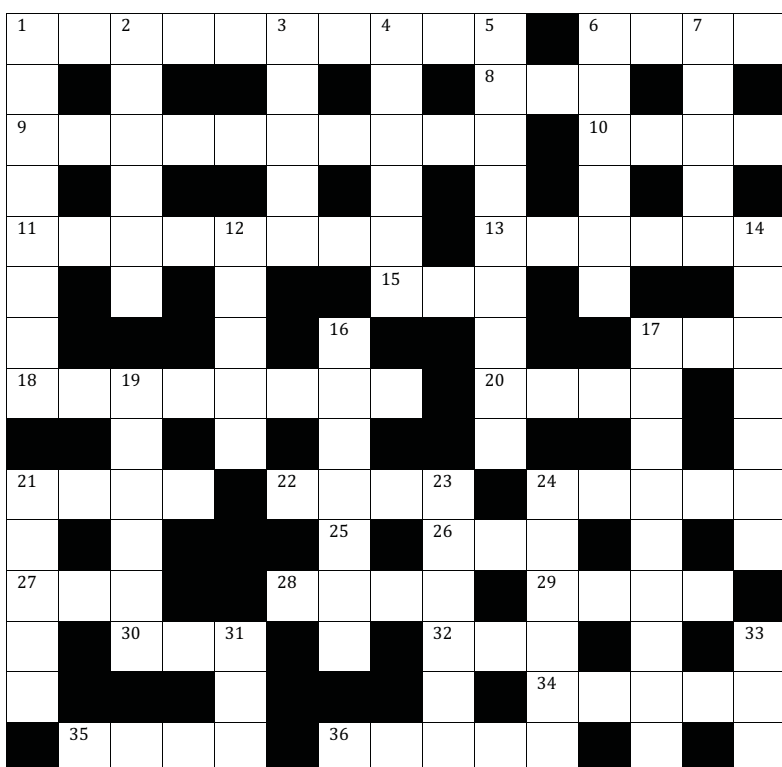
before finally producing the breakthrough on the fourth.

Making up for his poor start, Vignesh produced a wicket- maiden in the very next over to put the pressure back on Windsor. An entertaining period of play ensued with Vignesh giving nothing away at one end but

Nitin giving away a boundary an over but also producing a chance for a wicket every over, most of which were dropped. Nevertheless, Windsor collapsed, losing three wickets including two to Vignesh in consecutive balls in the final over of his spell. Joe and Lomas were brought in to

complete the all-spin attack and finish off the innings. Windsor struggling at 6 wickets down for a little over 100 countered with a few boundaries before Joe got the breakthrough in his second over and Lomas rattled through the tail to give Imperial a solid 50-run win.

Crossword



Across

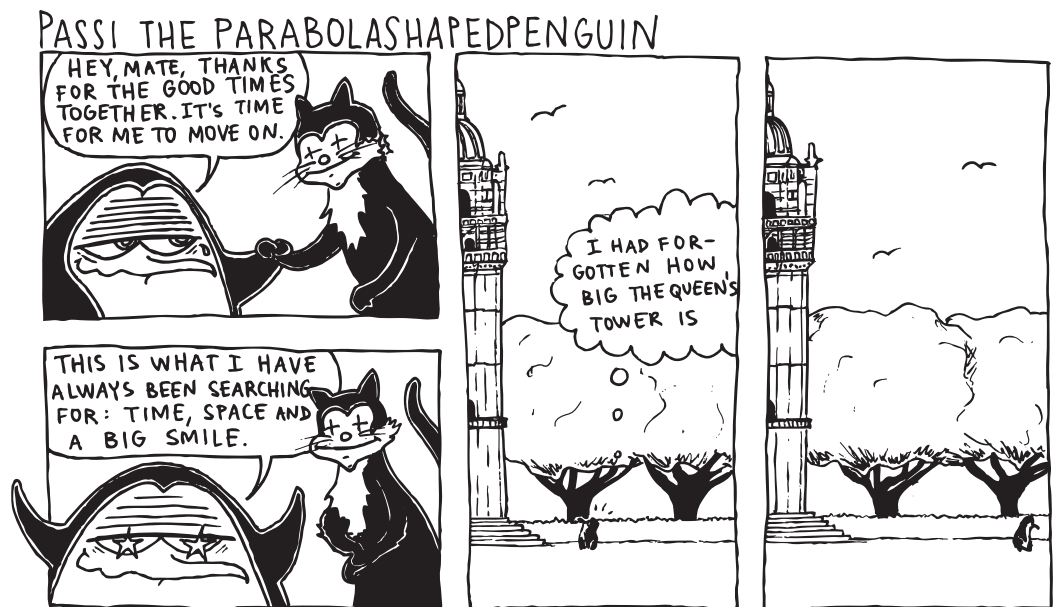
- 1. Flowers of a specific type (10)
- 6. Cat lives? (4)
- 8. Alternative name, initials (3)
- 9. Person who keeps or inspects finances (10)

- 10. White bird (4)
- 11. Prison comedy, breakfast food (8)
- 13. A fox in fables and poetry (6)
- 15. Deoxyribonucleic acid (3)
- 17. Prohibit (3)
- 18. Minus, not positive? (8)

- 20. Inactive volcano in Sicily (4)
- 21. Flinstone first name (4)
- 22. Fictional corporation in roadrunner (4)
- 24. Mistake (5)
- 26. Nest (3)
- 27. Unusual (3)
- 28. Star wars character type that uses the force (4)
- 29. Imperial length measurement (4)
- 30. Talk at length about trivial or boring subjects (3)
- 32. Plead (3)

- 34. Smaller scale version or example (5)
 - 35. Harry Potter's patronus shape (4)
 - 36. Greek letter (5)
- Down**
- 1. Winner, someone who beats rivals (8)
 - 2. Make note of, old style music disc (6)
 - 3. Adjusted a musical instrument to the correct pitch (5)
 - 4. Agreed with, approved (informal) (5)
 - 5. Containing the largest possible amount of a solute (9)
 - 6. Girls Aloud member (6)

- 7. Not for the rest of time (5)
- 12. Very angry (5)
- 14. Scandinavian country (7)
- 16. Thrown out of rented accommodation (7)
- 17. Obstacle erected to cause delay (9)
- 19. To make a selfish act, to be ___ (6)
- 21. Ring bearer in the Lord of the Rings (5)
- 23. Safe to eat (6)
- 24. Puzzle, mystery, paradox or code (6)
- 31. Large beer container (3)
- 33. Red deer, moose (3)



2013 Outi



Blood, sweat and hotpants

Metric turns on Pole Soc for a dramatic end to their Summer Showcase

All photos courtesy of James Cronshaw. The lucky devil

Esther Berry Pole Soc President

Pole is one of the hottest fitness trends in the country, combining ballet and gymnastics to create routines as physically impressive as they are sexy. Don't let the hotpants fool you – the Pole Soc girls (and guys!) routinely bust out human flags and the exposed skin is used for grip.

Anyone walking into Metric last Thursday night would have been met by an unusual sight as the society turned the nightclub into a pole studio in preparation for their summer showcase. The lineup included three routines written by the Pole Soc Committee, as well as having poles on hand to let attendees give it a go. The night started off well with a good turnout and the drinks flowing as the performers warmed up – three girls and one man down to their short shorts in Metric.

The first performance kicked off at 9 with Jessica Haddon and Annabel Keeler strutting their stuff in a re-choreographed version of the society routine from the ICSM fashion show earlier this year. The routine ran seamlessly with the two girls performing on just one pole alternating strength moves with careful, elegant dance and choreography, with a small slip-up at the end was betrayed only by the girls being unable to contain their laughter. This was followed at 9.30 by a synchronised routine by Jessica and Esther Berry, this year's President.

The final routine of the night saw Esther performing opposite her presidential replacement and the only male member of the society, Maths fresher Ben Howitt. The routine started well, with graceful dance moves from Esther and an impressive show of strength from Ben that left all the men in the room green with envy. However, as they progressed through the fast-paced routine into their double superman – a move in which both dancers lay flat in the classic 'superman' pose, supporting their weight between their legs – the worst thing possible happened. The pole collapsed. Ben, who was around 2.5m from the ground at the time, saw the top coming away from the ceiling and leaped to safety. The pole then came away completely, smashing into a lighting cage which slowed its fall, before coming crashing down onto the stage. This saved it from

landing squarely on Esther, who was 1.5m up. She hit the ground directly underneath the fallen pole.

As a stunned silence resounded around the room, the Union Stewards and Committee sprang into action. Thankfully the two performers had escaped merely bruised and shocked, and they decided to finish what they had started. According to one, "if we hadn't powered through, I think I'd have had real trouble getting back on a pole again. You tell yourself it will never happen, and when it does ... it was terrifying". It was decided to complete the routine upstairs in their usual practice room of the Union Gym. Almost the entire audience turned out to see the explosive routine finished off, giving a great end to an eventful evening. Some spectators even said they felt the performance upstairs was better, as they could see the moves more clearly, as well as appreciating the more extreme aspects of the sport!

The issue was Metric itself; the seemingly solid steel girder in the ceiling the pole was attached to had become slick with that particular Metric grime and condensed sweat causing the pole to slip off. Perhaps nightclubs are not the best place for pole dancing after all.

