

Pokémon X & Y

In-depth review of the new Pokémon games

28-9

NaNoWriMo

What is National Novel Writing Month?

11

FELIX

"Keep the Cat Free"

25/10/13
Issue 1557
felixonline.co.uk



Imperial names first Regius Professor

Nida Mahmud

News Editor

Imperial conferred its first Regius Professorship on Professor Chris Toumazou on Commemoration Day for undergraduate students on 23 October.

Imperial received the title of Regius Professor of Engineering in January during the Queen's Diamond Jubilee celebrations; which was received for the work undertaken by Imperial's faculty of Engineering and the technological breakthroughs it has achieved. Examples of breakthroughs range from the development of magnetic levitation to the invention of holography.

Imperial conferred the recognition on Professor Toumazou. He is an internationally renowned engineer; his achievements include the first cochlear implants that allow deaf people to hear.

Professor Toumazou said: "Receiving the very first Regius Professorship at Imperial is an incredible honour. The award acknowledges so many historic contributions to the field of Engineering by Imperial researchers over many years. In particular the field of circuits and systems where engineering solutions to medical problems has now become a core area of research. Having it conferred on me during Commemoration Day, in front of my family and thousands of graduates, makes it all the more special. Today is a day which celebrates both achievement



IMPERIAL COLLEGE LONDON

Every year the graduation ceremony is held on Commemoration Day in the Great Hall.

and future potential, as so many gifted students from all disciplines mark their transition into their future careers. When I think about what lies ahead in my research field it's incredibly exciting to be reminded of all of that talent and to consider what contributions today's graduates will make to shape the future of science and engineering and medicine."

The Dean of the Faculty of engineering, Jeff Magee said, "I am delighted we are able to honour Chris in this way. As a pioneer in the field of biomedical engineering, his achievements are extensive. Alongside becoming Imperial's youngest ever professor at 33, he has published over 750 research papers and holds more than 50 patents, with inventions to his name that have transformed medical treatments and had a profound effect on people's lives."

"The Regius Professorship recognises the world-class quality and impact of Engineering at Imperial College and Chris Toumazou is a very worthy first recipient of this prestigious title."

Sir Keith O'Nions, Imperial's President and Rector congratulated the new students and said:

"Your talents and educational experience mean you are well set to tackle head on the big challenges in our increasingly complex world."

It is often said that Imperial's reputation is built by its alumni – they are our greatest ambassadors. I have no doubt that the accomplishments of this year's graduating students will be at least as great as those who have preceded you and wish you the very best for the future."



IMPERIAL COLLEGE LONDON

THIS ISSUE...

Kelly-vision

Christy Kelly's opinions live on air in the Comment section **9**

SCIENCE



This week, sleep science **7**

FEATURES



Imperial Chess Club Congress 2013 **4**

EDITOR'S PICKS

TELEVISION

Scary TV

Five suggestions for TV-themed Halloween Costumes



SPORT

This week

Imperial vs Imperial Medics - Rugby edition



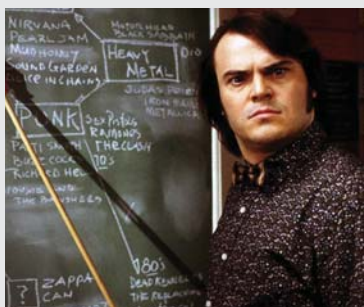
PUZZLES

Puzzling times

Our puzzles are still going strong! There's still time to join the FUCWIT league!



COMMENT



Another Confessions of a Graduate Teaching Assistant. This week we learn that not all solutions are soluble...

Kelly-vision!
We've unleashed Christy Kelly onto the world! Read page 9 to find out more!

SABB HOT DESK

One of Union President's election manifesto points, the weekly Sabb Hot Desk hasis returning, new and improved!

The aim of the "Hot Desk" is to give the students a chance to talk directly to the Sabbs to give feedback, ask questions and resolve issues.

This week's Sabbs are the Deputy President of Clubs and Societies and the Felix Editor. Go and say hi in the Sherfield Foyer today between 12-13:00.

Editorial

Where's the Editorial gone? You seem upset! Never fear, it's moved to the Comment section, head to page 10 to see some opinions and read some letters! Bon Voyage!

Erratum

Last week Felix referred the the current Union President David Goldsmith as Paul Beaumont. We would like to apologise to both parties for this mistake.

Want to help us copy edit? Email felix@imperial.ac.uk

LOLCAT OF THE WEEK: More from teh Lolcat editor



Happy Halloween

Happy Holla-ween! Next Thursday is Halloween in case you haven't realised! If you're too mature to trick-or-treat in the local area and have managed to escape the Library, why not go to the latest Imperial Fringe event held in the main entrance from 17-20:00? Conveniently the Union's Halloween Party starts at 19:00, looks like you're already sorted.

THIS WEEK FELIX WAS BROUGHT TO YOU BY

Felix, Beit Quad, Prince Consort Road, London SW7 2BB.
Email: felix@imperial.ac.uk. Tel: 020 7594 8072. Fax: 020 7594 8065.
Printed by Iliffe Print Cambridge, Winship Road, Cambridge.
Registered newspaper ISSN 1040-0711.
Copyright © Felix 2013.

Editor-in-Chief Joe Letts **News Editors** Aemun Reza, Nida Mahmud **Features Editors** VACANT **Business Editor** James Tsim **Science Editors** Philippa Skett, Keir Little, Fiona Hartley **Politics Editor** Kartikeya Rana **Food Editors** Carol Ann Cheah, Michael Chung **Comment Editors** Eoghan J. Totten, Tessa Davey **Arts Editor** Arianna Sorba **Books Editors** Maciej Matuszewski, Eva Rosenthal **Music Editors** Simon Hunter, Riaz Agahi, Stuart Masson, William Stocker **Television Editors** John Park, Emily Fulham **Film Editor** John Park **Games Editors** Maximilian Eggel, Calum Skene, Imran Rashid **Technology Editors** Maximilian Eggel, Yong Wen Chua, Osama Arawa **Travel Editor** Chris Richardson **Sports Editors** VACANT **Online Editors** Philip Kent, Annina Sartor, Stephen Ball **Puzzles Commanders** Kingshuk Dasadhikari, Oliver Price **Copy Chieflets** Annina Sartor, Stephen Ball **Copy Editors** Alexandra Hamilton, Carol Ann Cheah, Thomas Heaven

Editors: **Aemun Reza,**
Nida Mahmud
news.felix@imperial.ac.uk

NEWS

Student News

Imperial College



Researchers have demonstrated how to produce electronic inks for the development of new applications using the 'wonder material' carbon nanotubes.

Working with an industrial partner, Linde Electronics, they have produced an electrically-conductive carbon nanotube ink, which coats carbon nanotubes onto ultra-thin sheets of transparent film that are used to manufacture flat-screen televisions and computer screens.

SOURCE: DR LING GE, SIMON LEVEY AND MARTIN SAYERS/IMPERIAL COLLEGE LONDON

Student attacked



SOURCE: HUFFINGTON POST

Police have released shocking footage of a US student being attacked by a gang of Asians because he was "clearly not a local". The CCTV clearly shows five Asian men set upon 22-year-old Francesco Hounye, who had only arrived in the UK three days earlier. After smashing a bottle into his face, they chased after him and continued their assault - kicking and punching him. The attack happened at 12.40am on Commercial Road, East London, after Hounye was returning from a night out in Brick Lane on 17 June.

SOURCE: HUFFINGTON POST

Student Loans Protest



SOURCE: OSCAR WEBB

Student protestors in London and Birmingham targeted Liberal Democrat offices "in opposition to student debt sell off" last Friday. The actions were against what NCAFC (National Campaign Against Fees and Cuts) said in a statement would be a "vast and retroactive stealth hike in tuition fees" following the coalition government's planned sell off of the student loan book over the next decade.

SOURCE: OSCAR WEBB/LONDON STUDENT

Badly dressed intruder escorted from Tizard hall

Aemun Reza

News Editor

A mysterious stranger was caught wandering Tizard last Sunday. The man was described as tall with dark skin and badly dressed. He was wearing a red jacket and was noted to be carrying a Bible and had an American accent.

The intruder was escorted from the premises by hall security and the Tizard warden. There has been no further information about who the man was and his purpose in entering the halls.

The Falmouth and Keogh Hall wardens are re-emphasising the importance of stopping people from tailgating, a very common occurrence in halls. They have said that residents should never let anyone they do not know into the building. If residents come across someone who refuses to swipe in or does not have an ID card than that person would be reported.

They have also reiterated that swiping into both the hall itself and the main entrance is very important for security records. This is so they can keep a record of who is going in and out of the halls and is useful for if someone cannot be located for a number of days.

It's especially prudent to pay attention to security risks at the start of term - Ed.

General advice to stay safe

1. Make sure the front doors close behind you.
2. Do not let anyone tailgate you into the building. If they say they are a student you can ask them to swipe their card too (a green light will show on the card reader even if you have already opened the door).
3. Ask guests to wait outside and phone the student they are visiting.
4. If you feel intimidated into letting someone into halls call security or the duty warden immediately.
5. Always make sure your room door closes properly behind you.
6. If you see anything suspicious then call security or the duty warden.

SOURCE:

Imperial ranked 5th in QS university rankings



FELIX

Nida Mahmud

News Editor

In September the annual QS university rankings were released, Imperial College London ranked 5th place.

Massachusetts Institute of Technology topped the table for the second year running, achieving a QS score of 100. Harvard took 2nd place, Cambridge was ranked 3rd, University College London was 4th and Imperial was 5th.

Therefore, from the top five rankings in the world, three of the universities are British. Within the top 20, six

of the universities are British; the other universities are the University of Edinburgh and King's College London. Switzerland has one and Canada has two in the top 20, the remaining eleven are all American.

It was also found that students that graduate from Oxford and Cambridge are considered the most employable in the world.

Ben Sowter, QS head of research, states that "the brand-name value of Oxbridge has so far survived any negative publicity following the tuition fee hikes and student protests".

With the recent Careers Fairs we've been having and the ever present marquees hopefully this will give some of you a boost in your step as your approach graduate recruiters, they definitely want you! - Ed.

Sponsored Editorial

Student Discounts At Fresh Hairdressers

70m from South Kensington tube



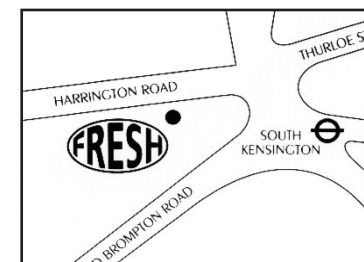
Men's cuts £22 (normally £35)
All over clipper cuts from £10
Women's cut and rough dry £28
Women's cut and salon finish blow-dry £38 (normally £55)
Highlights from only £40

Sorry CASH only!

FRESH hairdressers are offering the best haircuts, prices and service in South Kensington.

Please call **0207 823 8968** to book an appointment and ask for a student discount. Please bring your student ID we look forward to seeing you.

We use the best styling products from Wella, Moroccan Oil, L'Oreal.



Appointments available Tuesday to Saturdays 9.30 to 6.30

We are only 70 metres from South Kensington station at 15a Harrington road, South Kensington, SW7 3ES 0207 823 8968.

Check out our website: www.freshhairdressers.co.uk

FEATURES

Editors: **VACANT**
felix@imperial.ac.uk

Imperial College Chess Congress

John Sargent
IC Chess Congress Organiser

Imperial College has had a long tradition of hosting prestigious chess events in London, starting several decades ago with the Kensington Congress – this fell by the wayside somewhat in the early 2000's but was revived by Imperial College alumnus John Sargent in 2011 with the help of IC Chess Club's committee and the English Chess Federation.

Now in its third edition, on a cool October afternoon a group of enthusiastic normally-players set aside some hours to turn the Union Dining Hall into a serious tournament. Having done this twice before things went extremely smoothly for the start of the congress, which is just as well because entries were so successful that the congress was full to capacity well in advance of the event taking place. By five o'clock, the room was ready and already the first few players were

turning up in advance, arriving at the Union representing clubs from all over England and in a few cases from mainland Europe as well!

There was something else at stake for the top English (or resident) players in the Open section as well, as the highest ranked player at the end of the weekend not already qualified would be eligible for a place in the British Chess Championships in 2014.

The first round on Friday night proved to be particularly entertaining towards the end of the evening as the concert downstairs in Metric gave the remaining concentrating players a complimentary massage thanks to the bass causing more or less the entire building to vibrate! Players were forewarned and luckily the effects weren't too detrimental – although we're not sure how many finished their games to go dancing downstairs afterwards.

Top seed in the Open section Miguel Navarro-Cia, who is a Research Fellow at Imperial College in addition to a chess FIDE Master, was dramatically held to a draw by Denmark's Helge

Hjort, assuring that the pecking order in the top section would not necessarily dictate the weekend's results. Another one of the top seeds Patryk Stanisz of Poland was defeated by England's Stephen Prior to turn any semblance of expected top results on its head.

Saturday saw a quieter day with mixed fortunes for the higher rated opponents in the other Major and Minor sections – generally the higher rated players had a good day in the Major to finish Round 3 roughly in the top quarter of the draw, but the Minor saw a lot of exciting, fighting games allowing some of the lower rated players to prove themselves. By the end of Saturday evening, England's David Gilbert was leading the standings here with two players under 120 ECF grade also in the top five – Cledwyn Davies of Wales and Southampton University's Rob Hewitt.

After a brief emergency (well, running out of sugar for coffee/tea) on Sunday morning, the stage was set for an interesting finish. Top seed Navarro-Cia would have to find a way to battle back from a full point down while



JOHN SARGENT

Stephen Prior (rated 300 FIDE points his junior) was leading the tournament with a perfect score but having to fend off some stiff challenges in the final rounds. Peru's Frank Lozano in the mean time was half a point clear of the field in the Major, and David Gilbert found himself in the same position in the Minor.

Only half a point behind going into the final round, the top board Isaac Craft and Stephen Prior (both ENG) drew, guaranteeing them a share of first place but with the possibility of being caught for a share of the spoils. We thought we might have received an 80-move epic – turns out 75 of those were to be played over a blitz board outside the playing hall.

Despite his best efforts, however,

Miguel was held to a draw by a resolute Steven Jones to finish half a point behind the leaders in an incredibly tense finish. The Minor was next for the top positions to be settled, with David Gilbert finishing on an imperious 4.5 with Phil Foley and a strong showing by Rob Hewitt half a point behind.

Finally, the Major section was won by Mateusz Dydak who won his last game to stay half a point clear of the field – all three of the 2nd= players won their last round as well, chasing him all the way.

Thank you very much to Adam Raof (our esteemed FIDE arbiter), the Imperial College Chess Club, the Union and all the players for making the event incredibly enjoyable and memorable.

From Trash to Treasure, via Synthetic Biology (iGEM)

Iain Bower
Imperial iGEM



Imperial's iGEM (international Genetically Engineered Machine) team have just flown back from Lyon, finishing in the top three in Europe in the international Synthetic Biology competition and progressing to the next round at MIT in Boston.

We all know Imperial is good at Engineering. What you may not know is that they can even engineer living things. It may sound crazy but that is what the people here at the Centre for Synthetic Biology and Innovation are doing. Whether sitting all quiescent or quaking visibly (the latter being the iGEM team), ideas pop into their heads about what they would like living things to do, then they set about it. This is exactly what it is all about: can biology be used in those delicate and complicated situations where traditional engineering is failing us, in waste management for example?

This is the focus of Team Plasticity's project; turning a mixed waste which is actually the result of high

tech recycling facilities into a plastic made inside living cells. Hundreds of thousands of tonnes of this waste, called Solid Recovered Fuel (SRF) are shipped to Europe to be incinerated every year. Now you may think ah, fuel, that is a good thing, right? Well, I am sorry to say this but, ugh-urgh, incorrect.

No 1- it pollutes the environment and some studies have linked increased levels of cancer to nearby incinerators.

No 2- it does not make economic sense, with millions of pounds per annum spent on disposal by each recycling plant.

No.3- it is a downright waste of resources.

One third of the SRF is made of plastics and the rest is paper, wood and fibres. What if you could do something better with this? What if you could turn it into a viable alternative to petrochemical plastics which are causing so much pollution and at the same time recycle the plastics already in there? Well, this is what we have been working on.

We did this as part of the iGEM competition which challenges over 200 teams from around the world

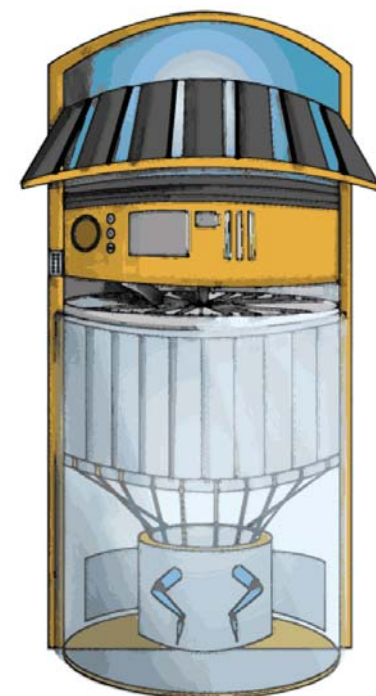
to design and make a system using the principles of Synthetic Biology (Syn Bio). This is the application of engineering principles such as specifications, modularisation and computer modeling to biology. Last weekend all the teams from Europe, 60 in total, met to celebrate their hard work at the regional jamboree. There were some really incredible projects and we were lucky enough to place in the top three, earning a place in the final at MIT, starting 1st November.

We have engineered *E.coli* to produce the bioplastic poly-3-hydroxybutyrate (PHB) inside themselves when using this waste as their only energy source. PHB is pretty amazing. Not only can it be used as an alternative to petrochemical plastics, it can form tissue scaffolds which are broken down as the body heals and even be 3D printed. Importantly, it can breakdown in the environment, albeit slowly, into non-toxic compounds. One of the biggest issues stopping these plastics playing a more important role in our lives is their cost, which is largely due to their production from plant biomass. Our system aims to lower this price and deal with the environmental

issues associated with incineration and petrochemical plastics. After the bioplastic has been used it will be fed into our recycling system, to ensure it itself is not wasted.

iGEM is not just about the science. It is also a hotbed of creativity where the teams are encouraged to think about how their projects will impact on the world. This is all towards the goal of responsible innovation; ensuring that the technologies are causing more good than harm. Our system is designed to work at an industrial scale but we have also looked at how our world might look in the future, when waste is seen as a precious resource. We have designed a concept home bioreactor linked to a 3D printer, directly turning your waste into brand new objects. Maybe in the future you won't have to take the bin bag out, but instead you will be able to print some new shoes!

You can find out more about our project here:
2013.igem.org/Team:Imperial_College
and more about the best from each region here:
2013.igem.org/Jamborees



IMPERIAL IGEN

MAPLE – future waste recycler linked to a 3D printer

 @feliximperial

 FelixImperial

FEATURES

IPCC Climate Report 2013: An Ultimate Warning?

Part 1 of a 3 part feature brought to you by the London Climate Forum 2013

Shiladitya Ghosh
LCF Organising Committee

The Intergovernmental Panel for Climate Change (IPCC) released merely one part of its six-yearly report last month, and alarm bells have begun ringing across the world: apparently, it is 95% certain humans have been the largest contributing factor to global warming since the 1950's.

A general overview of the key facts and figures is a must for digesting what this report actually says:

* Warming of the climate system is unequivocal, and since the 1950s, many of the observed changes are unprecedented over decades to millennia. The atmosphere and ocean have warmed, the amounts of snow and ice have diminished, sea level has risen, and the concentrations of greenhouse gases have increased.

* Each of the last three decades has been successively warmer at the Earth's surface than any preceding

decade since 1850. In the Northern Hemisphere, 1983–2012 was likely the warmest 30-year period of the last 1400 years.

* Ocean warming dominates the increase in energy stored in the climate system, accounting for more than 90% of the energy accumulated between 1971 and 2010.

* Over the last two decades, the Greenland and Antarctic ice sheets have been losing mass, glaciers have continued to shrink almost worldwide, and Arctic sea ice and Northern Hemisphere spring snow cover have continued to decrease in extent.

* The rate of sea level rise since the mid-19th century has been larger than the mean rate during the previous two millennia (high confidence). Over the period 1901–2010, global mean sea level rose by 0.19m [0.17m to 0.21m].

* The atmospheric concentrations of carbon dioxide (CO₂), methane, and nitrous oxide have increased to levels unprecedented in at least the last 800,000 years. CO₂ concentrations have increased by 40% since pre-industrial times, primarily from fossil fuel emissions and secondarily

from net land use change emissions. The ocean has absorbed about 30% of the emitted anthropogenic carbon dioxide, causing ocean acidification.

* Global surface temperature change for the end of the 21st century is likely to exceed 1.5°C relative to 1850 to 1900. Warming will continue beyond 2100. Warming will continue to exhibit interannual-to-decadal variability and will not be regionally uniform.

Such dire forecasts backed by mathematical certainty come as a respite for climate change believers who in recent years had been challenged to explain why global warming rates had been gradually declining in the last decade. Now, their response is to say that "due to

"There's no happy ending where we prevent climate change any more. Now the question is, is it going to be a miserable century or an impossible one, and what comes after that."

Bill McKibben, The New York Times, Dec. 5, 2010

natural variability, trends based on short term records are very sensitive to the beginning and end dates and do not, in general, reflect long term trends." This, backed up by the above facts, could well be indicative of a very real warning regarding our impacts on the Earth's climate.

So the science has been made clear, but what's stopping people or even governments from taking combative action? One major factor is the reluctance to take a personal, conscious stake in moulding the climate at the cost of short- and long-term personal comforts, or even at the cost of a political party losing popularity. Another common sentiment is that any human efforts to reverse the anthropogenic impacts would be futile, so there's no point expending resources to even try to do so.

All these hard statistics indicate that the tide is turning against climate change skeptics in terms of factual evidence. But has it made a difference in terms of motivating them? As inquired by The American Thinker, why should we try to prevent the climate from changing, if it was even caused by us to begin with? Change is the only constant in nature and it could be less complicated and

more appealing to corporate interests (and therefore, to politicians and skeptics alike) to invest in adapting our lifestyles to warmer temperatures rather than trying to actually bring the temperature down.

What's certain is that all of us impact the climate to some extent, whether negligible or not. If you believe we are the dominant cause, how can you go about convincing others of this and what do you think can be feasibly done to address this? If you believe our role is arbitrary, how would you challenge the IPCC report and the adverse impacts on human life that are already beginning to manifest themselves (e.g. more severe natural disasters?) To be continued...

Want to hear more in-depth discussions of the IPCC report from distinguished personalities such as John Vidal, Professor Sir Brian Hoskins, and Dr Chris Brierly? Come along to the London Climate Forum at Imperial College London on 9th November for a panel discussion on this subject and a host of other exciting talks and exhibitions. Early-bird tickets are just £7 for students!

Visit londonclimateforum.org for more details.



Strategic partners:    

Event partners:  

London Climate Forum

9th November
Imperial College

UNLEASH YOUR POTENTIAL
TO CREATE A CLEANER FUTURE.
www.londonclimateforum.org

 imperial hub



Fiona's science corner

Fiona Hartley

Science Editor

Happy *Felix Friday* everybody. The week is nearly over and the weekend looms. My favourite weekend activity is of course catching up on all of the sleep that I feel like I missed over the week, so today's page about slumber was particularly interesting for me to put together. I'm disappointed to find that cheese keeps you awake rather than merely causing you to have vivid dreams though, since I'm partial to a slice or four of cheese on toast as a midnight snack.

But before we get distracted by the fascinating question of whether eating Cheddar before bed makes you have nightmares, and the self-experimentation that is bound to follow, let me talk about the waking world. It must have seemed like a very bad dream to the US researchers who were unable to continue their work throughout the duration of the US government shutdown. Fortunately they are now able to get back into their labs and begin the arduous process of getting back to normal, but for many the consequences of those empty days won't be apparent until later.

In more local news, citizen science is back in the spotlight, because the conclusions from the BBC's Stress Test have been released. You might remember having taken the online test back in 2011. The BBC surveyed over thirty thousand individuals with the test, and Professor Peter Kinderman from the University of Liverpool published the findings from the data collected in PLOS One ([doi:10.1371/journal.pone.0076564](https://doi.org/10.1371/journal.pone.0076564)).

It doesn't come as a surprise to me that brooding is such a huge predictor of common mental health issues suffered by the British public, such as anxiety and depression. My own experiences certainly compel me to agree. And it turns out that rumination – thinking too much – can be even more harmful than blaming oneself for negative events that happen in life.

Dr Ellie Pontin, a clinical psychologist also involved in the study, believes there is a good message to be taken home from the results. Knowing that your problems are not just down to factors you can't alter is quite a hopeful thought. Yes, it's hard to change or be told that you should change for your own benefit, but at least you're not doomed. It's the message I'll be musing on if I find myself thinking unhealthily.

Scientists go back to work

Jamie Rickman on the impact of the US shutdown

The 16 day US government shut-down ended last week with an uneasy truce. Obama's refusal to accept the House Republican's condition of delaying Obamacare led to the closure of many federal science institutions, painfully elucidating the instability of government funded science in America.

The full effects of the shutdown on the scientific community will perhaps never be known. The tangential investigations and light-bulb moments of inspiration that bring break-throughs require momentum, and that has been lost. Overcoming the inertia post shut-down will be a long and difficult process. But the immediate impacts are obvious. Basic lab operations in cancer research and HIV were stopped and clinical trials could not be initiated. The National Institute of Health (NIH) were forced to turn away around 200 patients a week awaiting treatment, roughly 30 of whom were children. For those with degenerative illnesses this delay could cause irreparable damage. Specially bred lab mice at the NIH needing constant monitoring have died; these unique strains will be expensive and time-consuming to restart. NASA could not undertake vital checks on the new James Webb Space Telescope which is set to replace Hubble, some of which may never be completed before launch. An environmental programme in the Antarctic has



Amundsen-Scott south pole station, now under "caretaker status"

ETHAN GOOD

missed a crucial research window; it'll have to wait another year.

Scientific research is never immune to ill circumstance; faulty equipment and bad conditions can similarly disrupt progress, so one should perhaps be wary of sensationalising the lasting effects of this moratorium. But there is something deeply unsettling in the balance of power between scientists in the US and the government who sign their checks.

75% of NIH employers were sent home, or furloughed, with no guarantee of back pay. A source inside the NIH, warned against speaking to the press, lamented the demoralisation this caused in her lab for those deemed 'inessential'. For the majority of workers on low pay and 10-12 hour days this kind of financial insecurity and lack of recognition is untenable, forcing them to consider finding work elsewhere. She explained

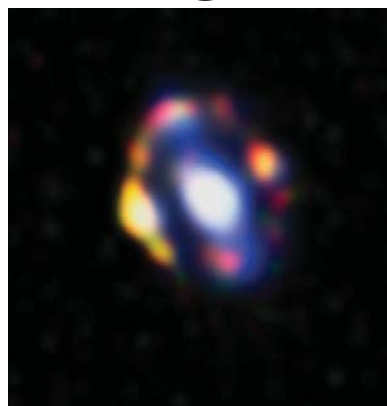
that her biggest frustration was that she would rather have gone to work without pay and continue research than let her mice die. During the 1995 shutdown this was allowed, while last week it was illegal to check work emails let alone enter a lab. This strange and obtuse piece of legislation not only expresses a flagrant disregard for the value of science but a fundamental misunderstanding of the way it operates. When it did enter the debate in Congress, the only arguments that stood ground against the tide of republican indifference reduced science to a political asset; the lost time could mean the US losing its competitive edge over China for example. In this landscape of brinkmanship politics more shut-downs are expected, and the damaging effects will be cumulative. Some would say the future of federally funded science in the US looks bleak.

Most distant gravitational lens yet discovered

James Bezer
Science Writer

The most distant example of a gravitational lens has been discovered by scientists in Germany. The large galaxy, 9.4 billion light years away from us, focuses light towards the earth, like a sort of cosmic telescope, enabling us to detect another smaller, more distant galaxy that would normally be too dim for us to pick up. But the unexpected discovery of this smaller galaxy has puzzled the astronomers behind the research, at the Max Planck Institute for Astronomy in Heidelberg.

Gravitational lenses are a phenomenon predicted by Albert Einstein's general theory of relativity, which describes the way massive objects change the shape of space and time. When diffuse light from a far away galaxy passes close to a large object, this curved spacetime causes its



NASA / ESA / A. VAN DER WEL

path to be bent, or lensed, and focused onto a narrow path. Measurements of the extent of this lensing can be used to estimate the object's mass, as the heavier it is, the greater the effect it will have on nearby spacetime.

Using data from the Large Binocular Telescope in Arizona, and the Hubble space telescope, the astronomers at the Max Planck Institute have broken a 30 year record by discovering a gravitational lens more than a billion



The Large Binocular Telescope, one of the world's most advanced, saw first light in 2005

STEFAN SEIP (TWAN)

light years further away than the most distant one previously known. Through careful measurements, they have estimated its mass at 8 x 10¹⁰ times the mass of our sun. This is an important finding, as it enables them to verify the more usual techniques used to weigh very distant galaxies, which are based on extrapolations from nearer examples that we know more about.

The images from Hubble showed

light from an even more distant galaxy forming a full circle, called an Einstein ring, around the nearer one that caused the lensing. This is a sign of very precise alignment between the two galaxies and the earth, which is very unusual. The more distant dwarf galaxy, just a few tens of millions of years old, and around 108 times the mass of the sun, is a type that's thought to be very rare. Such a perfect example of gravitational lensing involving one

should, therefore, be extremely rare. Yet this is the second discovery in recent years. It is as yet unknown as to whether this is due to chance, or if these galaxies are actually more common than our current theories would suggest. According to Arjen van de Wel, head of the group, these surprising observations "have the potential to start a new chapter in our description of galaxy evolution in the early universe."



 @feliximperial

 FelixImperial

SCIENCE

Can't sleep? It's not me, it's you

Amrita Ghosh and Arya Mehta explore solutions to sleep deprivation

Friend 1: Isn't it really difficult for you to get the books from the top shelves in the library?
Friend 2: Well I can't do much about that, I'll always be vertically challenged... because my mum's short.

Overhearing a conversation amongst some freshers in JCR, similar to the one above, got us thinking about ourselves. Well it got us thinking about not only of how much of a pair of eavesdroppers we are, but how casually we blame our 'genes' for pretty much any undesirable characteristics we have. But can we really blame everything about us on our parents?

Sleep deprivation is a common problem in many young people. But do we inherit that from our parents too? In fact there are proven hypotheses that state 'our sleep pattern is regulated by genetics'. Scientists have found that a transcriptional repressor (DEC2) and a gene (ABCC9) are responsible to regulate sleep length in mammals.

However this doesn't mean that if you are not able to sleep at night, it is your parents' fault. Recent studies show that there are five other factors that prevent a sound sleep.

Noise

When living in London noise is inevitable. Either it is a speeding Lamborghini in South Ken or the obnoxious screams of drunken students late at night — all these are part of the London life package. These 'little' disruptions are one of the prime causes that prevent a good night's sleep. In the first stage of sleep, our body and mind are relaxed. This is a state between being awake and asleep.

In this state, a part of the brain called the thalamus prevents information flow from our senses to the rest of the brain. However, this system can't filter out noises.

Possible Solution: try to block out the noise as best as you can by keeping doors and windows closed. If this doesn't remove all the noise, then plug your headphones in and hear the sound of waves or rain. This will do wonders (speaking from experience)!

Light and Dark

It is part of human nature to sleep when it is dark and to stay awake when it is light. Light exposure stimulates a nerve pathway from the retina to the brain, keeping your brain active. So it is advisable to stop pulling off so many all nighters as you'll end up altering your body clock, which will make it harder for you to fall asleep at appropriate times.

Possible Solution: good time management is key to a good night's sleep: if you have unfinished work it's better to wake up early to complete it rather than spending all night working strenuously.

Diet

Caffeine: when we are tired, it's very easy for us to give in to a cup of coffee or a can of red bull to stay awake. But the effects of caffeine from these products can last in our system for hours, hence not letting us sleep. In addition, caffeine only promotes the light sleep and prevents the deep sleep stage.

Alcohol: after a night out and a peg or two we feel very drowsy and people may say that alcohol helps them fall asleep. But too much alcohol



Everybody knows that sleeping on a book allows knowledge to enter your brain by osmosis, guaranteeing exam success

consumption prevents the first stage of sleep from occurring, which disrupts the overall sleep cycle; and therefore it leaves us feeling tired in the morning. You may not know, but alcohol causes many people to snore, which makes it difficult to breathe and thereby prevents comfortable sleep.

Food: a heavy meal at dinner is another factor that prevents us from sleeping well. Several types of food such as spicy food, bacon, cheese all contain a chemical known as tyramine, which causes the release of a neurotransmitter called noradrenaline. This neurotransmitter regulates our 'fight-or-flight' response by keeping our body active.

Possible Solution: try to avoid caffeine and alcohol especially at night as much as possible. You could replace a cup of coffee with a warm glass of milk instead. Aim

for a light and carbohydrate rich dinner. Carbohydrates release the neurotransmitter serotonin, which makes us feel drowsy.

Body temperature

Coming home from a cold rainy day (typical London weather!), we may think that a warm bedroom is the perfect solution. But when we sleep our core body temperature falls; however a warm room makes it difficult for this process to happen. This makes you feel uncomfortable and leaves you battling for sleep.
Possible Solution: Keep your bedroom well ventilated and avoid turning on the radiator too much, which will not only save your bills, but also help you to sleep better!

A busy mind

Balancing a social and an academic life is a nightmare for any university student. Being Imperial students, we know exactly how busy our minds always are. Did you know that a busy mind is sleep's worst enemy? An overactive and anxious mind prevents the body from entering the relaxed state required to fall asleep.
Possible Solution: Try doing a puzzle like Sudoku, hangman or crossword to distract your mind from other thoughts and then try falling asleep. Warm baths and showers have also been proven to relax the mind. Don't underestimate the importance of sleep. Sleep helps us form memories, and assists us with speech and reasoning as well as regulates our mood. So next time you're struggling to sleep, it may be your own fault and not that of your parents'!

To sleep, perchance to clean (your brain)



AMRITA GHOSH AND ARYA MEHTA

Emma Wills
Science Writer

After hundreds of years of hypothesis, the primary function for sleep may now have been discovered. Maiken Nedergaard and colleagues this week released a paper detailing how in sleep the brain clears away waste proteins linked to neurodegenerative diseases such as Alzheimer's that build up in the space between brain cells.

The recently discovered network of tiny pathways within the brain that

allow these proteins to be cleared is called the glymphatic system, similar to the lymphatic system in the body that flushes toxic by-products out of the blood and into the liver. The pathways circulate cerebrospinal fluid (CSF) into the spaces between cells in the brain, removing the toxic proteins.

It had been noted before that the level of these proteins is higher in awake animals than in sleeping ones, but that was previously thought to be because they were produced at a higher rate when the brain is awake. This team investigated the alternate possibility that the glymphatic system is more active when animals are sleeping.

They worked with anaesthetised, awake and sleeping mice, whose CSF was injected with green dye when their brain waves indicated that they were asleep, and red dye when awake. The path of the dyes through the brain was then followed, and it was found that large amounts of CSF were taken into the brain when the mice were asleep, but not when awake. Indeed, when the mice were woken, the influx of CSF dropped by approximately 95%.

They also tested the clearing of injected proteins, and found they cleared twice as quickly when the mice were asleep. Both of these effects seem to be due to the channels that carry the fluid expanding by 60% in

asleep and anaesthetised mice.

It still remains to be seen whether the build-up of these toxic proteins actually regulate sleep — whether they make you more drowsy the more of them there are — but this paper does appear to reveal, at last, one very important function of sleep.

DOI: [10.1126/science.1241224](https://doi.org/10.1126/science.1241224)

Get involved:
science.felix@imperial.ac.uk

COMMENT

Editors: **Eoghan J. Totten, Tessa Davey**
comment.felix@imperial.ac.uk

Boris: Resolute Vertebrate Jelly Part I

Eoghan J. Totten
@eoghantotten
Comment Editor



Cameron as party leader. His broad and endearing appeal to the people of London is extensive, being re-elected with a 44% mandate over Labour's Ken Livingstone.

It has become increasingly apparent to me that Boris Johnson's political machinations often proceed without inhibition. As an indifferent freshman I voted him back into power in 2012, purely on a whim of popularity. This dawned on me eighteen months later when a friend commented with vitriol that he simply,

"doesn't get the phenomena that is Boris Johnson. Londoners blindly tolerate his mayorship despite him being a blatant right-wing arsehole."

My view of Boris Johnson isn't as extreme. In fact an ethereal veil of guilt envelops me when I criticise him at all. I want to examine the reasons for his apparent immunity to criticism in context of his policies.

Boris' '9- point plan for a Greater London' covered a lot of ground

"...an ethereal veil of guilt envelops me when I criticise him at all."

for a manifesto during the 2012 election campaign. Its appeal spanned all societal thresholds. Foreign investment bankers, migrant workers and local Londoners alike were able to empathise with its fiscal rectitude. Cuts to city hall in excess of £3.5 bn simultaneously implied that Boris Johnson intended to inhibit any unnecessary bureaucracy while delivering more for Londoners. The ability to demonstrate apt finances for the latter proved pivotal in overturning Ken Livingstone of Labour. The complementary freezing of the Mayoral share of council tax bolstered Mr. Johnson's resolve. Crucially, the

£445 return for the taxpayer may have provided comfort to Londoners on the bottom rung of the income ladder.

The binary pledge of creating 200,000 jobs by 2015 with a £221 million investment in small business was ambitious. Its universal appeal was again apparent. This championing of capitalism may have served to appease not only the financially endowed but also the jobless and working classes.

In an analogous fashion his support of strong policing, combined with a pledge for green space restoration, encompassed two fulcrums in the lives of those who live in a city. Safety and health are chief priorities for all citizens. By demonstrating that city hall's sympathies were congruent with those priorities Boris Johnson made a smart move. He managed to decouple his integrity as a man from his capitalist politics. It was of perennial importance that Boris Johnson distanced himself from Downing Street. Ken Livingstone was always

conveyed as thoroughly enmeshed with his labour politics. This skew, albeit slight, may have contributed to his downfall at the polls.

I conclude with a note on Boris' approach to transport. His pledge to service improvement on the tubes, expansion of the 'Boris Bike' scheme, when underpinned by fledgling projects such as Crossrail and unwavering support for an airport on the Thames estuary, conveyed a steadfast sense of resolve. To warp his own words he is, undoubtedly, a vertebrate. As I'll attempt to demonstrate next week he'll need to be dynamic and fluid as mayor in the coming years. Rising rail fares, a flat-pack Olympic legacy and the 'plebgate' debacle are clear evidence for this.

"...he is, undoubtedly, a vertebrate."

The mayor for London, Boris Johnson, made the headlines in February of this year after deeming members of the London Assembly as "great supine protoplasmic invertebrate jellies" for failing to interrogate him over revisions to the £16.5 bn budget. The characteristic neologism merely capped his voluminous arsenal of quips and redeeming facets. He is, by far, the most popular politician in The Conservative Party at present. A March 2013 poll carried out by the London Evening Standard claimed that he would obliterate Ed Miliband in the polls if he were to (hypothetically) succeed David



BORISWATCH.COM

Daniel Adams on the joy of dichotomy

Dichotomy is the act of separating anything into two separate components, A and B. A great asset of this is to keep things simple, easy to manage, and reduce variables to a minimum.

An example of this is "you're either with me, or you're against me".

This dichotomy seems fairly straightforward (if a little intimidating). This statement intimidates and coerces up until the point that we realise that the dichotomy is in fact, false. The position of neutral ground is a perfectly logical one, which the statement avoids in order to carry through its effect.

The use of false dichotomy is one that seems to constantly crop up in daily life, yet it is very infrequently noticed, forgotten as people make an exclusive decision and move on.

Many a time has a great opportunity been stymied by the inability of the decision makers to agree on a course

of action because their personal preferences seemed mutually exclusive. Great nights out stalled, deals failed, relationships broken, or never even begun when often the perceived dichotomy was totally bogus.

Many false dichotomies seem to find their roots in people's own beliefs and assumptions. Usually they are exacerbated when said people don't question their beliefs critically and on a regular basis.

To take another example: "A student must choose two of these option at Imperial: social life, good grades, or sleep". **Daniel chose sleep.**

"There are two types of people in this world. Those who dichotomise... And those who don't"

The GTA

Anonymous



I was really looking forward to my teaching class with the final years. At last these were people that did not care if you did not know the answer of the top of your head as long as you tell them what the heck is going on or at least what should be. I think this is something to do with *the Fear*. This is that feeling you get before your exams that makes you start studying ridiculously early and freak out went you find out one of your classmates is studying for 12 hours a day. Don't get me wrong, the first years are lovely but *the Fear* fills them. I think this causes irritating questions like "Is it ok if I use a blue pen in the exam?" Or worrying questions such as "How do you add up in Excel?" and also the crazy questions. My favourite of these was one fresher marching up to a lecturer, who is eminent in his field, and insisted that a question on the tutorial sheet was wrong because he had done three pages of working and the solution he had found was impossible...

The final years do not have *the Fear*. They are either too exhausted or too beaten down to care. These are the people who will, on hearing an MSc student complaining they'd been in the computer room for two days and their social life was ruined, yell across

the room "Welcome to Imperial", or when finding out that they are getting another lab on top of six courseworks and an essay will just laugh.

However, this all changed when I had a look at their practical sheet. All I could think was "this is really hard!!!". It was not like this four months ago when I was there. *The Fear* did hit me then, sadly for the first time in years. How was I going to walk into a room and not be able to explain the question? It was bad...

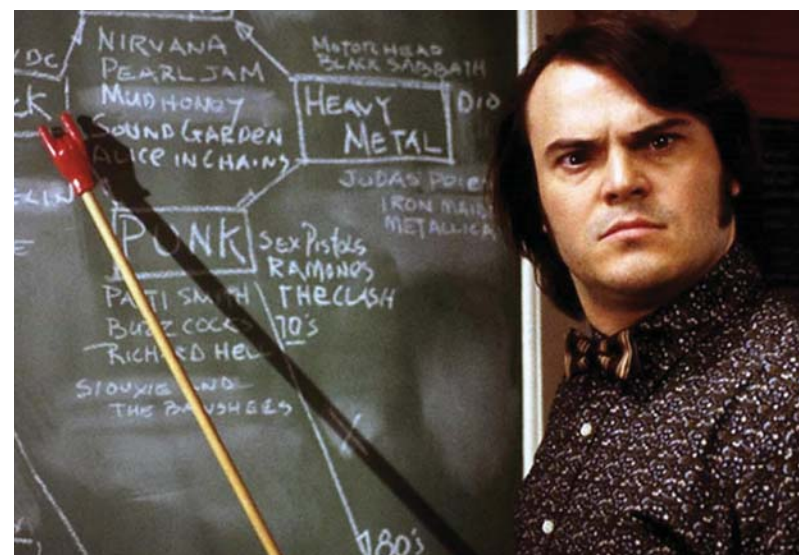
I walk into the lecture theatre and march towards the lecturer only to get sidetracked, but I could answer this question. Relief fills me when all I have to do is explain the method. I happily do this for the next half hour. Only to find then that all the students

had got the same answer that I had found previously, but was wrong. How was this happening? I look around desperately for the lecturer who slinks out of the door to leave me alone with a class full of vaguely irritated and tired students. So, forced into a corner I committed the number one GTA sin of showing the students the answer. (Yes I know...)

Half way through a complex and wildly imagined theory of how you could do it, the lecturer saunters up to tell me the question is wrong... So maybe that's the key of GTAing. *The Fear* is gone but perhaps we need the craziness of the first years to stand up and say that they think it is wrong, even to the cleverest people we know.

Confessions of a GTA: Part 3

"Sometimes the solutions are not the problem"



 @feliximperial

 FelixImperial
COMMENT

Kelly-vision

How Noble are the Nobel Prizes?

With the unsurprising news that Higgs and French physicist Englert were awarded the 2013 Nobel Prize in Physics, I feel that I can indulge in cross-subject chauvinism. No other prizewinner this year will be given for something of such profound importance. The most important Chemistry prize was Rutherford... who was a physicist.

We need to think of the limitations of these prizes. There's the lack of gender equity in awarding prizes unilaterally beyond the sciences, keeping women out for much of their history. Likewise in literature, which recognised some great female authors by the start of the 20th century. The percentage of women awarded the Nobel Prize in Physics comes somewhere between the percentage of women in parliament in Oman and Yemen, the latter having the dubious honour of being lowest in the IPU's list. I might suggest that the visibility of women on the Nobel Prize website does not function to 'promote' women. It covers up the Committee's

past promotion of iniquity.

Physicists like to imagine that Physics and politics are two separate worlds. The inadequacy of this attitude became clear to me upon visiting Hiroshima. To tie the exalted heights of the Nobel Prize to worldly finance seems sacrilegious. Had Higgs and Englert not won the prize, some non-scientists may have asked questioned the point of the LHC. This isn't to belittle the input into the theory, but note that official governmental attitudes follow the devastating doctrine of the Bologna Process, whose insistence on efficiency and competitiveness should be seen as a wholesale attack on education and research freedom. This is, to use idiotic phrases, "a time of austerity".

There are other dubious points in the Committee's history. A Literature Prize without Tolstoy seems suspect. Is there anything in Kawabata but what orientalist racism makes of his work? A Peace Prize without Gandhi lacks all credibility.

The Peace Prize is responsible for the most farcical award for peace in history, even more so than the Confucius Peace Prize award to Putin a couple of years ago. That is, of course, the joint award to Henry Kissinger and Le Duc Tho in 1973. Le Duc Tho, honourably, refused the prize. Kissinger — well known sponsor of military coups (Chile, Argentina) and avowed ally of Suharto of Indonesia, who not only led a corrupt and un-democratic regime, but also led Indonesia (with Kissinger's approval) into invasion and mass criminal slaughter of the people of East Timor — did not.

There have been sensible awards; few contest the awarding of the Peace Prize to Aung San Suu Kyii in 1991, and many will acknowledge the heroism of likely candidate Malala Yousafzai. It is hard to accept a Peace Prize awarded to those who should be punished for war crimes. A prize bearing the name of a famous arms dealer does not strike me as an endorsement for peace.

Reflections on Journalism

A condition for open press is respect for journalist protection. The film adaptation of the murder of the Balibo Five in East Timor suggests that the death of journalists is a sufficiently sparse phenomenon to warrant attention. The fact that I remember the 2006 murder of Anna Politkovskaya demonstrates that journalist deaths have a certain impact superceding general homicide. There aren't many things government can do, short of eliminating reporters in order to restrict press freedoms.

Consider PEN International's report on restrictions placed upon writers and journalists in China. PEN International is an international humanitarian organization campaigning for press freedoms and writers' protections. It boasts a presidential list that reads like a who's-who of 20th century literature; (Maurice Maeterlinck, Arthur Miller, Mario Vargas Llosa and Imperial alumnus H. G. Wells, to name but a few.

Current active members/supporters include Salman Rushdie and Margaret Atwood. The report, released on World Press Freedom Day, is a brief summary of coercive practices adopted by the Chinese government to force consent on writers and reporters. Ai Weiwei and Liu Xiaobo come to mind as victims of these practices. The report describes cases of illegal imprisonment and torture used against dissident writers and activists.

China is not the only guilty party in this respect. The Committee to Protect Journalists (CPJ), an organization that campaigns for press freedoms journalist-related crime, has recently released a damning report on the Obama administration's alleged attempts to curtail the more subversive or investigative elements of the press. The surprising thing that comes to light is the repeated assertion by journalists that the administration is closed and secretive, on par with the

Bush administration.

We shouldn't negate the threat to journalists' lives all over the globe. Russia has been notorious for the mortality rate of its journalists. There are many journalists whose deaths go unreported. Mick Deane, Sky News Cameraman, was one of 39 journalists killed this year given coverage in the British media. This is why the 'innovative approach' that Belgian security officers have taken to arrest Somali pirate leader Mohamed Abdi Hassan is disturbing.

Effective as this operation may have been in arresting leaders of organized crime, it demonstrates a lack of foresight and disturbing 'gung-ho' attitude on the part of security officials. This has, according to a CPJ report, endangered the lives of reporters working in Somalia. With 2012 being the deadliest year for reporters in Somalia on record, I hope 2013 remains uneventful.

We air the
way that
Christy Kelly
views the
world.

Disagree?

Email us at
comment.felix@imperial.ac.uk

COMMENT

Editors: **Eoghan J. Totten, Tessa Davey**
comment.felix@imperial.ac.uk



Of Commemoration and Elections

Joseph Letts
Editor-in-Chief

Thank goodness it's Friday! It's been another eventful week, with a lot of rain, lots of gowns and lots of rain.

This Tuesday the Union's Autumn elections finished on a positive note. This year over 27% of students voted for their Union Council representatives, academic representatives and Liberation officers. The fun doesn't stop here, now it's time to watch the elected candidates and see how they perform during the year. Congratulations to those who won, and commiserations to those that didn't make it, better luck next time.

The first session of Union Council is this Tuesday, so if you're curious about what Council does, why not turn up? All members of the Union are welcome to attend and the current papers are about topics such as the Hyde Park Football pitches consultation and the Union's stance on the new Immigration Bill. If there's something else you think should be discussed, submit a paper! Any full member of the Union can submit a paper to



IMPERIAL COLLEGE LONDON

Council, so don't be shy!

Finally, this week saw the graduation of another batch of Imperial students, a large contingent of fussy parents and a long queue for photography in the Beit Quad! Congratulations to the Class of 2013, as well as the students and members of staff that

were presented awards. As for the rest of us, at least now we know that if we see any other people walking around campus in gowns this year, they are either Postgraduate graduands or members of the Harry Potter society!

Letters

Dear Felix Editor,

I am replying to the outrageous letter, printed last issue, by the obviously irresponsible individual named the Druid. His plea to introduce the most poisonous substance, namely ice cream, into the Union bar shows incredible ignorance on his part. Does he not know how many deaths yearly are attributed to the abuse of frozen sugar? These are induced by horrible diseases, foremost among them brain freeze, from which I have suffered on many occasions. I wish this notorious felon to apologise to all those victims who have suffered ice cream related accidents, and retract his request for this poison to be served.

The Paladin

P.S. At least we agree that there shouldn't be any of that froyo or sorbet shit.

Got something to say? Write in!

HALLOWEEN COLLECT
WED 30TH OCT

Rag

GRAB YOUR FRIENDS AND TAKE ON LONDON TO PERFORM CRAZY TASKS AND RAISE TONS OF CASH!

TO FIND OUT MORE AND SIGN UP YOUR TEAM:
UNION.IC.AC.UK/RAG

imperial
college
union

 @feliximperial

 FelixImperial

BOOKS

Student Picks

Maciej Matuszewski picks:
American Gods by Neil Gaiman

Neil Gaiman is a well-known and prolific author. His creative range is impressive – having written both science fiction and fantasy, authored numerous books and graphic novels, and worked on both films and TV shows. However, if there is one theme that is a near constant presence in his creative output it is the exploration of myths and legends in their many different forms. There is nowhere where this is more obvious than in his Nebula and Hugo award winning novel *American Gods*.

The novel's protagonist is Shadow, a recently released convict who finds out that his wife was killed in a car accident a few days before his release. Having nothing else left to live for he accepts the offer of a job as the driver and bodyguard of the mysterious Mr Wednesday. This, however, is only the setup. The novel is really about the battle for the "soul of America" between the forces of old and new. I turns out that Mr Wednesday is really an avatar of the Norse god Odin and he needs Shadow to help him rally his fellow old gods against the new gods representing the forces of globalization, consumerism and technology.

This journey takes them all over the country and allows Gaiman to explore, through metaphor and allegory, the various tensions at the heart of the United States. Through its 700 pages the reader becomes immersed in the culture, the mythology, the feel of America. As with all of Gaiman's work this is an exciting and well written read but it is also a novel of extraordinary depth and complexity. A must read.

Flash Fiction

by Thomas Heaven

Mittens was hungry. He wondered what had happened to schrodinger, it seemed like forever since he had last seen him. An unusually long time. Perhaps he was dead?

Send your submissions for our newest regular features!

FLASH FICTION: Ultrashort fiction up to 200 characters

STUDENT PICKS: Send us up to 250 words on your favourite book and how it changed you

books.felix@imperial.ac.uk

WTH is NaNoWriMo?

Keir Little thinks that you should know

Whether it's swimming 500 lengths or climbing 5,000 metres, we all know about the athletic challenges that some people rise to. Fewer know about the creative challenge that over a quarter of a million aspiring authors take up each year: writing a 50,000 word novel in thirty days.

National Novel Writing Month, or *NaNoWriMo*, is now a worldwide phenomenon, encouraging people to put fingers to keyboard and hammer out over 1,500 words per day for a month. It's not so much a marathon as a Himalayan expedition: the glory isn't in coming first, or writing more than anyone else... it's just in crossing that 50,000 word line.

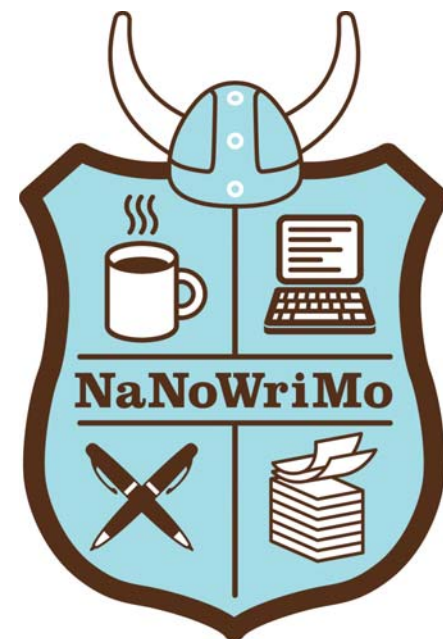
While 'quality over quantity' is a fine motto for many things in life, it's also what paralyses many would-be writers, who agonise over opening sentences and first chapters, deleting and re-writing until they give up, still far, far away from having a completed novel - a process which I'm sure is familiar to many of you.

The NaNoWriMo philosophy is to write without looking back: a rough novel can be edited, polished and perfected; there's not much that can be done with a blank page. In the words of Ernest Hemingway, "the first draft of anything is shit." It's creating this

shitty first draft that NaNoWriMo is about: the ability to let go of perfectionism, ignore the thoughts telling you to give up and start again; to just let the words flow.

Starting in 1999 with just 21 participants, the following year saw over 5,000 people taking part. The event quickly boomed in popularity. It is NaNoWriMo's supportive community - and the chance of becoming a recognised winner - that make the event different from a solitary, self-motivated writing challenge. As well as real-life meet-ups, there are forums for discussion of the intricacies of plot and characterisation, competitive 'word wars' and other productivity games, as well as motivational advice.

If, like me, you've always dreamed of being an author but always put it off until 'one day', NaNoWriMo is your chance. I'm taking part for the first time this year, joining hundreds of thousands of others, including regulars. One chemistry student, who has participated before, says, "I want to be a writer, and forcing yourself to write is a good way to start. I'd found it by reputation a dozen times on the internet over the years, but didn't actually take part until I was 18. I got out of it two very poorly written books, and the promise of more to come."



The event begins next Friday. If you have a writer's itch that needs scratching, sign up, get planning, stock up on paper, pens, booze or whatever you need. It's tough, but after thirty days you'll be one of a special few: you'll be able to look down upon your completed novel and say, "I wrote that."

Take nothing for granted

Isabelle Erbacher

Writer

"In *the world according to Garp*, we are all terminal cases. " This motif, recurring multiple times throughout the novel, is perhaps somewhat overdramatised, yet painfully accurate. From the first page through to the last one, the reader is infected with the subtle anticipation that the characters are inevitably approaching something horrible. Something tremendous, something that will change everything, forever: An intangible danger; a monster introduced into the storyline by Garp's young son Walt. He misunderstands his parents warning him of the undertow along the shore, and how it can "Pull you under, suck you out to sea", and one day Walt stares fiercely toward the ocean, looking for the Under Toad ("How big is it? What colour is it? How fast can it swim?").

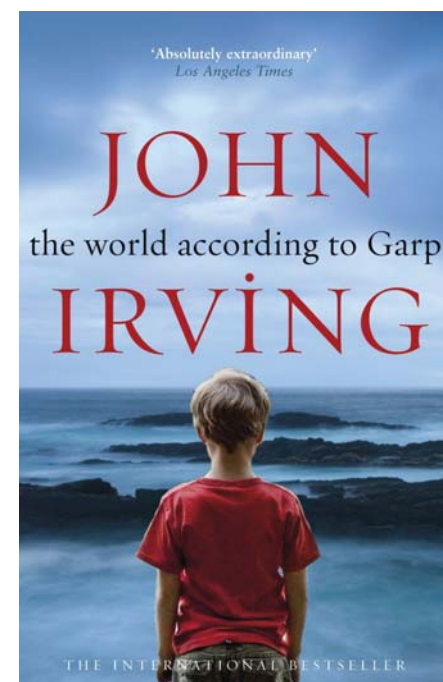
The novel, with all its quirks, makes it incredibly easy to dip into the story, become part of it, and laugh and cry with the characters. The fear that whatever you take for granted in one part of the novel might suddenly be ripped away from you and torn into pieces as you read on, makes you want to put it down

instantly, as if that could change its outcome – but you can't. It is the kind of story that makes you want to stop the clocks when you are sitting in the Tube on your way to Uni, knowing that your stop is next and you will have to close the book.

I have to say though, whilst reading it, I did not always think I would praise it to that extent. Not necessarily because it takes a few pages to fully immerse in the storyline (it doesn't), but rather because parts of it are deeply disturbing. Ranging from people biting off other people's genitalia, over children losing eyes, arms and tongues, to women raping disabled, dying men in hospital to impregnate themselves – Irving's got them all. Of course, "A novelist is a doctor who sees only terminal cases."

In a way, this is a novelist writing a novel about a novelist writing novels. It approaches literature from a very personal point of view, which is especially fascinating if you yourself are interested in writing.

As if he knows how personal a relationship the reader forms with his novel, Irving mentions towards the end: "Don't worry - so what if there is no life after death? There is life after Garp, believe me." Unfortunately, I cannot



yet confirm that this is true, since I am still getting over this book like normal people are getting over a lover after a tough break up. I thought what we had was special, and I didn't want it to end so soon – which is why I immediately got myself some more Irving from the bookshop!

ARTS

Editor: Arianna Sorba
arts.felix@imperial.ac.uk



Japanese Sex and Pleasure

Clara Clark Nevola
Writer

What: Shunga: Sex and Pleasure in Japanese Art
Where: British Museum, WC1
When: 3rd Oct 2013 – 5th Jan 2014
Price: £7, £5 students
Parental Guidance Advised.

So the British Museum is putting on an exhibition on Japanese pornography? Is that even allowed?! Cast away your narrow western minds and think again. For that's what this exhibition will do — make you think again.

So first things first — what is Shunga? Developed in the early 17th century, Shunga (meaning “spring pictures”) is Japanese erotic art, produced by well-known artists for the enjoyment of Japanese people of all classes. From gilded scrolls to printed booklets, Shunga was available to all, and enjoyed by middle class newlyweds as much as high flying Samurai. They depict erotic scenes of various types, and with differing levels of explicitness and conventionality.

At the British Museum, great emphasis is put on the fact that these are works of art, and not just base pornography, and this is certainly true. In all the artworks shown, everyone seems to be having fun — couples, threesomes and groups — and there is no sense of objectification.

But the main difference between western pornography and these colourful, kimono clad sex-scenes is surely in the viewer. Shunga was considered an entirely acceptable part of life, and was in no way shameful or frowned upon until the mid-18th century, when the combination of a new military government and an increased western presence in Japan caused legislation to be passed against it. Thus, wandering around a gallery full of boobs, erections and some rather fanciful positions (17th century Japanese people were clearly more flexible than the average 21st century European) there is a feeling of enjoyment, amusement, interest, but no embarrassment or awkwardness — these pictures feel natural and acceptable.

As you wander round the exhibition, amongst such artworks as *How the Jewelled Rod Goes In and Out*, make sure you read the translations of the Shunga captions — most pictures have the lover's conversations written in the margins. These complete the Shunga, and are often funny dialogues, saucy poems or just the sort of things you

wished you hadn't overheard through your housemate's door. Before you leave, make absolutely certain you have had a good look at *The Dream of a Fisherman's Wife* — those octopodes have got their tentacles everywhere.

All in all highly worth a trip — though be warned. If, like this author, you look young enough to get ID-ed when buying scissors in Tesco, be aware that it may be embarrassing being asked if you're old enough to view the exhibition unaccompanied.



ISRAEL GOLDMAN COLLECTION

Extreme Art Attack

Fred Fyles witnesses the destruction

What: Art Under Attack: Histories of British Iconoclasm

Where: Tate Britain, SW1

When: Until 5th January 2014

Price: £13.10, £11.30 concessions, members free

In an art world full of controversy, it can be difficult to find a work that truly hits you on a gut level. Hirst's flies and rotting meat? Old hat. The Chapman Brothers' horrors of war? Been there, done that.

But at the Tate Britain's latest exhibition, *Art Under Attack: Histories of British Iconoclasm*, there is a work that still manages to pack a punch: a life-sized statue of Jesus from the 16th Century, discovered in Mercers' Hall in 1954.

The work is sublime, with an incredible attention to detail, but what makes it special is what the statue is missing — protestant reformers have hacked off the feet, legs, and right arm, leaving the face untouched, wearing an expression of pain and anguish, almost as if in reaction to what has been done. This forms the centrepiece of a beguiling and tragic exhibition which explores the role of destruction in artwork.

Iconoclasm — from the Greek for “image-breaking” — refers to the deliberate destruction of a culture's own monuments and artworks, and is a word loaded with religious and political meaning. The first section of the exhibition cuts a familiar path through the reformation of the 16th and 17th centuries, as Henry VIII broke away from the Catholic Church. In the years that followed, a systematic campaign destroyed the majority of the country's religious art; what resulted was one of the biggest losses to ever happen to Western art.

There are paintings of The Assumption with Mary's face viciously scratched out, fragments of beautiful rood screens, and smashed stained glass. It is like seeing the casualties of war, and, as if witnessing some kind of atrocity, it takes all my strength not to look away. The damage to the works is not half-hearted; some of the sculptures, hewn from stone and iron, have had axes and pikes turned on them, in a display of brutal force.

Yet some of the other works show how the public were occasionally vehemently opposed to these practices. We are told how the doors to Canterbury Cathedral had to be sealed to prevent the locals stopping the destruction; a painting, beautiful in its austere detail, shows the stripped down interior of the cathedral. In the centre are a group of reformers, and at first it looks like they have just



TATE © ALLEN JONES

Chair (1969) by Allen Jones was attacked with paint stripper in 1986 by feminist campaigners. It is currently on display in the exhibition, in its restored form.

finished a meeting, but then your eyes are drawn to the edges of the picture, and the heart sinks as you see men with pikes systematically smashing the famous stained glass windows.

It is works like this that form the best and most arresting part of the exhibition. Unfortunately the next section doesn't quite live up to this, neither the works involved nor in terms of emotional baggage. The second section consists of art and monuments destroyed for political reasons, and although an interesting topic, the visual experience leaves much to be desired. The layout of the this section, which juxtaposes images of the monuments that were destroyed with pieces of rubble taken from the scene, fails to impress, and the section on the suffragettes tones it down even more, showing only photographs of the images they attacked.

The attack on *The Rokeby Venus* by Mary Richardson forms the focal point of the room; the painting has formed the archetype of the European female nude, while the attack is arguably the most well known of the suffragettes' vandalism, and the reasons behind it are clear — why are such works, displaying inanimate representations of women, feted by society, while real women, most notably the legendary Emmeline Pankhurst, were abused by society.

The focus of the exhibition then shifts away from political protest, into aesthetic actions, and it is here that the exhibition really falls down. Showing works by Allen Jones, Reg Butler, and Carl Andre that were at one point vandalised but are now repaired seems somewhat pointless, and the political reasons behind these attacks seem at times flimsy and irrational.

The final two rooms look at the role destruction has in the artistic world, both through direct destruction and the subversion and transformation of existing artworks. The work by Gustav Metzger, including a video of his now-legendary Acid Action Painting performed at the Southbank, in which he sprays acid onto a sheet of nylon, is a highlight, a paradigm of auto-destructive art. Pieces by The Chapman Brothers, in which they paint over historical portraits, question what ownership means in art, but lack the visceral punch of works such as Ai Weiwei's destruction of ancient Chinese pottery. Mark Wallinger removes the meanings in films by cutting away most of the image, while Michael Wilkinson unspools magnetic tape in order to form abstract sculptures, showing how art can be appropriated to create new works. John Stezaker's work — always a welcome presence at any gallery — makes a brief appearance with pieces from his *Mask* series, in which photos are spliced together with a cutting degree of wit. But overall the section feels arbitrary, as though the pieces have been chosen at random.

The act of iconoclasm is a controversial, reactionary one, which is both exciting and horrific. It would be fantastic if the exhibition reflected this. But while it starts out well, it soon begins to lose its way, meandering between grandiose political statements and meaningless acts of vandalism, before ending up with a confused collection of new artworks. With its numerous photographs and blocks of text, this feels more like a history lesson than something to get the heart racing; it is an interesting lesson, but a lesson nonetheless.



Twitter @feliximperial

Facebook FelixImperial

ARTS

More Than A Hipster Art Safari

Kamil McCelland explores one of the world's leading art fairs

The Frieze Art Fair, now in its 11th year, is one of the world's leading contemporary art fairs, and has helped shape London into a nucleus of creativity and vision.

This year, 152 galleries were invited to assemble in one space in Regent's park, and display the best of what they could offer. And they did not disappoint; from Tokyo to New York, together they brought an international feel to the fair and gave it dynamism truly unique to Frieze. This diversity makes for a thrilling and eye-opening experience where you do not know what to expect from one gallery to another.

But the true beauty of Frieze is that it showcases artists currently at the forefront of innovation, the ones that are defining what the future of art shall be. Frieze Frame, a specialist section of the fair, offers less established galleries a chance to exhibit a single artist in depth and, for me, this is where you really saw the innovation. Here, up-and-coming artists have an opportunity to display their works and you are really able to see how art is evolving, especially when you compare it to the older contemporary art elsewhere at the fair.

As you walk into the fair's main pavilion, it is as if you are walking into another world, a world that leaves behind the hectic reality outside and



LINDA NYLAND © FRIEZE

suspends you in a white bubble of imagination. Unobtrusive lighting and architecture create a cloud of clean minimalism, perfectly designed to display art of any kind, and expansive space allows viewing without any intrusion on your intimate experience of the art.

The people of Frieze are almost as intriguing as the art itself. To see a man in platforms, a fur coat and Viking helmet adds to the bizarre spectacle. You feel it is an opportunity for all the arty types of London to flaunt their stuff – or maybe they are seeing just how far you can push definitions of art

and fashion. But it does create vitality and a playful – if not a tad surreal – atmosphere that really enhances my yearly pilgrimage to Frieze.

The idea of people as art is not just limited to how visitors dress. A number of interactive works included the viewer as an integral part, none more so than James Lee Byars' *Four in a Dress*. It is exactly how it sounds: four people facing each other in a circle, all wearing one dress. What I loved about this piece is how inclusive it was. The four people were allowed to talk to one another and the audience, giving everyone a slightly different

experience.

Viewer participation seemed a common theme this year and Ian Cheng's *Entropy Wrangler Cloud* gave it a modern, scientific feel. He created a virtual world, viewed through simulator goggles that immersed the viewer in the new reality. The comically large goggles and amazed expressions on the participants' faces as they experienced this world made for hilarious viewing.

In fact, alternate realities featured heavily as a concept this year, reinforcing the progressive modernity of the fair. Because so much of our daily lives are now online and virtual, this art felt up-to-date and was thus instantly relatable.

In the end, the idea of a fair is to sell art. But that was never really obvious at Frieze, bar the huddle of curators you would see every so often. It was heartening to see the artists were also not too preoccupied by the financial side of art. They did not ostensibly create works that would be an easy sell, for example Jennifer Rubell's *Portrait of the Artist*; a gigantic sculpture of a pregnant woman where you are meant to crawl inside her womb. Not the most practical of pieces... However, with the Tate buying four works from this year's fair, maybe there is a market for the kind of piece that doesn't quite fit on a rich patron's wall.

The Frieze Art Fair really is a key

cultural event and I can only see it becoming bigger and even more influential. It really is cutting edge, and is shaping the future of art as we know it. And despite the hefty entrance fee (£23 for students!), it has become not only a significant hub for contemporary art, but also the kind of chic place any young Londoner would want to be seen.

The Frieze art fair this year took place 17th – 20th October. The fair is held annually in Regent's Park, NW1, entrance £32, students £23.



LINDA NYLAND © FRIEZE

Cho Chang Goes To Work in a Chinese Factory

Lily Le
Writer

What: *The World of Extreme Happiness*

Where: The National Theatre Shed

When: Until 26 October 2013, tickets still available

Price: £12 to £20, £5 with the 16-25 Entry Pass Scheme

Could it be that there is no other play with a more sarcastic title than *The World of Extreme Happiness*?

The play begins with two Chinese men, complete with dirt on their faces obviously to signify their countryside origins, foul-mouthing about whores and pigeons excreting in their mouths. Frustration is the main emotion felt by all characters, and it manifests itself in the aggressive yet nonchalant swearing which many born into manic Chinese households will probably be habituated to.

China is a land of shock and stupefaction, according to the media. But *The World of Extreme Happiness* takes us through all this, from the attempted murder of Sunny (Katie Leung, perhaps better known as Cho Chang of Harry Potter fame) at her birth – among hundreds of others mentioned – because she is a girl born into a one-child policy, to the powerlessness of the country folk without access to education and eventually enslaved in a mass-producing factory. The audience hears of the brutality of Mao and the continued power of the state to crush anything or anyone letting off a mere whiff of defiance.

It is interesting to consider these events of the play in the context of the reality of contemporary China. What are the real impacts on the people that the policies are directly affecting today?

Looking around the audience, it seemed that there were more East Asian members compared to other plays I have attended, which usually

consist of the white middle class en masse. For me, being third generation Chinese not to be born in China, it was rather fun to identify with some of the behaviour, mannerisms, and attitudes of the family members that reflected those of my own. I wondered what those with stronger links to China and its history thought of the more controversial events acted out.

Intense and shocking, it would not be the same without a bit of orgasm, kidnap, attempted suicide, and murder. A rapid-heart-rate-inducing flashing rainbow light and vibrating bass reinforced the mania of the city life of Shenzhen. Doll babies manufactured by the featured factory were lit up and flashed in an eerie way next to a kitsch fish tank.

The staging and direction (Michael Longhurst) were the definite highlights. In such an intimate venue as The Shed, the change of setting from countryside to factory to police station, and more, is carried out perfectly. At one point, the birth of a baby is represented by ripping a doll



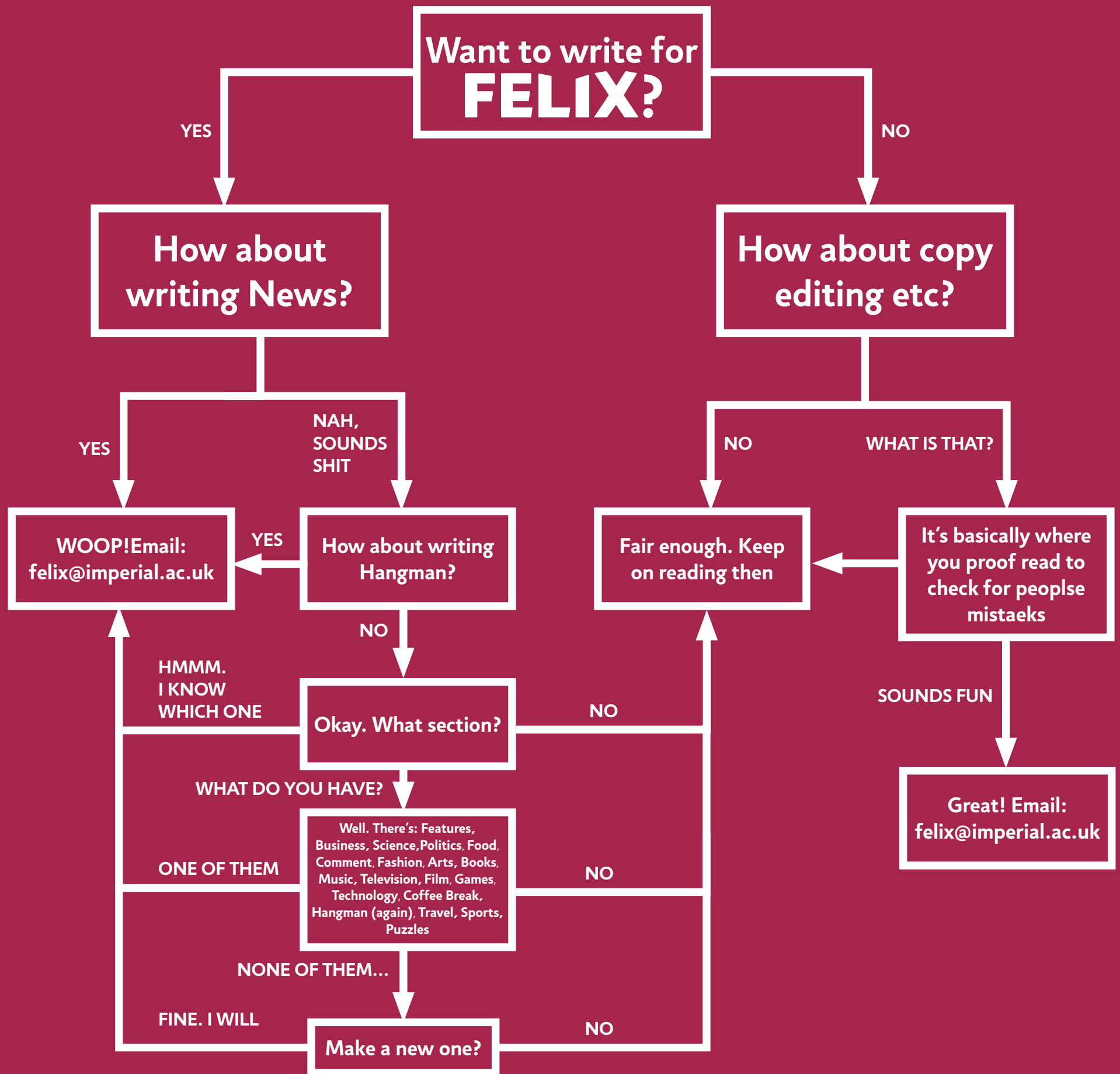
RICHARD HUBERT SMITH

out of a cardboard box... I'll go with that.

Although the cast of 6 used to play at least 12 characters was successful thanks to such work, the actors did not match it so perfectly. At points they made it difficult to accept this exaggerated reality was, well, a potential reality.

The ending (spoiler alert), an

imitation of *One Flew Over the Cuckoo's Nest*, seemed to mimic the way a friend of mine pretended to flap around whilst mocking the suffocation of characters such as the one in question. This professional version was almost as laughable. But overall, with a slight polish, Frances Ya-Chu-Chow's work could fit amongst contemporary masterpieces.



FELIX

felix@imperial.ac.uk

felixonline.co.uk

[facebook.com/FelixImperial](https://www.facebook.com/FelixImperial)

[@feliximperial](https://twitter.com/feliximperial)



Twitter @feliximperial

Facebook FelixImperial

MUSIC

Oneohtrix Point Hecker

Riaz Agahi examines albums from modern ambient's greats

Tim Hecker and Oneohtrix Point Never are two of the most successful ambient musicians of recent times. Tim Hecker is widely famed for his immersive live performance, where he plays to an audience on a pitch black stage in a pitch black venue, putting all of the audience's attention on the music and deservedly so. It'll be a long time before I see a live performance more delightfully spine chilling than his hauntingly cathartic, distorted organ based performance at St. Giles in the Field last year.

Oneohtrix, I would argue, went a long way towards popularising the genre with tracks such as 'Andro' enveloping the listener in warm sounds, enjoyed by pretty much everyone I know who's heard it. Having moved away from the more conventional but always distinctive ambient he used to produce towards a more readily accessible style in recent releases like 2011's *Replica*, he has still managed to keep his distinctive style throughout. Tim Hecker has similarly popularised the likes of drone, with albums like previous full length *Ravedeath, 1972* becoming favourites in recent alternative music.

It is his subsequent EP, however, that really proves the best starting point here. *Dropped Pianos*, of course a play on 'The Piano Drop', off *Ravedeath*, consists of several short sketches of piano experimentation from Hecker. It provides a natural companion piece to *Ravedeath* which was interestingly recorded before Ra-

vedeath. *Dropped Pianos* was seen as cold and stark but for my money it distils some of Hecker's more terrifying moments into the more restrained medium of piano.

This is an approach that's seemingly been incorporated into *Virgins*, his fourth full-length album released on Kranky. Opening track 'Prism' balances dissonance, melody and pulsating drones in a way wouldn't be too out of place on earlier releases such as *Harmony In Ultraviolet*, and his familiar sound is present particularly some organ work reminiscent of *Ravedeath, 1972*. In amongst all of this, however, is the appearance of new elements, such as the piano work which accompanies the more conventional and experimental elements and at times recalls early minimalism such as **Philip Glass** or **Charlemagne Palestine**. There is even a greater presence of wind instruments for example in 'Live Room,' as well as some rather face melting bassy noise clicks. The noise is made even more hard hitting by the more melodic repetitive background. Most people will probably think that calling this noise is a slight overstatement, and I would say that's a fair point. I would also say, though that the work approaches noise, but it's blended with melody in a similar manner to Norwegian band **Puma**.

This is certainly Hecker's most eclectic release to date, with moments similar to **Fennesz** ('Stigmata I') and Oneohtrix Point Never ('Virginal II'). The view that Tim Hecker is similar to Oneohtrix is a widely acknowledged



opinion, but I actually think last year's collaboration – *Instrumental Tourist*, showed a real contrast between their styles which were elegantly blended together. Perhaps it isn't going too far to suggest that Hecker has been influenced by his Brooklyn based collaborator.

Daniel Lopatin (Oneohtrix Point Never), in his latest effort, *R Plus Seven*, continues in the direction of his previous album, *Replica* – moving from ambient into more poppy, less abstract, melodic sounds. This may sound derisory, but he has stepped into this territory in a novel way, with tracks like 'Americans' resembling sound collage and as such it could be argued that a still unmistakably distinctive Lopatin is exploring more accessible grounds through an experimental approach of sound collage and sampling.

In fact, a lot of 'Zebra' would fit in pretty comfortably with *Replica*, albeit with some jazzy textures mixed in. There is however a wealth of diverse textures and it's certainly more eclectic than *Virgins*. In my opinion the most prominent feature is Lopatin's manipulation of vocal samples, in a way not dissimilar to **Battles** on their debut album *Mirrored*, generally in conjunction with subtle effects and a pretty chilled out vibe all things considered. Tracks like 'He She' are admittedly a little hard to take on the first listen, a disjointed cacophony of almost **Enya**-esque vocal samples, but through this rather unusual component he manages to create soundscapes which both thrill and please, taking a previously used element to its logical extreme yet making the result rather comforting in a strange way.

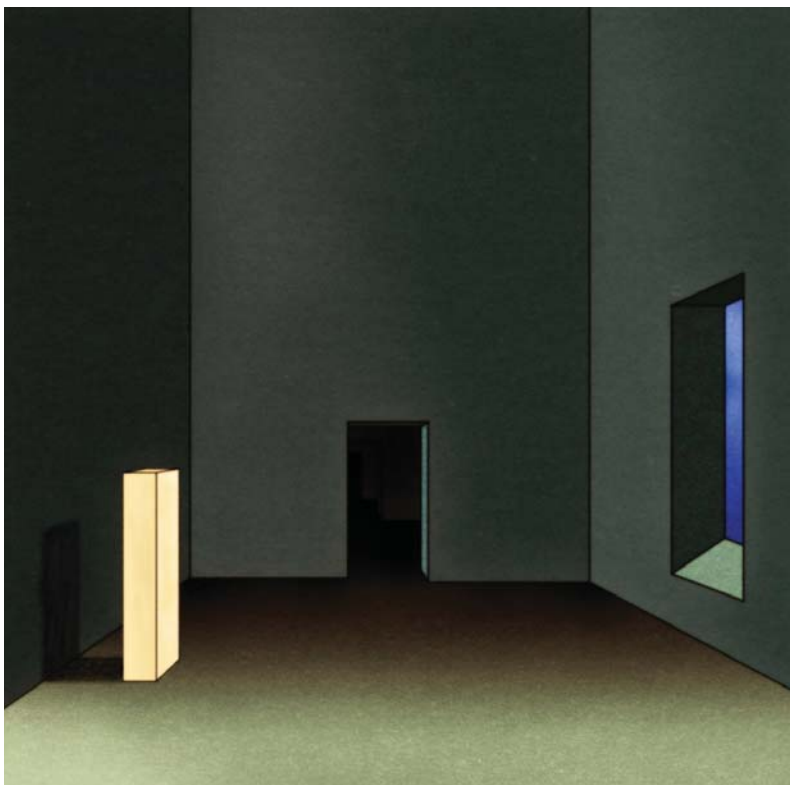
A great example of this is 'Along,'

at times reminiscent of Hyperrealism such as **Noah Creshevsky**, who uses vocal and other samples in a way that exaggerates them. No analysis would be complete without considering Lopatin's synth work. Tracks like 'Problem Areas' almost suggest the influence of dance music in a much more obvious way than I've heard from him before. Not to mention that, but the extremely relaxing and mildly cathartic closer 'Chrome Country' has some evocative synth lines reminiscent of **Panabrite** or some of the other excellent space rock inspired electronic acts on VCO. The album ends in typically strange form, with a rather

evocative organ flourish.

Both Oneohtrix and Hecker have distinctive musical voices and seemingly both have managed to bring new dimensions into their music, creating fascinating records, mixing comfort with discomfort and creating albums that are evolutionary rather than rehashing past glories. As is often said, however, the more things change, the more they stay the same and in both *Virgins* and *R Plus Seven*, new ground is covered while still retaining their unique musical identities.

R Plus Seven was released on September 30th on Warp Records, *Virgins* is to be released on Kranky on October 14th.



Editor: **Simon Hunter,**
Riaz Agahi, Stuart
Masson, William
Stocker
 music.felix@gmail.com



Live Review - London Grammar

Fred Fyles has an ambivalent experience at Electric Brixton

As they play, the screens behind **London Grammar** display visuals of flocks of birds, and wisps of smoke; these are perhaps perfect representations of their music. Transient and fleeting, most of the tracks on their debut album *If You Wait* begin minimally, swelling to a crescendo as the different elements come together, before ending as quickly and quietly as it began.

With her piercing stare, blonde hair, and low vocal range, singer Hannah Reid may at first seem like a British **Nico**; but instead of an icy teutonic delivery, her voice has a warm, more soulful quality, reminiscent of **Sade Adu** or **Jessie Ware**. She is joined by guitarist Dan Rothman and multi-instrumentalist - playing synth, drums, and djembe

- Dot Major, who wrap their sounds around Reid's forceful, mournful melodies to create restrained, almost polite electronic pop.

Despite their meteoric ascent into success (they've only been releasing music for 10 months), the band don't seem to be fazed as they come onto the stage to rapturous applause.

Immediately they plunge into 'Hey Now', which has Reid at her most elemental, as if she is channeling some kind of ancient spirit. It is only after the third song that they break their stand-offish composure, and Reid lets us know how nervous she was before coming on stage; she tells us how glad she is to be back in London after their extensive American tour - 'American crowds are great, but they're just so... rowdy' she explains.



AMS album of the week

Sleigh Bells - Bitter Rivals

First, some honesty, I chose to review this album because I expected it to be really bad. The hype died years ago for **Sleigh Bells**, and I've yet to find a positive review of this one. I fancied tearing this apart in the written press, because that is what makes me feel big. I'm disappointed on all levels. It's not quite bad enough to completely tear apart, but it's not good either.

Sleigh Bells basically got noticed for being loud. Whereas most noise pop bands take their cues from alt. favourites like **My Bloody Valentine** and **Pavement**, on their debut record *Treats*, Sleigh Bells' big chunky riffs were reminiscent of the likes of **Metallica** and **Guns n Roses**. It was fresh, it was exciting, it was a bit of a gimmick. Two records later, it's hard to know what to do. Their second record, **Reign of Terror**, tried to develop the big loud sound with limited success. As with all bands based on a gimmick, when everyone gets bored of it, what do you do?

They decided to chuck it. The worst thing is, there's a few tracks that would really suit a big chunky guitar tone, and it's a real shame it's not there. 'Sing Like a Wire' and 'Tiger Kit' are painfully bland, while 'Minnie', 'Sugarcane' and 'Bitter Rivals' aren't much further ahead. The riffs are clearly superb and with a bit of muscle could carry these tracks, but instead they're hidden under layers of dull synths. If the whole record was like this, I would have removed the MP3s from my laptop and this review would be more swear words than anything else. Sadly, the synths do work on the rest of the tracks. In fact, on '24' especially, the synths really work. It's pretty dream pop vocals and synths with chunky drums. It's not going to set the world alight, but it's certainly an interesting listen.

I can see why this is getting uniformly panned. It's an easy target. It's a previous hype band desperately trying to find a new niche. At points, it is awful. Overall, it really isn't that bad though. I admit, I'm probably not going to listen to it ever again, and I probably wouldn't recommend it to anybody, but you know, it could be a lot worse.

Stuart Masson



It is unlikely that they will have this problem here, since the audience seem captivated throughout, with barely anyone daring to ruin the atmosphere by dancing. Only 'Strong', one of their standout tracks, has people singing along.

The band move through the songs relatively quickly, pausing infrequently to chat to the audience, mostly about how their time in the States was. The songs, which deal with the intricacies of youth, and the transition from teenager to adulthood seem to resound well with the audience, who seem to be mainly in their early 20s. In 'Metal and Dust', slightly chilly synth chords accompany Reid's pure voice, as she dissects the trappings of an unsatisfying relationship. 'We argue, we don't fight', she croons, and this non-confrontational attitude is reflected in the music, which seems to meander without actually going anywhere; in contrast, their pensive tune 'Wasting My Young Years' combines a minimal guitar line with piano and a sudden burst of drums, growing into a climax and then suddenly petering out to rapturous applause.

Despite Reid's compelling vocal performance, London Grammar seem to be inhabiting a genre - minimal R&B influenced electronica - that for the last few years has become completely saturated. With their precise guitar lines and use of space within composition, the band invite inevitable comparisons to **The XX**, another three-piece creating melancholic pop. While Reid may bring something new to the ta-

ble, the music is almost overwhelmingly controlled, and at some points seems staid and clinical; perhaps the best way I can think to describe the kind of music they make is 'Dinner Party Music', a phrase that reflects their restrained style - for better or worse.

Unfortunately, it is difficult for such music to translate to a live setting; as the evening goes on, it seems to me that Reid's voice is something of a double-edged sword. It is incredibly unique, but in comparison the backing drums and guitar seem placid, even bland. Their cover of **Kavinsky's** excellent song 'Nightcall', featured on the album, is a stripped down version, that lacks all of the tension and slight menace that made the original so compelling. Nothing quite matches the opening number, in which Reid's voice was left pretty much to its own devices to fill the stage.

It is impossible to talk about London Grammar without mentioning the unstoppable hype machine

from which they emerged; having been together less than a year, their album was the bookie's choice for the Mercury Prize before it was even released (they didn't even make the shortlist).

With the ghosts of former flash-in-the-pan acts (**Little Boots**, anyone?) there is a great amount of pressure for the trio to not only succeed, but excel. Whether they manage to survive this cycle of hype boom and bust long enough to record a second album remains to be seen, but as of yet it remains near-impossible to live up to their reputation.

Early on in the evening Reid apologises for their tiredness, saying that they are still slightly jetlagged; their music seems to reflect this, and at the end of the 50 minutes or so in which they play, their sound already begins to feel dull. Hopefully the band will begin to develop once the hype has died down, but for now, it just feels a bit like something is missing.





Twitter @feliximperial

Facebook FelixImperial

MUSIC

REFLEKTOR

Stuart Masson previews Arcade Fire's latest effort

Arcade Fire release their new album on October 28th. *Reflektor* was announced in a reply to a single fan on twitter, it's been preceded with a viral campaign inspired by Haitian veve drawings (me neither) and a single credited to a fictional band called **The Reflektors**. The hipster darlings are doing nothing to alleviate accusations of pretentiousness. However, even as a massive fan, much of this has passed me by. I'm finding it really hard to get myself excited about the new album. Back in 2010, when *The Suburbs* was released, I remember having it pre-ordered from within hours of the release date being announced. I remember it arriving and me listening to nothing else for about 3 days. This time around, I'd forgotten it was even out until a couple of days ago. What went wrong?

A few years on, it does certainly seem like my furious replays of *The Suburbs* were perhaps a little over the top. It was certainly a very good album. Highly rated by critics and fans alike, it saw Arcade Fire catapulted into the mega-big-time. They won the album of the year Grammy and headlined some of the biggest festivals in the world. Despite all this, and I don't think this is just me, it just wasn't quite there. *Funeral* will always be one

of my all time favourite albums.

There is not a song on there I haven't been completely obsessed with at one point or another. The two that followed it were never going to live up to that. The darker, more intimate *Neon Bible* was a fascinating listen, if not a particularly easy one. *The Suburbs* was as easy to listen to as the catchier moments on the debut, but nowhere near as memorable, and definitely a few tracks too long. A wide variety of styles was met with a single happier tone that hasn't ever managed to leave its mark on me. In hindsight, it seemed a bit like Arcade Fire by numbers, which whilst good, didn't exactly blow me away.

There is, of course, lots to be excited about with the record. Producing credits go to James Murphy of **LCD Soundsystem** fame (alongside regular producer Markus Dravs), which is most definitely an exciting



switch up. There's a heavy disco influence on first single, *Reflektor*, which is a brave new direction for Arcade Fire. It's also an absolutely banging track. The rest of the songs released from the new album all have a bit of an 80s influence, although none of it sounds too samey. In fact, all of the new tracks sound superb. However, they all lack any orchestral elements. There's no horns, no strings, no hurdy-gurdy. This isn't Arcade Fire by numbers, this doesn't even sound that much like Arcade Fire. The idea of mixing 80s pop with indie rock might be new ground for Arcade Fire, but it isn't exactly new ground for modern music. In fact, it is the legacy of James Murphy. *Funeral* was one of the most important albums in recent years. There are countless bands who tried to imitate that sound, none of whom managed it. There are also countless bands who have tried to imitate LCD Soundsystem, and I'm a bit concerned that Arcade Fire are going to join them.

Of course, to judge on just five songs (although seriously, who previews that much of an album before it's released?) is a bit unfair, but those five songs are enough for me to worry. The fact it's a double album, which are a bit wank more often than not, isn't filling me with hope either, especially given how bloated *The Suburbs* was. I'm hoping that I'm wrong, and there's every chance I am. Maybe this will be the album that finally shows LCD Soundsystem how it's done or maybe the released songs aren't indicative of the rest of the album. I suppose that's the point of this though, a few maybes are all I have for this album. It's not just that I'm not excited, I'm actually a bit scared.

Reflektor will be released on 28th October. Pre-orders include first access for tickets to the band's upcoming world tour.



Emiel's Guide to Classical Music

Emiel de Lange

Episode 1: What is Art?

The definition of Art is an issue that philosophers have struggled with for millennia. In the 19th Century two greats gave fundamentally opposing views. **Arthur Schopenhauer**, who thought the world around us a mere representation of reality, believed Art could reveal its true nature. He argued that music alone could completely express the world 'in itself' as it was not representative of anything. **Friedrich Nietzsche** accorded Art an even greater status. To him, life is devoid of meaning or order, save for that which Man creates. Art is therefore not a means to better understand the world, but a metaphysical way of giving meaning to it.

"The world is a work of art that gives birth to itself."
– Nietzsche, *The Will to Power*

It is often difficult to apply these theories. In the last century provocateurs such as **Marcel Duchamp** and **John Cage** have forced us to ask ourselves what is Art? Is an unmade bed a work of art if it is placed in a gallery? Is there an aesthetic line to be drawn between the latest Hollywood blockbuster and an "art-house" film? Finally, does such a line exist between the works of **Beethoven** and **Justin Bieber**?

I won't pretend to know the answer here. Instead I would like to discuss with you a tradition in music that for me personally comes closest to the aesthetic ideals of the philosophers, or at the very least is most engaged in the discussion. This tradition has rather presumptively been called 'Art' music or 'serious' music but is most commonly known as 'Classical' music. This title is used mistakenly, but I will continue to use it for the sake of simplicity.

With the advent of recording technology in the 20th Century the lines between the various musical traditions blurred considerably, but I believe there to be one crucial distinction between classical music and the other traditions (such as pop and folk). This is the fact that it is a literate tradition. Folk music is orally transmitted, and pop music is primarily transmitted through recorded media (though it is true some is notated later by others), but classical music has always been written. This is a crucial fact as it has allowed the music to be analysed and hence developed over the millennium or so since the invention of musical notation. Furthermore, freedom from the limits of human memory has allowed works to be written longer and with greater complexity.

Over the past 1000 years this Western tradition has seen highs and lows, and explored many style and genres, but importantly continues to adapt to the modern world and may now be at a richer and more exciting stage than ever before. Audiences are larger than ever and continue to witness the regeneration of old works while composers are continually experimenting and pushing the boundaries of sound and Art. Over the coming months I hope to present to you an easy introduction and exploration of this rich tradition. We will take a chronological look at some of the major ideas and trends and perhaps analyse in depth some of the key masterpieces of the repertoire. In the next instalment I will explore the fascinating music of the Middle Ages and their roots in Ancient Greece.





Scar Jo gets under your skin

Fred Fyles

Writer

Under the Skin

Director: Jonathan Glazer

Writers: Walter Campbell, Jonathan Glazer, Michele Faber (novel)

Starring: Scarlett Johansson, Paul Brannigan

Runtime: 107 minutes

To say that *Under the Skin* is a marmite film would be an understatement. When Jonathan Glazer's first directorial effort in 9 years was shown at the Venice Film Festival it was met with a mixture of cheers and boos; Xan Brooks of the Guardian gave it five stars, and called it "the best film in the competition by far", while the Independent called it "laughably bad". But as the credits start to roll during this showing at the London Film Festival, the deathly silence that has bathed the auditorium is broken, by the sound of thunderous, rapturous applause.

Beginning with a Kubrickian sequence of what appears to be objects in space, but turns out to be an eye, *Under the Skin* tells the tale of a mysterious alien who roams around Glasgow, picking up men in its van and entombing them in a dark abyss. Scarlett Johansson plays the creature to per-

fection, surveying the world she sees around her with an indifferent lack of understanding; subverting the classic idea of a femme fatale, she tempts men into her web, her eyes remaining dead below her vampy wig. Taking care to choose the loners of society — those without girlfriends or family; those who won't be missed — she tempts them forward, like some kind of ancient goddess, before they are submerged in a viscous liquid, black as an oil slick.

Based upon the book of the same name by Michael Faber, Glazer has dissected away any unneeded plot details, keeping explanation to a minimum. Following the creature around is a motorbike rider, credited only as 'The Bad Man'. Whether he is her carer, employer, or something more sinister, we never find out. When the creature meets a man with a facial deformity, as much of an outcast as she is, an element of humanity is introduced that begins to spread like a virus. She tries to fit in, but the all-too-human emotions, experiences, and sexuality get stuck in her throat like the cake she attempts to eat.

Filed covertly using a series of cameras developed specially for the film, Johansson interacts with Glaswegian locals, unaware that they are appearing in a film, taking the voyeurism to an almost-Hitchcock level; we are watching Her, watching Them, who are watching Her, all through a miasma of cold sweat. These cameras turn the streets of Glasgow into

an alien terrain; transform a crowded nightclub into a claustrophobic hell, entombed in dry ice and sweat.

The dramatic hills and seas surrounding Glasgow form the perfect backdrop to Glazer's dark vision, with a stormy beachfront being the setting for one of the film's most dramatic and memorable scenes. The alienation Johansson experiences is perfectly expressed, so much so that in certain points in the film normal behaviours take on a surreal air. Locals smoke, eat, and laugh; but Glazer creates a barrier in front of the audience, scrutinizing human life through the lens.

While Johansson's finely tuned performance is at the centre of the film, the real star is the soundtrack by composer Mica Levi. A cacophony of strings, synth, and drums create a tangible air of menace — imagine something along the lines of *The Knife* crossed with Bernard Herrmann, all imagined in the mind of David Lynch. Other Lynchian comparisons can be made when we look at the meticulous sound design; the outside world is muted, dulled, making the interior of the van seem like a spacecraft in which the creature drifts, cold and alone.

The only way to accurately describe this film would be 'an experience'. It might not be an experience you enjoy, but it is one that stays with you long after the credits have rolled. Taking on the big questions about what it means to experience alienation, Glazer has created a work that lures you in and drags you under, down into the abyss.



He lives for the applause, applause, applause



John Park

Film Editor

Inside Llewyn Davis

Director: Ethan Coen, Joel Coen

Writers: Ethan Coen, Joel Coen

Starring: Oscar Isaac, Carey Mulligan, Justin Timberlake, John Goodman, Garrett Hedlund

Runtime: 111 minutes

Certification: R (USA)



Llewyn Davis (Oscar Isaac) may be a talented performer with the voice of an angel, but his commercial viability simply isn't there, it seems. Wander-

ing around the cold winter streets of New York in the 1960s trying to catch some sort of a lucky break in the notoriously tough music industry, Llewyn is a lonely, hopeful wannabe who doesn't belong. Couch-hopping in his friends' flats has become a daily routine for the struggling artist, and a string of bad lucks that finds him over the next few days makes him question whether it is really worth sticking with his dream and ambition of becoming a successful recording artist.

The new film from the Coen brothers is certainly as funny as it is tragic. Llewyn starts the day by losing his friend's cat, then he's informed by his married lover (Carey Mulligan — on entertainingly fiery form) that she's pregnant, needing an abortion he's going to have to pay for. He's not getting enough gigs to support himself, there is a huge box of his recorded singles that failed to sell and probably never

will, and his music manager doesn't seem too bothered with him and advancing his career.

As he travels through the folk music scene, the audience is in for the journey of a lifetime; with the nostalgic period mood, backed by some outstanding songs, all sung live by the actors themselves (who knew Isaac could sing this well?), the Coens introduce us to a world and a genre of music you probably never knew existed but will embrace wholeheartedly.

Lots of humour follow as everything slowly but surely falls apart for our protagonist - but this is laughter coming from the most natural, everyday places, not having to force the characters into bizarre or unconvincing scenarios in any way.

It's Llewyn's 'Odyssey' (the name Ulysses even pops up once), as he encounters friends, enemies and strangers over the course of a few days, and

at the heart of all this Isaac is fantastic. Llewyn has the musical talent for sure, but years of very little success has forced him to cope with so much, and the tired frustration of a meandering artist is shown brilliantly by the actor. There is also more to be told when it comes to why he's now a solo act. It's touching, and Isaac's performance makes this sub-plot ever more effective.

Inside Llewyn Davis shows the inevitable path unknown artists will eventually have to walk through. Having to face the realities of life, making the tough compromises and sacrifices is difficult to face up to, and Llewyn's dreams and ambitions are what make it all the more challenging to stomach. The Coens are certainly in a low mood, but they go about it with perfectly timed humour, involving drama, and incredible performances to somewhat ease the pain.

 @feliximperial

 FelixImperial



"I don't want to survive, I want to live"

John Park

Film Editor

12 Years a Slave

Director: Steve McQueen

Writers: John Ridley, Solomon Northup (novel)

Starring: Chiwetel Ejiofor, Michael Fassbender, Benedict Cumberbatch, Paul Dano, Paul Giamatti, Lupita Nyong'o, Brad Pitt, Alfre Woodard, Sarah Paulson

Runtime: 133 minutes

Certification: 15


It's difficult to know just where you're supposed to start when it comes to complimenting every single aspect of *12 Years a Slave*. Based on the shockingly true story of Solomon Northup (Chiwetel Ejiofor), a free black man living in Saratoga, New York who was abducted and sold into slavery where he was subjected to unthinkable abuse and cruelty for 12 long years, Steve McQueen's (*Hunger*, *Shame*) third directorial effort, making its round in the festival circuits this year (Telluride, Toronto, London) before it goes on general release, will leave you speechless and intensely moved. This is a film of genuine, unflinching emotions, where no character goes to waste, where the pitch-perfect performances from its tremendous cast do wonders to capture the essence of their roles, and where a director with a sharp pair of eyes creates a harrowing atmosphere in one of the most uncomfortable eras and topics of American history.

Every single minute of the film's running time is a painful one, not that you'd expect it to be any other way. As he is torn away from his family, beaten severely, and forced to work exhaustively under the burning sun, Solomon's many encounters are what drive the narrative forward.

Condescending, money-grabbing Theophilus Freeman (brilliantly coniving Paul Giamatti who shines even in a role that lasts five minutes or so) wipes Northup's history clean to potential buyers. Northup is now to be called Platt, and is not to mention his previous status as a free man to anyone. Any sign of disobedience will lead to beating and whipping. His first slave owner is William Ford (Benedict Cumberbatch), a considerate Baptist preacher, a rare character trait among the usual slaves' masters.

Violence and torture reach a new terrifying height, however, with Edwin Epps (Michael Fassbender), Platt's new owner who is the personification of evil as he terrorises his group of slaves, using the words of his scripture to justify his acts of punishment. He also has a twisted crush on one of his slave girls, Patsey (Lupita Nyong'o), something Epps' jealous wife Mary (Sarah Paulson) doesn't allow to go unnoticed, by unleashing her own personal anger towards the innocent girl.

Ejiofor is magnetic in his lead performance, as his intense restraint becomes all the more painful to watch as Platt's life continues in such misery. He wants to fight back, of course, and yet with his surroundings he is completely powerless to stop the gut-wrenching injustice. This feeling of complete helplessness is further emphasised in one particularly harrowing scene (one of many) that involves Platt hanging from a tree, with his feet barely touching the ground for support, whilst everyone in the background (the black slaves, the white "masters") don't dare interfere. There is something so quietly passionate about what little Ejiofor says in words that even in silence there is profound sadness and fear that translate so well on screen. His extraordinary portrayal on screen certainly pays off in the film's rightfully tear-jerking finish, and you'll want to cry with him.

As for the two main villains of the film, Fassbender and Paulson are simply superb. Fassbender has a history of not scoring worthy wins with awards, but with this performance he has truly

outdone himself, certainly his nastiest, most brutal and vicious one yet, and an Oscar win is certainly within reach. The Epps couple have nothing but hatred and deserve nothing but exactly that from the audience, and this level of malicious energy is certainly not easy to watch. Paulson, so calm yet piercingly malicious at every turn with her words and deeds, is nothing short of hateful. They have a bad habit of reducing humans to nothing more than mere property, and their almost child-like claim on what's theirs is as resentful as it is disturbing.

The relatively smaller roles filled with big names are worth their short but memorable screen time: both Brad Pitt and Alfre Woodard contribute significantly to the finished product, their roles playing pivotal roles in Platt's struggle for freedom.

But the most gut-wrenching, break-out performance here is given by Kenyan actress Lupita Nyong'o, in her first debut feature film role. She has only a handful of scenes of actual dialogue but it's her raw, uninhibited approach to her role that demands not only your undivided attention, but also your sympathy as she is put through endless abuse from her owners.

McQueen's third film is certainly a big leap in size and scale from his two previous pictures. But this sudden change is something the British director is more than capable of handling. He takes the element of suffering to a whole new level. That frightening sound of every whip crack, the horrendous sight of blood splattering, the disturbing view of the many deep scars left behind are only a few examples of what McQueen captures without any obvious censorship, allowing the scene to go on and on for maximum effect.

Knowing the fate of Solomon Northup won't diminish the power the film will have as a whole. Even though on the surface the final few moments may be a joyous one, there is still that painfully distressing feeling lurking around somewhere as the credits start rolling. And no matter how unsettling the film's theme may be, this is the number one must-see film of 2013.



Final year geologists "mapping" on Mt. Etna



Does your club, society or project want greater "exposure"? Send an email to centrefolds@imperial.ac.uk

Grab your rocks boys!



Kate's fast-approaching Labour Day

John Park

Film Editor

Labour Day

Director: Jason Reitman

Writers: Jason Reitman, Joyce Maynard (novel)

Starring: Kate Winslet, Josh Brolin

Runtime: 111 minutes

Certification: 12A



Depressed and damaged — these are two qualities Kate Winslet can absolutely nail role-after-role. (Probably the only actress who can top Winslet in this respect is Nicole Kidman) And a part of what makes *Labour Day* so intriguing is what the actors make of their highly unusual but fascinating characters.

As a divorced single mother to a son, Adele (Winslet) has become detached from the world. She doesn't like to leave the house unless absolutely necessary and she depends more and more on the young Henry (the excellent young actor Gattlin Griffith) around the house.

This all changes when random encounter with a convicted murderer on the run in a supermarket. As a post-appendectomy patient, Frank (Josh Brolin) jumped out of his hospital window, escaping with some injuries and now has found the perfect place to crash and lay low for a few days. Adele and Henry reluctantly take him in, and at first this is fuelled by Frank's rather non-subtle threats against Henry, as he gently places his hand around the back of the young boy's neck.

But this is where things get interesting: Adele, longing for a male companion to fill the emptiness in her life, starts to see Frank in a very positive light. Henry, who's been missing a father figure for some years now (his biological father (Clark Gregg) does take him out for dinner once per week with his new family but there's not much bonding here), begins to form a special relationship with Frank.

And really, who can blame them? Far from the initial appearance of a scruffy-looking prisoner on the loose, it would appear Frank is quite the domestic god, fixing every little thing around the house, he even cooks, bakes (a sumptuous-looking peach pie), and irons too (shirtless, of course, how else?). It's a nice day outside? Let's go play some baseball with the kid. And sure why not fire up the barbecue and spend an idyllic summer day with the kind strangers?

Despite the various local news warning screens flashing from Adele's

television, Frank insists there are two sides to every story, and as the intermittent flashback sequences (in which the younger version of Frank is played by the Josh Brolin doppelganger Tom Lipinski) begin to reveal, we begin to realise that Frank has a point. And with Brolin's balanced performance of a tough exterior and his exuding kind-hearted nature, Frank becomes a far more intriguing character over the course of the film.

It's a scenario that perhaps requires a stretch of the imagination — any sensible person with a child would most likely have caused a scene in the supermarket. But given Adele's past, and Winslet's spot-on portrayal, you begin to see the attraction and all the fuss with this weird but oddly touching relationship.

Seen through the eyes of the young boy, the audience also gets to see life outside the house as Henry starts hanging out with a newly-local girl who is far more mature than you would expect for someone her age. There is sweet, light-hearted humour as we see the coming-of-age story of Henry in the most unusual circumstances, and it's the many character interactions that give the film plenty of life.

The sunny, picture-perfect life they lead only lasts the short and bitter-sweet Labour Day Weekend, a warm, fantasy affair that is cut short thanks to an overly friendly neighbour who barges in (Brooke Shields), and an overly caring cop (James Van Der Beek) who, in all fairness, is only trying to help. It becomes unbearably tense, as the stakes become higher than ever, and this family unit is one worth rooting for.

The closing scenes feel a touch contrived, and even in Tobey Maguire's surprise last-minute appearance there is very little justification for an ending that makes you cringe. It's heart-warming to a certain point, but as the film starts to milk the finale more and more, the last few minutes come at a price of having to overlook some questionable narrative leaps.



Less is more



Fred Fyles

Writer

Ida

Director: Pawel Pawlikowski

Writers: Pawel Pawlikowski, Rebecca Lenkiewicz

Starring: Agata Kulesza, Agata Trzebuchowska, Dawid Ogrodnik

Runtime: 80 minutes

Last week, it was announced that *Gravity*, the space-age thriller with Sandra Bullock and George Clooney, had topped the US box office for a second week in a row. Epic, sumptuous, and in 3D to boot, *Gravity* seems to reflect the current cinematic climate of 'bigger is better'. As films like *The Avengers* and *Iron Man 3* rake it in at the movie theatres, directors that eschew such bombastic visuals, looking instead to the past for inspiration, appear to be doing something risky and experimental. Pawel Pawlikowski is one such director, and his contribution to the London Film Festival, *Ida*, is a bold and thoughtful masterpiece.

Poland. 1962. Anna (Agata Trzebuchowska) is a novice nun, preparing to take her vows and commit herself to a life of solitude. But before she can do this, her mother superior makes her visit her sole surviving relative, a former high-powered judge known by the moniker 'Red Wanda', but now fallen from grace, made to solve petty squabbles between neighbours. Played by the brilliant veteran of Polish cinema, Agata Kulesza, Wanda is like a fish out of water in communist Poland. Frequently drunk, sexually liberated, and disrespectful of authority, she seems to be an embarrassment to both Anna and the government.

Not long after arriving, Anna's aunt drops two major bombshells - firstly, Anna's real name is Ida, and secondly, she was born into a Jewish family, who were all murdered during the Holocaust, with the exception of Wanda and Ida. Being the only ones left, they begin a sort of road-trip across Poland, trying to locate where their family's bodies are buried. Along the way, Ida is exposed to the beauty of John Coltrane and sexual desire, but also the horrors of the Second World War, which she was too young to properly remember. For Wanda on the other hand, the war has never ended; with collaborators and executioners still living free in Poland, she still feels like an enemy in her own country.

Shot beautifully in black and white, with a 4:3 aspect ratio, *Ida* may draw comparisons to last year's Oscar breakout *The Artist*; but while *The Artist* drew its inspiration from the glamour and glitz of the 1920s, *Ida* is cut from a different, much more austere cloth. Reminiscent of Truffaut and Jean Luc-Godard, two darlings of the French New Wave, *Ida* charts a smooth course through a turbulent and changing world.

Newcomer Trzebuchowska is brilliant as Ida; sheltered by the convent all her life, she is now exposed to the confusing world beyond its walls. Ida views her environment with a wide-eyed wonder, but hidden underneath is an astute understanding of what the Polish public expect from her, both as a nun, and as a woman. With numerous long, pensive shots, Pawlikowski has built up a visual language that, although indebted to his fellow European contemporaries Bela Tarr and Roman Polanski, is entirely his own. He takes on the big themes of anti-semitism, loss, Catholicism, and the horrors of war in this little gem of a film. Both rich and austere, cold and heartfelt, *Ida* is a bleak but moving slice of life from a forgotten world.

 @feliximperial

 FelixImperial



Feeling blue

Fred Fyles

Writer

Blue is the Warmest Colour

Director: Abdellatif Kechiche

Writers: Julie Maroh (comic), Abdellatif Kechiche, Abdellatif Kechiche, Ghalia Lacroix

Starring: Adèle Exarchopoulos, Léa Seydoux

Runtime: 179 minutes

Certification: 18



It has been 5 months since the French drama *Blue is the Warmest Colour* won the Palme d'Or at Cannes, but it seems like barely a day has gone by without some form of controversy surrounding the film. First off, it was the first time the prize had been shared between the director (Abdellatif Kechiche) and the lead actors (Adèle Exarchopoulos and Léa Seydoux); and then the author of *Le Bleu est une Couleur Chaude*, the graphic novel upon which the film is based, labelled the graphic sex scenes, one of which exceeds 10 minutes in length, pornographic; and then the lead actors stated that they would never work with the director, claiming the working conditions were completely terrible; and then Kechiche questioned whether the film's release should be cancelled. Oh, and the film was also banned in Idaho - but perhaps that is unsurprising when the subject matter is considered.

Blue is the Warmest Colour revolves around the relationship between teenager Adèle (Exarchopoulos) and art school student Emma (Seydoux), a free spirit with wild blue hair that becomes a centrepiece of the film. A three-hour long epic, the plot spans a number of years, as we watch the relationship build, climax, and finally crumble. Beautifully shot, the first hour looks at Adèle's existence as a typical teenager; engrossed with French literature, and with ambitions to become a teacher, Adèle spends her time gossiping with her friends, eating in front of the TV, and having unsatisfying sex with her boyfriend, before she spots Emma one day while out in the city. After fantasising about having sex with her, Adèle seems consigned to the fact that they will never meet, but when out at a gay bar with her friend, they have a chance

encounter that marks the beginning of a whirlwind romance.

Inviting comparisons to *Before Sunrise* and *In the Mood for Love*, *Blue is the Warmest Colour* excels at showing the tenderness and beauty of first love. Walks through the park; visits to art galleries; picnics on the grass. All these are captured sumptuously, and the relationship is seen as warm, peaceful, and serene. But it is not long before stormclouds begin to loom, and both characters must face problems with their friends, family, and each other.

One of the key features of the film, that most critics referenced, are the extended, extremely graphic, lesbian sex scenes. Stretching into minutes, these seem to make the audience noticeably uncomfortable; about halfway through the first one, which breaks the 10 minute mark, and a rash of nervous giggling breaks out. Kechiche has stated that his intention was not to make the viewers feel uncomfortable, but rather to break down conventions of cinema, and this film certainly seems like a watershed moment. However, as well as questions of artistic value, these scenes raise the issue of the Male Gaze in cinema; can a heterosexual man ever capture such relationships without somewhat distorting them? Julie Maroh, the author of the original graphic novel doesn't think so, calling it 'a brutal and surgical display, exuberant and cold, of so-called lesbian sex, which turned into porn.' But perhaps this is too harsh; Kechiche certainly seems to have a level of self awareness in the scenes when the couple are visiting galleries.

The camera lingers on images of naked women, of buttocks and breasts, that are themselves products of the male gaze, as opposed to some kind of sapphic icon. It seems like the director was fully prepared for this to become a talking point for the film, and reflects it in his work

But once the controversy and graphic content have been scraped away, we are left with very realistic, very natural interactions between the characters; Adèle, comparing herself to Emma's arty friends, begins to see herself as uncultured and ignorant, an idea that is further enforced by the family dinners we are shown. When Adèle dines at Emma's house they are all completely open, eating shellfish and drinking fine wine, but when Emma visits Adèle she must do so under the pretense of helping her with philosophy, and talk about her 'boyfriend' while being served a much more humble meal of spaghetti. As Adèle begins her career as a teacher, Emma repeatedly tries to get her to better herself; 'I just don't want you to be sad' Emma says, 'I'm not sad; not when I'm with you' replies Adèle.

Things don't stay happy forever; Emma reverts back to her natural blonde locks, reflecting the shifting nature of the relationship, and towards the last 40 minutes of the film, Exarchopoulos' performance becomes a visceral tour de force; heartbroken, tears and snot stream down her face, which displays every flicker of emotion. Exarchopoulos, along with Seydoux, are both incredibly gifted actors, and their magnetic presence on screen propel this journey to its final

destination.

A gifted director. Incredible leading roles. A hint of controversy. It all adds up to a blisteringly emotional epic, that was a worthy winner at Cannes. Passionate, ground-breaking, and beautiful, *Blue is the Warmest Colour* is most certainly one of the best films of the festival.



Imperial Cinema



This week we've got the *Thrillseekers Adventure Film Festival* and *The World's End* coming to Imperial Cinema!

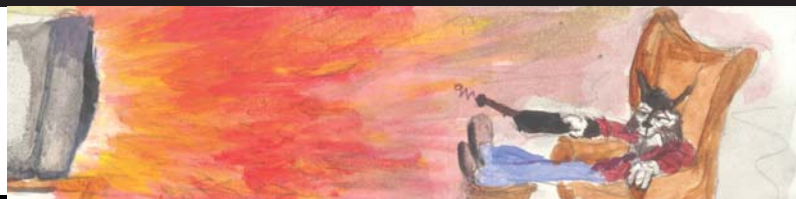
Thrillseekers features exhilarating short films and documentaries about extreme and adventure sports. We will be showing 4 films spanning a wide range of different sports from all corners of the world. *Way of Life* follows the USA's Freeskiing team on their quest for Olympic Gold in the mountains of Alaska. *Cascada* is a collaboration between a team of kayakers and filmmakers set in the Veracruz State in Mexico as they encounter the elemental forces of nature. *Not Bad* follows a group of bike riders for 30 days as they trek around New Zealand. *The Last Great Climb* documents adventure climber Leo Houlding as he embarks upon climbing the mountains of Antarctica.

We're showing *The World's End* on Tuesday and Thursday (coincidentally Halloween!) Any comedy fans should check out this zombie/robot apocalypse comedy by the makers of *Shaun of the Dead* and *Hot Fuzz*. A washed up alcoholic wasteman (Simon Pegg) tries to reunite with his former friends for an 'epic' pub crawl in their dead end hometown. Things take an interesting turn of events to say the least when a zombie uprising comes to town. With regulars Nick Frost, Paddy Considine and Sherlock's bezzie Martin Freeman, *The World's End* is the completion of director Edgar Wright's *Three Flavours Cornetto Trilogy*.

If you're interested in buying tickets for *Thrillseekers Adventure Film Festival*, visit: <https://aff-kensington-programme1.eventbrite.co.uk/students-£5/Adults-£7>

For *The World's End*: tickets are £3 members/£4 non-members

Visit here to become a member of Imperial Cinema: <https://www.imperialcollegeunion.org/?q=node%2F2969> for cheaper tickets all year and one free film!



Liz Taylor and Dick Bu

Liz & Dick



John Park Television Editor

They first meet on the set of *Cleopatra*, where the married Dick (Grant Bowler) tries to pass the married Liz (Lindsay Lohan) a flirty compliment based on her ravishing looks. But this instead backfires and the pair are off to a rocky start. She thinks he's a snobby English man who looks down on all things American and female, he thinks she's a young American bimbo who doesn't know a thing about the acting process. But it would appear that opposites attract and soon they become an inseparable item. Their whirlwind affair becomes a worldwide sensation, with even the Vatican catching a whiff of their forbidden love affair and condemning their "erotic vagrancy" since they were both married.

Alcohol and addiction also play a central role in the couple's dynamic. The two of them love their drinks, and hardly a day goes by when they don't pour themselves whiskey or vodka in large glasses that they proceed to down in one gulp.

How Lifetime managed to produce such a bland, clunky dramatic portrayal of one of the most famous couples in the planet is atrociously appalling. The casting directors (yes, there were more than one getting paid to work on this department) must all have been possessed or on something when they decided to offer Lohan the part. Lohan is not as bad an actress as everyone may think she is, but that doesn't mean she can handle the role of an acting legend. And it's her performance at the heart of the film that completely falls to pieces. A lot of people were shocked when they heard the news of Lohan's casting - and they were right to be.

It looks as though she's not even trying; she huffs and puffs through her dialogue as if reciting every word on her script without really understanding what is happening around her, and she doesn't even come close to embodying Taylor. The make-up, hair and costume departments have all done wonders here, trying to replicate Taylor's exact, iconic looks, but the woman wearing the dresses, the jewellery, the wigs, is simply not up for the challenge. One particularly memorable moment of unintentional hilarity is Lohan's Taylor's reaction to

the news of Richard Burton's sudden death. It's so amateurish that this is the comedic highlight of the film. Lohan trying to somehow act out the role of Martha in Taylor's most famous film *Who's Afraid of Virginia Woolf?* is one hideously offensive tribute moment that more than taints the excellent film's legacy. It feels as though Lohan is performing a half-hearted comedic sketch - a parody of Elizabeth Taylor which is supposed to be funny.

Grant Bowler fares better in comparison, and it's only him who walks away with some level of dignity intact. The volatile, alcoholic Burton is entertaining to watch at times, but even he can't salvage this near 90-minute ordeal that sets out to do far more than what it can actually handle.

The film attempts to squeeze in as many events as possible. First the meeting, all the way up to Richard Burton's death; that's around 20 years of content, a hefty number of events as the lovers went back and forth, went through two marriages, and a host of different lovers. *Liz & Dick* stretches itself too thin, and never explores the juicy drama any further than stating some vague facts about the characters hoping the audience will catch up on their lives through the many time jumps.

It has a thing or two to say about the life of a celebrity; at the centre of the constant spotlight of the world's attention, it's difficult to lead a normal life, and privacy is a luxury you can't afford. The paparazzi are relentless in their pursuit of their snaps, although Lohan struggles to show even a hint of anger or frustration at this which isn't all that surprising given the long list of what the actress has not been able to do in the rest of the film.

The presentation in a way that interchanges between moving forward with the main story, and one that finds us in a dimly-lit interview room where Taylor and Burton are interviewed in a bizarre, fictional afterlife-type setting as they look back on their history, is one that is confused and requires Lohan to speak more than necessary. They reflect on their actions, explain themselves, and it's clear the point of such segments was to provide some sort of psychological insight into their behaviour and decisions. And yet this approach tediously slows down the film considerably, and it's not as though what they have to share directly with the audience is anything ground-breaking.

Here is something that will no doubt give you a good laugh, almost all of it stemming from Lohan's god-awful portrayal of a two-time Oscar winner.





 @feliximperial

 FelixImperial

TELEVISION

Burton: their love affair

Burton & Taylor



John Park Television Editor

Already twice married and divorced, this doesn't exactly scream the best match made in heaven and yet Elizabeth Taylor (Helena Bonham Carter) is eager for her and her ex-husband Richard Burton (Dominic West) to take on a stage play together; Noel Coward's *Private Lives*. The news of their upcoming reunion naturally sends the media into a frenzy, and anticipation is running high for what is to become the theatre-going event of a lifetime. The ticket prices are of course on the pricey side, but no matter, since this is Burton and Taylor, a legendary, unmatched pairing famous both for their professional careers as well as their tempestuous personal lives. The performances sell out, and the pressure is on to put on an outstanding show to do their names justice.

What Lifetime couldn't do, BBC could, and from the get-go you can tell this is going to be a wholly different, much better film about the Hollywood couple.

Comparing Helena Bonham Carter to Lindsay Lohan in an insult in itself, and it's no surprise to see that Carter is a much better Elizabeth Taylor than Lohan can ever dream of being. She walks and talks with charisma and confidence, in her care-free, diva-like attitude towards work: she doesn't even read the play before rehearsals as she wants to keep things fresh and original. She doesn't know her lines,

her cues, and therefore the rehearsals take absolutely forever to complete. This of course, does not sit well with Burton, who has a much more rigid, thorough process, a meticulous perfectionist especially when it comes to performing live on stage in front of his many admirers.

West, although looking a lot healthier than Burton did during that time period, is still a brutish acting force who cannot be ignored. He is stern and deadly serious throughout, offering a volatile contrast to Carter's role, and it's their fiery chemistry that makes this instantly watchable. He looks older and considerably weaker, and references to his physical injury as well as his past of alcoholism help shape him as a damaged but still proud man.

Cracks that begin to show during the rehearsals (with Taylor turning up drunk, drugged and utterly unprepared for the whole thing), take a turn for the worse when the play actually gets going. All that Taylor needs to do for a round of rousing applause from the audience is to simply show up on stage. No need to speak the lines, no need to do anything, all she has to do is to exist. Burton however, doesn't quite receive that same treatment. Does this spark jealousy? Of sorts. Although Burton's pride gets in the way of making his feelings known, West certainly lets us know that this bothers him.

Getting into fights and making up soon afterwards is a repetitive cycle they go through again and again, which provide some fine entertainment as the two of them really go at each other, both verbally and in her case, physically too. But behind all the harsh words and raised volume, there is a sense that the two have never re-

ally fallen out of love. They are initially reunited purely on a professional level, but as time passes by their mutual attraction becomes difficult to ignore outright.

Taylor is more actively in pursuit of romance than Burton, who at this point in life is happily married to Sally. Burton lets her know this, which naturally breaks her heart. Here Carter's performance reaches new heights as she struggles to come to terms with having to move on with her life. Carter is hugely effective, and even for those who disapprove of a woman chasing a married man, there is an element of profound sadness and regret that is captured so brilliantly by the English actress.

The constantly evolving character study is one that grips and never lets go. Even in its short running time (only 82 minutes in length) the film packs in so much dramatic force that you sometimes wish perhaps the film could have been longer as Carter and West are endlessly enjoyable to watch.

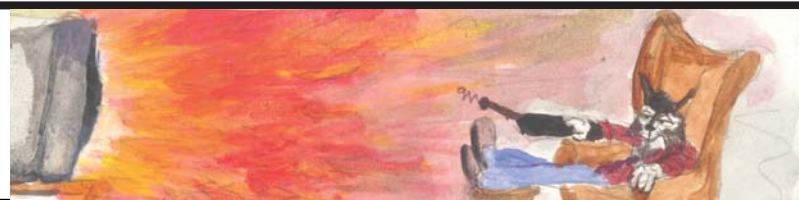
By focusing solely on the relatively short time span of the production history of the play, the writers have room to delve deep into the complex characters. Past mistakes and troubles are referred to, which give us a more satisfying, rounded picture of the couple; mixing the happy memories of their magical past that can never be recaptured, as well as looking ahead to the emptier, more bleak future also relating this to their declining health, ending on a very bittersweet note that asks the audience to care and empathise with a couple who probably will have no realistic long-term prospects.

It's an endearing, memorable little television film, one that benefits enormously from the gifted cast playing gifted actors.



TELEVISION

Editors: **John Park,**
Emily Fulham
television.felix@imperial.ac.uk



Something Creepy This Way Comes

Sleepy Hollow is the latest apocalyptic show to take the US by storm

Emily Fulham
Television Editor

With Halloween only a week away, 'tis the season to carve pumpkins and watch something spooky. One new show that fits the bill is *Sleepy Hollow*, one of the US's new autumn shows, the first episode of which was shown last week on Universal. Whilst the show isn't directly related to the film of the same name featuring Johnny Depp, both are based off the folktale written by American author Washington Irving, *The Legend of Sleepy Hollow*, which narrates the story of the ill-fated Ichabod Crane and his encounter with the Headless Horseman.

The story has been adapted and reinterpreted many times, but the latest version, created by two of the writers of the rebooted *Star Trek* films breathes fresh life into the tale by transporting it to modern times and adding a biblical twist. Here, Ichabod Crane, a soldier in the American Revolutionary War and acquaintance of a pre-presidential General George Washington, is killed after

decapitating the Headless Horseman. Placed under a spell, he reawakens in the present day, to find the Horseman returned and chopping off heads left right and centre. If that's not bad enough, it turns out the Horseman is only one of the Four Horsemen, harbingers of the Apocalypse.

Ichabod is discovered by Lieutenant Abbie Mills, a police officer whose mentor, the Sheriff of the town, is one of the first victims of the Horseman. Although skeptical at first of Ichabod's explanation of time-travel and witchcraft, Abbie has some of her own previous experiences with unexplained phenomena, and the two team up to investigate.

It's early days yet for the show, but the first episode puts it off to a promising start. One of the highlights so far is Ichabod's attempts to familiarise himself with the differences between 1781 and the present; such as electric car windows and the ubiquity of Starbucks. And although his and Abbie's relationship gets off to a somewhat rocky start when he politely inquires as to whether she's been emancipated



(Abbie being African-American), the pair make a good couple, with Abbie's no-nonsense attitude balancing out Ichabod's earnest naivety. There's also a refreshing lack of sexual tension between the two, in spite of the best attempts of Ichabod's hair, which

handsomely blows around his face, wind-tunnel like, in every scene.

With a second series already commissioned in the US, may be worth getting into. At the very least, the choice of song for the end of the pilot episode - appropriately, Johnny Cash's *The Man*

Comes Around - proves the show has good taste. Here's hoping that there's even better yet to come.

Sleepy Hollow is currently airing on the Universal Channel.

Five suggestions for TV-themed Halloween Costumes

Emily Fulham offers some novel dress-up ideas this year

The days of cutting eye holes in a bedsheet are long gone, we're afraid: you're nobody unless you're wearing a culturally significant, ironically cool get-up that's been weeks in the making. No need to panic, though, we've got you covered: here's five suggestions that require little effort, yet will get you your pick of the fun-size Mars bars.

Daenerys Targaryon
(*Game of Thrones*)



Stick on a blonde wig and smudge dirt on your face. Don't worry if you don't have dragons to complete the costume; it'll add to the authenticity when you knock on your neighbours' door screaming, "Where are my dragons??"

Tobias Fünke (Arrested Development)



Who better to go as than the world's first 'Analrapist'? All you need is blue paint and a fake 'tache. Just don't forget the denim cut-offs or you get might get a bit chilly (and scare any children).

Ruby Tandoh
(*Great British Bake Off*)



Just add an over-sized cardie, denim jacket, and an air of self-deprecating anxiety. If anyone compliments you on your costume, shrug your shoulders and tell them you thought it'd come out a bit shit, to be honest.

Anyone from Made in Chelsea



Pull on your finest red Jack Wills trousers, get yourself a goatee, slap on the fake tan, and you're good to go. Now go back upstairs and get changed; even Halloween isn't worth looking like that much of a tosser.

Walter White
(*Breaking Bad*)



You'll never look as good as this baby, but that's not to stop you from trying. Everyone's favourite meth dealer is easy enough to impersonate: key components are a bad ass hat and menacing stare (the meth is optional).



@feliximperial

FelixImperial

TECHNOLOGY

Cyber black market is no more

Osama Awara
Technology Editor

Known and loved by its many users and advocates as the Silk Road Marketplace, this underground website dubbed as the ‘amazon.com’ and ‘e-bay’ of illegal drugs has officially been shut down by the FBI. Seizing what is believed to be \$3.6 million dollars in bitcoins, a small fraction of their \$80 million profits, during the online raid, the FBI also managed to claim hold of the sites ‘digital wallets’, used to store some of the marketplace’s virtual assets.

Claiming its name from the ancient trade route connecting Europe, China, and India through the lucrative silk merchandise bought and sold along its length, this site mainly involves the trade of a wide variety of narcotics. Other goods and services were also offered, such as forgeries and the more extreme - assassination services.

The alleged founder and owner of the site, Ross William Ulbricht, 29, was arrested by the FBI, convicted of narcotics trafficking, computer hacking and money laundering conspiracies.

Ulbricht, who goes by his online alias of ‘Dread Pirate Roberts’, or DPR, a fictional character from The Princess Bride novel, will soon be heading to New York to face these allegations.

Amongst his charges, it was also stated that the website was generating 9.5 million bitcoins in sales, an equivalence of \$1.2 billion. Despite this being one of the feds

largest online bitcoin confiscations, they were still unable to seize Ulbricht’s own personal stash of \$80 million.

A bitcoin, being a very volatile currency, requires a personal password for transactions of it to be made; unless Ulbricht hands over his password to the feds, he may still be able to keep a hold of his wealth even if found guilty of all the charges.

Ulbricht, who studied Chemical Engineering and is an advocate of libertarian economics, was what seemed to be a smart, charismatic person with a bright future ahead of him, as his mother, Lyn Lacava describes. “He is a really stellar, good person and very idealistic. I know he never meant to hurt anyone”.

However, his online activities seemed to portray a darker side to him. If you can go so far as to excuse Ulbricht for setting up this ‘grand bazaar’ in the name of free trade and personal freedoms, it is more difficult to look past his calling upon the assassination of a Silk Road user with whom he had a dispute with. The user, known as ‘FriendlyChemist’, was accused by the founder of blackmailing to reveal the identities of thousands of other Silk Road users unless he was paid. This threat being inexcusable to ‘Dread Pirate Roberts’ lead him to call upon the death of his online counterpart,

In a later post to justify his hit request, Ulbricht stated, “He is threatening to expose the identities of thousands of my clients. This kind of behaviour is unforgivable to me. Especially here on Silk Road, anonymity is sacrosanct”.

It’s not just ‘Dread Pirate Roberts’ who seemed to have a ‘righteous’ fury over any transgressors of the sanctity of Silk Road. Other regular users, who used this utility on a regular

basis, but found that they could no longer have drugs and other illegal goods delivered to their door like groceries are calling for revenge.

After the shutdown of this ‘sacred’ service, their chief target is special agent Chris Tarbell – one of the key FBI officials responsible for the tracking down and closure of Silk Road.

On rendezvous forums across the web, Silk Road users have been posting the home address of Tarbell with the hope of swift vengeance. As one user, ‘MendoHashMan,’ wrote, “I think there should be a public list of all agents involved, names, addresses, pictures, family info, just make it known that we know”.

Clearly with the shutting down of Silk Road widespread anger has spread across its community. This is not the first time the US government has shut down illegal websites and arrested its founders, only to find the same or similar sites springing up again, but under different domains.

Whether there is any point or not in trying to contain the internet, it is evident that people cherish their sense of online community whether it be through innocent online games such as World of Warcraft, or more sinister drug dealing services such as Silk Road, and hence would not allow their fraternities to simply crumble even if they may have to face the full force of their governments. As one of Silk Road’s moderators, Cirrus, put it, ‘We must stand on the shoulders of this tragedy that has befallen us and raise high what still remains - our sense of community, freedom and justice. No doubt we will all regroup elsewhere, and I look forward to seeing all of you again, still free and still engaging in free trade without government interference into your personal affairs.’



The News Bubble

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

Apple’s newest keynote

On Tuesday Apple released its newest iPad, the iPad Air. While this name has been bandied about the internet for a while, its appearance at this time is a bit surprising. The product itself seems quite solid, and is surely one of the top devices available. The iPad mini also got an update, now sporting a retina display and updated inside. The most surprising thing of the keynote was the fact that Mavericks will now be free! This is great news and should really be taken advantage of!

Windows 8.1

So. The newest update to the world’s most “modern” operating system has arrived. While it does not really add or implement any fundamental changes, it does concede a point to the public by returning the start button to the desktop interface. However, even this button does not really do much, as its basic function is just to bring the user back to the metro interface. In a further blow to Microsoft’s RT OS, it seems the update has completely messed it up. In fact, with the update installed, users have reported that they cannot even turn on their devices. While this may not really affect that many users, it does add an extra nail to the OS’s coffin.

Check out QCraft!

Google’s Quantum AI Lab Team have developed a wierd yet totally interesting mod for minecraft! Called QCraft it incorporates all the phenomena normally seen in Quantum Mechanics (e.g. superposition).

Maximilian Eggel
Yong Wen Chua
Osama Awara

Technology Editors



- Shop by category:**
Cannabis(162)
Ecstasy(33)
Psychedelics(119)
Opioids(33)
Stimulants(56)
Dissociatives(6)
Other(199)



1 hit of LSD
(blotter)
฿1.13



1/8 oz high
quality cannabis
฿3.17



Y wouldn't you buy these amazing g

Yong Wen Chua
Games Writer

In the 17 years since the first Pokémon games were released, Game Freak have been churning out generations of iterative games, each improving upon their predecessors gradually. Now in its sixth generation of the games, Pokémon X & Y delivers another more-of-the-same but greatly improved game from its predecessor Pokémon Black 2 and White 2. I played Pokémon Y, but the differences between the versions are slight, and do not involve any gameplay mechanics. This review will contain spoilers, although not story related ones.

Aesthetics and Presentation

The new 3D graphics (when I say 3D, I mean the 3D models you see in games, not the stereoscopic 3D you get in a 3DS) would be the first thing that someone would notice when they pick up the game. For the first time in the game's history (only considering the main series of games and not their spin-offs), Pokémon are no longer just 2D sprites with some extra frames for rudimentary animations — they are now living, breathing creatures who move around during battle scenes when you are idle. They squirm in pain when they get hit, and they dance when they are happy.

The overworld is also now in glorious and beautiful 3D. Cities and towns actually feel alive with people who move around and you can eavesdrop on their conversations if you so wish. The camera swoops around with different camera angles as you move around the cities and routes, highlighting the amazing aesthetics that Game Freak has added to the cities. One of the caves only allows traversing with an over-the-shoulder look, giving it more of a mysterious nature without the usual top-down approach. This was first featured in Pokémon Black and White, but with the game now moving onto better graphics with the 3DS, it looks way better. With the game set in the Kalos region modelled after France, it is not surprising to find some French knockoffs in the game. There is a tower in the middle of the largest city that is obviously a copy of the Eiffel Tower, and there is also a clone of the Versailles Palace in the game.

Random encounters with Pokémon in the game are also more varied.

You can now walk across grass fields, shallow water, and even have Pokémon leap out of bushes or the sand to ambush you. In caves, Pokémon can even swoop down from the ceiling to attack you. Some people may really hate such random encounters prevalent in typical Japanese games; the variety of such encounters seem to have alleviated the frustration, and I actually look forward to having some encounters.

The music in the game sounds really amazing. I really liked the various battle themes. The cities and towns have music that seems to emphasise the beauty aspects of them, and is just really pleasing to listen to. I usually have the volume slider on my 3DS turned all the way up when I am playing at home. I should also note that the music sounds different from previous games, with a change in the style of the music.

For the first time in the series, the

player is able to customise his or her appearance. You can buy clothes, and change your hairstyle and your accessories like your bag and hat. This is all done in the name of being stylish, which is also a gameplay mechanic that allows you access to some of the locations in the game.

In ages past, battles mostly looked like two Pokémon sprites moving laterally on a screen, and blinking when they get hit. Well, not any more. Battles feel very much alive in Pokémon X and Y. While the player decides on his next move, the Pokémon on the field will breathe, idle around, and even turn around to look at the player for directions. When the attacks are exchanged, they will actually move in a way that is consistent with what the attack is. For example, if it wants to shoot a Hyper Beam, it might actually open its mouth and shoot a beam. When Pokémon get hit, they will squirm and grimace. Just

like in Pokémon Black and White, the game camera will also pan around the battlefield, giving you an immersive experience while you battle.

Unfortunately, it also seems that Game Freak might have gone a bit too far in terms of maximising and utilising the 3DS graphics capabilities in this game. Stereoscopic 3D is not always used consistently in the game. It only manifests in cut scenes, and only in single one on one battles. In battles, you could literally see the framerate of the game drop and lag when you have stereoscopic 3D turned on. Even with stereoscopic 3D turned off, battles sometimes lag as well. This gets worse in a triple battle.

Story

The stories of the Pokémon games have really never been a draw. They are the same. Pokémon Black and White and their sequels actually made a stark

improvement in terms of the storyline being slightly more interesting and different.

The story is typical. When you start the game, the game asks if you are a boy, or a girl. You make your choice, enter your name and then you are a thrown into your bedroom. You are a newbie in town who is given a Pokédex by some professor who then sends you off on a journey to complete it. You are called to investigate some mystery about mega-evolution (mechanics described below). At the same time, you collect eight gym badges to complete in the Pokémon league, and become the champion after challenging the elite four. You also encounter some evil organisation. They are just called Team Flare in this game. It is all the same. If you've played any of the games, you've heard of the story. It is actually a regression compared to Pokémon Black and White. It raises some interesting adult themes of overpopulation and resource scarcity, but they never really get developed.

In games past, you would usually have one (and then two) rivals in the game who aid you on your quest. This time, you get four, three of whom are really annoying. They get in the way, say silly things, and just babble on and on. I think Game Freak intended to make the whole journey seem less of a solo experience, but I don't think it worked for me. Perhaps that's because I am old and cynical.

The only one who is bearable and even slightly likeable is your actual rival who is the gender that you did not choose when making your character, but they suffer from really low self esteem and say extremely self-deprecating things when you defeat them. What am I supposed to do? I can't progress if I don't defeat you, and yet you say such depressing things that really make your character rather unlikeable, and difficult to empathise with.



TM
NINTENDO



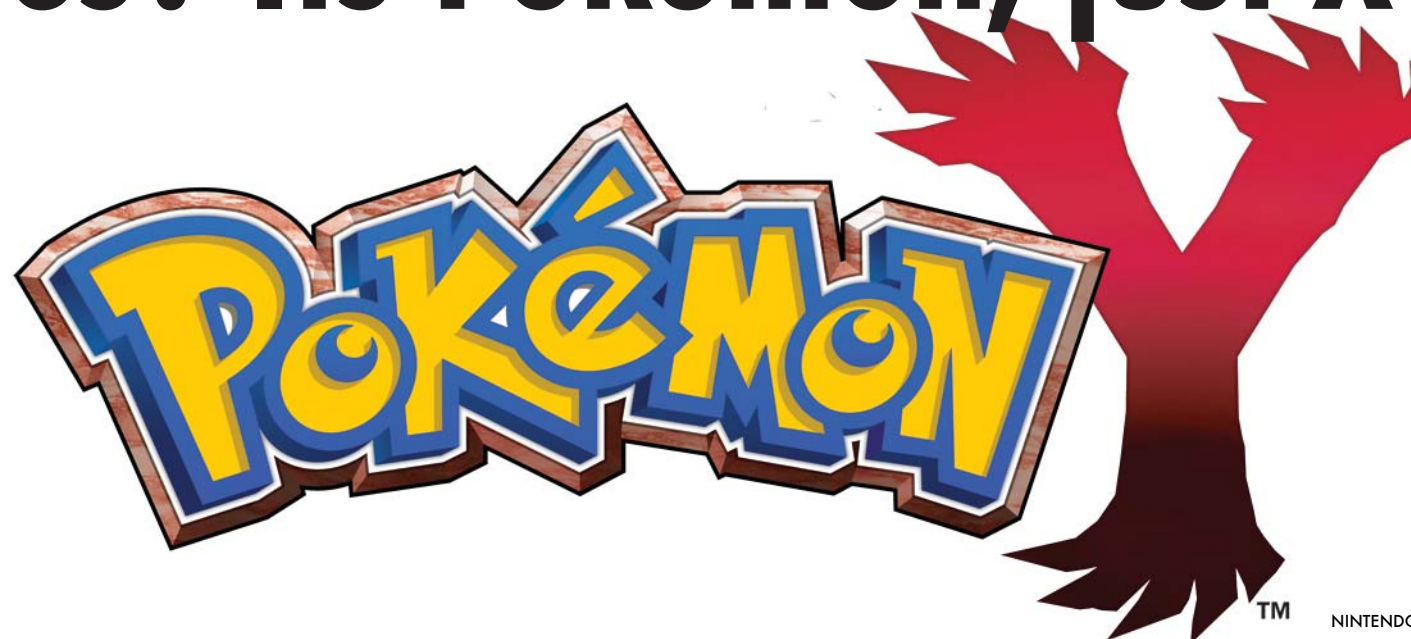
YONG WEN CHUA/NINTENDO

 @feliximperial

 FelixImperial

GAMES

games? Its Pokémon, just X 2!



The game does have its own quirky moments. There are derpy characters that think out loud, and literally give away their passwords after you defeat them. One of your friends can mention that she has never seen fireworks alone with a boy before, and then someone comes up to give the both of you the Protect TM right after. Some of the characters want to thank you by battling you. Game Freak also seems to have a weird interpretation of the French culture — there seems to be an overabundance of cafés. There is no end of positive reinforcement in the game. You are constantly rewarded for talking to NPCs by getting items. You are constantly told that you are on your way to greatness.

Gameplay Mechanics

This is the part of the games that I am most passionate about, especially when trying to explain to people why I still play Pokémon games. For the avoidance of doubt, I would like to iterate that Pokémon games are not just for kids — they have great gameplay mechanics which make competitive battling really fun. If you are not familiar with the mechanics, this section might not make much sense to you.

Pokémon X and Y introduce many welcome changes to the gameplay mechanics, the effects of which remain to be seen once the community gets more familiar with the games and starts competing.

For the first time in the 14 years since the original release of Pokémon Gold and Silver, a new type has been introduced: Fairy. Fairy is introduced in order to bring balance to the game by being super-effective against and immune to the Dragon type. It is also weak to Poison type, which has been really underused so far. This is probably the most exciting change in

this generation, and I am eager to see how this changes competitive battling.

Mega-evolution is the next biggest change in mechanics. Some Pokémon are now able to temporarily mega-evolve into an ever stronger stage during a battle. They might get new abilities, or even change their types. This comes at the cost of having to hold a certain item in order to mega-evolve. At the time of writing, not all of the mega-evolutions have been discovered. It also remains to be seen how this would change the competitive landscape.

Game Freak has also tried to reduce the level of grind in the game, one of the greatest complaints. With the new Exp Share item that grants 50% of the experience to all the Pokémon who did not take part in battles, it is now extremely easy to level up, although this could make the game feel too easy. In fact, by the eighth gym, my team was 15 levels ahead of the gym leader. Capturing wild Pokémon now also gives experience. Training of effort values (EV) has also been made easier. There is a new “Super Training” mini-game that allows you to boost the desired EV. Breeding has also seen its fair share of changes by making it easier to pass on abilities (including hidden ones), moves, and even Individual Values from parents.

All of these changes will serve to make competitive battling more accessible to newcomers, and will hopefully encourage more players to take part.

In addition to the “Super Training” mini-game, there is also the Pokémon-Amie mini game that allows you to literally play with your Pokémon by stroking them and feeding them. This raises their “affection” level which can lead to boosted experience games, and increased accuracy, critical hit ratio, and evasion rates during battles.

Pokémon X and Y introduces a known total of 69 new Pokémon, bringing the entire tally to a whopping 718. While the number of new Pokémon may pale in comparison with the previous generation, it should not detract from the gameplay experience. The variety of wild Pokémon you can encounter is simply astounding. By the second badge, I had already captured at least 60 unique species, and I was constantly running out of money to buy more Pokéballs with. Who knows, it might be possible to *catch'em all!*

There are also some additional new minor features. For example, it is now possible to ride some Pokémon to traverse harsh terrains. You could also have a “sky battle” with certain “sky trainers” that only Pokémon who have some semblance of flight abilities can participate in. You can also encounter

up to five Pokémon at once in Horde Encounters. Personally, I find these encounters to be extremely annoying, although they come with the perk that the hordes have a high chance of having their hidden abilities.

Multiplayer Connectivity

The Pokémon series of games has always been about connectivity. Starting in Pokémon Diamond and Pearl, Nintendo has gradually embraced the internet to allow for remote connectivity. Pokémon X and Y brings about the fruition of all the work in the interleaving games in the form of the “Player Search System” (PSS).

The PSS makes it really easy to interact with other players on the internet. When connected to the internet, the PSS will constantly show you “passerbys”, essentially other players who are connected to the PSS, although they are not really passing by when they are in places like Tokyo! In this way, random strangers can challenge you to a battle, or even perform a trade. The same goes for friends whom you’ve added to your friend list. The only complaint about this system is the lack of text chat. You could only do voice chat, or nothing.

Wonder Trade is one of the nicest features of the PSS. Essentially, it’s a gambling game where you trade something in return for something random decided by the system. Although rife with trashy Pokémon, online communities have taken to “cleansing” the wonder trade system by putting in really rare Pokémon, including shiny Pokémon, Pokémon that are highly sought for, and even Pokémon infected with the elusive Pokérus.

Finally, there is a “Friend Safari” which allows you to capture really rare Pokémon that cannot be

Nostalgia

encountered normally with the hidden abilities. The type of Pokémon present is calculated from the friends you’ve added.

For people of our generation, it is likely that we grew up with Pokémon in one way or another. You could have played Pokémon when you were young, and then stopped. Or, you could have been playing Pokémon while growing up. Game Freak intends to capitalise on that aspect of nostalgia one way or another, and this game has plenty of nostalgic elements.

Pokémon Black and White tried to invoke nostalgia by making everything new, so that you could relive the moments when you picked up the first Pokémon Red and Blue games for the first time. The locations in that game were entirely new, and none of the familiar Pokémon appeared until you’ve beaten the game.

Pokémon X and Y intends to do so in the opposite manner by giving you everything that was familiar. Pokémon introduced in the older generations are a constant fixture in the game, and are absolutely abundant. You could literally catch a Pikachu an hour into the game. The first forest you encounter has the exact same layout as the Viridian Forest in the original Pokémon Red and Blue games.

It works. There have been numerous reports of people on the internet getting back into the game after not having played Pokémon for years in the interleaving period, so much so that Nintendo announced 4 million copies of the games being sold over the release weekend. Pokémon is huge, and I really hope this helps to boost the fledgling 3DS ecosystem.

Final Words

Pokémon Black and White and their sequels were one of my favourite games from the series. They broke new grounds in terms of mechanics changes, and really brought me into like the games again. Pokémon X and Y seems to want to do the same for an even wider audience, newcomers, veterans and even people who have stopped playing the games. It is an extremely well-refined experience, aside from some minor complaints.. It feels fresh, and is a very modern Pokémon game, complete with the multiplayer connectivity.

If you have ever been remotely interested in Pokémon before, you should give it a try. Maybe you’ll like it and find yourself reminiscing about your younger self playing your first Pokémon game.



YO, CHICKS BE CHECKING OUT MY YOLOSWAG!!! YONG WEN CHUA/NINTENDO



Feed Yourself, Not Your Bin



GETTY IMAGES

Michael Chung
Food Editor

How much food do we throw away? Well, a quick survey in the EEE Level 5 labs shows that as students, we try to eat everything we buy in our shop. Unfortunately students only make up about 4% of the UK population, and Tesco has revealed earlier this week that it generated almost 30,000 tonnes of food waste in the first 6 months of 2013. Just to put that into perspective, that is just over 1500 new Boris buses full of passengers, each eating 2 Weetabix biscuits and drinking a litre of milk.

These figures were based on information collected from the chain's supermarkets, distribution centres, suppliers and producers. With over 3000 stores in the UK, Tesco suggested that the two highest categories are bakery and fruit and vegetables. In particular, 40% of apples and 68% of salad sold in bags was wasted.

In response to this, Tesco has announced that it will end multi-buy deals on large bags of salad, removing "display until" dates from fresh fruit and vegetables, using smaller delivery cases and rearranging the bakery display to reduce the amount of bread sold in store.

The UK government estimates that 7.2 million tonnes of food and drink were thrown away from homes every year, of which the majority can still be eaten. This comes to a cost

of £12 billion a year for its effect to environment and wastes resources. A report released by the Institution of Mechanical Engineers have found up to 30% of the UK's vegetable crop is never harvested purely for cosmetic reasons. These are the marketing policies many supermarkets adopt to meet consumer expectations: rejecting edible fruit and vegetables at the farm because of its physical characteristics, such as size and appearance.

How about Imperial?

There are around 22,000 students and staff at Imperial, and collectively we consume a lot of food every day, but do we eat it all? The College has been separating food waste from Taste Imperial outlets at South Kensington and composting it on site instead of sending it to landfill. Its data shows that the compost processes nearly 2 tonnes of food waste a week, which includes unsold leftovers and food left on the plate. This is quite a staggering amount, bearing in mind this does not include food binned in departments.

How about in halls? Since 2008, the College has been running the Student Hall Reuse Scheme. The scheme aims to donate or recycling items left behind in halls that would otherwise be sent to landfill. In 2012, an audit was conducted in the student kitchens and it was identified that with a refinement to the system an extra £7000 of food left behind and fit for reuse, which could be donated to causes such as FoodCycle. That is

another reminder of how much money we spent on food that we did not eat.

What can you do?

Remember the tips we gave you a few issues back on smart supermarket shopping. All of them will still be valid in reducing food waste - at the end of the day, buy less, waste less and save money! Writing a list and making a meal plan will help you make the most of the food you buy and not in excess if you know you will be going out with friends for the evening.

If you have yet to find a food shopping buddy, then you can still make the most of the offers without wasting. Just make sure it says suitable for freezing and quite often the shelf life can be increased to around 1 month.

Try to have fresh vegetables and fruit that are in season. For example, runner beans and blackberries are in their prime season now and you can introduce them to your diet and make it more interesting! Make some dessert with blackberries for your weekend treat or even have runner beans instead of chips with your burger. And if you bought too much, you can always freeze it and use it for next time!

If you are passionate about the topic and want to work with the College to decrease food waste and promote sustainability, Imperial Hub and the Energy and Sustainability Department of College will be launching this year's StepChange campaign in a few weeks. You can now register to be a StepChange ambassador on imperialhub.org/stepchange.

Felix Food's Food Revival Top Tips

1. For bread that has gone hard, dampen the outside of the loaf with a bit of water and pop it in the oven for 10 mins at around 180°C. This also works for limp biscuits! But just 5 mins will do.
2. To keep lettuce fresh, separate the leaves and store them in a bowl of water in the fridge. Replace the water every few days.
3. Bought too many sausages for your weekend fry up? Use it in a stir fry!
4. Chop up bananas that are about to go off and freeze them - this will make a very nice revision treat!
5. Too much cheese? Grate and freeze it so you can put it straight into pasta sauces or even lasagnes.

INDIGO

INDIGO, METRIC'S
NEW INDIE NIGHT.
PLAYING THE BEST
IN NEW INDIE,
ROCK 'N' ROLL
AND ALTERNATIVE

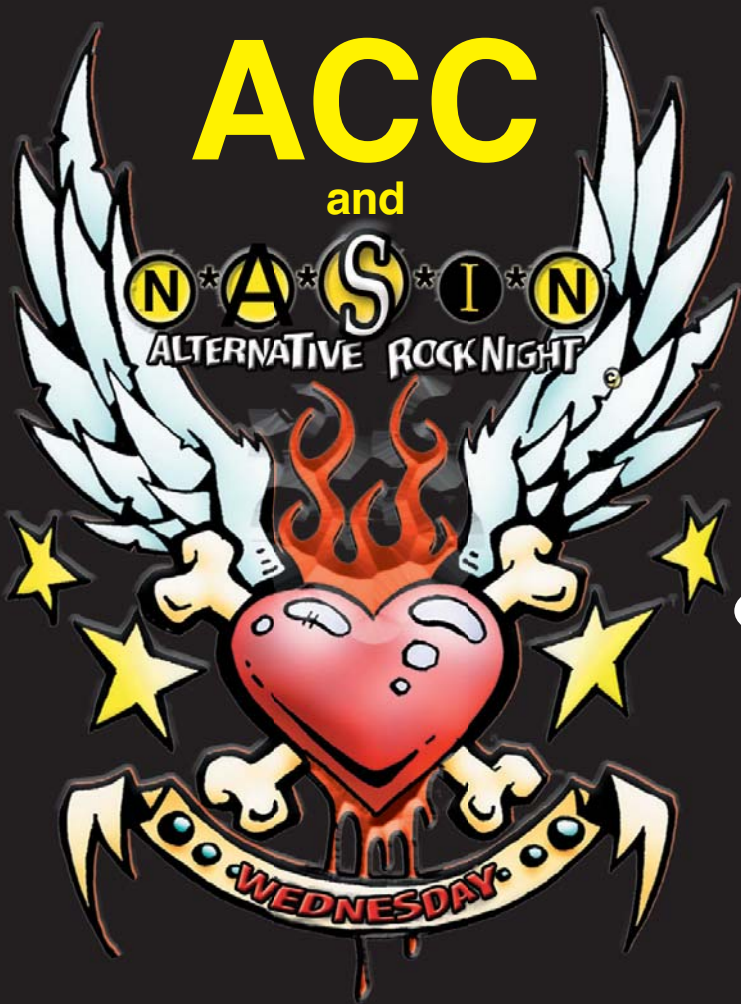
25 OCTOBER
20:00 - 02:00
METRIC
ENTRY £2.50

Halloween Party

ACC

and

N * A * S * I * N
ALTERNATIVE ROCK NIGHT



Wednesday 30 October, 19:00 - 01:00
FiveSixEight and Metric

£7 Early Bird, £8 thereafter, £9 on the door - includes four free drinks!

Come in your best Halloween fancy dress and
enjoy one of our Halloween cocktails:

☠ Brain Hemorage ☠ Slimetini
☠ Zombie Juice ☠ Frankenstein Puree

Early Bird Tickets available online while stocks last!
imperialcollegeunion.org/halloween-early

Standard Tickets available online thereafter until 23:59 29 October at
imperialcollegeunion.org/halloween

imperialcollegeunion.org/whats-on

imperial
college
union

CLUBS & SOCS



Malala

Ben Fernando
Charity Editor



MALALA YOUSAFZAI is without a doubt the hottest name in International Development at the moment. Nominated for the Nobel Peace Prize at the age of 16 and named as one of the 100 most influential people in the World this year. So I went along to a talk she was doing at the Southbank Centre to find out more about her work, not only out of curiosity but also because I suspected that she had a few tips for those of us like me who are very interested in helping developing countries, but are often without the platform to do so.

She arrived on the stage as a small and unimposing figure, in stark contrast to the flamboyant and verbose question master who preceded her. As the questioner chatted away, she quietly adjusted her headscarf until the time came to respond to a question about how she got involved in her cause and why it was so important.

Malala's response began with a quick explanation of why she thought that it was so important to educate the uneducated children, especially girls, all over the world. The UN set as one of its Millennium Development Goals the promise that all children would have the right to an education. In this respect they have utterly failed, with over 50 million children worldwide still without the most basic standards of primary education. She challenged this failure, bringing out a key point that others either choose to ignore or bury under strange statistics. For this, the audience could not help but admire her courage, demonstrated by the frequent applause.

Her solution was that instead of trying to find a way around the cultural sensitivities from the outside, as the UN does, that we should try and encourage people like her to change the cultural sensitivities from within. Although it would have been scandalous for an outsider to suggest that there are outdated views in the world that need to be done away with, I found that her suggestion was really something that I had felt for a long time, and I suspect I am not alone in that opinion.

Her final point came to discussing how we in the West who wanted to make difference could. On this point she made mention of what we might term the 'haters' – people who are opposed to development of the third world, people that those of us involved in not-for-profit work are all too familiar with. I have often wondered how to deal with them, as at times it often seems too much to put up with. Her acceptance of their opinions and their refusal to believe her story or support her work and to not let it get to her were rather amazing, especially given how much she's gone through.

By the end of the hour I was really quite amazed at what I had heard. I went in to the hall expecting a slightly media-hyped girl with an interesting story who had done some good work, and came out amazed at how passionately and well she delivered her points. It will be interesting to see how things progress, and whether she manages to follow through on her promises to make a difference.

To the Power of Ten: Charity Week is back

Jawaad Farooq & Hazem El-Turk



Charity Week officially starts this Saturday 26th, it's a week that will leave you with some of your fondest memories of your time at Imperial, as well as many lifelong friendships.

It really says it all in the name. Charity Week (CW) is a week of student led non-stop action to help raise money for orphans and needy children worldwide. This campaign is organised by the Islamic Society (ISoc) and is conducted in partnership with the UK based charity Islamic relief, a global disaster relief charity that is part of the national DEC (Disasters Emergency Committee).

In 2012, we the students at Imperial managed to raise a humongous £47,478, all with your help! This was more than 10% of the national total (over 100 institutions!), who raised a collective £448,401!

So where exactly did the money go last year? Firstly, the decision was made collectively by us – the students. In 2012, it was estimated that 62,576 children in the Gaza Strip had their futures reduced to literal rubble with damage to schools there. £154,500 was therefore allocated to rebuilding six schools in that region, which enabled the educating of over 4,500 children, who can now look forward to brighter futures. Furthermore, with the Syrian civil war taking its toll on

tens of thousands of children (leading the UN to declare it as the 'worst humanitarian crisis of the century'), psychological and educational support worth £74,400 was duly allocated here. And these are just two examples. Orphan sponsorship and healthcare initiatives were also established in many other countries, including Kosovo, Sri Lanka, Afghanistan, China and Pakistan. But that was 2012. This is 2013.

So what's on? Street/ tube collections, a 'Battle of the Societies' Quiz Night (get your teams in before Sunday!), 'Mid-week Madness' sponsorship night, mountain climbing, bungee jumping, cycle riding, assault courses and sky diving. The annual 'Smoky not Smudgy' women's pampering day is also back, promising to be bigger and better this year. All of this, plus much more! The highlight of the week will be the Charity Dinner on Thursday 31st October, held in the prestigious Porchester Hall this year, which will have many inspiring speakers attending, as well as our legendary charity auction (which can see cakes go for over £1,000!).

So come and join us, sponsor an event, volunteer at a stall, run 5k for charity or test your wits in a sky dive! Check out the official Imperial Charity Week Facebook page for

events and dates, find us on Twitter for regular updates, and don't forget to buy your tickets for the Dinner at the union website!

Contact Sarim to see how you can get involved (ss9111@ic.ac.uk).

“£154,500 was therefore allocated to rebuilding six schools in that region, which enabled the educating of over 4,500 children, who can now look forward to brighter futures.”

The Imperial Series

Hannah Janebdar
Writer

This year Imperial Hub is hosting an exciting fortnightly series of interactive talks kicking off on the 31st of October at 6:00pm in Huxley LT 144 with an insight into the very big issue of Social Isolation in London and ways of combatting it. With our much awaited talk on Humanitarian Aid in Syria by Louay El-Adeb from Syria Relief taking place on November 7th.

Londoners are infamous for their cold indifference but social isolation in London is even more prevalent than commonly perceived and isn't just an affliction of the elderly, it affects a wealth of different people including students. Helping tackle loneliness and social isolation therefore is one of the aims of Imperial Hub's Local Action Committee who have organised the first event in The Series' line up. The workshop will inform students of the issue and the projects that already exist within and without the college to combat social isolation.



Going from the local to the global, in true Hub style, the second talk of The Series is from Imperial Hub's International Development Committee, focusing on humanitarian aid in Syria, a country in the midst of one of its most trying times in history. The talk will be given by Syria Relief's Louay El Adeb who will provide an insight into the key issues on the topic before opening the floor to questions for

discussion.

The Series is here to promote student awareness of current social, ethical and environmental issues across Imperial Hub's seven action branches. For any student who has ever wanted to know more or do more to make a positive social impact and help shape a better world, The Series is the perfect springboard.



@feliximperial

FelixImperial

PUZZLES

Sudoku

Each row, column, and 3 x 3 box must contain all the numbers from 1 to 9. That's all. Enjoy...

Harder:

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

Killer:

No clues! Instead, the numbers in each cage must add up to the number in the top left. Numbers cannot be repeated in a cage. Tips: The numbers in each box, row and column must add up to 45. Look for cages with only one possible combination e.g. a two wide cage total 3 must contain 1 and 2.

4	29			7	9	17		9	10
						11	4		
10		6		10				6	13
6				24				13	
22				10	10			10	
	11	13				12			12
10				6		17			
		12	13	22		7	13		
12								5	

nickwp	8.5
Jia Choo	7
Yufan Zhao	6
Helix	5
Gabriel Quek	4
Emma McFadden	2
Adam Stewart	2
Juliette Chupin	1

FUCWIT League

Scoring
Puzzles in by Tues.: 1 point
Puzzles in by Thurs.: 0.5 point
Graded scoring for difficult crosswords, even if incomplete.

Crossword

by Paul G.

Crossword Clues Quick:

- Across**
- Uni accommodation facing closure last year
 - Behaves
 - Chief
 - Tourist
 - Type of exam
 - Current affairs publication
 - Person employed to clean chimneys
 - Type of Japanese food
 - Large spider
 - Regarding medication
 - An opening into a body cavity
 - Believer in government by the rich or powerful
 - Simple
 - Person from London, Hampshire or Cornwall, perhaps
- Down**
- Long deep wound
 - Ecstatic
 - Messages sent via the Internet
 - Imprint left by an ungulate
 - Carpenter's carving machine
 - Italian island
 - Film script
 - Responding to visible electromagnetic radiation
 - Character from Greek mythology
 - Choppy, unstable or swirling
 - Instruction, learning
 - Otherwise known as
 - Ideology
 - Mix with a spoon

Nonogram

The lengths of runs of shaded squares in each row and each column are given. Squares can only be shaded or unshaded. Solve the puzzle to unveil a pretty picture.

	0	6	2	3	1	1	1	1	1	1	1	1	1	1	1	1	3	2	7	0
0																				
12																				
2,1,1,1,1																				
1,1,1,1,1																				
1,1,1,1,2																				
4,1,1,1,2																				
1,13																				
1,3,1																				
1,1,8,1																				
1,2,1																				
1,1,1																				
1,1,1																				
2,2																				
10																				
12																				
1,1																				
14																				
1,1																				

Cryptic:

- Across**
- Residence's storage for car, half shed, room for hobbies, and passage
 - Book of the Bible (Numbers)
 - Leader corrected Euro MPs
 - Holiday-maker's one who undresses when first bit of sun comes out
 - Omitting the last letter, I compile the clue badly as a test
 - Drug company has no spray for financial expert
 - Brush-off? Sally's beginning to cry
 - Student union's greeting rice dish
 - Creepy-crawly: Laura and Nat going to pieces over time
 - Messy cephalic trauma (drug-related)
 - Otherwise providing frozen water hole
 - Feeling superior about titles one held
 - Light piece of cake
 - Texan (say) within sorts out her nerves
- Down**
- Possibly helium-hydrogen split
 - Wild roar put us over the moon
 - Arranged cinematic role in the Spanish online communication
 - Clue surrounding unusual proof shows horse was here
 - Machine for shaping French and English articles
 - Hat, red/indigo tops, and some kind of pants
 - Script show (drama)
 - Televising this awful film is like this
 - Essentially, call mythological woman
 - Rowdy, crazy nutter grabbing horned beast, almost
 - Cautioned over teaching
 - Name (artificial) I assume as cover
 - Head of church to revisit belief system
 - Commotion starts to strengthen, terminating in riot

Last Week's Solutions

We apologize for the errors in the crossword last week, but cracking on, here are the right solutions.

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

HANGMAN

hangman.felix@imperial.ac.uk



This Week In The Past

The Historian
Hangman Contributor



2012 - BBC closes its last Ceefax page meaning the world no longer has access to instantaneous, rolling 24 hour news and sport.

1999 - Maurice Papon, French Nazi collaborator is jailed a mere 44 years after he actively sought out and deported French Jews. It later emerges that this is the fastest the French judicial system can operate and that, therefore, this is totally OK.

1964 - Jean-Paul Sartre rejects the Nobel Prize in Literature stating that he feels he is undeserving and that it should be awarded to Hangman - a "real quality writer".

1946 - The UN holds its first General Assembly. This clashes awkwardly with the first post-war meeting of the League of Nations to which only Canada turns up.

1811 - Argentina declares freedom of the press. Morons, now I can write whatever the hell I like about Argentina. What a terrible place, full of terrible people. Also, Lionel Messi - what a tosser.

1790 - The Ruskis set up a colony in Alaska. How fucking original Russia. The whole fucking world available and you pick the only fucking piece of cold wasteland left.

1066 - William I wins the Battle of Hastings. This certainly explains your fluency in French this week. Those regicidal desires, however, are all your own. You sick bastard.



Yeah sure, you may have beautiful views Argentina, but you can't fucking grow crops on a glacier. What a stupid country. Picture credit: destination360.com

EDITORIAL-ESE

The Hangman

Hangman Editor



Hinkley, Somerset - As the government announces that the Chinese state is to have a significant investment in a new generation of nuclear power stations, this editor believes that China should not only have a large stake in our

energy production, but in all areas of our lives.

Most of our lives consist of random, uncoordinated actions. With the directed investment of the People's Republic, this time could be spent buying up American bonds or bringing Taiwan back into the fold.

Just think, have you not always hated the Dalai Lama and everything he stands for? Couldn't you do without Japan?

Indeed, this humble writer believes

we, as a nation, could contribute so much more to the advancement of humanity if only we put aside our differences, and contributed to the latest five year plan.

Only with the continued and sustained investment from the Chinese state can this country hope to stand on its own two feet.

So, crack out your Yuan, get rid of your spare children and move to the nearest city. We can't go on like this, but, thankfully, they'll cut our deficit, so we don't have to.

DP Too Kind

The Hangman

Hangman Editor

The Union intends to redevelop the West Basement of Beit Quad, home to many clubs and societies, including Jazz and Rock, Sci-Fi Library, and our beloved Hangman [Felix]. This would see many societies moved to make space for other clubs. The most difficult, of course, the Table Football Society.

In a shocking twist worthy of M Night Shymalan himself, the Deputy President (Financial Services) offered to host the society in his own office. In a statement issued this morning, he said, "Of course they can have my space! It's a great little room, the door locks, and you can probably fit two decent-sized tables in there. I mean, really, what do I need an office for? There is no reason I can't just sit in the bar on a laptop. Seriously, I spend most of my time in meetings or the bar anyway. I'm literally never in my office."

Our reporter Tim McSweeney asked the DP whether he was serious: "Sure, why not? They're not a real club anyway. I was just using them as an excuse to set up a Sabbs-only sauna. So when do we start recording this?"

"Think you can calculate horoscope? Email hangman.felix@imperial.ac.uk and give it a go!"

"Want to inflict your lack of literary skill upon the world?" Email hangman.felix@imperial.ac.uk and give it a go!"

Ashes To Ashes, Imperial In The 80s: Those Were The Days...

UNION BAR PROMOTION

**TODAY
CHEAP
BEER**

**MOST BEERS 50p/PINT
FREE RAFFLES, LIVE
ENTERTAINMENT
DON'T MISS IT**

**DON'T FORGET HAPPY
HOURS EVERY TUESDAY
AND THURSDAY BETWEEN
6pm AND 8pm. BEERS
50p/PINT**

Imperial College Remembers Sabrina

The Hangman

Hangman Editor

Across the entire College, hundreds of students are continuing to relive the 1990's by remembering that Sabrina the Teenage Witch was a television program. After reading a nostalgic article in a student newspaper, students raced home to stream the first series online.

And who can blame them? I'm sure

everyone reading this has fond memories of coming home from school, sitting down in front of CITV, and watching Sabrina find out that its not easy growing up - even if you do have magical powers.

Even with the entire internet going crazy for cats, it still amazes Hangman that people don't constantly talk about Salem, the wise-cracking cat. Well, to be perfectly accurate, he's a witch that was turned into a cat, but you all remembered that, right?

I think we all wish that we had aunts like Hilda and Zelda when we were

growing up. You know, one slightly serious and one fun aunt, although both of them could go crazy for a good-looking guy. Remember when they all made their own artificial men, and they made a hunky fireman that only wants to drink milk? Oh my sides.

So what are you waiting for? Get online and stream it! Or, you know, pay for it. Hell, get it on VHS for that REAL nostalgia. Because if this generation is good at anything, it's reliving 90's pop culture. In fact, while you're at it, crack out the Game Boy Color; whack some Spice Girls on the CD player and just go nuts.

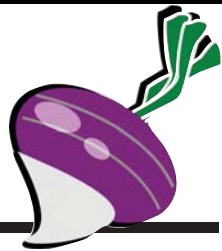


@feliximperial
FelixImperial

HANGMAN

the turnip

Hangman's Finest College News Source



Prince Harry Visits Imperial

Solves All Research Problems

As Prince Harry visited Imperial — taking in the sights and opening the brand new Blast Centre — the Royal also found time to provide useful pointers and/or completely solve the research problems faced by the majority of Imperial academics.



Prince provides the solution to one of the Millenium Prizes Picture Credit: ICPictures

Whilst perusing a selection of works from the Mathematics Department, the fourth in line to the throne was able to take in the complex computations, lean over to the researcher in question and state “the answer’s three”.

should give you a definite answer one way or the other”.

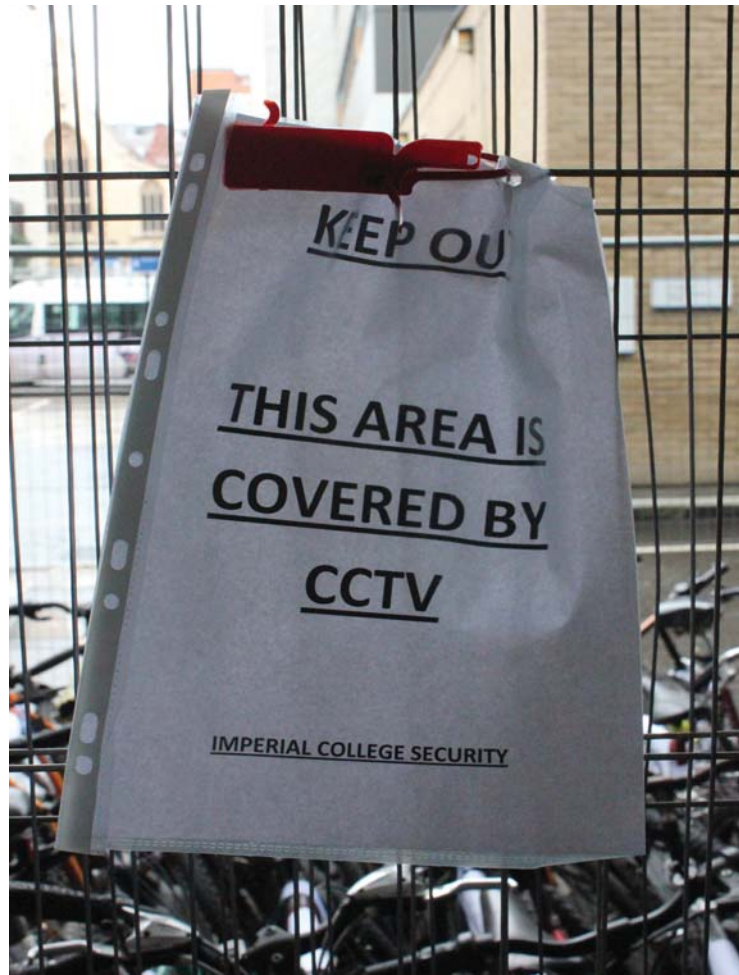
His contribution, however, was not limited to maths. The Prince was also able to point the way for several life sciences researchers.

As he scanned over a presentation given by the Physics Department, the Royal Airforce Captain managed to scribble a quick solution as to why gravity is such a weak force.

“Have you tried a viral transfection?” Harry asked one biologist., before questioning one biochemist “what about deaminating that shit — that

Unfortunately, the Prince was unable to help the Aeronautics team understand how the fuck it is planes fly “It’s fucking crazy” Harry stated before adding “these objects are really fucking heavy and yet they can just float there like some kind of cloud?” “WTF?”

Unconvincing Sign Deters Only Most Cowardly Thieves



Badgers Outwit Humans Once Again

“Fucking Crafty” say Cullers



This insidious badger’s disguised himself as horse. Are there no depths to which they will not sink?

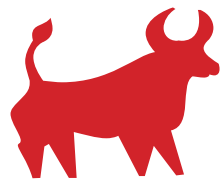
Following the failure of the badger culls to kill the numbers intended, the Department for Environment Food & Rural Affairs was forced to admit it had been outwitted by the crafty omnivores. “We just can’t seem to get the upper hand over them” a spokesperson said “they’re just too wily”.

At press time, Hangman understands that Defra has employed the services of MI5 to attempt to gain a crucial advantage over the black and white mammals. However, security services suspect the badgers have already anticipated this move and relocated their headquarters appropriately. The war continues.



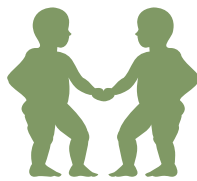
ARIES

After three unsuccessful weeks, you officially stop trying to pull at FemSoc meetings, and you move on to trying your luck on the 4th floor of the library.



TAURUS

Even after you spent ages telling your friends hundreds of anecdotes about Come Dine With Me, none of them wanted to come to your dinner party.



GEMINI

You’re laughing at the poor quality of these horoscopes but then you remember that you edit the failing Imperial Tab and you shut right up.



CANCER

This morning, you find the phone number of that girl you met in freshers week. Unfortunately, she’s been dating your roommate because you didn’t call.



LEO

Another successive week of low grades makes you realise that you are probably not going to graduate in the same year as your girlfriend, and she will meet a much better guy at the graduation reception.



VIRGO

You go to Paper Tiger for the first time and slip on a puddle of floor grease. You then have to miss 2 weeks of Rugby training, which actually partially restores your liver function.



LIBRA

You will enjoy hearing about everyone’s plans for Halloween, while you secretly decide which season of game of thrones you will be masturbating to that night.



SCORPIO

Your boyfriend asks you to dress as a sexy cheerleader for Halloween, but he won’t dress as a sexy elephant for you. You leave the party with another man and don’t look back.



SAGITTARIUS

You finally work up the courage to answer a question in a lecture, only to say it in a totally different language that makes everyone laugh and point.



CAPRICORN

You run into your estranged father at a strip club. You excitedly work out what you’ll say to him, as soon as he finishes his set.



AQUARIUS

You’re editing your student newspaper two hours before the deadline and you haven’t done the horoscopes, so you have to call your former lover Psychic Ron to get you out of a bind



PISCES

After overhearing your crush mention that he loves magic, you spend weeks learning a few tricks and then head to his flat, only to walk in on him playing a 4 hour game of Magic the Gathering. Ouch.



Postgraduate Study: Is it for you?

Careers Service
Imperial College

Every year, approximately 30% of Imperial College undergraduates go on to further study, so we know it's a popular option. But what do you need to know and how do you make the best choice of course and institution?

Let's look at the basics. The first question you need to ask yourself is what is your long term goal, and how will further study help you achieve this. In all cases further study will take time and in many cases it will also take money so you need to be clear up front on what you expect to gain. It could be that the career area you hope to go into has a requirement of some kind of further qualification such as a PGCE for teaching or it might be that you hope to become more specialised which may open up certain areas of work. Either way it is important to weigh up to pros and cons and check that your expectations are realistic. Most courses publish information on outcomes for their graduates so look carefully to see if people are going on to the types of work you hope to follow. **What type of course is best - Masters or PhD or perhaps a better question initially is taught course or research course?**

MSc and MA courses are normally one calendar year in length and take the form of a taught period from October to May, so very like you undergraduate

experience, as well as a short research project across the summer months usually submitted in September. These yearlong courses can provide an opportunity to deepen and focus your subject knowledge in an area of interest from your current degree or to change direction by studying a new subject of interest, possibly vocational or career-related. Entry onto a Masters is sometimes possible with a 2:2 class of degree depending on where you apply but a 2:1 is commonly required so you will need to research the entry requirements for each course.

Research courses include MRes (usually one year) or PhD (three to four years). These courses are research based and so as part of your application process you may be asked to include a research proposal outlining your area of interest and relating this to the research specialisms in the department you are applying to. There are some aspects you need to consider carefully before embarking on a research degree. Unlike your undergraduate course your progress through a research degree is much more self-driven. Before choosing for this option you need to think through your level of motivation, your persistence and resilience. To be successful you really need to enjoy your subject area, you will be immersed in this for the next three to four years. You should also have the strength to push yourself and the determination to overcome setbacks. You will have a supervisor to support you but without strong motivation you will find the process of a PhD difficult. In most cases you should expect to gain a 1st or a 2:1 in



IMPERIAL COLLEGE LONDON

your first degree and in some instances it will be expected that you complete a separate MSc or MRes before applying to a PhD. It is not unusual now to find a 'one plus three' structure where you apply for both Masters and PhD and on successful completion of the one year Masters you continue on to a PhD.

The application process can be confusing. It takes time to properly research postgraduate study and unlike your undergraduate application there is normally no limit on the number of Masters or PhD courses you can apply for. You will need to complete separate applications forms

for each institution. There are a few exceptions to this and these tend to be in very vocational areas such as PGCE for teaching and Graduate Diploma courses in Law where you apply through a clearing system similar to UCAS. Choosing research degrees requires even more thought and it will really help to discuss your research ideas with your department. Your academic contacts will have ideas about how to develop your research proposal and information about which research groups and university departments specialise in your subject. They may also be able to provide some introductions for you to do some early networking or engage in some mini research experiences. If your final year undergraduate project is connected to the area you think you might like to study at PhD then use the opportunity to set up some links at Imperial and further afield through your project.

If you are considering applying for courses outside the UK you also need to find out about additional tests, exams and application deadlines. For instance applicants for postgraduate study in the USA have to complete an appropriate admissions test depending on the subject of study such as the GMAT, GRE General, GRE Subject and MCAT. It is also important to understand not just the application process but also the structure of courses, for instance in the USA it is not unusual to take 8 to 9 years to gain a PhD. Details on how to apply for study in the USA can be found via the Fulbright website at fulbright.org.uk

Finding the funding can also take

time. Whether you are a UK, EU or international student finding funding for postgraduate study is a complex process. When researching possible courses you should also be asking questions about availability of funding. Are there research council grants available, industry funded scholarships, university scholarships? How many participants have to self-fund? In the instance of research council funding you need to check out the prerequisites and the time scales, often RCUK funded places require earlier application deadlines. If you are considering self-funding you may also need to check if studying part time is an option allowing you time to also work to pay the bills. It is important to shop around when thinking about self-funded further study. Universities charge differing fees particularly at Masters level so investigate widely to get the best deal. Europe might be an option as increasingly European universities are teaching in English and often have surprisingly low tuition fees.

Further information on applying for further study and funding can be found at www3.imperial.ac.uk/careers/ug/consideringfurtherstudy

Finally, start your planning early. Talk to PhDs and Post Docs in your department. Build up a realistic picture of what is going to be involved, the excitement as well as the challenges and remember that you can arrange to meet with one of the Careers Consultant team to discuss your further study ideas and for support with the application process.

What's On at the Careers Service this week?

Monday

Workshop
Group Mock Interview
12:30 – 14:00
(Apply via Jobs Live)

Seminar
Effective Applications
16:15 – 17:15
(Apply via Jobs Live)

Pop-up CV Check
@ Junior Common Room
12:45 – 13:45
Just turn up with a paper copy of your CV! (**First-come first-served**)

Tuesday

Workshop
Preparing For Assessment Centres - Group Activities
12:30 – 14:00
(Apply via Jobs Live)

Seminar
Create a Winning CV
16:15 – 17:15
(Apply via Jobs Live)

Lunchtime Careers Talk
Careers in the Oil Industry
13:00 – 13:50
(Apply via Jobs Live)

Wednesday

Workshop
Preparing For Assessment Centres - Presentation Skills
12:30 – 14:00
(Apply via Jobs Live)

Seminar
Interview Seminar
16:15 – 17:15
(Apply via Jobs Live)

Employer-Led Skills Workshop
CV & Interview Skills Workshop (Morgan Stanley)
13:30 – 15:30
Book in person at Careers Service - £10 deposit required (correct change only)

Thursday

Workshop
Preparing for Assessment Centres – In-Tray / E-tray Exercises
12:30 – 14:00
(Apply via Jobs Live)

Seminar
Assessment Centres Seminar
16:15 – 17:15
(Apply via Jobs Live)

Lunchtime Careers Talk
Start Your Graduate Career as an ICAEW Chartered Accountant
13:00 – 13:50
(Apply via Jobs Live)

Careers Sector Forum (**Science**)
18:30 – 21:00 (JobsLive)

Friday

Seminar
Create a Winning CV
16:15 – 17:15
(Apply via Jobs Live)

Pop-up CV Check
@ Queen's Tower Rooms
12:45 – 13:45
Just turn up with a paper copy of your CV! (**First-come first-served**)

 @feliximperial

 FelixImperial

SPORT

Imperial Recover From Draw to Thump Medics

Omar Amjad gives his account as Imperial's 1st XI show fine early season form.

It's back. Children have been seen running around schoolyards in their new 'Murphy' jerseys. Indeed even some with 'Diaz Rios' on their backs, showing how the silkily skilled Spanish wonder kid has already endeared himself to the Imperial fan base. Women have been seen frenzied outside Harlington, trying to catch a glimpse of or maybe even touch the midfield hunks Alex Dale and Tim 'Smithy' Beasley, though it must be mentioned that their most vociferous admirers seem to be each other's mothers. Grown men have already told their wives that they are busy henceforth on both Wednesdays and Saturdays; tackles from Hill and goals from captain Robinson can't be missed. Finally, after the 6 tortuous months of absence, Imperial football is back. All is right in the world again.

After Imperial 1s' high-flying season (though most games were travelled to by bus), media expectations were high of the possibility of more success, although the team's detractors would be quick to point out that this is due to Felix articles being written by members of the team. However, having been promoted to a new division and with the loss of both great players and inappropriate and oddly-timed nudity from the locker room, there were legitimate questions as to how the squad would cope in the loftier echelons of university football. Thus far, those concerns appear unfounded.

Last Wednesday, the team headed down to Canterbury to face CCCU, who had been relegated to our division recently, though their relegation to the bottom of university league tables happened a while ago. Avid readers of 1s match reports may remember the Odyssey that the team embarked on to reach Canterbury. This time, however, thanks to the skilled driving of Robinson and the swag-filled playlist provided by full-time DJ and part-time midfielder John Crawford, we got there in a reasonable amount of time. Upon arrival in Canterbury, Robinson decided that we had made it in sufficient time to enjoy the scenery, and took us for a pleasant drive through the fields of Kent. Whilst it was well-meant, it was eerily reminiscent of Jeeps Creepers II, and we were all glad when the cultural tour of Kent ended.

Upon arrival at the muddy bog CCCU call their home (#fortressSwamp), the team readied themselves for a challenge. The cones were put out, and everyone concentrated on the task at hand. Even Murphy, our resident David Attenborough, was too excited to talk about or study the local flora and fauna, which had previously

so enthralled him. A rousing speech by Robinson left the team weeping in tears at its Chaucer-esque brilliance, with some calling for its addition to the 14th century masterpiece that is The Canterbury Tales. After that, we played football.

The first twenty minutes was an exhibition of brilliance for Imperial. The midfielders Kola (can't spell his surname), Crawford and the talismanic 'Smithy' controlled the tempo of the game, offering options to the ever-present wingers Dale and Murphy. The full-backs Nugent and Nielsen pushed up, and the interplay between these seven was orgasmic; indeed some of the CCCU cheerleaders (you read right – there were cheerleaders) were seen visibly weak at the knees, though that could have been due to their proximity to Dale, whose name so amused the opposing full-back marking him. Imperial seemed fully in control, enjoying the majority of possession, with the ball never seemingly never leaving the opposition's half. Then disaster struck. A miscommunication by Keeper Owen during a CCCU foray into our half allowed the opposition's striker to nip in and score a well

finished header. Suddenly we were 1-0 down. Imperial were slightly deflated, and the match became much more balanced. The half continued fairly uneventfully, typical mesmerizing runs by Murphy and Dale aside. Defensively, the team was solid and largely unthreatened, and was led by the brilliant play of (reluctant) centre-back Johnny Hill.

The second half started well, overlapping runs from deep supported by Nielsen and Nugent were dangerous and applied constant pressure to the opposition's defence. A beautiful free kick whipped in by Murphy found an anonymous Imperial centre-back who ran from deep and headed it under the keeper and into the net. The cheers of joy at having equalised were swiftly ended by the piercing sound of the ref's whistle calling for offside. Annoyance caused more pressure to be mounted: Robinson, hot off 4 goals in 20 minutes in the pre-season mauling of UCL 2s (see the coroner's report last week), had a series of half chances and caused more problems for the defence than they had encountered with basic literacy tests, but frustratingly never quite had a quality opportunity to

score. Murphy had a few cracks on goal, including a tantalisingly close opportunity almost latching on to a long ball one-on-one with the keeper. Then, finally, we equalised. There is disagreement over the nature of the goal. One person claims to have made a 60 yard marauding run from centre-back shifting and turning like Ahmed Cherif before curling it delicately into the bottom of the net. Everyone else maintains the ball was fumbled around in the 6-yard box, before being laid off by Robinson to the aforementioned anonymous centre-back who stroked it into the goal with what may have been actually his first touch. Despite this controversy, the ball went over the line and, to paraphrase Orwell, all goals are created equal.

At 1-1 Imperial controlled the game, rarely looking under threat. However, not enough pressure was mounted to score again, and Imperial had to make do with a draw. The pain of not winning a match we dominated was offset by the joys of watching German debutant Max 'friends with Marius' do countless step overs, often with nobody close to him, sometimes even without the ball during the last 15 or so minutes of play. However,

Imperial's strong showing proved that we are a force to be reckoned with in this league and, to quote what Chris Nielsen heard from the opposition in the showers, we'll 'be up there at the end of the season'. These kind words were despite the acrimonious relationship developed between the sides during the game. Robinson and Crawford were embroiled in some rather nasty name calling with one member of the opposition, including deep-cutting insults such as 'you aren't very good' or 'you're ugly'. Indeed some effeminate pushing and shoving was also observed. Man of the match went to Hill for his tenacious and controlling display, redemption after the red card he received against CCCU last year. (Completely unsubstantiated) Rumour has it that Robinson is considering making Hill's move to centre-back permanent.

Next was Saturday, where Imperial faced their rivals, the Medics. Rivalries are meant for teams of equal stature and hostile relationships. The game proved to have neither of the prerequisites required to fulfil the definition of a rivalry, as the tone of the match was good natured and

continued on page 38 >>





from page 37...

the result (SPOILER ALERT) was emphatic; Imperial 1's eased their way to a 5-0 win. Thus some might argue that there is no rivalry.

The pitch was slippery (#rain #3G #FORTRESSH), limiting Imperial's ability to play their patented tiki-taka brand of football as the ball flew around the pitch like *Drosophila* on cocaine. To their credit, the Medics battled hard, flying into challenges with courage and desire. Conversely, the line of the Hippocratic Oath 'I will prescribe regimens for the good of my patients according to my ability and my judgment and never do harm to anyone' was broken countless times by dangerous late challenges and unsolicited offers to provide prescription drugs at 'great prices.' Imperial were slow to start, but confidence exuded from the back, with new keeper Michael barking orders with the dulcet tones only a Norwegian can muster. Though called upon rarely, he made some big saves and had a fantastic debut for the club. Steadily Imperial 1s began to look sharper. Finally the deadlock was broken. A cross from the right found Murphy inside the corner of the box, who using his spidey-sense noticed the keeper rushing out towards him, and duly controlled the ball and flicked an aerial square ball to Robinson who headed it over a defender and in from just inside the box to score a goal some are calling a frontrunner for goal of the season. It was downhill for the Medics after that, as goals fell like dominoes. A free kick some 35 yards out was speculatively lofted towards the far post, and the Medic's keeper kindly decided to fumble the ball into his own net. It was 2-0 to the Imperial 1s. Next an overlapping run by Nielsen culminated in a marvellous cross to which Robinson elevated at least 5 metres (give or take) to reach and headed the ball into the net. The 4th goal was spectacular. Full-back Nugent, taking time out of his busy schedule of telling crude/sex related jokes, made a dazzling run, and curled the ball from left of the goal into the right panel. It was a thing of pure beauty. Finally, to add insult to injury, Murphy threaded a delightful (I'm running out of adjectives) ball between 2 defenders and the keeper to the back post to find an unmarked Robinson, who SMASHED (his words not mine) the ball in to score a late 5th and complete his hat trick. This performance won him Man of the Match to the delight of many fantasy football managers. The Medics played well and should be commended for their resilience and fortitude; indeed, they came close a couple of times and should be proud of the way they played if not the score. However, the result was comprehensive and the Medics came away worse for wear, prompting the some onlookers to call for a doctor to treat Medic's players for both trauma and shock, as they were in no state to do so themselves.

Imperial 4th 's Put Six Past Greenwich

Julian Iacoponi describes the action as Imperial stroll to victory



ICUAFC

On the morning of the 16th October 2013, The Force (a.k.a The 4s) readied themselves for D-Day, landing on the shores of the Thames for the opening match of the season: Greenwich away.

After a 12:00 meet at the "Sir Alex Ferguson" building, we bundled in for the short minibus journey 16 miles across London for our first local derby. 2 bustling bumpy hours later (at a startling average speed of 8mph) we arrived. Traffic-wearied, we stumbled into the changing rooms: the horns and beeps and scorns and squeaks of the grizzly London traffic still hazing our minds, still disgruntled at the irony of a fire brigade holding us up by marching on strike on such a glum, wet day. After scandalously being made to pay for parking (SCAFFS), we frantically scattered onto the pitch without a warm up, and almost without warning, the referee whistled for kick off. It's safe to say at this point, there were no smiles.

There was great irony then, as it turned out that not only could we have run — or at least cycled — to Greenwich as our warm up (instead of doing the long minibus journey which made us miss the warm up), but in the end, the actual match itself proved to be a better warm up than we could have hoped for! (All offence to Greenwich completely intended).

With the match in progress, some unopened rusty cobwebs were evident as the team found its collective touch. Then, the midfield trio of Schön, Rowett and Iacoponi (read as Busquets, Xavi, and Fàbregas) began to settle and dictate as simple passing opened up tunnels of space for the effective wingers Bruno Howard and Smiles Chrisanta to fly into, generating hefty shots on target and making the Greenwich defence look appropriately green in their defending.

Some tension built as the crucial breakthrough hadn't yet come, whilst a slick wet surface caused some near-blunders as our defence was caught cold. Crucially, newly-recruited keeper Sam O'Neil (with our first choice Sanjiv seized by the 3s...) stepped up

with some key sweeper-keeper plays, giving us the chance to finally capitalise on our dominance at the other end, with Smiles converting a swish team move with a swish finish to match.

A second quickly followed, coming again from Smiles: the best find in the Asian transfer market this summer. Unfortunately the Greenwich keeper, who had up to this stage proved their most sturdy player swiping away some substantial shots, was completely at fault managing to fumble a slow chip-shot-cum-pass back into his own net.

Two goals up and the tone of the match set firm, the Greenwich fan boys started to chirp up — one even tried to bribe the Ref with a pint! But our footballing prowess quietened their rowdy hype. Half time was blown — at a very abrupt time of 30 minutes — with the game perfectly poised. Would the mighty Force push on for a convincing victory? Or was it going to prove to be a game of 2 thirds?

Though the match was fairly matched in the first period, Greenwich proved no match for our match-box-loving Imperial 4s in the second. Swapping on Naveen Ghulam for the successful Smiles, some stellar wing play led to several corners and headed chances for that crucial 3-goal cushion/pillow/beanbag/sofa. Henry Rowett did the honour of securing said padding with an edge-of-the-box drive into the side netting, followed shortly after by a cutting counter-attack move seeing Sam 'Dzeko' Duffield slide it under the keeper for our 4th goal of the game.

The 5th goal was as comedic as it was tragic: a perfectly weighted chip

from right-back Phil Gantner saw Dzeko again through on goal, only this time to be horribly chopped down by the opposition centre-half. Penalty duty — supposedly captain Schön's domain — was undertaken by the in-form goal-scoring centre-half in search for his brace. A horrific attempt at a penalty ensued, followed only by a more horrific attempt at a parry from the keeper, followed again by yet poorer following in by the Greenwich defence, followed by the yet-worse shin-pad finish from Dzeko himself which saw the ball dribble into the side netting off another feeble attempted save from the keeper. This goal put our victory beyond doubt, but in truth, football was the loser here.

From then on, the Force divided and conquered the game, with the last of the goals coming from Marcello Valerio slotting away a composed finish to round off a comfortable win.

Noticeable effort was shown from Schön and Rowett in midfield: the latter of who, despite the 5 goal surplus at the time, devoted a devastating crunch of a tackle to the opposition player, so eager was he not to lose any 50:50 challenges that day. Ankles are a small price to pay for unwavering commitment.

Other mentions go out to Inigo 'Inya-go-son' Torres and Phil Gantner for providing solidity and creativity at wingback, whilst Sander Van der Bie and Chris Rochester anchored us well at both ends of the pitch. Late in the game Guy Frankel came on, reigniting our attack and effectively creating chances for our forwards.

As tackles were getting more and

more reckless from the Greenwich SCAFFS, the final whistle was blown, only for us to find that at least 2 of our balls had been stolen, the other one having to be retrieved from the SCAFFS possession at the end! We even had to share a changing room...

A post-match MacDonald's ensured maximum team bonding over a victory that will serve as a confidence boost and set in motion a winning mentality in this burgeoning and talented squad of players. Peace out and Forza Fours!

Greenwich 0-6 Imperial College

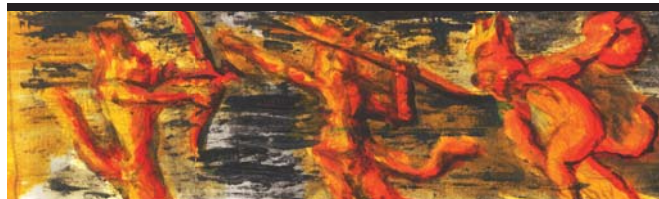
Goals: Smiles Chrisanta x 2, Henry Rowett, Sam Duffield x 2, Marcello Valerio



ICUAFC



ICUAFC



@feliximperial

FelixImperial

SPORT

Imperial Brush Aside the Medics

Josh O'Donnell reports as Imperial's 1st XV rugby team win comfortably.



ICURFC

After a poor first performance against UCL last week, IC Rugby's 1st XV desperately needed to turn up with their heads switched on. Playing in the league against varsity rivals, Imperial Medics, IC were looking to give them a repeat performance of last year's victory at The Stoop. The atmosphere in the changing room was charged, to say the least, with a near emotional wreck of a captain, Mike O'Connell, tearfully explaining to the team that "we do not lose to Medics". Bearing that in mind, as well as a few bruises from Jack Flanagan's pre-match head-butts, the team stepped out onto the pitch to a roar from the crowd of nearly a dozen spectators. IC kicked to start, and the game was underway. The aggression from the offset was much improved on last week, and after a few big hits from both the forwards and the back line it quickly became clear that the Medics didn't want to know. The scoring opened mid-way through the first half with a gazelle-like Freddie White dancing through the opposition on a counter attack from the halfway line. Placing it under the posts, it was an easy conversion. It was 7-0 to the College. Falling back on the team's strengths, IC crossed the white line again soon after off the back of a driving maul with Tom Hedley getting the score. Unfortunately, the conversion attempt bounced back off the uprights leaving the scoreboard

at 12-0. A Medic attack brought them close to the IC line, but a dogged scramble defence and solid tackling kept a clean sheet. Pushing back into the middle of the pitch the crowd went wild as our prop fresher, Tom, ripped the ball from a maul to burst up the pitch on a legendary debut break. Following this, IC were soon in a threatening attack position, once more using the driving maul from a lineout to score a well-executed set piece try. Unfortunately, the referee didn't seem to agree and the try was questionably disallowed. Moving into the second half the game continued at the same pace. Solid tackling from the entire team stunted the Medic attack and despite conceding a penalty within 5 metres of the line, our defensive line soon pushed them back to 15 metres out and solid work at the breakdown resulted in a key turnover. Some confusion as to what game we were playing resulted in our back line booting the ball some 50 metres up the pitch with great interlinking play between the wing and centre forward. However, the ball didn't quite go to

hand and the opportunity was wasted with an unlucky knock on 5 metres from their line. From the back of a scrum on the Medic's 10 metre line a well executed back line move left 1st XV debutant Jon Mann in plenty of space to burn down the left wing and score a well deserved try amidst screams of 'F**king yes!' from our vocal captain. A missed conversion left the score at 17-0. Further pressure in the Medic's half led to yet another driving maul mildly encouraged from the side line by IC's reserved head coach. A well-organised pack controlled by Tom Hedley at the back allowed a long drive up the touchline and a second score by Hedley in the final minutes of the game. With less than 90 seconds to go, James Cox calmly took his time in slotting a difficult conversion through the middle of the posts from near the sideline. The final whistle blew with a satisfying final score of 24-0 to Imperial College. After the cheers subsided and songs were sung, a night of celebrations ensued; a fitting evening to award club ties to the Freshers.



ICURFC

BUCS Home Fixtures 30th October 2013

BADMINTON

WOMENS 2ND VS PORTSMOUTH
TIME TBA
HARROW CLUB

MEN'S 3RD (MEDICS) VS READING
TIME TBA
VENUE TBA

WOMENS 1ST VS KCL
13:00
ETHOS

MEN'S 1ST VS LSE
13:00
ETHOS

BASKETBALL

MEN'S 1ST VS KENT
16:00
ETHOS

FENCING

MEN'S 1ST VS CAMBRIDGE
TIME TBA
VENUE TBA

MEN'S 3RD VS CITY UNIVERSITY
13:00
ETHOS

FOOTBALL

MENS 1ST VS UCL
14:00
HARLINGTON SPORTS GROUND

MENS 2ND (MEDICS) VS GREENWICH
14:00
TEDDINGTON SPORTS GROUND

MENS 3RD VS EAST LONDON
14:00
HARLINGTON SPORTS GROUND

GOLF

MIXED 1ST VS BRUNEL UNIVERSITY
11:30
EALING GOLF CLUB

HOCKEY

WOMENS 2ND (MEDICS) VS ESSEX
TIME TBA
INDIAN GYMKHANA

WOMENS 4TH (MEDICS) VS THE ARTS
TIME TBA
INDIAN GYMKHANA

WOMENS 1ST VS KCL
13:30
HARLINGTON SPORTS GROUND

MENS 3RD VS PORTSMOUTH
15:00
HARLINGTON SPORTS GROUND

HOCKEY CONTINUED

WOMENS 3RD VS ST MARY'S
16:30
HARLINGTON SPORTS GROUND

LACROSSE

WOMENS 1ST VS KCL
14:30
HARLINGTON SPORTS GROUND

NETBALL

WOMENS 3RD (MEDICS) VS LSE
13:30
TEDDINGTON SPORTS GROUND

WOMENS 7TH (MEDICS) VS ST GEORGE'S
13:30
TEDDINGTON SPORTS GROUND

WOMENS 8TH VS WESTMINSTER
14:45
TEDDINGTON SPORTS GROUND

WOMENS 9TH VS ANGLIA RUSKIN
14:45
TEDDINGTON SPORTS GROUND

RUGBY UNION

MENS 4TH (MEDICS) VS KCL
14:00
TEDDINGTON SPORTS GROUND

MENS 1ST VS KENT
14:00
HARLINGTON SPORTS GROUND

MENS 2ND (MEDICS) VS QUEEN MARY
14:00
TEDDINGTON SPORTS GROUND

MEN'S 3RD VS UCL
14:00
HARLINGTON SPORTS GROUND

SQUASH

MENS 3RD VS UCL
TIME TBA
VENUE TBA

TABLE TENNIS

MENS 1ST VS KCL
17:00
ETHOS

TENNIS

WOMENS 1ST VS LSE
TIME TBA
VENUE TBA

VOLLEYBALL

MENS 1ST VS BRIGHTON
18:00
ETHOS SPORTS CENTRE



Premier League Predictions

James White

Football Columnist

Chelsea v Man City (Sunday 4pm, Sky Sports 1)

Chelsea may have beaten Cardiff comfortably on Saturday but still look far from the finished article. Jose Mourinho still doesn't know his best team, but will be encouraged by how his summer signings are performing. City haven't improved away from home since the arrival of Manuel Pellegrini and are badly missing Vincent Kompany at the back. They have to push for a win in games like this and I wonder if that might just play into Chelsea's hands. The Blues are traditionally strong at home and know how to win big matches.

Prediction: 2-1

Sunderland v Newcastle (Sunday 1:30pm, Sky Sports 1)

Gus Poyet learnt last weekend the sheer magnitude of the task he faces. He has to stop the rot fast, but will need to summon up some team spirit because the quality isn't there. Newcastle, meanwhile, seem to have clicked since that shocking first half at Everton last month. They provide the bigger goal threat and will therefore be favourites.

Prediction: 1-2

Crystal Palace v Arsenal (Saturday 12:45pm, BT Sport 1)

Palace look down and out and only some Ian Holloway magic can save their season for me. Arsenal are on a real roll, are outstanding away and should win comfortably. Expect Mesut Ozil and Aaron Ramsey to be on the scoresheet again.

Prediction: 0-3

Best of the rest (Saturday 3pm unless stated)

Aston Villa v Everton

Paul Lambert has won more points away than at home and Villa do struggle when teams sit back and they cannot counter. Everton won't sit back though and with Lukaku firing this should be an entertaining contest.

Prediction: 2-2

Liverpool v West Brom

The Sturridge-Suarez partnership looks excellent but couldn't see off Newcastle last time out. The Baggies enjoyed their last visit to the North-West, beating Manchester United, and have the attacking potency to cause Liverpool problems too.

Prediction: 1-1

Man United v Stoke

United dropped points again last weekend and serious questions are now being asked of David Moyes. But Stoke, having gone off the boil after a fine start and don't have the strikers to inflict another Old Trafford upset.

Prediction: 2-0

Norwich v Cardiff

The Canaries are in a false position but face an easier run of games starting this weekend. Sadly for Cardiff fans, the new owner's needless tinkering looks to have undermined some promising early-season form.

Prediction: 1-0

Southampton v Fulham

The Saints are on a remarkable run and there's no reason they can't keep going here against a Fulham side whose attackers simply aren't delivering just now. This could be curtains for Martin Jol.

Prediction: 2-0

Swansea v West Ham (Sunday 4pm)

West Ham pulled off some result in their last away game, beating Tottenham 3-0, but folded against Manchester City. Thumping Sunderland, however, might just have kick-started Swansea's season.

Prediction: 1-0

Tottenham v Hull (Sunday 4pm)

Hull are the season's surprise package but defeats at Chelsea, Manchester City and Everton suggest they can't yet challenge top teams. Spurs should win here.

Prediction: 1-0

Synchronised Swimming is in!

Maria Gragert

IC Synchro Treasurer

Last year was great and we are trying to achieve even more in the coming year! We had 29 members, more than enough to put fantastic routines together!! Only a few months on and our members – beginners, intermediates and advanced – were presenting their routines at our Christmas show in the pool of St. Mary's hospital. This name is probably familiar to everyone given that the Royal Baby was born there. That's also where our training sessions take place. So, if you join our team, you will see the famous hospital.

Add a Harlington grant, some pretty good RCC funding and a Sport Imperial sponsorship and you get some great new equipment, to make sure you get fit and your muscles are toned, and an amazing professional coach, to get the best teaching ever, whatever your level!

Last May, six of our members, half of them beginners, competed in the French National University Championship; and just like the year before, are now happily wearing their bronze medals. More than a competition, this was an opportunity for a great weekend of Synchro and other activities all together in Bordeaux! We visited the French city, and discovered a vineyard as well as a Mexican Navy Boat. We also spent a couple of days by the sea to do some open water training and try fresh seafood. We don't know yet where the competition will take place this year, but we'll be there and you can be part of it!

Not everyone wants to commit to that much training. But everybody will get the chance to present what he or she has learned. Last summer's show with the teams from Brighton and London Seymour was very successful, attracting over 60 visitors at Ethos pool. All our members were able to show their skills and were astonished to see what Synchro elite and

master swimmers can do; and The Brighton Dolphins convinced everyone that Synchro can still be enjoyed after 50! Join us this year and you will be a part of it. You will also be able to go to Brighton and swim with the Brighton Dolphins, enjoy a walk on the beach, a nice, fresh portion of fish and chips, and discover the very famous Brighton pubs!

Of course Synchro is not just about swimming; it's also being part of a super friendly team, with swimmers of all nationalities, having a great time in various pubs and restaurants and trying things you haven't tried before! You won't be getting fit alone in your gym but having a lot of fun in the pool with good music and nice people, and we can promise you will get fitter than you would have by watching a wall and running on a treadmill!!

But Synchro does not only help you to get in shape, joining the team is also a way to boost your CV. Our commit-

tee is currently run by final year PhD students, so there will be three open positions very soon, if you want a fun way to learn essential life skills this is the place to start! Last year our Club Chair received the RCC Merit Award and was nominated as Sports Ambassador of the Year.

IC Synchro can only be successful with members, so we need you! We hope to have convinced you that our club offers a great variety of activities. If you want more information you can contact us via email: syncswimming@imperial.ac.uk or check our website: www.union.ic.ac.uk/rcc/synchroswimming. And don't hesitate to come to any of our sessions on Thursday evenings from 18.30 to 20.30 in St Mary's swimming pool! Your first session is free and our membership is only £7. But, seriously, you want to have fun? You want to become fit and strong? You want to meet new great people? Then IC Synchro is for you!



IC SYNCHRO



IC SYNCHRO



IC SYNCHRO