

# Ereira's Business Insight

Nida Mahmud interviews tutoring entrepreneur Marcus Ereira **6**

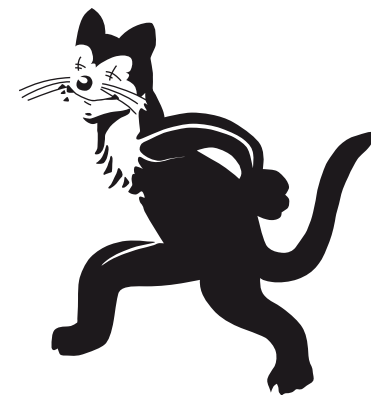
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# FELIX

"Keep the Cat Free"



07/02/14  
Issue 1567  
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## Imperial's Defence Investment Holdings Top of List of London Universities

Aamna Mohdin  
News Editor

**A** London Student investigation found Imperial College London has the most invested in the arms industry. Compared with ten other London universities, Imperial's holdings in defence companies comes out on top with investments totalling £3.9m. A Freedom of Information request found the college has shares in four defence manufacturers

Imperial College has £1.75 million worth of shares in General Electric (GE), one of the biggest arms-producing companies in the world. A recent report in the Stockholm International Peace Research Institute (SIPRI) ranked GE 18th in its top 100 list of arms-producing and military services companies. The company supplies the necessary technology for combat aircraft, military transport, helicopters and drones. GE have previously claimed that their arms production "provide the necessary power and reliability for any military application. GE's engines are proven in service and continue to operate in critical missions around the world."

The college has a £922,000 stake in Inmarsat, a global telecommunication that has close ties to the US defence community. Inmarsat are proud to provide "rapid, secure and reliable access to mission-critical information." Imperial College has £489,000 worth of shares in Texas Instruments, a company that entered defence electronics market in 1942. Texas Instruments produce the "latest technology, manufacturing capability and product mix for advanced and critical aerospace and military applications." The college has a further £753,000 stake in Rolls Royce, a company that is more likely to bring to mind flash cars than fighter jets and nuclear submarines,



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yet Rolls Royce is the 2nd Largest Manufacturer of Aerospace Engines powering approximately 25% of the world's military aircraft and has its equipment installed on over 2,200 warships including all of the UK's nuclear submarines.

Tara Clarke of Fossil Free Imperial said: "I worry about my university's support of the arms industry who deals to countries with worrying civil rights records and regimes that repress democracy."

In a university with a centre of research for blast injuries, it doesn't make sense to support an industry which creates these injuries in the first place."

Holly-Rae Smith of Campaign against Arms Trade told London Student: "Quite often, students have no say in what their university invests in. It's quite secretive. Student's tuition fees end up invested in companies they consider unethical."

Supporters point out that many of these companies are involved in a wide range of products, not just those associated with defence. GE, though one of the biggest arms producing companies in the world, produces the majority of the world's electronic devices including everyday light bulbs to fuel cell technology.

Felix asked College yesterday if they had any comments on the issue.

A College spokesperson stated, "Imperial's Endowment Board manages those College assets that are not essential to the core academic mission of the College and that can therefore be managed with a pure investment focus, with the aim of supporting Imperial's research and teaching activities."

The Board's Terms of Reference include an obligation to maintain a diversified portfolio of investments, to have regard to the suitability of the investments within this portfolio and to manage the investments in a way that is appropriate to achieve the investment objectives set by the College's Council'.

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# Nominations open

# 10 February

Nominations close **2 March**

## How to stand for a position

- 1 Pick your Position**  
Pick the position you want to run for by selecting Positions on the menu in eVoting.
- 2 Click on the Stand button**  
Click on the big button on the top right of the webpage and follow the steps.
- 3 Select your Secunder**  
If need be, enter the username of someone to support your nomination.

### Deciding to stand

Are you think of standing for a position? Check out our information sessions that will help you to understand what positions are available and how to put together a successful campaign and winning manifesto.

Each of the information sessions is open to all students and are a great way to get an idea for each of the roles and which might be suitable for you to run for.

For more information, the election timetable, and information on how to stand, please visit:

[imperialcollegeunion.org/elections](http://imperialcollegeunion.org/elections)



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# Imperial College publishes animal research action plan in response to cruelty allegations



**Maciej Matuszewski**  
 News Editor

Imperial College has published a new "Action plan for world class animal research". This follows allegations made last April by the British Union for the Abolition of Vivisection (BUAV) that the College was involved in unethical animal research. This led to College setting up an independent committee – led by Professor Steve Brown, Director of the Medical Research Council's Mammalian Genetics Unit at Harwell – to investigate the treatment of animals at Imperial.

Reporting in December, the committee "commended the College's animal care staff and the standards of husbandry" but criticised the support and leadership structure in the field of animal research. Professor Brown commented that: "Our investigation identified a number of serious concerns on the conduct, management and oversight of animal research at Imperial College. ... Imperial College is internationally recognised as one of the world's best research institutes and it is important that this is matched by its standards of animal use and welfare."

The College has says that it fully accepts the findings of the Brown Report and that the new Action Plan

takes into account its Brown's recommendations. The Plan focuses on strengthening the College's commitment to the "replacement, reduction and refinement of the use of animals in research (3Rs)", with animals only being used in research "when there is no alternative, and when their use is shown to be essential for creating new knowledge, making scientific and medical advances and developing new treatments".

The College has committed to recruiting a new Director of Bioservices and the formation of a Central Biomedical Services (CBS) Board. The Director and Board will oversee all research involving animals. They will be responsible for making such research more open and accountable, and putting in place a stronger ethical review process. They will also liaise with the existing Animal Welfare and Ethical Review Body (AWERB), which will be given new staff and have its remit strengthened. Sub-branches of the AWERB will also be established in individual labs and research groups to allow closer contact with researchers. It is hoped that this new support and oversight structure will help staff working with animals identify how to best achieve the 3Rs and ensure that the highest standards of animal welfare are maintained. Special training will be also be provided to make staff understand the importance of staying within the terms of

the Home Office animal experimentation licenses.

The Report states that the College hopes that these changes will benefit "Imperial's aim of being an international leader in animal research", which it considers to be "essential for improving human and animal health and welfare". The CBS board has been instructed to produce a report by the end of the year detailing the College's progress towards these goals.

Professor Dermot Kelleher, Dean of Imperial's Faculty for Medicine and Vice President (Health), said: "In the past few months we have engaged widely in search of best practice for managing world-leading, complex multi-site animal research facilities. I am grateful to colleagues across the UK for sharing their expert advice and hope that our action plan may also help the broader community in strengthening its work in this area. Imperial's new action plan will change the culture towards animal research at the College, by improving the way we manage this work in a clear, accountable and transparent way, finding more ways of applying the 3Rs, and strengthening our investment in how we assess and review research proposals. Our aim remains to deliver world class research for the benefit of humans and animals, whilst treating all our animals with full respect and the highest standards of care."

## Imperial Spin-off Seeks £175m in Stock Market IPO



WIKIMEDIA

**Nida Mahmud**  
 News Editor

Circassia, a spinoff company from an Imperial lab discovery in 2006 has announced that it plans to float on the London Stock Exchange. It hopes to raise approximately £175 million in the initial public offering.

Carissa is Imperial Innovation's largest portfolio company, it is a biopharmaceutical company at clinical-stage. Imperial Innovations has a 19.7% equity stake in Circassia. Carissa develops immunotherapy products to treat different allergies, such as to cats and grass. Toleromune is the novel technology that has been used to create the products.

The money raised will be used to commence the final stage of clinical testing for some of the products, as well as to pay for the market launch of

the cat allergy products.

Circassia's chairman Dr Francesco Granata said: "This IPO is a logical step in the evolution of the Company as we seek to exploit fully our assets and prepare for commercial launch of our lead product, Cat-SPIRE"

The CEO of Imperial innovations, Russ Cummings said: "Circassia is a great example of our business model in action, supporting UK science and research alongside this high calibre management team and Board. Circassia benefits from a strong group of existing investors and this listing creates an excellent opportunity to build a leading UK-based biopharmaceutical company which is addressing a substantial and growing international market.

The announcement of Circassia's intention to float on the Main Market in London follows the recent NASDAQ IPO of Oxford Immunotec, illustrating the considerable strength in depth and maturing of our portfolio."

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## Student Discounts At Fresh Hairdressers

70m from South Kensington tube



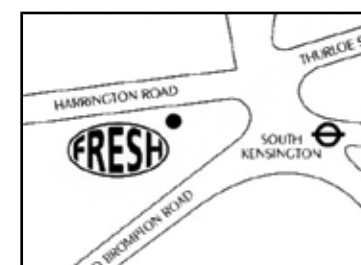
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# NEWS

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## Graduating students leave thousands of pounds on print service

**Maciej Matuszewski**  
News Editor

**A** freedom of information request to Imperial College has revealed that undergraduate and taught postgraduate students graduating from Imperial College left over £13,465.09 of unused printer credit on the College's system at the end of the 2012/2013 academic year. This is significantly more than the same figure for most other UK universities. Students at the University of Cambridge only left £5,142.23 on the University's print service while University of St Andrew's students left £4,302.80.

The College, however, was keen to point out that "students can reclaim balances of £10 or more via an expenses claim form" – a service that is not available at most other Universities – and that it actively tries to dissuade students who are reaching the end of their course from buying excessive printer credits. Furthermore, the College made assurances that any surplus that is left unclaimed is always invested back into the print service infrastructure, for example funding the "replacement of swipe card readers by contactless card readers". This surplus only represents 8.7% of the total £155,706.60 of printer credit that was purchased by students in 2012/2013.

## Imperial launches new Global MBA

**Nida Mahmud**  
News Editor

**I**mperial's new global MBA course launched, which will make its teaching available to the world.

Imperial Global MBA is a part-time online programme that teaches key business information via distance learning, so the student doesn't need to be present in classes for most of the programme. The new course was created due to high demand from around the world.

An online learning platform called The Hub has been created by the Business school to host the new programme. Students can use The Hub to interact with each other and their tutors during lectures and via forums.

The Dean of Imperial Business school, Professor Anandalingham said:

"Online learning has experienced a real surge in popularity over the last few years. This is because significant advancements in technology have allowed people to effectively learn and study without having to set foot in the lecture theatre. Through our innovative software, students will get a cutting-edge online learning experience that will make them feel that they are on campus. They will have the chance to really get to know one another and feel part of Imperial's community despite being spread across the world."

The classes for this course will begin in January 2015 and applications for new students are currently being accepted.

## Gas leak fears in Royal College of Science building

**Maciej Matuszewski**  
News Editor

**T**he Chemistry Department's Royal College of Science building was closed for a short time last week as a result of a suspected gas leak.

On the evening of Monday, January 22 all Chemistry staff and students were sent an email saying that the building would be closed until next morning as a result of the leak. However, the building was tested overnight by EDF who determined that the scare was a false alarm.

A spokesperson for Imperial College London said: "Imperial received reports of a drop in pressure in the natural gas lines accompanied by a smell of gas in the Chemistry Building at approximately 18.00 yesterday. As a precaution, the building was evacuated and the gas supply shut off. Gas engineers were immediately notified and a full test of the building took place. The engineers found no trace of gas escaping from anywhere in the building."

Having established its safety, the building reopened as normal this morning.

Chemistry students were warned "to be extra careful when using mercaptans or thiols, which can often lead to the gassy smells."

## Halls residents finally receive comprehensive guidance about cleaning

**Joe Letts**  
Editor-in-Chief

**A**fter months of delay Campus services have finally given halls residents a comprehensive guide to the cleaning provisions provided in halls. The division has recently

sent students a booklet containing information about the services the cleaners will provide in different areas of the building, along with a list of equipment available for students to use. The guide itself also provides tips on how to keep bedrooms clean.

Campus Services have also released schedules pinpointing the exact date each room will be cleaned during the

term, a list of the locations of vacuum cleaners in halls.

Essentials has also introduced bundles for cleaning materials, separated into a bathroom bundle and a kitchen bundle. For more information, go to:

<http://www3.imperial.ac.uk/accommodation/currentstudents/livinginhalls/cleaning>.

## National Student Money Week

**T**he Financial Support Office, in collaboration with the Imperial College Union, is running a National Student Money Week event between 11:00 and 14:00 on Thursday 13 February in the Junior Common Room.

The aim of our event is to raise awareness of student financial issues and offer help, advice and money saving tips to help with budgeting your day-to-day finances. To find out more, visit [www.imperial.ac.uk/studentfinance/currentstudents/nsmw](http://www.imperial.ac.uk/studentfinance/currentstudents/nsmw)

Come along and meet the Financial Support team and Imperial College Union for the chance to win some prizes or arrange a money health check. We look forward to seeing you!

What will we be offering?

- Money saving tips
- Competitions about the cost of living in London, including accommodation and food cost
- Money health check tools and appointments
- Ready Steady Cook competition

### Ready Steady Cook

For budding chefs out there, you might be interested in participating in our Ready Steady Cook competition! £50 is up for grabs!

For a chance to win £50 just create a meal, using the contents of your food cupboard (do not buy anything extra), and include the following 5 ingredients: Tomatoes, Chicken (vegetarian option Tofu), Leek, Onion and Mango

Each meal should contain two courses: a main course with either a starter or dessert.

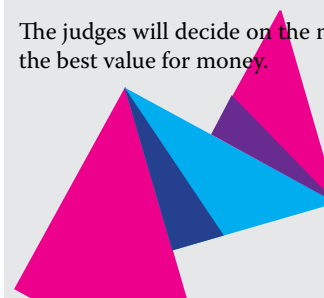
Entries should include the recipe, a photograph (if possible), and a total cost of the meal.

You can:

- email your entry to [student.funding@imperial.ac.uk](mailto:student.funding@imperial.ac.uk)
- hand your entry in to the Student Hub (Level 3 Sherfield Building) or
- hand your entry in at the Money Week event (JCR, 13 Feb).

Entries will close on Monday 17 February (14:00) and the winner will be announced on Friday 21 February.

The judges will decide on the meal that is the most appetising, inspiring and the best value for money.



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# FEATURES

# Green Week 2014



Coming to a campus near you – 10th-14th February 2014

**Michael Chung,  
Jineesha Mehta, Emily White,  
Kieran Plissoneau**  
Green Week Organising Team

**S**omewhere between dusty, exam stressed brain cells we all have the equation: Burning Fossil Fuels + Greenhouse Effect = Climate Change = BAD (but not my problem).

At least for many of us the problem is swept aside by a fuzzy “What can I do about it anyway?” What we maybe forget is that when we leave this prestigious university and venture into the real world, many of us will end up in positions of considerable power. We may be responsible for choosing how ethics influence the actions of corporations and governments. This could mean combatting the conventional wisdom that profits and carbon reductions are conflicting interests, as have done many key players such as Ikea, Phillips and Unilever, all of whom presented the economic benefits of tackling climate change at last November’s climate summit in Poland.

But first let’s reflect on what happens if we stick to “business as usual”. Already we are seeing rising temperatures, shifting rain patterns, unprecedented glacial melting, rising sea levels and increasingly common extreme weather leading to floods and droughts. Experts across the world, including the Grantham Institute for Climate Change here at Imperial, are predicting that things will get worse and pose a serious threat to human lives, economic development and the natural world. Faced with mass destruction of ecosystems, increased spread of infectious diseases, water scarcity and decline in agricultural production, that future doesn’t look bright. And of course the poorest countries will suffer the most, with fragile economies bearing the costs of infrastructure destruction.

So to help people, possibly like you, feeling helpless up against climate change, we welcome you to Go Green Week. By highlighting the positives of what our university is already doing and introducing some great practical starting points for you to become more sustainable in your own life, we hope that you’ll get engaged with ‘the problem of our generation’. Tackling climate change happens on many levels, and as a community of 17,000 we really can demand that Imperial behaves sustainably, whether through taking investment out of fossil fuel companies or reducing energy and

food waste (look out for coffee cups!)

Climate change doesn’t have to be all doom and gloom, and there are lots of people and organisations doing proactive things all over the world with amazing positive consequences. The age old myth that being sustainable means reducing your quality of life is simply not true! Many aspects of ‘being green’ will save you money, keep you fit and open you up to new experiences.

For example, we have heard in the news that energy prices are at their highest in this decade. Domestic electricity prices, including VAT, rose by 7.8% in current terms between Q4 2012 and Q4 2013. Although most power companies have decided to freeze their bills this year, TfL didn’t. By walking or cycling into College, you save on travelcards, and that’s at least £800 to spend on something else. Bringing your own bag for your supermarket shop may also earn you “green” points in certain supermarkets; as they say, every little helps.

### What the College already does

Despite scoring a third class degree in the People and Planet Green League, the College actually does a lot in terms of cutting down our emissions. All new buildings are fitted with more environmentally friendly LED lighting and air filtering systems, while others are being refurbished to the same high standard. Only 13% of all college waste was sent to landfill in 2011-12, with the rest reused, recycled, recovered and incinerated.

The on-site composter contributes to this figure by processing around 2 tonnes of food waste collected from TasteImperial outlets each week. The combined heat and power plant (CHP) located at the basement of Electrical and Electronic Engineering produced 28,000MW of electricity and 25% of heating at South Kensington during 2011/12, and energy produced in this way has an efficiency of up to 90%, compared to 40% from conventional power plants.

Despite this, the carbon emissions at College remain at a high level and the related taxes stood at around £900,000 in 2011/12. This sizeable amount could be put to better use if our emissions weren’t so high.

### Easy ways to be more green

There are many ways to help Imperial to be environmentally friendly and many of these are habits that don’t take much to change. As a starter, bring a reusable mug for your next

cup of coffee and fill your reusable water bottles with tap water. Bottled water is costly for both your wallet and the environment; just think about the amount of transportation and packaging involved! Also, BYOB. By which we mean bags. Don’t take plastic bags from supermarkets, the union shop, JCR, or anywhere else. If you are planning on a big shop, invest in a pretty reusable bag and bring it with you all the time!

While at uni, report any defects to Facilities Management. Just drop an email to fm.csc@imperial.ac.uk if you spot a leaking tap or your lecture theatre is getting too warm. The likelihood is nobody has reported a defect or problem yet and it’s something that can easily be fixed. If you are leaving experiments to run, don’t forget to close the fume cupboard sashes. There are over 700 of them on campus and studies show that each fume cupboard produces up to 9 tonnes of CO<sub>2</sub> a year because air is constantly extracted from them. By using them properly (i.e. not as storage boxes) and closing the sashes, you could save at least 10% of those emissions.

We easily forget the amount of water and energy that goes into making the meat we consume. Why not try eating meat for one day less a week? Not only is a less meat-intensive diet often cheaper and more sustainable, but you’ll be less at risk to some cancers and heart disease. Additionally, whenever you’re about to enjoy a cup of tea or coffee (or both!), remember to only boil the amount of water you need. Not only it would take less time to make your cuppa, you can also save energy by only boiling the water you will use.

### Why Green Week?

This year is the first Green Week at Imperial since 2011. Although some people doubt the effectiveness of a Green Week, we feel like it is a good opportunity to keep sustainability on everyone’s radar, especially as a way of learning more about our actions without the hard selling, like we have been before. Hence, Imperial Hub has decided to join another 80 education institutions in the UK for the “Go Green Week”, a national initiative to encourage students to contribute to this issue.

It will be a chance for you to learn more about different campaigns that are going on and eco-friendly facilities around College, but also voice your opinions about what should be done to help College, and us, to be as “green” as possible.

### So what’s happening?

Tuesday 11th, lunchtime: Bike Workshop with Bike Users Group at Faculty Building Bike Store. Learn more about your bike and how to maintain it!

Wednesday 12th, 17:30: Beekeeping lecture with Environmental Society at Union Meeting Room 1. Learn about the bees at Imperial’s secret garden.

Thursday 13th, lunchtime: Composter tours on campus. Come and have a look how some of the food waste we generate every day!

Imperial Co-operative from 4-6pm in the Sherfield Foyer. Buy organic and fairtrade food at bargain prices!

On 20th February, Imperial Hub will be running its bi-weekly Series as a follow up session of the Green Week. We shall discuss where we can take the good work of the week further, while watching a documentary about fracking. This highly controversial

topic not only involves our future with regards to carbon emission, but also energy security and affordability in the UK. Do come along if you want to learn what all the fuss is about and voice your opinion!

More events are coming soon! Just head to <http://www.imperialhub.org/green-week> to register and reserve your place or just turn up on the day!

We also have a petition covering different areas, from sustainable sourcing to decreasing the number of plastic bags given at Imperial. Find it on the website or sign it at our events!

Do you have a great idea or have you seen anything that College could do better? Tweet, Facebook or Instagram these with the hashtag #ICGreenWeek for a chance to win a £5 IC Co-op voucher!

Also, why not become a StepChange ambassador and take action on College’s carbon footprint! Find out more on [imperialhub.org/stepchange](http://imperialhub.org/stepchange)

## How’s Imperial Doing?

**113th**

where Imperial stood at the Green League 2013



The volume of paper printed at Imperial in a year  
Estimated from a typical day of around **55,000** pages

**607051**

The number of disposable coffee cups used at TasteImperial outlets in 2013

**79,451**

tonnes of carbon dioxide were emitted from Imperial College in 2011/12

**84%**

of total waste was recycled, reused and recovered in 2011/12

Don’t Forget!

#ICGreenWeek throughout the week for events, updates and your big ideas to win prizes!





# Ereira's Business Insight

Nida Mahmud  
News Editor



**Nida Mahmud: What businesses are you working on?**

Marcus Ereira: I tried setting up a student card with a business partner in the past. He was previously studying at UPenn and saw the idea was successful in the States; we tried to do something similar in London, unfortunately it didn't work as well as we had liked. I am working on Tavistock full time with my business partner Luke; it has grown very quickly in countries and areas that we wouldn't have expected any business from.

**NM: How did you start up Tavistock Tutors?**

ME: It was set up when I was in school at 17 with Luke, we grew up in same area so knew each other since we were kids. I had used tutors from other agencies and had found some were charging 45-50% commission. So I set up my own agency with Luke. I left school to focus on it full time and waited for Luke to finish his A-levels before I started University at Regents Business School.

**NM: Are you looking at starting other businesses or are you solely hoping to focus on Tavistock?**

ME: I am looking into things, but it is hard to say what might happen. Steve Jobs talks about connecting the dots; you can connect the dots looking back but you can't connect them looking forward. At the moment Tavistock Tutors is my business and my priority. As I am generally interested in business there are things I have come across and looked into and read about, whether or not I make it a priority to dedicate a significant time towards something other than Tavistock Tutors is something I am not a hundred percent sure about. I am interested in wells out there and it is difficult to say what might happen ten years down the line and what else I might want to do then.

**NM: How did you set up Tavistock Tutors and how are you different to other similar businesses?**

ME: When I started online at www.tavistocktutors.com, we were not able to get certain tutors other agencies had. Some agencies only recruited from Oxbridge and Ivy League universities from the states, just generally the best universities

**T**avistock Tutors was set up by Marcus Ereira and Luke Shelley when they were just 17 years old. A few years on, the business has grown tremendously and they have over 300 tutors on their books. They provide private tutors for GCSE and A-levels as well as extra-curricular activities. Tavistock Tutors started off advertising the company with a brightly coloured orange bicycle, and now have their own G Wizz driving around London. They have clients ranging from the Far East to America and they plan to be the best agency in the world. I caught up with Marcus to find out more about the enthralling duo.

in the world. I was 17 years old and didn't have any money to start out, so I was out and about trying to recruit wherever I could. I called up heads of departments of universities to get them to refer students and postgrads. At the beginning our rates were far cheaper than our general competitors. At that time rates were cheaper than others. Most competitors are charging £55-60 an hour at the moment, we are significantly cheaper than them often offering the same tutor at at £40 an hour. The tutors were still getting paid about the same whether they were working with us or them as we take a smaller commission than our competitors. At the beginning we had lower overheads than other companies so we could afford to do that, even now we are still able to do that. I am amazed by the fact some agencies take 50% commission for lessons on an ongoing basis.

**NM: How did you put together logistics and figure everything out? Was it trial and error or did you have someone helping you?**

ME: We didn't have anyone helping out, it was mainly Luke and I trying to organise things and a big part was trial and error. We spoke to other agencies to find out how much they were charging and spoke to tutors to find out how much they were getting paid, so we basically tried to find as many faults as possible with the system. Other agencies were not very transparent and tutors weren't aware of what was happening. We are the cheapest in comparison to our direct competitors and feel it's good to be transparent with our rates.

**NM: What things have been the biggest obstacles in the businesses you have been with?**

ME: Obstacles are ongoing. With Tavistock it was difficult starting with no money, we needed to get our name out there. It is easy to go to printing shops and have them hand out leaflets on the street, but so many leaflets get thrown in the bin, so we wanted to do something different. I saw a bicycle in the skip one day, I picked it up and painted it bright orange; it was parked outside different schools and worked as a great piece of advertisement that was very cheap to do. It's hard to set up a business when you don't have much money and it's hard working

long hours and not getting paid. My parents wanted me to finish my studies, it was also hard to be taken seriously at a young age. The timing was helpful in a sense as I was living at home; I didn't have expenses and didn't need to make any money.

When you are starting a business, it is likely that you would be running everything yourself, from the accounting, HR, running the marketing and managing the overall business; it can get difficult to juggle everything.

**NM: What are the key skills needed for a business?**

ME: I believe anyone can go and set something up, it is really important to be proactive and enthusiastic about what you are doing, you have to be prepared to work long hours. It is fantastic to see young people setting up business. 4 years after setting up Tavistock Tutors we are working crazy hours, 7 days a week and 13 hour days, but both Luke and I enjoy it. It is important to enjoy what you are doing. There are lots of opportunities despite the poor economy.

**NM: Any other tips?**

ME: Some things work for some people and they don't necessarily work for others. I don't think there's a rule book for setting up a business, but it's important to be different. You just need to enjoy what you do. Nobody should expect to make a fortune at the start.





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# Crystallography turns 100

James Bezer on the triumphs of one of the most influential scientific techniques

**T**here are few scientific techniques that have had such an enormous influence across so many disciplines as crystallography.

In the past 100 years, it has led to no fewer than 28 Nobel Prizes for discoveries from right across the natural sciences, and remains one of the best ways we have of determining the nanoscale structure of everything from proteins to microprocessors.

In an effort to raise awareness of the technique's extraordinary achievements, the UN has named 2014 the International Year of Crystallography. The year was selected to commemorate the 100th anniversary of the award of the Nobel Prize in physics to Max von Laue, who first discovered that X-rays could be diffracted by crystals.

Just a year later, the prize went to William Henry Bragg and his son William Lawrence for developing this technique to discover crystal structures. By firing X-rays directly at a crystal and observing the pattern they make as they pass through, they could determine the spacing between the layers of the crystal lattice, and its overall structure.

The crystal acts a bit like a diffraction

grating, with the waves being spread out by the spaces between atoms. For the waves to be diffracted, they need to have a wavelength as close as possible to the atomic spacing (a few hundred picometres), which is why X-rays are ideal. However, other particles, including neutrons and electrons, are also sometimes used.

X-ray diffraction crystallography has given us a detailed understanding of much more complex molecules than the simple lattices the Braggs first looked at. Its most famous discovery came in 1953, at King's College London, as a team led by Rosalind Franklin and Maurice Wilkins were trying to analyse DNA using X-rays.

One of the biggest problems faced by Franklin and Wilkins was trying to create perfect crystals from DNA samples. Large molecules, like DNA or proteins, have to be extremely pure before they will crystallise, and it often takes weeks or months to get a good enough crystal to form.

Eventually, they managed to produce an image of the molecule that allowed Francis Crick and James Watson, working under Lawrence Bragg in Cambridge, to establish the shape of the DNA double helix.

Since then, crystallography has been

widely used to determine the structures of a huge variety of biological molecules. In the 1950s and 60s, Dorothy Hodgkin became the first to determine the structure of vitamin B12 and penicillin, winning the 1963 Nobel Prize in chemistry for her discoveries.

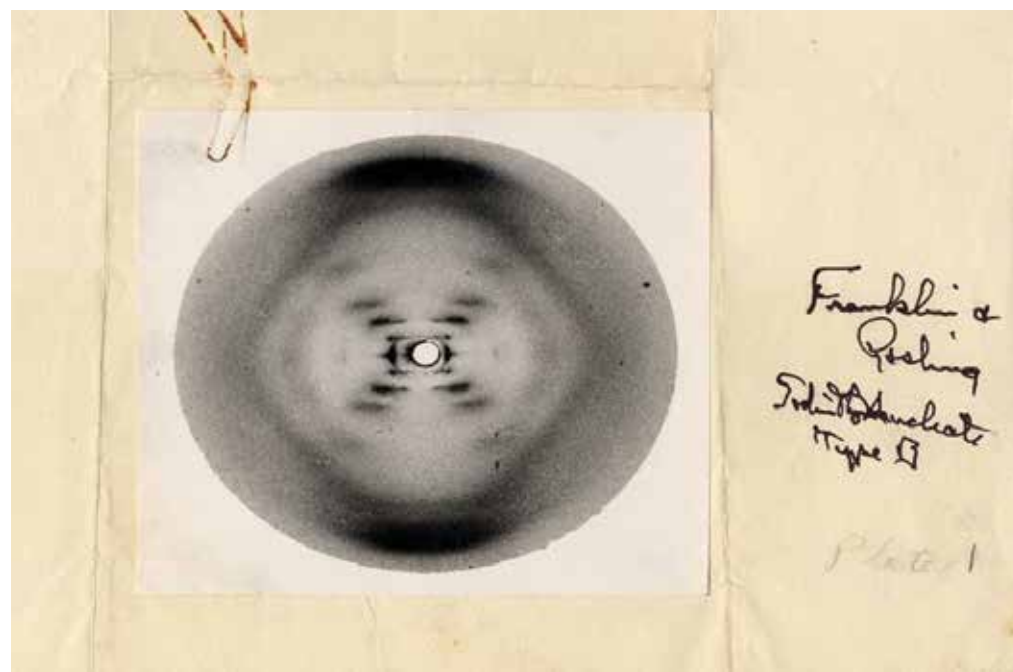
Even today, it's still one of the best techniques we have of determining the structure of large molecules; one of the main uses of the £300 million

Diamond Light Source in Oxfordshire, the UK's national synchrotron facility, is to generate extremely intense X-rays for use in crystallography.

In structural biology, major discoveries can be made about the behaviour of, say, a protein or virus, by

getting a very detailed understanding of its shape. Just a few years ago, in 2009, the Nobel Prize in Chemistry was awarded for the discovery of the structure of the ribosome, the apparatus in cells that makes proteins, using the technique.

But despite this list of achievements, crystallography remains relatively unknown outside scientific circles. Perhaps the International Year of Crystallography will help it be rightfully seen as one of the most important techniques in science.



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Crystallography images were crucial to solving the molecular structure of DNA

## New catalyst removes excess atmospheric carbon

### University of Delaware finds a new non-porous silver catalyst

Pavitar Singh Devgon  
Science Writer

**R**esearchers from the University of Delaware have developed a new catalyst that may reduce the surplus carbon dioxide in the atmosphere. The proposed nano-porous silver catalyst encourages the conversion of carbon dioxide into carbon monoxide.

While initially this may not sound like a victory, it is simply the first step; the carbon monoxide produced can be fed as a reactant in the Fischer-Tropsch process, which is used to create synthetic fuels.

Carbon dioxide is one of the most abundant greenhouse gases in the atmosphere, but the concentration of the gas is on the increase. An important area of research at the moment is capturing surplus carbon dioxide in the atmosphere and converting it into

less harmful products. Doing this in an efficient way is still a major challenge for sustainable energy research.

Commonly, a silver catalyst is the choice material when reacting carbon dioxide due to the high selectivity and relatively low cost. Additionally, the inorganic nature of silver means it remains stable under high reaction conditions. Previous research studied the effects of using low potentials on silver particles in ionic electrolytes. However, the cost of liquid electrolytes, as well as their sensitivity to moisture means that there is room for improvement.

The researchers found that with switching from a commonly used polycrystalline to their novel nano-porous silver electro catalyst structure efficiency achieved rose to 92%, an important success for the project.

Feng Jiao, an assistant professor of chemical and biochemical engineering, led the project, which delivered promising results. Jiao's team created the catalyst structure with

an extremely large surface area (150 times greater than its polycrystalline counterpart) and the curved surface means there are a high number of active sites (at least 20 times more than polycrystalline). This resulted in a reaction activity three orders of magnitude higher, and with only a moderate potential of less than 500 mV.

"[The] selective conversion of carbon dioxide to carbon monoxide is a promising route for clean energy but it is a technically difficult process to accomplish," Jiao said. "We're hopeful that the catalyst we have developed can pave the way toward future advances in this area."

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10.1038/ncomms4242

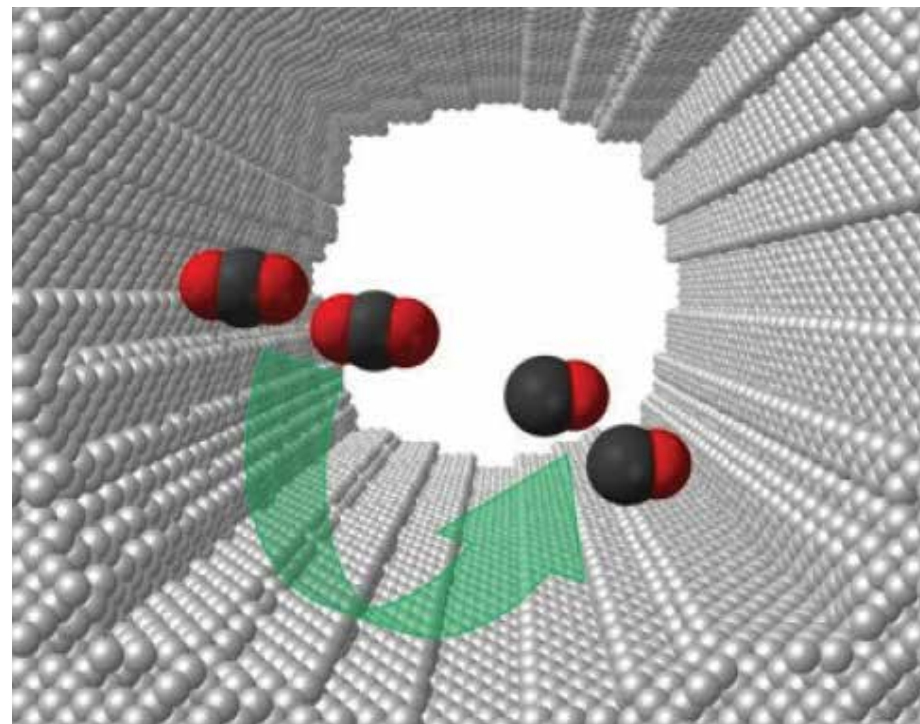


ILLUSTRATION COURTESY OF FENG JIAO AND SCIENCE DAILY

The nano-polycrystalline structure converts the carbon dioxide molecules to carbon monoxide





# First GM monkeys born in China

Chris Yates on the potential of the technique that made cute custom monkeys

**A** gene-editing technique that has taken the world by storm over the past year has for the first time been carried out in primates, hinting at the potential for more accurate models of human diseases like Alzheimer's.

The CRISPR/Cas9 method is based on a naturally occurring phenomenon in bacteria, which acts as an antiviral immune system by using short stretches of RNA to target viral genomes for destruction.

Because the Cas9 protein responsible for cutting the DNA is guided to its target by RNA, the sequence of the RNA can be specifically designed to cut a specific part of the genome, allowing specific genes to be targeted. Once cut, the gene can be knocked out or replaced with a slightly different copy.

The ease with which this method can be used to knock out genes, or to replace faulty genes with healthy copies, has led to many potential applications, including in biotechnology and food production. A recent publication created over 18,000 human cell lines, each with a different gene removed, while the time taken to produce a mouse with a gene knocked out has been slashed from months to a matter of weeks.

Mice are commonly used for investigating human disease, but in many cases the biological systems are too different to act as a meaningful model. This is particularly true in neuroscience, where research into disorders such as autism and schizophrenia relies on behavioural analysis, which can be difficult in mice.

These latest results, published in *Cell*, show for the first time that this mechanism works in whole primates, not just in cell lines. This development brings about the potential for knocking out specific genes in primates, giving more realistic models of human disease. By targeting genes involved in diseases such as Parkinson's disease, our understanding of how this disease develops and how it may be treated could be greatly increased.

However, using primates brings with it many problems. Keeping a primate is much more expensive and time-consuming than housing mice, and researchers working on non-human primates have regularly been the target of anti-vivisection protestors.

While it is possible for a single institution to contain mouse models for many diseases, each with a different gene removed, it is hard to imagine many universities having the space or budget to house many non-



These twin cynomolgus monkeys, Ningning and Mingming, truly are special snowflakes

CELL, NIU ET AL

human primate models.

It remains to be seen just how the new technology affects the use of primates in research. Currently available methods for knocking out genes in primates rely on infection with a virus, giving unpredictable and inefficient results. This new

technology give a more accurate, cheaper and faster way of removing genes, which could make primate research much more efficient.

An alternative to using primate models is to grow human cells or tissues in the lab and target these. Whilst these will not fully recapitulate

the disease as seen in the whole body, the fact that they are made up of human cells is a huge advantage, helping to avoid many of the ethical problems posed by animal models and potentially giving a more realistic model of the disease.

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# Waterjet printer set to make a splash

Anand Jagatia

Science Writer

**'D**isappearing ink' generally conjures up images of spies and secret messages. Until now, attempts to create a disappearing ink have been expensive (and sometimes toxic), with the results appearing rather faint on the page. But researchers from China have come up with a solution that uses nothing but plain old water.

The secret, though, lies in the paper. The team came up with a special kind of coating which changes colour when it reacts with water. Over time the water evaporates and the dye becomes invisible again, meaning the paper is completely reusable. At room

temperature, the paper would dry out in just under a day. At 70C, the ink disappears in just 30 seconds.

Importantly, the technology can be used with existing inkjet printers - the team simply replaced the ink in a printer cartridge with water using a syringe. A single sheet of paper can be re-used up to 50 times, and based on this sort of usage the technology would be a mere 1% of the cost of standard inkjet printing.

The process used to treat the paper does make it slightly more expensive, but only around 5% more so than normal paper, meaning overall the technology is very cost-effective.

As well as being cheap, using a technology like this in offices and schools would have significant benefits for the environment. According to some studies, up to 40% of office prints are thrown away after just one reading, so water-jet printing would also save reams of paper and



NATURE COMMUNICATIONS, SEAN XIAO-AN ZHANG ET AL

thousands of trees.

At the moment, the printers can only produce one colour at a time, from a selection of blue, magenta,

gold and purple. From pictures of the group's first attempts, writing looks clear and accurate - certainly good enough for general use. The next step

will be to improve the resolution, and to enable the printing multiple colours for images.

DOI: 10.1038/ncomms4044





# Russia and the situation in Ukraine

**Kartikeya Rana** looks at the Ukraine protests and its link with Russia

**Kartikeya Rana**  
 Politics Editor

Ukraine has been currently going through a very tumultuous period with protests and rioting in various parts of the country. The interest of the Russian government in Ukraine may have a grave impact on the Sochi Winter Olympics and lead to further scrutiny of the Putin government by western powers and the world media. Thus, Putin has to be very careful about what steps he takes internationally, more so now than ever before.

Ukraine has been going through intense ever since President Yanukovich suspended trade talks with the EU (Ed: sic). These trade agreements would have eased off some travel restrictions that the country had been facing in mainland Europe. The free trade agreement would have allowed the movement of machinery and transport equipment as well as other goods to the country, which would have boosted its manufacturing industry tremendously. Furthermore, Ukraine would have been able to further its export of iron, steel, mining as well as agricultural products to the EU bringing in much needed foreign currency. The general public supported the trade agreement and as a result, the suspension has led to bitter resentment amongst the Ukrainian people. So why did Kiev suspend this trade agreement even though they knew stalling such a move could have been a political disaster?

Vladimir Putin has been bitterly opposed to this trade agreement from the outset. Thus, there was a threat of a loss of trade with Russia if the Ukrainian government becomes more involved with the EU. The official statement from President Yanukovich, according to the BBC, is that Ukraine could not afford to sacrifice trade with Russia. This may have been true to an extent due to the links that Ukraine has had with Russia in the past. The relationships between Russia and Ukraine have been well established from the time of the Soviet Union and although the Union has been dismantled, a large proportion of the links still remain. The statement by the President may have played against people's emotions due to the atrocities and prejudices faced by them under Soviet rule in the past. The idea of having their independent government bow down to Russian pressure may bring back some bitter resentment.

However, there is evidence to believe there is more to this situation. Ukraine is said to be "the most



CNN NEWS

corrupt nation in Europe" according to Transparency International. People are seen to be dissatisfied with the current establishment and would also like systematic change. The idea that Ukraine is falling under Russian pressure may be blamed on the fact that it currently has a weak and corrupt establishment. Since the government has too strong a desire to remain in power, it would rather bow down to Russian economic pressure and sanctions than follow what is good for the nation as a whole. This has added further fuel to the protests and the opposition has been supporting the protestors for trying to tackle the current establishment. However, the government has not been willing to listen and has been threatening stringent actions if the protestors do not leave the government buildings. The police has already been very brutal in its way of tackling the protestors and may not listen to the people's demands anytime soon.

The Russian establishment has shown bitter resentment against the EU trade agreements for a number of reasons. The official statement claims that the free trade agreement could be a 'big threat' to Moscow. This is because; the goods from Europe could be flooded into Moscow virtually without tariffs due to the free trade agreement between Moscow and Kiev. This, according to Putin, would cause Russia's car, agriculture and aviation industries to suffer. The damage to the Russian industry, however, will not be as large as it would be towards his ego. A lot of rules and regulations can be put in place to maintain Russian industry, which the Russian authorities can be able to maintain. There are also reasons to believe that Putin may be against the trade agreements for personal gains. Putin has a desire for Ukraine to join the customs union, which includes Russia, Belarus and Kazakhstan. By enhancing the union, Putin wishes to expand Russia's influence in the

region.

The politics of pressure and sanctions, however, is not one, which a modern nation should follow to expand its field of influence. The idea that Russia wishes to divide the nations in an archaic, post First World

War fashion seems to be disconnected from the modern form of diplomacy. Furthermore, Vladimir Putin has to be careful about the steps he takes due to the upcoming Sochi Winter Olympics.

Clearly, Russia wishes to establish itself as a very influential power and has been moderately successful in doing so. As a supporter of the Assad regime and having signed oil agreements with Iran, Russia has been expanding its sphere of influence in the Arab world. Furthermore, by signing free trade agreements with China, Russia has been able to make itself an active member in world affairs. To further show

its strength, Russia has decided to hold the Winter Olympics in Sochi, a fond holiday resort of Vladimir Putin.

These Olympics have already been marked with serious controversy with local wildlife and population being dispersed. People have been forcibly evicted from their homes for development purposes. Furthermore, the whole project has been seen to be rampant with corruption with a large proportion of spending being diverted elsewhere. The games have been proclaimed to be even more expensive than the Beijing Olympics but how much of these expenses have been efficiently spent is questionable. Locals have not been satisfied with the construction process and have blamed the authorities for disrupting their lifestyle and putting their futures in jeopardy for the sake of ensuring a successful Olympic event.

Russia has been trying to clean its image by allowing certain political prisoners, such as Mikhail Khodorkovsky, to be released and

asking Syria to deal with its chemical weapon stockpiles. However, the way Russia has been behaving domestically has been questionable to say the least. Human rights issues and a lack of free speech allows Russia to be open to major scrutiny. If Russia wishes to make the unnecessarily expensive Olympic games successful, it has to change the way it has been behaving both domestically and internationally.

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COMMENT

# Our stake in the arms industry

Christy Kelly  
Writer



Imperial College London has a £3.9 million stake in the arms industry, according to a report in the London Student. The report, published on Monday 27th January, details the shares that London universities have invested in various arms companies. Imperial has by far the largest stake with £3.9 million out of a total of £7.4 million. More specifically: Imperial has £1.75 million invested in General Electric, £922 thousand in Inmarsat, £489 thousand in Texas Instruments and £753 thousand in Rolls Royce. The report says Imperial College refused to comment on its holdings. To my knowledge, it has yet to change this decision.

To give a brief and perhaps selective account of the companies: Inmarsat 'provides mobile satellite communications services'. Two of its four dedicated 'market-facing business units' are focussed on 'government opportunities, both military and civil'. One of them boasts that Inmarsat is 'the frontline of mission-critical communications for US government'. The board of directors contains one Admiral James Ellis who apparently

served in Vietnam, the Gulf War and is now serving as a Director of arms industry giant Lockheed Martin. Some Imperial students may recognise CEO Rupert Pearce; he has lectured as a visiting fellow on Imperial College Business School's Entrepreneurship program.

General Electric, meanwhile, has played a key role in the development of Obama's Drone war. As they say in an advertising brochure: 'the concept of unmanned aerial systems ... is revolutionising the way military information is gathered and even how adversaries are engaged. GE Intelligent Platforms has been there every step of the way.' I assume this means that they accept legal responsibility for any drone attacks that do occur? Still, legal culpability seems unlikely since British judges threw out Noor Khan's appeal for justice against the GCHQ, which

according to legal charity Reprieve passed on locational information to the CIA – resulting in the death of Khan's father. Apparently, this case was not 'exceptional' enough for to 'sit in judgement' of a foreign power. This may well be true: at least 4700 people have been executed without trial ('murdered?') by drone attacks. What's one more in 4700?

General Electric have a slew of other dubious claims to fame, be it corruption during the sale of fighter jets to Israel or one of the worst environmental and nuclear safety records in the world. As for Texas Instruments, allow me to just quote its 'High Reliability' (HiRel) sub-group: 'it is HiRel's vision to be the world's number one supplier of semiconductor-based products and services to the defense and aerospace markets.'

Finally, Rolls-Royce is one of those quintessentially British institutions, and its fortunes were made by some quintessentially British characters. Following the colossal military failure in Kut al-Amara, the massive operation required to take Mesopotamia (Iraq), and the incredible unpopularity of the new liberators (sound familiar?) which culminated in armed revolt in 1920, Secretary of State for War and Air Winston Churchill was working out the best way to reduce military costs in Baghdad. Much of the cabinet was surprised when PM Lloyd George had cavalierly told Secretary of State for War Winston Churchill that he was to 'take air with him' also. As an RAF book puts it 'Lloyd George knew that Churchill was more air-minded than most of his political colleagues'. Thus Churchill was acting in character when he asked father of the RAF, Hugh

Trenchard, if he would be willing to take on Iraq. This proved to be a judicious decision; the subsequent military and economic success of the RAF in Iraq had proven the tactical advantages that airpower could afford.

Aircraft also had their uses in purely administrative matters. It seems that when Churchill learnt that aerial action had been taken to aid in tax collection – that is, villages bombed for not paying taxes – even the British bulldog balked. However he soon got over his finer scruples: when asked by Trenchard if he wanted to 'stifle the growing infant' Churchill replied he was behind airpower 'in every way'. This should come as no surprise; this is the man who couldn't understand 'this squeamishness about the use of gas' against 'uncivilised tribes' and 'recalcitrant Arabs'.

Of the planes deployed in Iraq at the time the Bristol Fighter was designed around a Rolls-Royce engine. However the true impact on Rolls-Royce was due to the RAF's expansion following operations in Iraq, such that by the late-20s aeroplane engines were the mainstay of Rolls-Royce Ltd. By the time Henry Royce died in 1933, he had designed the Merlin aero-engine which was to be used in the most famous British aircraft of WWII, the Spitfire. Thus, in 1934 it is touching to see Lloyd George keen to keep this legacy alive.



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# On age and respect for your elders

Our Man in Dam

Anonymous



Respect your elders" is a mantra that I always felt was redundant. You would give someone due respect if they were reasonable and polite to you, as anyone should be, or you would give them special consideration, such as offering your seat on the bus, if they were physically infirm, not just because they were old. It is not the case that I resent old people; I'm just very suspicious of anyone who demands special treatment for being in a position that is passively attained, like being privately educated, provided that it is not an affliction, though many may view old age as one.

Back in the good old days, as many a pensioner would wistfully sigh, once you were claiming your free bus pass you were a has-been. Still dignified, yet of reduced means compared to your prime. Not quite a second class

citizen, but no chance of being as influential as you once were. This would be a typical experience, though things are changing.

When I was in the local record shop last week I noticed something very strange in the new releases section. About half the LPs were in fact repackaged and re-released Beatles albums and compilations. Others in the section included the new Mogwai album and a Herbie Hancock re-release. The aforementioned are all great artists, however, it had never struck me so hard how difficult it must be to break into the music business as a youngster when you are contending with people such as this. Baby boomer Will Self recently reflected on the same issue of how, whilst minding his children at Reading Festival, all the teenagers were flocking to see bands in their forties and fifties, whereas he thought Bob Dylan, then aged 38, was a relic of a bygone era when he saw him in his youth. Technology, be it in media or medicine, is helping to preserve the aged, and this is fuelling our era's lust for nostalgia. And yes, I do realise the irony of a record shop being the setting of this.

The apparent cessation of the ageing process is one of the biggest reasons that is making it increasingly difficult for young people to 'make it' in Britain today. The increase of tuition fees would help subsidise old age pensions which is by far the biggest expenditure in the benefits budget. I wasn't completely opposed in principle to £9000 fees when they came in, however now that they are the status quo it seems that they were an effective way to engineer the social makeup of universities; many people are tragically ignorant of how to finance their higher education and struggle to view it as an investment. Meanwhile, amongst the most savage spending cuts, politicians debate whether or not to stop giving free TV licences to the richest pensioners.

The youth is also despised by our elders; statistics suggest the general public believe 15% of girls under 16 are pregnant every year (in truth only 0.6% are) whereas the majority of news stories about young people in the house wife and suburban orientated media focus on stabbings or how someone on legal highs mutilated themselves or their loved ones.

Some councils even install mosquito emulating buzz tones in public spaces to prevent yoofs from congregating, a policy that is unlikely to improve the self-esteem of those that it targets. The days of 16-24 being the best years of your life have sadly long gone.

The government consistently favouring old over young people is understandable; old people vote whereas young people don't. Whenever I hear Russell Brand telling us not to vote, I cry deep down inside because the people to whom this advice will be of most detriment to are

the ones most likely to take it. Inaction is not going to solve any issues; a government under the current system will still form if some people abstain from voting. If you want to improve the prospects of your generation as well as for yourself, then vote for those who you believe will stand for that. Alternatively organise an armed revolution. When I was very young, my mother once bemoaned about being past it once you were forty. It seems more lamentable that the opposite is now the case.



Ironic revelations in a record shop? How hipster...





# Philosophical Investigations

Christy Kelly  
Writer



**B**eneath the differences between Wittgenstein's *Tractatus Logico-Philosophicus* and his *Philosophical Investigations* there is a more fundamental continuity between the texts. This article relies heavily on two books, Alain Badiou's *Wittgenstein's Anti-Philosophy* and Saul Kripke's *On Rules and Private Languages*.

## Tractatus Logico-Philosophicus

Saul Kripke sums up the argument in *Tractatus* briefly: 'To each sentence there corresponds a (possible) fact. If such a fact obtains the sentence is true, if not false. For atomic sentences the relation between the sentence and the fact it alleges is one of simple correspondence or isomorphism. ... An atomic sentence is itself a fact, putting the names in a certain relation; and it says that ... the corresponding objects are in the same relation. Other sentences are ... truth-functions of these.'

Kripke admits that though 'the rough outlines are well known', 'in the detail the *Tractatus* is amongst the most difficult of philosophical works.' If we

look carefully, it is not just the detail that Kripke has neglected to include in his description of the *Tractatus*. We see that his account is roughly expressed by the following: 'What is the case – a fact – is the existence of a state of affairs' (2). 'In a proposition a thought finds an expression that can be perceived by the senses' (3.1). 'A proposition is a picture of reality' (4.01). 'A proposition represents the existence and non-existence of states of affairs' (4.1). 'A proposition is a truth-function of elementary propositions' (5).

Now the devil is in the detail, but Kripke's account in no way necessitates three of the seven fundamental logical propositions 'The world is all that is the case' (1). 'Bear in mind the general form of a truth-function.(6). 'What we cannot speak about we must pass over in silence' (7). Although there is a valid complaint that, though (6) is not necessitated by Kripke's account it is suggested by it. Some of the 'detail' within (6) suggest quite different conclusions to Kripke's own. It has been included amongst the 'nays' because of that.

Indeed, Kripke's account only accounts for the first half of Wittgenstein's explanation in the preface 'What can be said at all can be said clearly, and what we cannot talk about we must pass over in silence.' Much of Wittgenstein's book is passed over in silence because analytical philosophy simply cannot discuss it without some considerable

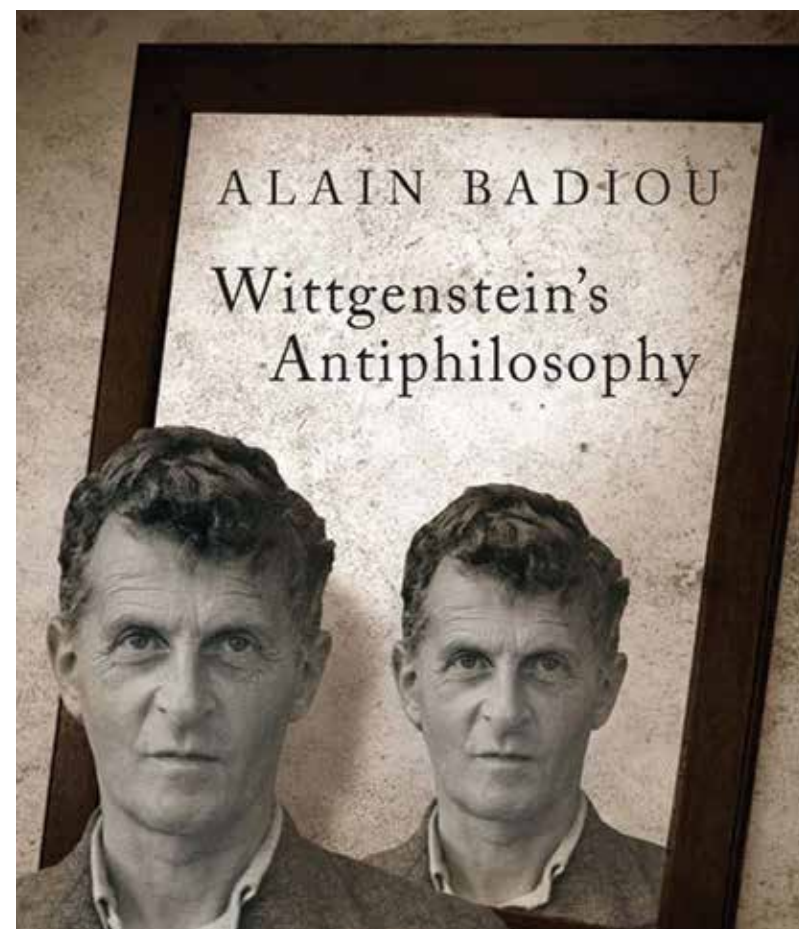
embarrassment. The embarrassment is, of course, Wittgenstein's mysticism, the irrational and pessimist Wittgenstein that appreciates Schopenhauer and the millenarian Spengler. Wittgenstein explicitly makes room for his mysticism: 'The limits of my language are the limits of my world' (5.6); 'The sense of the world must lie outside the world' (6.41); 'Propositions can express nothing which is higher' (6.42); 'God does not reveal himself in the world' (6.432); 'There are indeed things which cannot be put into words. They make themselves manifest. They are what is mystical' (6.522).

In light of the above we can understand the enigmatic final line of the *Tractatus* ('Whereof we cannot speak...'). This is not so much an attempt to dismiss the irrational and the mystical but an explicit attempt to protect it. Russell reproaches Wittgenstein for this irrational 'excess', 'the totalities concerning which Mr Wittgenstein holds that it is impossible to speak logically are nevertheless thought by him to exist, and are the subject-matter of his mysticism.' The analyst in Russell comes through '[abolishing the mystical] would leave untouched a very large part of Mr Wittgenstein's theory, though possibly not the part upon which he himself would wish to lay most stress.' This, however, moves too fast for, as Wittgenstein was no doubt aware, if you remove the mystical and its ability to 'make itself manifest', you lose the key part of Wittgenstein's theory.

Thus: 'A picture cannot, however, depict its pictorial for; it displays it' (2.172); 'A thought can never be anything illogical; if it were we'd have to think illogically' (3.03); 'A proposition shows its sense. A proposition shows how things stand if it is true. And it says that they do so stand' (4.022); 'The general propositional form is the essence of a proposition' (5.471). Finally, 'The propositions of logic describe the scaffolding of the world, or rather they represent it ... It is clear that something about the world must be indicated by the fact that certain combinations of symbols & tautologies. This contains the decisive point. Logic is not a field wherewe express our wishes with the help of signs but rather, one where the nature of the absolutely necessary signs speak for itself.' Every significant 'atom' of language in the *Tractatus* relies on the self-evident manifestation of its own meaning, its ability to show or display its logical form, and if you remove the ability for the mystical to make itself manifest then this too must apply to meaning itself. This leads us to the *Investigations*.

## Philosophical Investigations

Despite the description of *Tractatus*



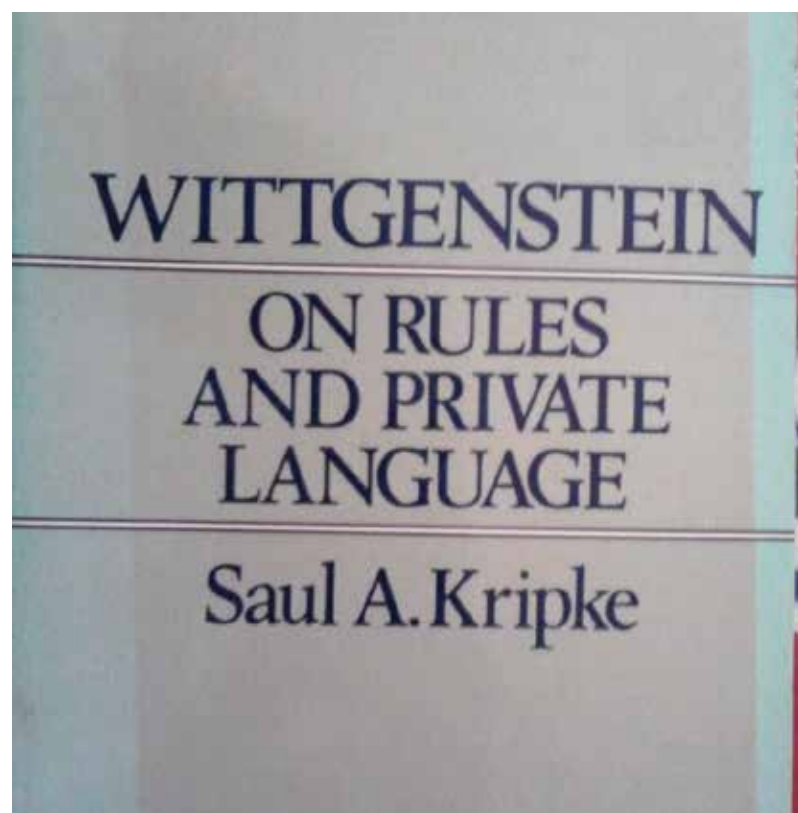
that Kripke gives he has, undoubtedly, a 'powerful philosophical intelligence' and he very persuasively argues that the 'sceptics paradox' described in (201) of the *Investigations* is the central problem of the *Investigations*. 'This was our paradox: no course of action could be determined by a rule, because every course of action can be made out to accord with the rule.' This becomes clear if we follow Kripke's explicit example.

It is clear that I have performed a finite number of computations in the past. Suppose that 68 plus 57 is not a computation I have ever performed and both 68 and 57 are greater than any integers I have previously used in an additional computation. What if a sceptic asserts that the correct answer to the computation is, say, 5 instead of 125? They point out that in our past experience, what we called plus is fully consistent with a different operator, say quus with symbol ++, that follows the rules  $x++y=x+y$  if  $x,y < 57$ , otherwise  $x++y=5$ . The sceptic's point is that there is nothing to justify that when I said plus in the past I meant the operator + and not ++, and even if I specifically thought of, say, the mathematical definition of + each time I said 'x plus y', there is nothing to justify my use of plus to mean + instead of ++ this time. Both operations are consistent with past experience and the use of one or the other is logically unjustifiable.

I consider Kripke's discussion informative and recommend anyone interested in the *Investigation* to read it. The key point, however, is that while

the *Investigations* no longer maintain as the *Tractatus* does that 'whatever can be said can be said clearly' (for instance family resemblances instead of the simple correspondence between object and fact), it has very little to say about the 'whereof we cannot speak'. The *Investigations* have clearly questioned the principle of the self-evident manifestation of meaning; one of the largely correct commonplaces about the *Investigations* suggests that Wittgenstein no longer maintains the link between logical form and language or the logic of meaning. Has Wittgenstein undergone a crisis of faith? This may be the philosophical corollary to his growing pessimism, not helped by WWII and the death of Frank Ramsey. Wittgenstein speaks: Could we not see that as the reintroduction of faith into the very act of speaking itself?

This explains both the pessimism and the enduring preoccupation with solipsism. His position that the very act of speaking is to act as Kierkegaard's soldier of faith is no easy burden to bear. It is perhaps no surprise that for all Wittgenstein's alleged 'behaviourism' he is as deeply introspective as that Christian existentialist. This explains Wittgenstein's enduring desire for the one reader who truly understands his project. The *Tractatus* is Wittgenstein's first expression of a mystical faith: The fact that Wittgenstein made the *Investigations* ready for publication suggests that despite a very real personal crisis, there was a more mature expression of the same in the *Philosophical Investigations*.







@feliximperial

FelixImperial

# COMMENT

# Confessions of a GTA: Part 10

## Talking to MSc students can be highly disconcerting

The GTA  
Anonymus



For most of my time as a GTA here, I have stuck very securely to the undergrads. These are people I may not always like but at least I know where they are coming from. I have been there. I have experienced the peaks and troughs (or more likely deep underwater trenches) of undergrad life.

With the MScs, however, it is different. They make more exotic and hard to find GTA work than 3rd year undergrads. Their courses are an awful lot smaller (lowering their sighting chances) and they are only taught by certain departments (lowering the habitats).

Due to their rarity they also hang around in one big group and when threatened by countless undergrads generally stake out some sort of back room not many people know

about and claim it as theirs. As my supervisor is not really involved with them, I had assumed that was that for me, but somehow early this term I talked my way into one.

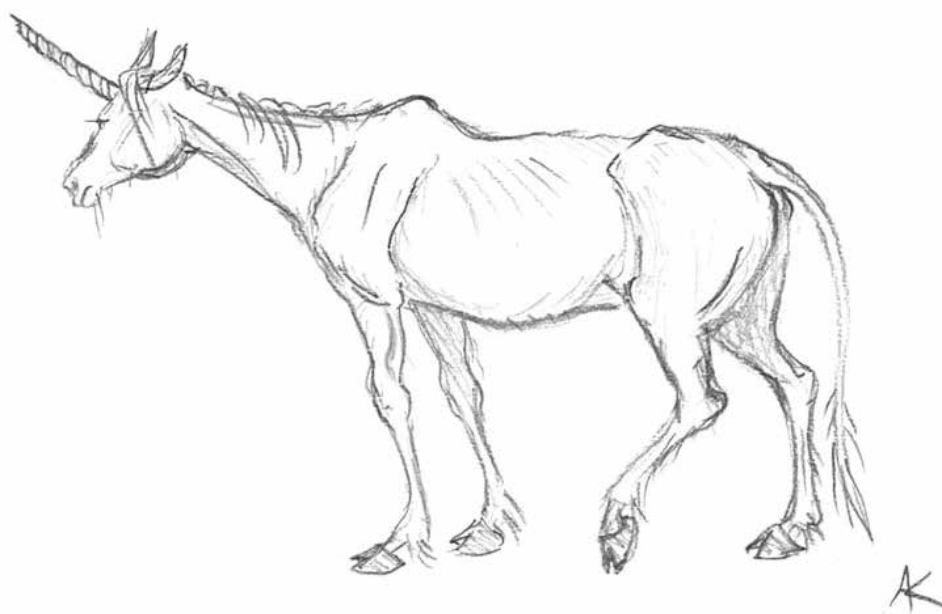
I was not really sure what to expect, but prepped the notes as usual, on the, um... night before. When I walked into the room something immediately hit me: lack of smell. To be fair to the undergrads some of the ventilation in the lecture halls is really terrible, but to be honest after they have been in a confined space for an hour or two, it is not always the nicest place to enter. Also the MSc faces looking back at me were kind of old. Not gnarly or anything, but older definitely than me which was off putting especially know I was trying to help people who had much, much more experience than me.

Before long I had my first question, where a pair of students (who had checked with each other first, which was weird) did not understand the question. I explained and was thanked politely and not as an afterthought which was nice. This was a prequel

to a question about how you would apply this technique in "real life". I mean they weren't even interested in where to get marks, but my somewhat surprised explanation was again thanked and the person retreated to "check an answer with a friend". And

the questions kept on coming: "Could you help me understand this bit in the notes?", "I understand the question but what is the best way to start out of our two?" and even "Could you tell me about an extra book you found helpful?"

So my confession this week is, although it was a refreshing change from the constant "Will we get a question like this in an exam?", to be honest talking to other people who cared about your subject was highly disconcerting.



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# COMMENT

Editors: **Eoghan J. Totten, Tessa Davey**  
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## An open letter to the President of Imperial College London

Dear Professor Sir Keith O'Nions,

We are writing to you as staff, students and alumni of Imperial College London, as we are concerned that the university endowment fund is investing heavily in fossil fuels. Imperial College's £79.1m million endowment fund is the UK's 10th largest, and £4,356,285 of this is directly being invested in oil, coal and gas. Imperial has no ethical investment policy.

We call on Imperial to:

- 1) Immediately freeze any new investment in fossil fuel companies.
- 2) Divest from current directly owned shares and any co-mingled funds that invest in fossil fuel companies within 5 years.

Imperial College is currently ranked 113th in People & Planet's Green League, reflecting a lack of commitment to environmental issues. Imperial is a world-leading institution in environmental and climate change research, and we feel the college fund should reflect this and not be investing in resources that are the root cause of climate change.

Why is this important?

Climate change has been described as the most serious challenge of our generation. Under the United Nations Copenhagen Accord, countries have agreed to limit warming to 2 degrees to prevent dangerous climate change.

Climate change has been described as the most serious challenge of our generation. Under the United Nations Copenhagen Accord, countries have agreed to limit warming to 2 degrees to prevent dangerous climate change. Moreover, investing in fossil fuels poses a serious financial risk. According to recent research led by Professor Lord Stern at LSE, two-thirds of current fossil fuels reserves are unburnable if climate change is to be kept to the globally-agreed limit of 2 degrees of warming.

In this regard, we call upon the new president of Imperial College London to set a new precedent by working with the Endowment Fund Board to issue explicit guidance to ensure funds are divested away from fossil fuels.

Signed by 126 signatories made up of staff, students, and university alumni. Search for Divest Imperial from fossil fuels at: [gofossilfree.org](http://gofossilfree.org) to add your signature.

“

London has experienced far worse things during its incredible history. In living memory, people would turn up to work to find a pile of rubble where their shop once stood. Defiantly, they grabbed a broom and got sweeping.

We didn't let the National Socialists get to us. We shouldn't let millionaire socialist Bob Crow either. ”

- Discussion about the tube strikes, Felix Facebook

## Of Cleaning (again), cat allergies and weather



### Felix

new information has been provided to students. While there is some argument that the new cleaning booklet and detailed cleaning rota should have always been in place, let alone at the start of term, it is refreshing to see some meaningful action from the department, even if it took over four months to get to the stage of releasing a booklet (for more see pg. 4).

Ignoring the fairly woeful volume of vacuum cleaners distributed amongst the student population in halls, at least they can now buy cleaning bundles from Essentials.

Finally, Monday see's the opening of nominations for next year's Sabbatical Team, along with many other important positions such as Departmental Representatives (the people who can get your department to improve your course), student trustees (students who are voted to sit on the Union's highest democratic board, and much, much more.

You'd better start running!

**S**oooo, Imperial's research on cat immunotherapy lead to the creation of a startup and more recently an IPO worth £175m during an upcoming stock market float (see page 3)?

Keep the Cat Free!

After the state of this week's weather, aside from investing in a conspicuously branding free umbrella at the Union shop, we feel that and cat related sicknesses or allergies are of a high priority! After successive articles about the Campus Services' poor handling of the cleaning provisions this year, Felix is fairly impressed to see that

### LOLCAT OF THE WEEK: More from teh Lolcat editor



## PLUGTIME BY OSCAR FARRELL

NOW WITH 2X THE VITAMIN D!

THE ALL-NEW ME IS READY TO ACTUALLY DO HIS PROBLEM SHEETS ON TIME!





# Union Page

## Pick your Guest Ales for the h-bar and The Union Bar for March



You can vote for a Guest Ale to feature in our bars during March. All you need to do is take the poll on the Union website throughout February and the ale with the highest votes wins! Just visit [imperialcollegeunion.org/realales](http://imperialcollegeunion.org/realales) to cast your vote. This month's ales to choose from are:

### The Union Bar

- ▲ AK, 3.7% ABV, £2.90 a pint
- ▲ Merrie England, 5% ABV, £3.40 a pint
- ▲ Grand Slam, 4% ABV, £3.20 a pint
- ▲ Belhaven IPA, 3.8% ABV, £3.20 a pint

### The h-bar

- ▲ Yardbird IPA, 4.0% ABV, £3.30 a pint
- ▲ Ruddles Country, 4.3% ABV, £3.50 a pint
- ▲ McMullen A.K, 3.7% ABV, £3.20 a pint
- ▲ Titanic Brewery Plum Porter, 4.9% ABV £3.50 a pint

### You can also Pick a Pizza!

Choose which guest pizza we have in FiveSixEight. Visit [imperialcollegeunion.org/pizza](http://imperialcollegeunion.org/pizza) to see the selections and pick your favourite. Poll closes at 17:00 on Friday 14 February!

## Get your ticket for the International Development Conference

The International Development Conference is a day of inspirational seminars from leaders in science and international development will promote discussion and debate at the second annual International Development Conference (IDC) on Saturday 15 February at Imperial College London. The conference will provide an opportunity to learn the role science and technology play in international development, and how young minds can help change the world for the better. You can find more information and tickets on the conference's website, [imperialidc.org](http://imperialidc.org).

## Give your opinion on your educational experience at Imperial



**The National Student Survey is open for final year Undergraduate students.** Every year the NSS gives you an important opportunity to express their level of satisfaction with their education. The level of involvement matters; last year 81% of final year students filled in the NSS, and we are hoping you will help to maintain or beat this percentage in 2014.

### For Masters students, the Postgraduate Taught Experience Survey (PTES) 2014 is now open.

It begins this week and will close on Thursday 19 June. You will receive an email from the Registry's Surveys Team with your link to the survey. The survey is your chance to tell us about your experience of your course.

Your feedback is important for letting us know what's working well and what's not at Imperial College. We will use the findings to enhance the student experience for our current and future students.

For more information on both surveys, visit our website and keep an eye out for information to your College email address.

# Stress LESS

## SPRING 2014

EVENTS THIS WEEK  
[imperialcollegeunion.org/stressless](http://imperialcollegeunion.org/stressless)

### FREE DROP-IN ARTS & CRAFTS SESSION

Tuesday 11 February, 12:00 - 14:30

Free

Dining Hall, Union Building

Release your inner child with our fun arts & crafts session. Have a go creating fun thumb-print characters, a Valentine's Day card or a funky robot. Mathematical colouring-in will also be available. No artistic talent required (imagination optional). Drop-in at any time.

What is  
**Excellence** ?  
*Students' views on Imperial's future*

Book your place  
on our first Rep  
Conference on 19  
February

To register or find out  
more, please visit  
[imperialcollegeunion.org/reconference](http://imperialcollegeunion.org/reconference).



## ARTS

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



## V&A's Boiler Room

Eamonn Postlethwaite  
Writer

The Friday Lates are, much as the name suggests, a series of exhibitions that take place on a Friday night, specifically the last Friday of each month. The content is purposefully chosen to be very different from what one might expect to be displayed in the V&A – this most recent Friday Late, on the 31st of January, was curated by Boiler Room, a somewhat hard to describe entity.

Boiler Room, the brainchild of Blaise Bellville, started life as a guest-list only club night in Dalston that showcased the best of London's underground electronic music scene by streaming a live TV feed online for every performance. It grew in importance and repute until it became the big name in the scene, and now has offices in New York, Berlin and Los Angeles. Importantly, it has branched out from streaming performances, and now takes part in all kinds of cultural music based forums, including Friday Late.

The first thing I noticed upon walking into the V&A from the Exhibition Road entrance was how surreal it was to be surrounded by beautiful marble sculptures of nymphs and classical era gods and goddesses, while having my ears bombarded with sounds very much on the experimental edge of London's electronic music scene. The theme of the evening can very loosely be summed up as "exploring the relationships between spaces, technology and sound", and the first exhibit I saw was the Bristol collective Emptyset's piece, *Medium*. Set outside in the John Madejski Garden, and displayed on a large LED screen with several speakers, the piece used semi-static images of the gothic Woodchester Mansion and harsh static to change the area into a grim and foreboding place, in sharp contrast to the brightly lit, opulent and warm museum interior.

Next I came to the grand entrance where the boiler room set itself was

underway, and after a short dance, (making sure to get myself in the way of the cameras filming for the online stream) I made my way to the nearby Medieval and Renaissance Room where electronic musicians Bill Kouligas and Mat Dryhurst, joined in their conviction that live streaming will become its own expressive medium, were performing live manipulation of the boiler room audio. Most interesting about this exhibit was how organic it was; the distance from the boiler room was small enough such that you could still just about hear the original, while listening to the abstract mix produced unrehearsed by the two musicians. They were chatting to each other, dancing to their own modified beats and talking to and encouraging members of the audience to "get their funk on". It was unpretentious fun, created by two people with real interest in what they were doing.

Journeying now to the highest level of the V&A, and into the very comfortable Lydia and Manfred Gorvy lecture theatre, my favourite exhibit of the night, called London Modular, were creating the kind of noises that make you make *that* face. Four enormous modular synths were being programmed live to create some truly beautiful music, while informative slides were on loop via projector. The best part came when they used analogue synthesis to produce chaotic noise via a series of non-linear dynamical equations, and then used digital logic gates to decide which noise to filter. They dealt with the infinitesimal point at which a system changes from deterministic to truly chaotic, which, as a mathematician, I found particularly interesting. After the performance we were encouraged to go and poke around with the synths and ask any questions we may have, and the enthusiasm of all involved was truly heart-warming.

There was so many exhibits I didn't have chance to see on the night, but the sheer inventiveness and variety of those that I did, along with the £0 entry fee, means I would recommend next month's Friday Late to anyone, regardless of its subject matter.

# Under The Vaults

## Fred Fyles goes underground as part of the Waterloo Vaults Festival



MICHELLE ROCHE, VAULT FESTIVAL

*I Grew Up In An Old People's Home*, a monologue by Michelle Roche

When I take my seat in the slightly cramped, underground theatre that makes up one of the venues of the Vault Festival, I am not just sitting in a room 10 metres below Waterloo Station; I am instead inhabiting the space between 'sanity and death'. At least, this is what we are told by Michelle Roche, whose monologue *'I Grew Up In An Old Person's Home'* details what her life was like as a young person whose parents converted their house into a care home for the elderly. Over the course of 45 minutes we find out all about the adventures, incidents, and personal tragedies that went on under that roof.

Roche, who appears alone on the stage, bar the company of four precariously strung teacups, cuts an instantly likeable figure. Joyful and expressive, she bounces across the stage, acting out various characters from her childhood; we are introduced to the elderly Scottish gentleman who bellows folk songs

at the top of his lungs, and Tiger, the former mountain climber who is now confined to her bed, fed a series of mashed up meals. Roche looks back at the world with rose-tinted spectacles, reminiscing that she never experienced any tragedy, never noticed when one of the residents had died; and yet, the production is tinged with a current of regret and pathos that runs to its core. Nearly all the residents of the home had Alzheimer's, that most horrific of disorders that robs a person of their memories and reasoning, and in one of the play's most startling scenes Roche acts out a conversation between an elderly woman and her visiting son, whom she no longer recognises. Flitting from character to character, Roche transitions between states of excitement, hope, and depression at the drop of a hat.

However, while the acting may be great, the play somewhat falters on its scripting, which has a tendency to lack pace, giving the play a somewhat sluggish feel. Emphasising the warped experiences of dementia patients,

who have lost the ability to perceive reality, and the repetitious nature of caring for them, Roche repeats certain scenes and conversations multiple times. Sometimes they are at different speeds, but mostly they are delivered with exactly the same tone and intonation. While this might have not been a problem in a production with multiple actors, or in a longer piece, in the context of this performance they somewhat grate, creating a jarring experience.

But then again, this could have been the intention of Roche all along; nevertheless, the most impressive parts of the monologue come when Roche is whipped up into a childlike frenzy, describing her life with aplomb.

It can be difficult to convincingly describe what life is like for the elderly in our society, who are often denied a voice, or – in the case of Alzheimer's – not really able to speak for themselves. Roche's expressive phrases seem to capture all the joy and despair that come with living in an old people's home; she talks about the fun she used to have with the residents, and in the next line delivers cutting remarks about their 'paper-thin skin', that can only make you feel a profound sense of pity.

For me, the most arresting moment came when Roche describes what happened when a childhood friend came over to the house; she describes all that happened in a blur of words, becoming more and more excited, and then, when she repeats the story more slowly, it seems to dawn on her how terrifying her friend would have found the experience. This change from wonder to horror is a subtle one that Roche manages to pull off without a hitch.

At the beginning of the production, we are told that the wall behind us is the 'sane world'; where we have all of our memories, and we know what's what, while the back of the stage represents 'death'. Roche invites us into the twilight zone, between these two worlds, giving us a glimpse – albeit short – into life as an elderly person; it is a difficult piece to pull off, but Roche manages to show us the world of her childhood, one of cups of tea, snowstorms, and nostalgia.

*The Vault Festival is a 6 week arts and entertainment festival with over 60 events. It is running 28th January – 8th March, under the tunnels at Waterloo station. Admission to the festival is free but events are ticketed separately, prices start at £7.50.*



SOUND IT OUT © V&A





## The Case of the Man who Defeated Death

Hannah Edmonton  
IC Christian Union

The crime scene was everything short of spectacular. The crowd gathered on top of the hillside to experience the rudimental proceeding. Some with tears in their eyes, a helpless sorrow for the convicted, some with ridicule on their tongues and pride in their hearts. Others simply indifferent. Three people put on display: beaten, mocked and hung out to die, their clothes cast for keeps. And they did die. Their limp, lifeless bodies dragged down from the nails on which they hung to be buried with the earth from whence they came.

As I stated before, the crime scene was unimpressive as was the crime, for many have been killed for crimes they did not commit. What came after, however, was a marvel that would leave even Sherlock Holmes bewildered. For though three died that same day, only one rose on the third day, his being as intact as it was before he entered the tomb. No pulse ball was inserted between his arm and body or face copy placed on his dead arch nemesis. He literally defeated death. But how did he do the undoable? How could he defeat death without a landing cushion to break his fall?

The clues were there from the beginning. Before his immaculate conception, prophecies proclaimed that one would come, like a lamb to the slaughter, to die for all and in doing so conquer death. His sinless life alongside the miracles he did were clues that this despised man was the Messiah told of from the beginning. He was the Saviour that came to redeem his people from destruction. But why did He do it? And how does something that occurred over 2000 years ago affect us today? Perhaps the larger mystery is not that he was resurrected, but that he defeated death so that those that had rejected, and would continue to reject, him could have eternal life.

To investigate this theory, Imperial College Christian Union is hosting a series of lunch talks from February 10th to the 14th as well as two evening events on the Tuesday and Thursday entitled "Jesus: Case Closed?" The talks will be 20 minutes long at 12:00 and again at 1:00 with free lunch provided and a Q&A afterword. For more information visit: [iccu.co.uk/case\\_closed.php](http://iccu.co.uk/case_closed.php). Whether you're fervently interested or simply want a free meal, come along as various speakers discuss religion, God, the Bible and the case of Jesus, because although this case may seem unimportant to some, it is, my dear reader, far from elementary.

# Imperial's got Talent

Anisa Nomaan on Imperial's recent talent competition

So does Imperial really have talent? Well, judging by the standard of the final ten acts at Imperial's Got Talent we can definitely confirm YES! This year we had yet another amazing turnout to what has become Imperial's biggest talent competition, helping to raise £1000 for Save the Children. The wide variety of acts left our judges amazed, speechless, impressed and sometimes just plain confused. Commenting on the Belly Dancing act, ICU Save the Children President, Anisa Nomaan, stated she "wished she could dance like that". RAG President, Callum Kirk was left stunned by the band Titch Bits

saying he was "distracted" by the shiny purple hat and tie, and the Deputy President of the Union, Nat Kempston, was simply speechless after William's artistic dance performance. There was even a surprise Michael Jackson dance done by a man in a white suit, known only as Fabio. No one knows where he came from or how he managed to fit himself into the program but all we know is he can dance! The casting of the votes was preceded by the much-awaited raffle draw which had some amazing prizes such as a flight simulation and bottles of wine. The audience was able to vote with 40% of the votes counted for by the audience and 60% from the judges, which led

to very close positions. Third place went to The Techtonics, who treated the audience to a variety of songs from 'Let Her Go' by Passenger to 'Earthquake' By Labrinth, whilst second place went to the Salsa dance by Alice & Oz. Finally, the winner of Imperial's Got Talent 2014 was the CGCU President Lejon and his band, reclaiming the title they won in 2010! The after-party was kicked off by the headline act ZAR who sang some favourites such as 'Life Ain't Easy'.

A huge congratulation to all the performers, committee and thank you to everyone that helped support ICU RAG Save the Children. See you next year!





Hyde Park  
Relays '14





**DRAM  
SOC**

present **The Duck Variations**

by **David Mamet**

A short comedy about life, death and ducks

19:00 on Monday 10th, Tuesday 11th  
and Thursday 13th February in the Union Bar

Free of charge

*"Two old peckers make a splash"*





# FELIX

# FASHION

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**Mechanical Engineering**  
**3<sup>rd</sup> Year**

**Want to write  
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**£12**

**Jacket**  
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**Next**  
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# INDIGO

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

FRIDAY 7 FEBRUARY  
20:00 - 02:00  
METRIC  
ENTRY £2.50



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



# When I See The Sunn O))) (& Ulver)

## Riaz Agahi examines a collaboration that's more minimal than metal

**S**unn O))) are a widely famed and much loved institution in any experimental music fan's mind. A hugely impressive live reputation has given them legendary status, as they have a load of releases, including as Sunn O))), many of which feature guest collaborators, such as **Merzbow's** appearance in 'O))) Bow' on *3:Flight of the Behemoth* or **Oren Ambarchi, John Wiese** and **Xasthur** (among others) on *Black One* as well as full album collaborations including *Altar*, a collaboration with **Boris**.

The widely accepted sound of Sunn O))) is gut shuddering drones, played perilously loud generally robe-lad on a foggy stage, to put it simply. Although unrecognisable as metal to some, Sunn O)))'s music is drone metal, and while many people claim Electric Wizard to be 'the heaviest band on earth,' I strongly suggest these individuals pick up a Sunn O)))

album, for the sake of comparison if nothing else.

The name Sunn O))), as well as being a reference to the Fender Amp model, was a reference to drone metal pioneers **Earth**, with the idea of Sunn revolving around Earth in mind. Dylan Carlson, the founder of Earth, is also the subject of a track on *The Grimmrobe Demos* (1999).

Their most recent studio effort, *Monoliths and Dimensions* (which interestingly features Carlson himself) saw the band experimenting with more orchestral textures.

Ulver, who have seemingly reached a similar point of experimentation, are a Norwegian band who started out as a Black Metal group, but before the end of an early set of albums called *Black Metal Trilogie* they had, ironically, moved away from anything that would traditionally be called black metal. They then released *Themes from William Blake's The Marriage of*



*Heaven and Hell*, an album considered a masterpiece through its blending of black metal with a wider range of genres including industrial, ambient and some electronic sounds.

The folklore inspired band has incorporated an impressive selection of genres over their career and in many ways it seems like a confluence of directions, with both bands working towards more acoustic, or even symphonic, instrumentation. It seems only apt that the two bands should release together and the announcement of this album certainly created a stir.

The result is expectedly unexpected, in other words, seems to follow both bands' trajectory, but certainly is very different from what each band's genre may be on paper.

*Terrestrials* was certainly a long time in the making. It was originally made in Ulver's Crystal Canyon studio in Oslo in 2008, recorded 'live in improvisation' over the course of a single night. Since that fateful night, additional violins, violas and trumpets were added to the album, which certainly give a much thicker timbre and perhaps add a little to the sense of epic grandeur in a supremely great musical journey, but admittedly this may be largely due to the atmosphere of the recording;

"You know that opening sequence of Koyaanisqatsi, where the desolate desert landscapes, waves and cloud formations roll over the screen accompanied by deep male chanting and organ ostinatos. That's where we were." – Daniel O'Sullivan

Koyaanisqatsi was an abstract film featuring pictures of beautiful scenery and marvels of nature juxtaposed with chaotic images of urban life. It also, rather endearingly, is backed up by an amazing soundtrack, scored by **Philip Glass**. O'Sullivan's words underline an

almost cinematic or theatrical feel to the album, as well as almost bypassing drone and modernising the art of minimalist composition.

Sunn O)))'s Stephen O'Malley, a noted purveyor of sonic doom, additionally described the album as 'more raga than rock,' and this is certainly an important aspect, but far from refuting my minimalism point, it merely reinforces it, as pretty much all of the early Minimalist composers, including **Glass**, **Terry Riley**, and **La Monte Young**, dabbled in non-western music, and particularly Indian music as a source of inspiration for their work, and a great example of this can be found in Young's releases with his project **Theatre of Eternal Music**.

The opener 'Let there be light' is certainly reminiscent to me of Koyaanisqatsi, especially in the use of some rather minimalist repetitive pulsing, which is most noticeably augmented by a very eastern sounding trumpet, which gives it a very theatrical, ethereal ambience.

'Western Horn,' the second track is perhaps closer to Sunn O)))'s roots, if only by virtue of possessing some low drones, and I guess if I were really trying to push the minimalist thing I'd say it's more Young than Glass. It slowly develops, with variations in the background and in so doing moves through a variety of moods, most notably a style which, tonally at least, almost recalls doom metal but admittedly it lacks pounding drums, or any drums at all. Comforting ambient sounds, feedback and piano tones occasionally protrude through the harsh sonic surface and these moments of contrast are highly satisfying.

The album seamlessly meanders into the album closer - 'Eternal Return.' This is possibly the most interesting

track on the album, and listening to the opening couple of minutes, where we hear a sort of bassy drone metal-ish sound with strings over it, I am very much reminded of Earth's recent work, which I would describe as Drone-Country. The most notable change to follow is the lyricism, preceded by synth line over which I can almost hear the persistent chant of 'Koyaanisqatsi.' I have to admit that vocals in experimental music rarely do it for me, and I've often felt that overt human intervention in ethereal music shatters the ambience, but I must admit that on repeated listens the vocals are rather evocative and seem to form the climax of the album.

This is followed by bleak droning and a return to the initial Earth-ish motif, which is developed by the gradual addition of elements to create a very emotional and cathartic end.

I've often wanted to see modern ambient or experimental musicians distilling, in a less subtle manner than they already do, the ideas of minimalist composition into a modern piece, and aside from perhaps the work of **Svarte Greiner (the closest thing I've found)**, it seems I've finally managed to find something like that in *Terrestrials*.

My summation of the album is that it's the result of two bands coming together at the perfect time, making something grandiose and powerful, which at times feels more like a composition than an improvised work from 2 (formally) metal bands.

It's truly a musical journey, as it moves through a rich variety of genres and moods, and it's a journey in which I was thoroughly immersed. This is certainly an early album of the year contender, now someone just needs to produce an appropriately ethereal film to accompany it....

## AMS album of the week

### Behemoth – The Satanist

This week's album of the week is quite possibly the most anticipated metal album of the year. This expectation surrounding Blackened Death metal band **Behemoth's** *The Satanist* is due to two reasons. The first being that Behemoth are a huge metal band. Behemoth are a household name in their native Poland (Behemoths lead guitarist, vocalist and lyricist, Nergal was a judge on the Polish version of *The Voice*) and have earned a large international following due to their fierce metal sound. The second reason being that in 2010 Nergal was diagnosed with Leukaemia.



Originally told that his Leukaemia could not be treated due to its advanced state, a diagnosis that subsequently was proved false as Nergal subsequently recovered after a bone marrow transplant, the brush with mortality has resulted in the band writing their most focused, daring and atmospheric album to date. Moving away from the heathen lyrical content, *The Satanist* shows Behemoth embracing (unsurprisingly) more satanic imagery. The Recruitment of occultist painter Denis Forkas Kostromitin to paint the artwork for the album (artwork which used Nergals blood mixed in the paint no less) is testament to this change in thematic direction.

The album begins with the surprisingly tense and atmospheric "Blow Your Trumpets Gabriel". Combining Nergal's harsh, dangerous, vocals with doomy guitar riffs and haunting trumpets the opener ebbs and flows from doomy guitar and trumpet to brutal blast beat sections. Where "...Gabriel" is atmospheric the next six songs show that Behemoth have no fears about playing fast. Songs such as "Furor Divinus" with its melodic guitar lines and furious drumming, to the wonderful "Ora Pro Nobis Lucifer" with its catchy (for Death Metal) hooks to the black metal themed Amen all showcase Behemoths intricate understanding of the sound they wish to achieve.

The album then returns to more atmospheric pastures with "In Absence Of Light" featuring spoken word sections over acoustic guitars. The closer is possibly the best track on the album displaying Behemoth's ability to balance the heavier and more sections of their sound with the anthemic choir and orchestra sections, without sounding cheesy or losing their vicious edge.

Musically "The Satanist" is not the weirdest or heaviest of Behemoths releases (In my opinion Demigod deserves the title of heaviest) this album features a revitalised Behemoth unleashing a focussed and united piece of work.

**Rob Garside**





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MUSIC

# You Blew It! Don't Blow It

Stuart Masson reviews the Florida band's sophomore effort

**B**ack in 2012, *You Blew It!* released their debut album, *Grow Up, Dude*. Unfortunately for me, I didn't get around to listening to it until last summer. Smacking heavily of the standard bearers of emo revival, **Algernon Cadwallader** and **Snowing**, they were yet another **Cap'n Jazz** of the modern age type band. I'm a huge fan of that sound, and this is one of the better examples of it. There was one slower song, *The Fifties*, was a really tender and beautiful track that I became fairly obsessed with, but more importantly, gave me hope for the follow up. They were clearly a band with more to offer, so I promised myself to listen to their next effort immediately. *Keep Doing What You're Doing* came out in January, and I'm glad I was so prompt listening to it.

The opening track is the absolutely excellent *Match & Tinder*. It's an upbeat pop-punk-esque emo track, with a pounding drumbeat and a really catchy chorus. It sounds like a cheerful **Snowing** or a gruff **Dowsing** (emo bands really love the present participle). The song isn't explicitly about Tinder, but the lyrics are still really great. I have a feeling my housemates are going to get pretty pissed off at me singing this chorus over and over again during the next few weeks.

*Award of the Year Award* comes in like an **Into It. Over It.** (emo bands also really love punctuation) track and pretty much sticks with that theme, although the much more gravelly vocals are a nice change. *Strong Island* is the first track that sounds like more typical midwest emo. A pulsing bassline, whiney vocals and twinkly

guitars work together to form another pretty decent track.

*Regional Dialect* opens with a similar traditional emo sound, but then opens up into a heavier sound. Lyrically it's absolutely superb. It's a track about a friend who's overindulging in narcotics and some of the lines here are just incredible. I wouldn't normally quote lyrics in a review but when they're as good as "you won't find a drug you can take to forget this" then I feel like I need to indulge myself. The highlight is the final crushing couplet: "for every good thing I could say about you, there's a great reason why I refuse to". It's solid gold from start to finish.

Up next comes a couple of tracks I don't care for as much. *House Address* starts slow and builds up to a nice crescendo, but that's only at the one minute mark and the song is nearly five minutes long. There's lots of good ideas here, but it's a bit overblown and definitely too drawn out. *A Different Kind of Kindling* opens with bare vocals. It's a brave decision and one that I think backfires pretty badly. Upon every listen I'm expecting a whole track to kick in halfway through the first line, but then it doesn't and it's just awkward. Emo singers are not known for being in key, and this is no exception. It's a shame, because if the whole track had kicked in half way through the first line it would have

been a really good track.

Luckily, *You Blew It!* really pick it up with the rest of the album. *Rock Springs* does the slowed down punky emo thing really well. It's what **Dads** tried to do with their latest EP, except, you know, it's really good. The ending, with its superb instrumental section followed by one last furiously shouted chorus, is just sublime. *You & Me & Me* goes back to the more delicate approach, but it's no less good. The lyrics are great, the vocals are great, hell, the whole damn track is great. Again, it's fairly comparable to *Into It. Over It.*, but it's also better than anything on *Intersections* [most recent II.OI. album].

*Gray Matter* is punky, twinkly and brilliant. It's a great example of why emo is such an exciting genre at the moment. There's fury, but it's so well channelled. This is anger at its most intelligent. The riffs hit hard in sound, the lyrics hit hard in content and the whole thing is just brought together so well.

The final track, *Better to Best*, certainly isn't the highlight of the album, but it is a great ending. A sparse intro leads into an almost euphoric crescendo with wall of sound guitars and wordless chants. This wall of sound is interspersed with sections of sparser guitars and lyrics, before the two are combined for a euphoric



ending of almost hilariously emo proportions. The repeated refrain of "maybe things aren't quite as bad as I let myself believe" really shouldn't work, but it does. It really does. It's such a good way to end the album.

This is everything I wanted it to be. The vast majority of the tracks are great. In fact, it's a much better record than the debut. They've definitely grown up, dude (sorry). This is more cohesive, more varied and the tracks are better. The heavier tracks are fantastic from a songwriting perspective. The softer tracks are beautiful from a lyrical perspective. There's several which are fantastic at both. It's refreshing to see a band attempt some progression, and it's great that it worked so well. Hopefully they'll keep doing what they're doing (really sorry) and just keep getting better. Until then, listen to this.



## Emiel's Guide to Classical Music

Emiel de Lange

### Episode 5 - The Renaissance

Welcome back to my history of western music. Just before the Christmas break we discussed a composer named **Guillaume de Machaut** and the fascinating developments that set literate music off on its own course. Notated music spread like wildfire throughout Europe and the proportion of composers who would still be remembered today skyrocketed. The course of music from here on becomes more and more complex, and I can no longer attempt to present as straightforward a narrative as I have done. Instead, I will continue by discussing with you the major composers and styles so as to remain relevant to the listening of a modern audience. On the other hand, during the 14th Century, techniques were shared throughout the continent – music became

internationalised, and perhaps we could argue that in the very long-term, it also became homogenised as diverse European musical cultures interacted and mixed.

A few regional styles still remained prominent throughout the 14th Century. The *Ars Subtilior* of southern France had an obsession with complexity and further subtleties; composers often invented new forms of notation in order to communicate these. In Italy the Trecento style became dominant, with **Francesco Landini**, a blind organist, setting the tone. Landini worked in the republic of Florence and wrote music for the urbane and sophisticated mercantile elites. The British Isles too had been somewhat isolated and composers had developed many peculiar and unique styles, such as the descant

– a particular set of intervals used between 3 voices moving in parallel.

However, now the great musical unification of Europe was beginning – the so-called 'Renaissance' and composers could draw on many of these styles in their own music. **Guillaume Dufay** (1397-1474), a Netherlandish composer, was the first to gain fame across the continent. He himself travelled extensively between France and Italy and even worked for the Pope. Despite being the last major composer to use medieval rhythmic structures, Dufay's music is celebrated for its fluid rhythms and memorable melodies, but his most interesting contributions are harmonic. Hopefully you recall Pythagoras' discovery that more consonant intervals are the result of simpler frequency ratios, and remember that until this point most composers had been concerned with only the most consonant of these – the 5th and the 4th. More dissonant intervals were treated as 'stepping-stones' in moving polyphonically (i.e. multiple voices) from one consonance to another. Now, Dufay borrowed from the English the extensive use of 3rds and 6ths, giving his music an unprecedented richness and sweetness of sound. Importantly, these harmonies were still considered too

dissonant to finish on, but were used purely for the character of their sound. This represents an important change in the way music was considered: now free from loftier religious aims and appreciated purely as an auditory art and for composer's skilful craftsmanship.

Thanks in part to the contributions of Dufay, the 'Franco-Netherlandish' style of polyphony would come to dominate European music throughout the Renaissance. The next major figure was **Johannes Ockeghem** (1410-1497), also born in present-day Belgium. Ockeghem worked at the



royal courts for most of his life, but became a canon at the now familiar Notre Dame Cathedral. He made a great fortune throughout his long life, and was famed for his robust build and deep voice. Ockeghem, like Machaut or **Perotin**, continued the development of polyphonic complexity but at an unprecedented scale. Indeed, much

of his music is organised according to an incredibly complex 'superstructure', often so subtle that its existence was not discovered until much later. For example, the *Missa Prolationum* is made of multiple movements, each containing two separate yet simultaneous 'canons' (complicated types of 'rounds') with each part moving at different pace. These ingenious structures work to underlie a "timeless flow" of polyphony. Ockeghem extended the range of all the voices – overlapping them so that each gained a new independence and importance, and he avoided cadences (resolutions) except at key moments, giving these a structural purpose and creating a sort of floating sensation.

We have now reached a point where music has become a truly creative art, and the composers we discuss could fairly be labelled as 'geniuses'. We are entering a time of new richness and diversity and of great innovations which will eventually lead develop into the musical system familiar to us all. My descriptions of this wealth will be necessarily poor in comparison to the music itself, so as always please check the Felix websites for musical excerpts, and I look forward to introducing you next week to perhaps the greatest musical genius yet; Josquin des Prez.





## Student Picks

Eva Rosenthal picks:

*Oblomov* by Ivan Goncharov

Oblomovism. This is a Russian word for sloth or laziness. It is a word born from the indolence of the protagonist of *Oblomov*, the most famous work of the 19th century writer Ivan Goncharov.

Ilya Ilyich Oblomov, a member of the landed gentry, lives a life of complete and overwhelming indolence. He caught the 'illness' as a result of spending a childhood in the village of Oblomovka, where family and peasants alike found the greatest of pleasures in the general sleepiness that permeated their lives. Oblomov sleeps and dreams and daydreams all day, lying in his bed, incapable of understanding why anyone would ever want to enter the disingenuous social world, never far from his treasured dressing gown. His problems – he has to move house, his income is decreasing, his estate is falling into disrepair – stay outside; he can't bear to think about them

*Oblomov* can be read as social satire on the idleness of the landed gentry slowly but inevitably leading to their demise. It has elements of hilarity but for me, the true essence of the novel lies in Goncharov's mild, almost loving portrayal of his tragic character, for Oblomov is in many ways as poetic as he is tragically ridiculous. It is this sympathy in portraying a man who to some people – perhaps those who have never felt the wondrous power of indolence – may be entirely unsympathetic, which has given *Oblomov* its transcendence.

## Flash Fiction

London Café by Eoghan Totten

Arabs battle over chessboards while French dine in groups of six. Coffee flows and cocoa gluts. Through the window the traffic ebbs and flows and men dangle cigarettes out of open windows. The Café hums while the city screams.

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# The Immoralist

**Eoghan Totten** explores a thoughtful and subtle masterpiece from the early 1900s

Despite being published in 1902 I find that this novel reads as though it were fifty years ahead of its time. The tone of Gide's writing is sparse, conservative and yet at times overwhelmingly beautiful. For a writer with an aversion to the novel in his formative years, Gide has blended meter, imagery, subterfuge and cipher to yield a masterpiece. Michel, the protagonist, is an entrenched, introvert scholar who suffers a severe bout of tuberculosis on honeymoon in North Africa. His survival encourages a revival of enthusiasm for life.

*"The tone of Gide's writing is sparse, conservative and yet at time overwhelmingly beautiful."*

One manifestation of Michel's rebirth takes form in the liberation of his sexual desires, a difficult subject to confront in any era, not least early twentieth century France. Gide, in light of this, uses Michel's resurgent passions, desires and whims as a central motif to convey subtle (but firmly present) Nietzschean postulations. Michel reneges on his obligations to his wife, to his profession and to social

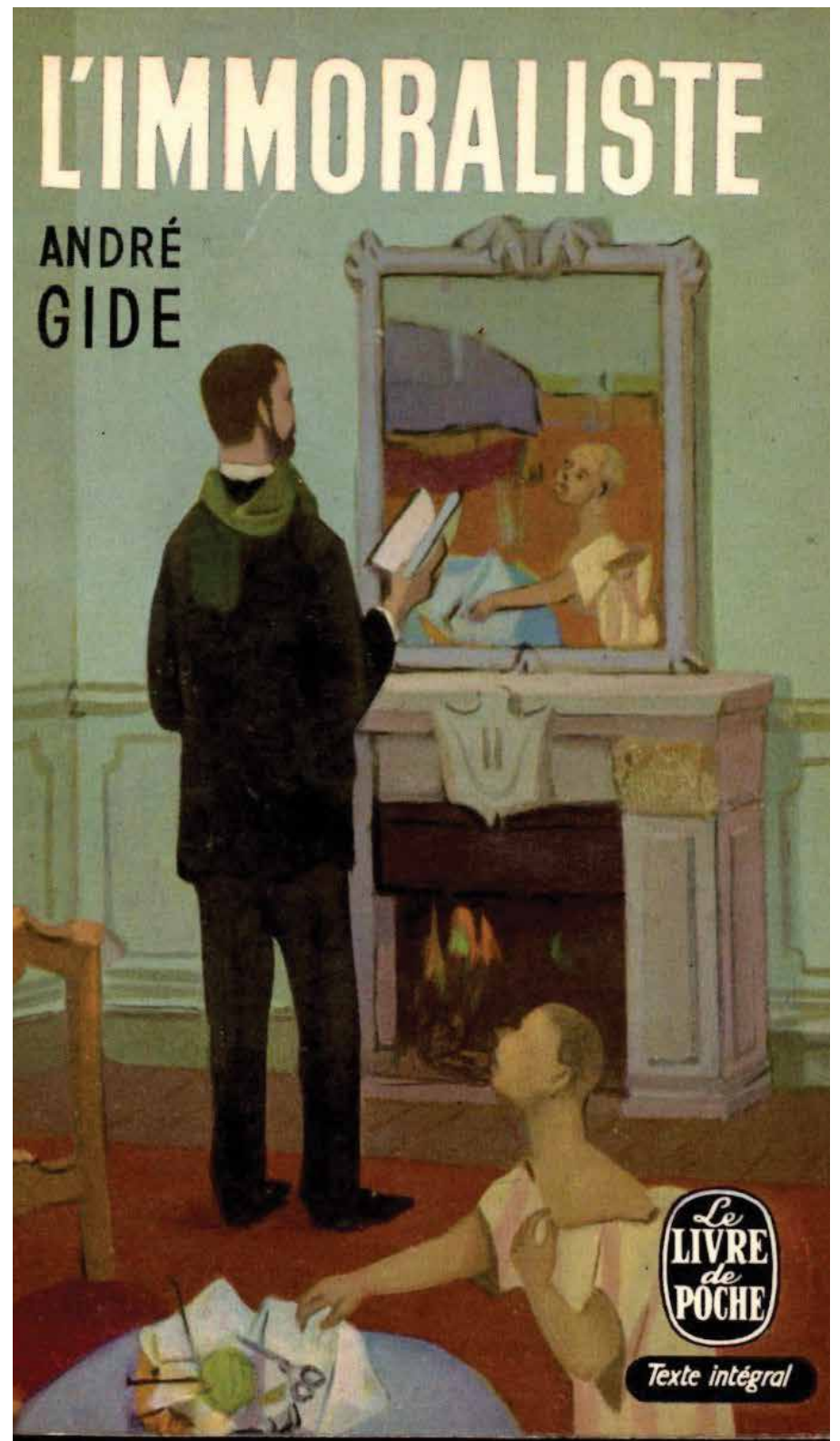
*"Gide has blended meter, imagery subterfuge and cipher to yield a masterpiece."*

standing, searching for more base passion, for an affinity with nature free from the shackles of culture. As identified by Alan Sheridan of Cambridge University, "Michel...has adopted Nietzsche's view that morality is a weapon of the weak, a slave mentality."

In the words of the protagonist, "Culture, which is born of life, ends up killing

*"...uses passions, desires and whims to convey subtle Nietzschean postulations."*

it." This theme is embellished by Gide's implementation of the first person narrative. As his social standing, wealth and obligations recede, the adverse consequences of Michel's apathy are evident to the reader.



Beyond its thematic significance and the context of the zenith of Nietzschean influence the novel contains innumerable emotive images, "The accreted layers of acquired learning flaked away like greasepaint, offering glimpses of bare flesh, the real person hidden underneath."

Gide's utilisation of simile and allusion blend well with Michel's actions. At times his relationship with his wife is superseded and obfuscated by his preoccupation

with nature. This is captured by Gide's use of seasonal imagery and (more than once) classical allusion, "the banks of the Cyane, still as blue as it flows through the papyrus as on the day it wept for Persephone."

In sum, the novel's progression is seamless and fluid. In my opinion it is informative and enlightening without one being aware of it at the time of reading.



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# Skelwith Suppers: Student food, quirks and all

George Butcher and his housemates show us how it's done on their new food blog


[skelwithsuppers.wordpress.com](http://skelwithsuppers.wordpress.com)

**T**he only thing better than cooking food, is eating it afterwards. That's the (unofficial) motto of me and my housemates. We take turns to cook for each other and put the results online at [skelwithsuppers.wordpress.com](http://skelwithsuppers.wordpress.com).

We decided to set up a blog after realising that all the evidence of everyone's hard effort was disappearing into our mouths. It's a record for us, but also for anyone interested in what student food can be if you put a bit of effort into it.

What with it now all public – we're getting competitive. Max's red chilli curry currently stands with the most

hits – whilst Dani's pesto got the first comment. The 'thou who cooks doesn't wash up' rule does tend to make you a messy cook but it's all fun and I'm only putting on a little bit of weight :-\ The good folks at Felix asked me to share one of my recipes with you, so here's one from a recent post: Pork Chop Pie. Enjoy!

For the shortcrust pastry, add 130 grams of flour and 60g of butter to a bowl. Mix it together with your fingers to create a breadcrumb type mixture as the flour breaks the butter up. Add a little bit of water to bring it together. Start with a shot glass worth then add a few ml at a time – you don't need much. Put in in the fridge for now. If

you over-do the water – add flour till it stops being sticky.

Heat the oven to 180C.

Cut the fatty strip from the pork (we'll use it later) and then chop up the rest into pieces. Fry them in oil till cooked through. Prep whichever vegetables you like (I used onions, garlic, carrots and mushrooms) and fry them together in a pan. When they're done, add the cooked pork then 200ml of double cream and a few splashes of milk.

Roll out the pastry you made earlier. If you lack a rolling pin – an empty wine or spirit bottle will do. Take a casserole dish, add the veg/meat mix, then lie the pastry on top and cut the

excess around the edges. I took the cut-off excess and cut them into a 'P' to put on top of the pie. I suggest you add the remainder to a separate tray to cook – everyone likes extra pastry! Cut a hole in the top of the pastry and glaze with a bit of milk. If you don't have a brush, splash some milk over with your fingers and use the back of a spoon to spread it.

Stick it in the oven at 180C, check it after 25 minutes – should take around 30 minutes depending on how thick your pastry is.

Heat up a frying pan with some oil and take the strip of fatty skin from earlier. Season the side then place skin side down in the pan. Use a heavy dish

on top to hold it flat and fry till it's cooked and all lovely and crispy.

I did some mash on the side – boil some potatoes then add milk and butter before mashing. If you're feeling posh, try using sweet potatoes or butternut squash instead.

## Do you write a food blog or just love cooking?

Share it with fellow Imperialites on Felix Food!

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## Eat-out Pick of the Week

### The Shiori

45 Moscow Rd, W2 4AH

[theshiori.com](http://theshiori.com) // 02072219790

Open Tue-Sat. Lunch slots 1230/1300, Dinner slots 1830/1900 and 2000/2030

Newsflash: Upmarket Japanese cuisine is more than just sushi – there's a whole other world of stuff out there. Unfortunately here in London, upmarket Japanese usually means sushi or fusion restaurants like Nobu. This means that when there's a restaurant about that serves something unique in the sea of sushi-teis, I'm all over it like a rash.

"But you're a student!" you cry. Well as London's riddled with lovely eating establishments begging to be explored; I'm willing to let my foodie side win and make a once-in-a-blue-moon exception for special occasions. A going-away

meal for the equally-foodie boyfriend certainly warranted it.

Located in a tranquil side street in Chinese-roast-duck-laden-Bayswater, The Shiori specializes in Kyoto's multi-course kaiseki-ryori. It's like a mini-banquet of all the authentic grub Japan has to offer – you could say that the concept of modern-day western tasting menus stemmed from it (just that the Japanese have been at it for WAY longer.)

The small size of the restaurant (12-16 seats!) lends to its lovely intimate feel. Chef Takashi Takagi, who used to run Sushi of Shiori on Drummond Street and cooked at Mayfair's Umu, is the sole chef. Hitomi, his wife, hosts and serves patrons with the help of one other assistant. Course after course came out, each looking and tasting exquisite,



wow, much eats - very beauty. here are all 11 courses we had - bet you can't identify more than the rice/soups/sashimi!

and each being preceded with a small explanation by the congenial and funny Hitomi (ingredients, how best to eat it, etc.) She'll most certainly sort you out for sake pairings too – novices, relax!

The menu itself (no a la carte by the way) is seasonal, making the best of both local and Japanese produce – which does mean prices can rise or drop slightly with the season. We recommend the full tasting menu with 11 courses; however there are more affordable pared-down options available.

Price-wise, it's no Wasabi; but that's

most Japanese in general. You \*are\* however paying for all the detail and effort that goes into each dish, plus the quality of ingredients is bar none. We do advise that you take your time and enjoy your grub; this is not the place to come for a "quick" all you can eat! As for how filling it is – both my boyfriend and I have huge appetites, and we found our meal was deceptively sufficient despite the small-ish size of each course. They usually offer seconds ("okawari") of the rice course should you want it.

All in all, while The Shiori is one of

those places you'd assigned the cliched "hidden gem" term to, the premise is anything but cliché. The food speaks for itself; personable Japanese hospitality takes it above and beyond.

Couples, if you can get a reservation this Valentine's Day (or maybe later on) – you will most certainly be spoilt, so you're in for a treat! Just go easy on the PDA, as Hitomi herself quipped (with a cute Japanese shudder) – "how do people engage in full-on kissing while eating sashimi? You're here for the food, surely!" -- Carol Ann Cheah, Food Editor



# FILM

Editor: John Park  
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# How to save a life

John Park

Film Editor

## Dallas Buyers Club

**Director:** Jean-Marc Vallée

**Writers:** Craig Borten, Melisa Wallack

**Starring:** Matthew McConaughey, Jared Leto, Jennifer Garner

**Runtime:** 117 minutes

**Certification:** 15



Once you contract HIV, you're forever "married" to the condition, as Ron Woodroof (Matthew McConaughey) correctly points out. In *Dallas Buyers Club*, set in the 1980s when HIV and AIDS were relatively unknown and discrimination against the condition was high, Woodroof finds himself increasingly isolated and without help. Despite the promise of impending treatment, for those who have very little time left to live, waiting is not a luxury they can comfortably afford. When America's healthcare fails to provide for him, he takes matters into his own hands, finding options elsewhere, something the Food and Drugs Administration (FDA) does not look upon kindly.

News of actor Rock Hudson's AIDS diagnosis is enough for Woodroof to fire off a series of homophobic slurs. He's a bull-riding, whiskey-drinking, women-loving, drug-taking, gambling, hellraising 100% American male cowboy who hates everything about homosexuals with the q-word and f-word being flung around as abusive banter between his similar-minded friends. So Ron isn't the most likeable protagonist to say the least, and you begin to wonder whether he will ever become a redeemable figure. But as it stands for the first half or so, Ron is a closed-minded, selfish SOB who makes no apologies for the way he is.

Which is why it makes the diagnosis even more difficult for him to accept. Initially not thinking that dirty needles or unprotected sexual intercourse can be causes of contracting HIV, he immediately rejects the condition as a gay thing, and upon being told that he has no more than thirty days to live, he walks out not quite understanding the gravity of the situation. But he isn't silly enough to ignore the doctors entirely. The fact is he has been feeling very sick lately, and given Matthew McConaughey's astonishing weight loss it would appear Ron has lost considerable mass.

And McConaughey, a long way away from the days he played sleazy, cheesy



rom-com male leads, transforms brilliantly to an actor of such strong, solid versatility that the changes his portrayed character goes through in the running time of the film is an utmost privilege to witness. It's not just his unrecognisable physical appearance that is worth commending, but his transition from a detestable abuser to helpless victim is a smooth one. His AIDS diagnosis spreads fear, judgement and prejudice amongst people he counted on as friends, and it's not long before he's left alone and abandoned to fend for himself. McConaughey is fearless, faultless and supremely confident with his trademark Southern swagger in place, which makes the line "there ain't nothing out there can kill fucking Ron Woodroof in 30 days" sound utterly convincing.

His "drug-smuggling" operation starts from a doctor in Mexico who was stripped of his license for unknown reasons. But he seems to know what he's talking about. With a clever scheme of setting up a "Buyers Club" in which the membership-paying individuals are given non-FDA-approved drugs, (the legal loophole here being that people are buying legal memberships, not unapproved drugs) Ron charges a handsome amount for each member. But what originally starts out as a profit-making system turns into something more meaningful. So even now Woodroof has his selfish qualities intact, he's really in it for the profits.

Finding himself a business partner of sorts, Rayon (Jared Leto) is a cross-dressing HIV-positive transsexual whose sass and ability to bring in plenty of customers help Ron's Dallas Buyers Club grow. Leto and McConaughey are almost certainly going to be winning their Oscars this year, for Best Supporting Actor and Best Lead Actor respectively, and very much de-

servedly so. Together they make one hell of a team: they don't particularly like each other, the main reason being Ron's inability to have an open mind ("you know what, you don't deserve my money, you homophobic asshole" says Rayon in one of their earlier encounters), but it turns out the two are an unlikely match made in heaven. Together they share snarky banter ("would you stop staring at her tits Rayon, you're starting to look normal", "God sure was dressing the wrong doll when he blessed you with a set of balls" to list some examples), and yes, believe it or not they become friends, and the Buyers Club? Turns into something that's more than just about turning a profit.

But none of these come without a price. With no cure, the AIDS starts taking its victims one by one, and it doesn't take much guessing to predict that perhaps not everyone will make

it to the end. It's incredibly heart-wrenching, given the amount of quality time that was spent with the numerous characters.

Adding another sympathetic pair of eyes into the picture is Jennifer Garner's role as Dr Eve Saks, a physician heavily involved in the care of HIV patients. Her close friendship with Rayon as well as another shared with Ron adds more perspective into the film's narrative which works to add even more touching drama to the plot.

*Dallas Buyers Club* is a film that knows when to play around with the material at hand but more importantly when to let the inevitable dark reality to sink in. There are elements of both feel-good and feel-bad films here, with a delicate balance struck between the two. The film never extends its focus beyond the Dallas area, keeping its story personal and intimate, which works thanks to McConaughey.



## Imperial Cinema



### Don Jon & Anchorman 2

Joseph Gordon-Levitt stars as the titular character in his directional debut *Don Jon*. Clearly modelled on the perma-tanned buffoons of tv shows like *Jersey Shore*, Don Jon aka Jon Martello lives a methodical existence consisting of pumping weights at the gym, preying on drunk girls in clubs and above else, watching copious amounts of porn. Instead of just being a #MEGALAD Jon's addiction to porn starts to cause more serious problems when he begins seeing the beautiful Barbara Sugarman (Scarlett Johansson); real intimacy with her just does not compare to cyber sex and Jon needs to reevaluate his life if he wants this to change.

Everyone's favourite mustachioed, misogynist news anchor Ron Burgundy is back in *Anchorman 2*. Due to his own shoddy performance on air, Ron loses his job to his wife Veronica Corningstone and they separate. Ron joins global news network (GNN) in a late-night slot and decides that journalistic integrity is not for him, sensationalism ftw! His new approach to reporting is a huge hit and earns him fame and glory but will he be able to get his relationship with Veronica back on track? As endlessly quotable as its predecessor, *Anchorman 2* is filled with hilarious, nonsensical charm. Come along for a guaranteed good time!

**Don Jon:** Tuesday February 11th 18:30 and Thursday February 13th 21:00

**Anchorman 2:** Tuesday February 11th 20:30 and Thursday February 13th 18:30

Each film is £3 for Members/£4 for Non-members

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Next week: *Oldboy*





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# That awkward review

**Jack Steadman**
*Treasured Writer*

## That Awkward Moment

**Director:** Tom Gormican

**Writer:** Tom Gormican

**Starring:** Zac Efron, Michael B.

Jordan, Miles Teller, Imogen Poots

**Runtime:** 94 minutes

**Certification:** 15


In a world where we really, really need more films with strong female leads, taking a film in what has predominantly been viewed – for better or for worse – as a female genre and making it about a trio of guys sounds like a stupid idea, or at least one that should

be mildly concerning from a gender-domination-of-Hollywood perspective. But, despite the inherent misgivings there, it's really not. It's actually kind of... fresh. So points for not being predictable, I guess.

Unfortunately, *That Awkward Moment* can't help but squander those points fairly quickly, as it turns out that despite taking a new approach to rom-coms it still recycles the same old tropes, just from a different point of view. It's still the same old 'blah blah blah meant to be together oh no I messed it up let's try again anyway after I win you back in nauseatingly cute fashion' and so on and so forth, but with added dick jokes. Too many dick jokes, really, even if they are some of the funnier moments, a fact which probably speaks volumes about either the quality of the other jokes, or about my tastes in comedy – I'm going to go with the former, mostly thanks to the jokes being (on the whole) slightly weak (and partially because I'm not admitting faults here, I'm not review-

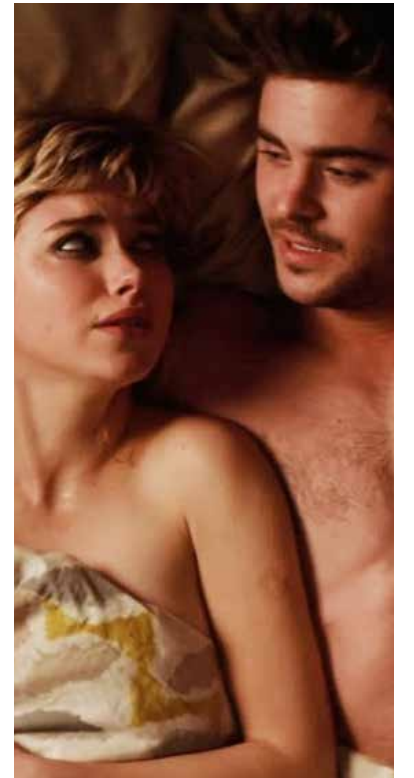
ing myself, am I. Am I?). This is very much a script that tries really hard to put a smile on your face and ham up the 'comedy' aspect of 'rom-coms', but on the whole it only really succeeds in putting a mild smirk.

Despite this try-hard aspect, though, there are certainly moments where a smile is irresistible, and it's definitely cute enough without being schmaltzy, which is nice, and the banter between the three main characters (Efron, Teller and Jordan – who all have great charisma and chemistry with each other, if nothing else) is genuinely funny at times, including one stand-out scene towards the end. You can't help but like the main characters – even if at least one of them (Efron) is roughly 90% jerk – and the supporting cast give their roles the best shot they can.

The main problem comes from the storyline itself – Jordan's character is going through a divorce, so all three guys make a pact to stay single for as long as they can, which is obviously less than 90 minutes seeing how this

is a rom-com, but whatever – it's so by-the-numbers it's painful (and also worthy of some "colour-by-numbers" joke but I have a suspicious feeling I've used that one before), and when it's not horribly contrived it's just downright dumb. And it commits the cardinal sin of using a voice-over at the start and then completely ignoring it for basically the entire film. Minus points for that one.

Overall then, *That Awkward Moment* shares a trait with *Last Vegas* in that it has a semi-decent premise with a completely useless storyline which ultimately proves to be shored up almost entirely by the charisma of its main actors. The direction is never less than acceptable, but never more than mediocre, and the soundtrack tries too hard to force your hands emotionally, leaving a film that's underwhelmingly middle-of-the-road. Having said that, of course – chuck an extra couple of points on if you're seeing it as a date movie. It's better with someone else.



# The birth of youth culture

**Fred Fyles**
*Treasured Writer*

## Teenage

**Director:** Matt Wolf

**Writers:** Jon Savage, Matt Wolf

**Starring:** Ben Whishaw (voice)

**Runtime:** 78 minutes

**Certification:** 12A

The idea of the 'Teenager' – that glorious creature trapped between childhood and adult life – is such an immemorial concept in our cultural landscape, it is difficult to imagine a time when they did not exist. But that was not always the case. It used to be that the line between 'child' and 'adult' was set in stone: you stayed at home until you were old enough to work in the factories, or be sent down a mine, and you then entered the adult world. *Teenage*, a patchwork of film, pictures, and mock Super-8 material by filmmaker Matt Wolf, explores how this phase of social and psychological development came about, forming an engaging and enlightening companion piece to writer Jon Savage's tome 'Teenage: The Creation of Youth'.

Taking the introduction of child la-



bour laws as his starting point, Wolf charts the journey of the adolescent over the first four decades of the 20th Century, ending with Elliot E. Cohen's publication of 'A Teenage Bill of Rights' in the New York Times in 1945. Along the way we are introduced to the landmarks of youth culture: the

Bright Young Things, the Jitterbugs, even the Hitler Youth. Wolf also looks at how the teenage demographic have been continuously exploited during the last century. First they were militarised, joining the Boy Scouts and being pushed into the trenches of the First World War; then they were de-

monised by the press, with the actions of the Bright Young Things causing a scandal in 1920s London; and finally they were recognised as a market power, and aggressively targeted by the giants of consumerism – a trend that continues to this day.

That is not to suggest that the film is all doom and gloom. On the whole it is uplifting, with Wolf repeatedly referring to the idea that youth culture was 'for the young, and led by the young', and the archive material we are presented is a real treat. Eschewing the traditional single narrator favoured by documentary makers, Wolf instead goes for a quartet of 'teenage' narrators – one of whom is played by Ben Whishaw – who describe what their lives were like growing up in the UK, USA, and Germany during the early 20th Century. This difference, along with clever editing from the production team, gives the whole film a wozy, almost dream-like feel, which is accentuated by the use of mock-archival footage.

While this faux-Super 8 footage gives the film a surreal quality, it makes it difficult to tell which parts of the film are actually real, undermining the narrative structure. It also marks the short end of the wedge of retro-fetishisation, which began with the ascent of 'kooky' Instagram filters, and now represents a worryingly grow-

ing trend in the filmmaking industry. One only has to look at last year's *This Ain't California* to see how insidious this spread has become; a so-called documentary about the East German skating scene of the 1980s, following its release it was revealed to be comprised mostly of staged footage, using actors. While *Teenage* doesn't quite go this far, it treads a dangerous line between fantasy and reality that doesn't do it any favours.

*Teenage* is a light, somewhat frothy piece, that forms an excellent counterpoint to Savage's book, which offers a much more tangible insight into the world of youth culture. The way the film is assembled resembles the incredible work of British filmmaker Adam Curtis, but Wolf has given it his own unique twist, injecting a shot of dreamy haziness into the experimental documentary genre. Adolescence is supposed to be a wonderful, exciting time, and while you could accuse Wolf of romanticising the idea of youth (personally, my adolescence was spent in a suburban boredom far removed from the exploits of Evelyn Waugh's peers), he is certainly not the first to do so. Both informative and imaginative, *Teenage* is a thoroughly entertaining film, that draws interesting parallels between the past, the future, and – towards the end of the film – the present.





# Director masterclass

## Peter Brook

Treasured Writer

A brief preamble about this article: Allen was accused of child molestation back in 1992, was found not guilty, and refused visitation rights to his adopted children. This has come back into the public consciousness after the Golden Globes when Dylan Farrow, the alleged victim of the abuse, released a letter to bring her accusation back to the public domain. The day I am writing this, Sunday 2nd February 2014, Dylan Farrow has published an account of the alleged abuse. I finished writing this article 4 days ago, and hope that no one sees this as an attempt to 'cash in' on the publicity. Whether the accusations are true or not (we rely on the reasonable doubt of the American Justice system) I think no one would argue that Allen has had a profound influence on cinema over the last 40 years and has created some joyous movies. That is what I wanted to write about when I wrote this piece.



Woody Allen has managed to create a set of films that are defined by exclusively his voice. His constant neuroticism, his jokes and his tragic hunt for love. In this article I thought it would be interesting to see where his style came from, so I have made a list to compare 5 films from his Top 10 Films (originally published in *Sight and Sound*) with some of my favourite Allen films. He made the rounds on the stand up comedy set and I feel this is where some of his immediacy comes from. However his knowledge and clear love of cinema makes him one of the most interesting directors around today and the fact that he has been making at least a movie a year since 1982 makes him one of the most prolific too.



### Love and Death (1975)

Allen had charmed audiences through Broadway-style comedy with heavy use of slapstick and gags up until this early point in his career. *Love and Death* follows in that vein and it genuinely made me laugh so loud and for such a sustained amount of time that the residents of the flat next door complained (maybe more a reflection on my oddly loud laugh than anything, but I hope you get the point). *Love and Death* is a period Russian satire about the cowardly, pacifist, scholar Boris being forced to go to war. When his brothers packed swords, he packed a butterfly net. This film also contains many jokes for those who are interested in Russian literature and film, specifically Dostoyevsky, Tolstoy and Eisenstein.

It's watching films like this that make me realise what a dearth of comedy the film industry is undergoing at the moment.

### Annie Hall (1977)

The opening monologue from *Annie Hall* is possibly one of the greatest openings to a film in the 120 years of cinema. It is just Allen playing Alfie Singer talking against a light brown background about his philosophy on life and which is both terrible sad and brilliantly funny. He is both animated and a master of comic timing. He then starts talking about a break-up with Annie Hall and how he can't get his head around it and the movie starts and we follow Allen, I mean Alvy (it doesn't matter as they are basically the same person in this film) through the ins and outs of his relationship.

Though maintaining the comic sentiments of his previous films he is trying to do something more now than simply make an audience laugh: he says he "had the courage to abandon ... just clowning around and the safety of complete broad comedy. I said to myself, 'I think I will try and make some deeper film and not be as funny in the same way. And maybe there will be other values that will emerge, that will be interesting or nourishing for the audience.'"

Finally it is important to mention the role Diane Keaton played in this film (for which she won an Academy Award for Best Actress); she plays Annie and is possibly the most believable girlfriend ever played on screen: human, affable and just charming.



### Blue Jasmine (2013)

*Blue Jasmine* is Allen's film from 2013 and can only be defined as character film. Proof that he can let his own voice subside and allow another performer to really become the heart of the film. In this case that is Cate Blanchett as the obnoxiously wealthy woman who lost it all after her husband who cheated on her got caught for financial crimes. Running out of money and reliant on alcohol and pills, she is forced to move into her sister's apartment (wonderfully played by Sally Hawkins) which is small and dowdy. We see a woman who is on one hand an awfully entitled bitch, but on the other, someone who is coming apart at the seams and really needs help. Though at first it seems bold for Allen to make a film in someone else's voice, there have been rumours that this is actually a caustic attack on Mia Farrow, his ex-partner after their strange and very public relationship breakdown which included accusations of Allen's sexual molestation of her children. This film suddenly doesn't feel like a virtuous choice to step back to allow a new voice in his films.



### Midnight in Paris (2011)

Recently Allen has stopped appearing in his own films and in *Midnight in Paris* Owen Wilson plays Woody Allen playing a writer. The film shows a shaky relationship between Wilson and his fiancé and her very wealthy and snooty parents on a trip to Paris. Wilson wanders off and finds himself transported back in time to the 1920s where he meets all of his favourite authors including Hemingway and Fitzgerald and some other famous poets and artists of the time (including a wonderful cameo of Adrian Brody as Dalí). The story is really of a romance between Paris and a man, and you really feel the excitement of his attempts to go back in time. In some ways you can see parts of the ignored craziness that may come from *The Discreet Charm of the Bourgeoisie*.





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# Class: Woody Allen

## 5 of Woody Allen's Top 10 Films



### The Discreet Charm of the Bourgeoisie (Luis Buñuel, 1972)

This is a surrealist caper by Luis Buñuel. It is a film in French which follows the lives of a middle-class group who try to have a dinner together. However, they are repeatedly interrupted or hampered from having their party due to misunderstandings, invading armies or dead restaurant managers.

The film also takes place in the dreams of the main characters which reveal their biggest fears from humiliation to violent death. The dreams are often played as tricks on the audience and it often takes a while to tell whether the absurdity of the situation is in fact a dream or a strange situation.

The oddity of this film really comes from the fact that when inexplicable things happen, the characters react as if it is the most normal thing in the world and I found perverse humour in that. Of all the films that Allen quoted in his list it's funny that one in French would have a voice so similar to his own.

### 8½ (Federico Fellini, 1963)

This film is a dreamy masterwork about making movies. It follows a famous director though the production of his newest film, only there is a problem. He doesn't know what it's about yet. Despite this, his producer begins building massive sets which panics Guido the director and makes it harder for his creativity to flow. It is a study of how creativity is not something that can be conjured out of nowhere.

Much like the surrealist Buñuel piece, this combines dreams and reality in a way so as to confuse the two. I believe that cinema is the perfect medium to demonstrate the power of dreaming and the subliminal effects and tricks that it plays with your mind can often leave finishing watching a film to be akin to wake up after an intense dream, with the residual emotions left with as you begin to go back about your day.

One thing I have to admit I found about 8½ is that the middle act feels quite long, but the payoff was one of sheer magnificence. It's the final two monologues by Guido and his writer that are almost spoken straight to the audience before a final dance and musical number that says, "Hell, this is just a movie!"



### Rashomon (Akira Kurosawa, 1950)

A story of the rape and murder of a Samurai and his wife told from four different perspectives, the boasting criminal, the shamed wife, the ghost of the murdered Samurai (though a medium of course) and an unbiased onlooker. Kurosawa, also famous for *Seven Samurai* among many others creates each vivid story in such a believable and compelling way that each version of events could be a movie in its own right.

It manages to dissect tabloid culture before it ever came to be in such an insightful way that the 'Rashomon Effect' is now a term used by scholars and critics to describe an event told from with multiple points of view. The pervading concept can also be found in everything from a *Spongebob Squarepants* episode to the film *Crash* (2004).

I won't give the ending away, and though the film has a lot to offer it wasn't until the final sequence that I understood how this film could rate so highly on Allen's list. Within the final sequence we see absurdity, beautiful camera moves and riveting tension.

### The 400 Blows (François Truffaut, 1959)

The name comes from "faire les quatre cents coups", a French idiom meaning to raise hell. It's the French New Waves' *Ferris Bueller's Day Off*. Though the film starts with a sort lackadaisical nature the severity of the story starts to spiral. The boy who bunks off school is reprimanded for lying to his parents and teachers, but sees his mother having an affair, he chooses not to repeat this as he doesn't believe anyone will believe him.

Despite the 'heavy' direction of the film it is particularly light on its feet up until the last act and the final scene is both exciting and kind of sad. It sort of sums up everything the French New Wave stood for and it breathes and sighs beauty. Truffaut went on to create a couple of sequels following this boys life. However I enjoyed the escapist ending as it was.



### Citizen Kane (Orson Welles, 1941)

The bedrock of modern cinema and always in the top 10 films of all time lists. I think that this makes it a little hard to watch, knowing that you should enjoy this film above all others, and it obviously has merit. The section I enjoyed most however (bearing in mind I did actually enjoy this film) was the song in the middle which reminded me of *The Simpsons* episode that parodied the song "There is a man, a certain whose face and certain grace is known across this land.... His name is Burns!" But again the phrase "You buy a bag of peanuts in this town and you get a song written about you!" also gave me a chuckle.

Much like *Rashomon* it uses the idea of searching for the truth behind a story as the central tenant and this may be something that Woody Allen is looking for when he is deciding his favourite films.



# TELEVISION

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# The horror...the horror

**John Park** Television Editor

*American Horror Story* is an anthology series that is without doubt the best thing that has come out of Ryan Murphy's head. *Eat Pray Love*? An annoyingly self-centred, deluded travelogue starring Julia Roberts that induces vomit, but not in the amount of gigantic volumes that *Glee* induces instead with their weekly nauseating episodes. *Nip/Tuck* was all right though, and even the recently cancelled *The New Normal* had some comedy potential. But right at this moment it's all about *American Horror Story*, that's already given us three seasons, with a fourth one commissioned and Murphy hinting that he's got an amazing idea for season 5. Each season being a self-contained one helps bring out the originality of every "reboot" series, although *AHS* also prides itself in recycling a large portion of its talented cast members in different roles showing off their award-worthy versatility.

## American Horror Story: Murder House



It all begins with *Murder House*, in which a family on the rocks moves into a mansion that is bought at a ridiculously cheap price, which therefore means it's very haunted. Psychiatrist Ben Harmon (Dylan McDermott) was caught cheating on his wife Vivien (Connie Britton) and this new house marks a fresh start, not that the married couple and their daughter Violet (Taissa "sister of Vera" Farmiga) are in for any of that; turns out the house was a home for many twisted individuals and a fair share of serial killers back in the day, with their evil spirits wandering the corridors and staircases. Their housekeeper Moira (in a creepy double-act of Frances Conroy and Alexandra Breckenridge), who the family didn't want in the first place but was reluctantly accepted in as a part of a package deal, seems to know more than she's letting on, and she also has some deep-buried history with the neighbour, Constance (Jessica Lange).

Now this Constance is quite a character and is played so superbly and deliciously mysteriously by the Golden Globe, SAG, Emmy-winning Lange. She wanders in and out of the Harmon's as though she owns the place, lights a cigarette, says twisted things like "don't make me kill you again" to poor old Moira and talks about how her womb is cursed, plus she seems



to know and be connected to a lot of the things that's wrong with the house in question. Her daughter Addie (Jamie Brewer) who has Down's Syndrome is also in contact with the spirit world which adds more intrigue and suspense with countless WTF moments involving this mother-daughter pairing.

The rich, blood-soaked history which the house is drenched in is revealed with every episode. We have an illegal abortion practitioner in the 1920s (Charles Montgomery) who goes crazy and starts placing organs in jars after his pushy wife (Lily Rabe, excellent) basically drives him nuts with her endless complaining and emasculation, the Black Dahlia killing of 1947 (Joshua Malina, killing Mena Suvari) also happens here, nursing students are murdered in 1968, a kinky gay couple, the previous owners before the Harmon's, (Zachary Quinto and Teddy Sears) with fidelity issues meet a horrendously gruesome end, and so on. The decades of history call for a lot of flashback sequences that are tightly structured and wonderfully designed. Each fascinating guest spot is filled with talented actors who make their relatively shorter contributions count.

But what of the central characters? They are all played to the highest of standards, with Britton standing out as a woman trying to hold it together although she's really starting to lose it, and Farmiga emerging as a breakout star, along with Evan Peters. Peters is

Tate, one of Ben's patients, who starts showing some interest in Violet, much to Dr Ben's worry. And what's with the horribly disfigured Larry Harvey (Denis O'Hare) stalking Dr Ben? He wants to warn Ben about the house, although his intentions, like most individuals mentioned here so far, aren't the clearest.

As can be expected, there is plenty of violence, sex and shock factor; Britton enjoying a nice plate of freshly prepared pig brain is no doubt one of the season's most unforgettable moments. The reason that *AHS: Murder House* works so well is not solely dependent on how many creepy ideas that can come out of the writers in each episode, but in how they actually impact these complicated characters' stories.

Believe it or not, there is even a surprising number of heart-tugging scenes that mark the season's best high points. The relationship that eventually blossoms between the trouble Violet and Tate, who is equally disturbed, feels like a sweet, genuine romance, Constance and Addie have their share of touching moments, and the family dynamic of the Harmon's, mostly stemming from Ben and Vivien, is the glue that keeps the show together. With pitch-perfect performances all-round, a fine balance between shock-horror and well-paced storytelling, the first season not only shows promise for the future, but also wraps up to become an easily rewatchable, highly entertaining stand-alone season.



## American Horror Story: Asylum



Things get even more violent and uncomfortable with the second season *Asylum*. As its name suggests, the characters here revolve around a hospital/prison for the criminally insane where madness and chaos reign. Starting with a sequence in which guest star Adam Levine's arm gets ripped off, *Asylum* is poised to become the best of the bunch and indeed it does.

Ruled by the sadistic Sister Jude Martin (Jessica Lange, perfect as ever, here sporting a thick harsh Boston accent) who is a firm believer in punishment in the form of electroconvulsive therapy (ECT) as well as some good old-fashioned caning, the Briarcliff Mental Institution looks like the last place any sane person would like to end up in. Which is why when reporter Lana Winters (Sarah Paulson), hoping to expose the institution's cruelty and mistreatment towards its inmates, enters and becomes trapped, we start worrying.

Judged and hissed at by Jude for being a lesbian, Lana is desperate not only for a story now, but now for her freedom too. Here she befriends Kit Walker (Evan Peters), another patient who seems to have been wrongly locked up. The staff here consists of Monsignor Timothy Howard (Joseph Fiennes), a well-meaning priest who nonetheless walks into the dark side, Sister Mary Eunice (Lily Rabe), a naive junior nun who has a bigger role to play as the season progresses, Dr Oliver Thredson (Zachary Quinto), a psychiatrist tasked with treating the



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TELEVISION

# or...horror has a face



patients at Briarcliff, and mad scientist Dr Arthur Arden (James Cromwell) who is up to no good whatsoever.

Once again, the performances here are first-class. We welcome back many familiar faces, and those with expanded roles compared to what they had in *Murder House* in particular shine. Lily Rabe further proves her worth in the anthology as she goes through some pretty drastic changes and embodies them brilliantly and Zachary Quinto takes charge of his sinister subplot with effective stares and a suitably creepy tone of voice. But it's Sarah Paulson, who only appeared in a frustratingly limited capacity the year before, takes centre stage and becomes the feminist heroine to root for. The strength she displays throughout the season is extraordinary and boy is she given a lot to deal with. But with all the difficulties she faces, she becomes more resourceful, independent and stronger than ever.

So what themes are waiting for its audience in *Asylum*? Given that the place is run by strict Catholic beliefs, ideas of God and Satan are keenly explored, everyone has dark demons to battle, especially Jude, with a juicy past to address herself, the aftermath of the Second World War is featured, we get zombies, aliens (oh yes), dodgy scientific experiments, a musical scene (really), and a gramophone with the song 'Dominique', a popular French song recorded by Jeanine Decker aka "The Singing Nun", on endless repeat. That song alone will drive you insane. All

in all it's a jam-packed season of mad goods.

Let's not forget about the central love story that also takes place. Kit Walker, in his attempts to break free, catches the attention of another patient, Grace Bertrand (Lizzie Brocheré), and together they attempt to survive the wrath of Sister Jude, the conniving, twisted mind of Dr Arden as they look for ways to get the hell out of Briarcliff. What Peters and Brocheré share here is different to Peters and Farmiga portray in *Murder House*; this time the characters are older, the stakes are higher, and the possibility of failure more evident.

The design of the institution itself couldn't be more depressing. It's a damp, dark, metal-barred collection of holding cells, with dimly lit corridors looked at from weird camera angles (the anthology loves doing these, upside down shots, side angles, blurred shots etc). It's an unpleasant place of residence to say the least, but with every episode, it succeeds in drawing you in with its forever-evolving dark subplots. Because when else do you see the excellent Ian McShane play a psychopathic serial killer dressed as Santa Claus?

After a 13-episode stint you may well need some therapy of your own, trying to get all the horrific images out of your head – which is what makes this season such a unique rollercoaster ride of head-spinning ideas, full-on shock factor developments and most of all, powerful performances.



## American Horror Story: Coven



Now the third season marks the biggest step down and disappointment in the anthology. The set-up was brilliant; the cast assembled? Perfection. And this season had the best promotional clips of the series thus far. A live snake being passed from one mouth to another? Yes please. A human stuck with dozens of voodoo needles? Score! Floating witches? Come at me. But the 13-episode arc felt over-stuffed in the end, as *Coven* lacked consistency, fun and well-drawn characters.

It starts off promisingly enough. Fiona Goode (Jessica Lange, all dressed up in black) is a powerful witch, the reigning Supreme of witches who is rapidly nearing death thanks to her cancer diagnosis. And so begins the season-long search for the next Supreme. Is it Zoe (welcomes back Taisa Farmiga) who has the unfortunate power to kill with sexual intercourse?

Is it Madison (Emma "niece of Julia" Roberts), the bitchy Hollywood actress? Is it Queenie (Gabourey Sidibe) the human voodoo doll who can inflict pain on others through self-harm? Is it Nan (welcome back Jamie Brewer) who has the special gift of telepathy? How about Misty (Lily Rabe, her third appearance in the anthology), the swamp witch who can resurrect the dead, be it humans or animals? Is Myrtle (woohoo Frances Conroy is also back!), Fiona's nemesis also in the running or is she too old for this? We also can't ignore Cordelia (Sarah Paulson – YES!), Fiona's daughter, either, as she acts as a carer for all the young witches looking for a home and protection at Miss Robichaux's Academy for Exceptional Young Ladies.

Besides the plot of everyone trying to figure out who the next Supreme is and Fiona trying to kill her in order to gain her fading powers back, the witches' coven also has other things to worry about. The unsteady alliance between witches and voodoo practitioners led by Marie Laveau (Angela Bassett) is starting to show its cracks, and we're also introduced to witch hunters who, as their name suggests, hunt down witches for a living with their silver bullets.

All this begs for some slick sequences of action. "The only thing you have to be afraid of is me" says Fiona after she throws the misbehaving young witches against the wall with her telekinetic powers. But what ensues is disappointingly tame and the powerful witches with supposed powers are never given the chance to properly show them off. If you're looking for a massive showdown between a group of witches and everyone else out to get them, you're in the wrong place. Internal politics and bickering between witches take over and soon these powerful women are in the midst of a dull, never-ending catfight.

Sure Marie Laveau raises some zombies from the dead and attack the coven, but that's just over one episode. The aforementioned witch hunters? They are dispatched by a character who is not even a witch which adds to the long list of how badly a lot of the plot points are handled and quickly written off throughout the season.



Also problematic is the character of Madame Marie Delphine LaLurie (Kathy Bates), a much-anticipated supporting player who Murphy promised would be five times worse than Bates' character in *Misery*. Based on the real-life socialite, LaLurie imprisoned and tortured her black slaves in the early 1830s, something that is given some screen time here, contributing to the "horror" aspect of the show. Sure Bates is a racist, sadist who literally puts blood on her hands to smear all over her face but once you get past the horrendous nature of this character, you begin to wonder just how she fits in to the overall story. In the end, she doesn't and she too, is tossed aside like something that never happened.

And why was Patti LuPone even given the guest-starring spot on the show? She and newcomer Alexander Dreyfuss play mother and son who move in next door to the coven. After a brief hint of potential romance between the boy and one of the witches, they too, are dispatched elsewhere, serving merely as an unwelcome distraction from the main plot that really matters.

Things start to pick up eventually in the penultimate episode (there are 13 here – the middle part is the major let-down), when the action gets going and the plot starts moving forward instead of meandering in pointless, inconsequential subjects no one ends up caring about.

The wonderful performances are still there, even the newcomers to the anthology Bassett and Bates, who will reportedly be sticking around for future seasons, are a welcome addition to the cast, with Lange prepared to leave after season 4. But please, let's mark *Coven* as just a one-off mishap that will never ever happen again.







# Return to paper?

## Maximilian Eggl's first thoughts on Facebook's new app

Yes, Facebook, has turned 10. Ten years this giant has been sucking out our souls, killing our times and generally trying to inject itself into every aspect of our lives. Now they have introduced their next strategy in their multi-pronged attack to make themselves virtually indispensable, a reader app named paper. Almost identical to Flipboard, it aims to deliver a new experience to browsing

Facebook, and general news around the Internet.

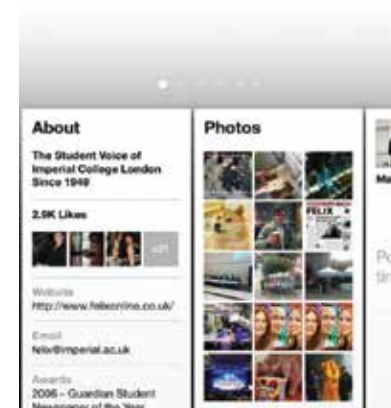
The quote I first read when I read about Paper was "This would be Facebook if it had been first created in 2014". I cannot agree more. Doing away with the blue and somewhat out-dated style of the website and application, it replaces everything with individuals little stories on the bottom with one randomly selected story filling up the background. Furthermore this

format is replicated throughout the entire app, e.g. Headlines, News etc. All in all everything looks really futuristic and smooth.

In terms of actual Facebook use, it tends to everything quite well. Messages and notifications are almost the same (although the double notification of both the normal Facebook app and then paper did annoy me to the point that I did have to turn it off). You can post statuses, like and comment things

etc. Furthermore the Facebook profiles just look really great.

This app was billed as the death of the old Facebook app and looking at it I can understand why the bloggers of the Internet predict this. However for now I just believe it is too different, feels like it is lacking to many features to be a real killer. It does show that Facebook is ready to change things up and stay current, also it is a good alternative when you are too tired of seeing blue all the time though.



# Tired of all those Wires?

## Yong Wen Chua gives you some tips to avoid those pesky things

I hate wires. Every time I look at the back of my PC and I see the bunch of wires, my OCD kicks in. Luckily, I can usually sit at my desk and pretend the wires are not there.

Not for the mobile phone. When you need to charge it, transfer data, or listen to music, you have to pluck some bloody cables into it. At least, you used to. I have managed to transition to using my mobile phone without needing any wires at all, and here's how you could do the same. (Caveat: doesn't work on all phones; I am using a Nexus 5.)

Power is essential to the phone. Without juice, your phone might as well be a formidable piece of brick designed to kill someone and then commit seppuku afterwards by shattering into a million pieces of

glass. The power cable gets the cut first via wireless charging. With a wireless charging device, you will no longer have to plug your phone to charge it. It's as convenient as placing your phone on the charging device, usually in the form of a mat. There are two main standards for wireless charging: Qi (pronounced chee) and Powermat. Many high end phones such as the Nexus 5 and some Nokia Lumia phones support wireless charging directly. Others require some kind of an add-on to allow for wireless charging.

Unless you are one of those annoying people who likes to broadcast your music taste for the scrutiny of the others on public transport, you would probably be using some earphones or headphones

to listen to music on the go. Your wireless solution to this would be bluetooth headsets. The price range is vast, and essentially, you get what you pay for. If you are an audiophile, the Logitech UE 9000 is probably the best you can get at a hefty £300. If you are willing to take the plunge, I strongly recommend it. Otherwise, if you are unwilling to spend, but still want your audio quality, stick to your current earphones.

One of the least used feature, albeit equally important, is the ability to transfer data to and from your phone. These can include files, or even stuff like contacts. Android phones fare the best in this category, arguably. Once you connect your phone to the mobile data network, or a WiFi network and sign in to your Google account, your contact details will automatically get synchronised to your phone. iOS users have iCloud and Windows Phone users will have Microsoft's services. To transfer files, you can use cloud storage services like Dropbox, OneDrive (formerly known as SkyDrive) or Google Drive. Android users have the option of using apps like AirDroid to transfer files on an ad-hoc basis.

There are, however, some things that still need wires. They are however, arguably specialised. For example, if you want to use your phone as a remote control for your DSLR camera, you still need the USB on the go (OTG) cable. If you want to connect your phone to the TV, you still need

the HDMI. Wireless bandwidth is just not fast enough for this yet.

I can pretty much live without connecting my phone to any wire

most of the time. As I mentioned, you still need wires for some things, but the list is diminishing as wireless bandwidth improves.



## 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

## Facebook turns 10

Facebook has turned 10. However instead of celebrating any sort of achievement, the internet is awash with studies and blogs that seem to purport the end of the mighty social media site. However the tech team at Felix do believe that, while facebook has lost a lot of its "cool" factor, the end of FB is still a long way off. By the way, if you want to see something quite nifty, have a look at Facebook.com/lookback.

## New Microsoft CEO

After a month of speculation the new CEO of one of the biggest tech companies at the moment has been revealed. Satya Nadella, who was previously in charge of the cloud computing division of MS, will now take the helm, at what is seen as a crucial time for the company. Furthermore Bill Gates, the founder of MS, has stepped down as chairman instead taking the role of "technical advisor", perhaps signifying a more hands-on approach to steering his company.

Maximilian Eggl  
Yong Wen Chua  
Osama Awara

Technology Editors



 @feliximperial

 FelixImperial

# GAMES

## DayZ Stories



**Maximilian Egg**  
Games Editor

*The DayZ standalone has been released, and given the amazing stories that occur in that game, I decided to make a kind of series out of it! So here it goes:*

### Episode 2: Anna's Hunger

I woke up to find myself cold and thirsty on beach in Chernarus. All I had on me was the clothes I was wearing and a flashlight. Time to survive the Zombie apocalypse. I had no clue at all where I was, all I knew was that my stomach was grumbling, my throat was parched and without any sort of nourishment I would not survive till the next day. I pushed myself up from the grass I was sitting on, and gazed at my surroundings. In the distance I saw an industrial complex, and although I had not much hope that I would find anything of use there, I made my way over there.

However as I approached, I saw an axe-wielding man trying to kill an empty handed guy facing off. Since I was weak I decide to sit this one out. This was a prudent choice, as it seemed that the axe-wielder was not very friendly and consequently bashed the other guys face. As I waited for axe-man to loot the body and clear out, I hoped that there would still be something for me to find once the body had been stripped clean. I waited about for about 20 minutes, my stomach occasionally growling. It felt like the longest wait of my life Then when I felt like it was safe time to come out, I did. At this point I was aware, that if I didn't find anything to eat or drink, I would die. I was feeling weak, and falling in and out of consciousness. I crawled towards the body, praying for mercy. As I opened up his backpack my eyes fell upon the two most beautiful things I had ever seen. A bag of rice and a half-full water bottle nestled sweetly inside. I ate half the bag, and drank the entire bottle of water. The world around me looked so much brighter. Now I had a chance at surviving. Time to go, I strapped the dead man's backpack on and strode in to the sunset.

# QuizUp: Upping the game

## Max Egg on the sensation storming the nation



**T**his is not the kind game that our section would usually review. In fact, when I told my fellow games editor Calum what I was planning to write about, he retorted in disgust "that's not a proper game!" However, I believe that mobile gaming is here to stay, which means that we should start considering them. Also, the addictiveness of QuizUp could not be discounted.

So for all of those of you who do not know what this game is, let me quickly give you the low down on this super app. It's a free game created by Plan Vanilla Corp which is currently only on iOS. Basically a trivia quiz, it encompasses more than 350 topics for you to show off your knowledge. You

answer 7 multiple choice questions in a game, attempting to answer as fast as possible.

The longer it takes for you to answer the less points you get for the answer. However the twist is that you play can real-time versus others on the Internet, challenging for title of greatest know-it-all across the globe. Furthermore if you link your Facebook account to the game you can play your friends! This competitive element does add a lot to me wanting to play.

Another element that adds to the compulsive nature of the game is the levelling and experience that accompany each result after a round of the quiz. Not only can you show off your supremacy of your brain, but you can also gain titles related to the

subject you level up in.

Considering that each game lasts maximum a minute, and you almost immediately know if you are going to win it is a great way to kill a few minutes if you are waiting.

So why do I think that you should get this app? Well its free (you can pay for experience boosts if you really want to), it's a great way to learn random facts that you may never encounter at Imperial (like the only beer that Ernest Hemmingway endorsed in his life), and it's a great ice-breaker (I mean, if you are too awkward to actually ask someone out, you could always ask them on a subject that implies what you want). Come all you quizmasters out there, time to answer ALL the questions!

# Medic Training Simulator

## Transplanting the fun back into simulator games

**Calum Skene**  
Games Editor

There are a ton of simulator games out there. For people who want to try their hand at Farming, driving a bus, or mining a stone quarry there are simulator games out there for you! These games portray all the elements you need to master to be successful in these games, often sacrificing fun in their quest to be 100% accurate. This week, Felix games tried out a simulator game that defies the convention and does the exact opposite of this. Surgeon simulator definitely includes more fun than accuracy and is one of the most hilarious games I've ever played.

Surgeon simulator, unlike every other simulator game, has very simple controls. You can orient and move one hand in space with the mouse and move each finger in and out with a different button. The first challenge of the game is to select a mission. You start off in a surgery office and must immediately move your hand around to select a surgery from the clip pad. Everything in the game is interactive and this provides added fun through the often funnily named achievements that pop up. For example you get an achievement for making the rock horns with your hands, or creating a

time lord by inserting two hearts into your patient.

The surgeries (transplants) normally take the same steps to complete. First you must remove as much as you possibly can, including the required organ that you are transplanting. Sometimes this is easy; remove the ribs with a hammer, the intestines a hacksaw, etc. Often times it is not as easy as it sounds as you have to carefully cut certain connecting arteries before you are able to rip out the organs and this coupled with the awkward controls makes the game hard. This is where the humour saves the game. Sometimes you are frustrated after "accidentally" killing the patient but you are laughing too much to care. The game teaches you that so much can go wrong with surgery,

you can drug yourself, electrocute yourself, have a precision cutting laser fly around the room as you forget to put it back in its container but the satisfaction of removing parts of a patient and successfully performing a transplant makes up for this.

Surgeon simulator gives you a rating at the end of each mission which provides replay value and has different modes of surgery. Once you've completed the 3 basic surgeries (heart, kidney and brain transplants) you can repeat them again from the back of an ambulance. Ambulance mode is much harder as the driver seems to go very fast over every speed bump they can find sending tools and parts of the patient flying (to be fair this is how I would drive in an ambulance driver simulator game). You can even loose

parts out the back of the ambulance which makes you creative as you try to perform the surgery having lost the "correct" tools. Another special mode worth mentioning is the uber heart transplant surgery which sees you as a medic from Team Fortress 2 performing a heart transplant on one of your fallen team mates. This mode however gives you team fortress 2 items such as the engineers wrench to perform the surgery which makes for a very messy time. My patient died in this mode because they were slowly bleeding out after I'd removed the heart and I failed to find the new one.

Overall Surgeon Simulator is an entertaining game that does not take itself too seriously. It looks good visually, provides a unique game experience and offers much for its price of £6.99. It's a game that can be enjoyed by all. Completionists can look forward to finding all the games secrets and unlocking the games achievements, the hardcore among you can speed run the game or you can just enjoy doing the occasional surgery now and then. Personally I like to play this game with a cup of tea while in my pyjamas which is maybe why I'm not very good at it. This game won't teach you to be a surgeon but it will provide you with hours of entertainment and is definitely worth picking up.





# Ask Annie, your friendly Agony Aunt

**A**gony Aunt Annie Whiteley is the woman who fought for women's cloakroom facilities at Imperial, and thus is qualified to solve all your problems.



*Help! I'm addicted to Tinder! I can't stop mentally swiping left and right to everyone that I pass on the street, I've used up all my mobile data, and my phone battery is always critically low. I want to break this habit but I don't know how, what do I do?*

**Judgemental on the Jubilee Line**

If you have Tinder, you'll have noticed that everyone is on Tinder. The mental judgement of people is therefore validated, but the personal inconvenience is problematic. Try and wean yourself off constant use, limit yourself to only checking at certain times of the day. If you're particularly worried about what will happen if you don't immediately respond to your messages, you've got far bigger problems than an app addiction.

*Help! I've been sleeping with my friend, and it's been working as an excellent method of stress release for months. But with all the pre-Valentine's excitement going around at the moment, I've started to think about him differently, I think I want more. How can I convince him to give it a go?*

**Nervous in Knightsbridge**

When friends end up sleeping together on the reg, the heady combination of friendship and oxytocin is quite likely to make often-unwanted feelings form. When developed in this way, this affects different people at different rates, which makes it unlikely that these feelings will be reciprocated. Although you'll lose your convenient stress release, you shouldn't sleep with him if you're not sure that you're on the same page, as it'll just end up messy for everyone.

*Help! My housemate has just confessed to having feelings for me, and now it's really awkward. Should I give it a go, or is a housemate too risky?*

**Apprehensive in Angel**

Getting together with a housemate is very risky. If it works out and you end up together, you're immediately thrown into the very serious situation of living together straight away, which is very intense. If it doesn't work out, you'll end up being jealous every time they mention a romantic interest, or you'll never quite bounce back from the awkwardness. If it's meant to be, it'll happen once you no longer live together, so I'd leave it alone for now.

*Help! I recently broke up with my boyfriend of five years, and we've been trying to stay friends, but he keeps telling me about other girls that he's seeing now. I don't want to know, but I don't know how to make him stop without making it look like I'm jealous. Any advice?*

**Heartbroken in Hampstead**

He sounds like he's over exaggerating his romantic and sexual conquests to you in order to gain a reaction. This could be because he's desperate to make you think that he's over it, either because he hasn't moved on yet, or because he thinks that you haven't. It's okay to not want to know, he's been a huge part of your life, and it's natural that your feelings would still be raw. Just explain to him that while you are friends now, you still have to have boundaries in what you can discuss while you adapt to life without each other.

*Help! I went out with a guy, and we had a great time (ifyouknowwhatimean). Now he's asked me out again, but he's more keen than I am, and I don't know whether I'd be leading him on if I go out with him again, what should I do?*

**Leading on in Leicester Square**

If you enjoyed seeing him last time, and you obviously did, you'll probably have fun again. Yes, he might be more keen than you, but it is only a second date, you're not committing to anything. You should give it another go, and if you're still not sure if you like him enough afterwards, you can always let him down gently afterwards.

## Annie's advice that Imperial sorely needs

### Why you shouldn't shit where you eat (Just leave it, yeah?)

#### 1. It will come back to bite you

There are many consequences to getting a bit inappropriate with someone in your tutorial group, seminar, or kitchen in halls. These consequences range from the sweet (you may end up with an overly-clingy admirer that you just can't shake) to the sinister (that person who you decided was no longer worth being with might channel their jealousy into making your life a misery). Of course, these are things that can happen in any situation, but the intensity of emotion is amplified by the frequency of the interaction.

#### 2. Everyone will know

When you become involved with someone you work with, or spend a lot of time with, you sacrifice the intimacy and confidentiality usually encoded in a relationship, be it sexual or romantic. Details of your relationship will be open for public discussion, and you have to be prepared to bear this consequence.

#### 3. It changes things

Assume that it works out well (at least for a while). You will be sorely mistaken if you think that this isn't going to change the way that you do things together, and not necessarily for the better. If you work together, you might make biased decisions towards each other's idea. If you live together, you might be more inclined to gang up on others you live with, even if it's just over doing the washing up. This isn't fair on the other people involved, and might be something you live to regret in the long run.

#### 4. It never ends well

There's no scenario in which it's going to be easy to end a relationship with someone you will continue to see regularly. Whether you end on good terms or you fall out horribly, the situation will be tense and unpleasant at first, and not just for you, for everyone around you as well. Everyone you both interact with is inevitably a part of your relationship, and will pick up on the vibe that the two of you are emitting, and that's never fun.

**What important advice should Annie dish out next week? Email any ideas to the address below!**

Send Annie your problems and suggestions at [catnip.felix@imperial.ac.uk](mailto:catnip.felix@imperial.ac.uk)

## Annie's Lonely Hearts

Feeling lonely? The impending Valentine's Day getting you down? We all know that it's hard to meet people at Imperial, so Aunt Annie wants to make it a bit easier for you. If you're looking for a special someone, missed a connection, or want to let someone know how you feel, send a message to [catnip.felix@imperial.ac.uk](mailto:catnip.felix@imperial.ac.uk) and maybe you'll find a match here.

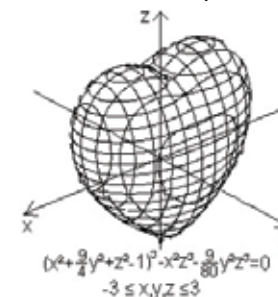
**F**elix fanatic looking for like-minded lover to spend Wednesday afternoons in the west basement together. WLTM writer with GSOH, preferably who edits Hangman but could edit science, news or sport (just not fashion or travel). Message me and we can arrange a journalistic rendez-vous, and I reckon we may just hit all the deadlines.

**L**oud but sometimes shy female WLTM male with floppy fringe and grade 8 guitar skills to help strum her strings. Male must be flawlessly moody but also seductively sassy, and up for spending hours musing over life in shadowy rooms, or debating who was the worst Beatle (obviously Harrison).

**P**ostgraduate biology badass looking for a pot of gold at the end of the rainbow of love. WLTM Irish media mogul to make films, podcasts and maybe more with ;). Must have GSOH, booming laugh and competency using Windows Movie Maker 2012. I can Shamrock your world if you let me.

**P**hD student seeks mature undergrad for cradle-snatching activities. Enjoys JCR food, slacking off, and spending too much time in Metric. If you want someone with a bit more Imperial experience, any ages considered, because you're only as young as (the person) you feel!

**Y**ou serve me in the bar all the time. You're always wearing a black shirt and jeans. You always seem to serve me quicker than anyone else, and you always remember that my drink is a Snakebite. How about tonight, you let me serve you...



See something you like? Send us an email and we'll pass it on. Let Annie help you get lucky in love.







# HANGMAN

hangman.felix@imperial.ac.uk



## This Week In The Past

The Historian  
Hangman Contributor



**1985** - The Mayor of Rome and the Mayor of Tunis meet to official end the 3rd Punic War after 2,131 years. Unfortunately it lasts only 3 minutes when the Mayor and Rome rejects the Mayor of Tunis' high five.

**1971** - In an event everyone agrees is "sooo 1969" astronauts land on the moon again. Yawn.

**1958** - In a careless move, the US Air Force loses a hydrogen bomb off Georgia -fucking idiots.

**1947** - The lowest recorded temperature in North America is made in the Yukon, making you doubt why you bothered reading this far in the first place.

**1637** - Collapse of Tulip Mania in the Netherlands. However, this editor feels sure their warehouse of bulbs will skyrocketing in value any day now.

**1238** - As per their M.O., the Mongols burn shit in Europe.



The Mongols performing standard Mongol tactics - kill, burn, rape, enslave, repeat. Pretty easy life to be honest.

"Angry at the Tube strike? Email hangman.felix@imperial.ac.uk and receive a personalised angry response!"

"Are you sad and alone this week? Email hangman.felix@imperial.ac.uk!"

## TUBE-DITORIAL

The Hangman  
Hangman Editor



**F**ollowing the outrage this week at the London Underground strike, this editor believes that all transport workers, private and public, should go on strike next week.

This writer has to agree with the motives of the tube strikers, who were

brave enough to stand up and say what everyone was thinking, namely that everyone in London who takes any form of transport - bus, taxi, rickshaw or tube - is, most probably, a bit of a shit.

Therefore, it seems only logical that pissing-off these bastards off should be any decent Londoner's number one priority.

In fact, when you combine this with that recent news that around 50% of adult Londoners are obese, it seems only logical to make these fat tossers walk to their desired destination.



These fat, fucking idiots can't even figure out what to do with themselves when their train isn't announced Picture Credit: Getty images

So, keep the bus doors closed, leave your taxi in your garage and take ride your-one person bike. Because we need to teach these slobbering, burger-obsessed, ungrateful Londoners a lesson.

## Hangman Ungraciously Declines Proposition

Hangman  
Hangman Editor

In a controversial decision this week, the Felix Section Hangman rudely declined an enthusiastic lonely hearts column aimed at its editor.

Whilst many would simply have ignored an undesired proposition, Hangman has decided cruelly take it apart in an arrogant, self-referential column.

The proposition, a ludicrous attempt to snag a handsome, charming and witty section editor, was roundly mocked for its naive enthusiasm and hopeful desperation.

All the blame, however cannot be placed on the author of the ad. Hangman feels the need to state that the idea of a lonely hearts column is "both sad and frantic" attempt by the Features section to gain a few extra readers.

A spokesperson for Hangman added "we do not negotiate with trolls".

**Felix In The Past** - we were going to run a reminder of how foolish the 2011-12 editor was to include a Valentine's Day rohypnol recipe. However our cowardly editor wouldn't risk his arse to condemn the trivialisation of rape, shame on him. (If you're a fresher, ask a hall senior for the juicy deets).



## New Distance-Course To Have Most Contact Hours

Timothy McSweeney  
Hangman Contributor

**F**ollowing the announcement of plans to create a long-distance MBA programme at the Imperial Business School, Hangman can confirm that the course will contain far more contact hours and face-to-face tutorials than any current Imperial course.

A spokesperson for the Business

School stated "as well as their mandatory iPad, new students on the long distance course will also have their tutors flown out to wherever they are in the world".

"we will, of course, also send out Imperial's best Marquee providers to build a Marquee around the student". "That way, they will get the full Imperial experience".

It is unclear as yet if Imperial will be sending representatives of Ernst and Young or Deutsche Bank directly to



The iPads will provide a 24/7 live stream of the student's personal tutor.

the new students. However, the Business School confirmed that the students would, at least, have personalised adverts from all the major companies that form the Imperial Careers Fairs.





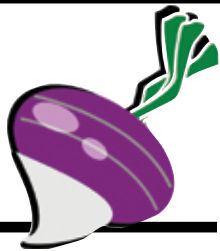
@feliximperial

FelixImperial

# HANGMAN

## the turnip

Hangman's Finest College News Source



### All London Shop-Fronts To Become Upmarket Burger Joints

#### Burger Becomes Sole Food-Stuff

**M**ayor of London, Boris Johnson, has confirmed this week that all London shop-fronts are to become up market burger joints by 2017.



These two separate Hache's are the beginnings of the plan to change the entirety of the Kings Road to Hache Road. Photo Credit: Fluid London

A spokesman for the Mayor's office stated "In recent years there has been a sharp decline in High-street shopping - mainly due to online retailers"

"we have also noticed a sharp rise in American-style burger joints across the city"

"As such, our only logical step was to turn all current shop-fronts into burger joints as soon as possible"

"I mean just look at the numbers, it's obvious that setting up a wanky, expensive burger joint is the only viable

business-model for central London" "I mean don't forget, soon the only people left in London will be the kind rich dicks who can afford to regularly spend £10 on a burger"

The proposal received bipartisan support from all London councils and will be immediately instituted.

The mayor himself added "Jolly good job too, I do love a good anti-povo burger"

### Long-Suffering Horse Swears Never To Sink So Low Again



### Swansea City To Reduce Success

#### Sack Good Manager



Laudrup letting down the club and the fans by winning too quickly. Credit: Walesonline

**F**ollowing the sacking of Michael Laudrup as Swansea manager this week, the club have clarified the reasons for his departure.

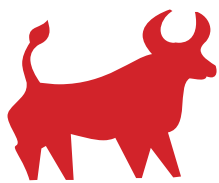
Stating that the club was "over-running the future plans for success", a spokesperson for Swansea City football explained why the sacked a cup-winning manager.

"we felt that, due to the current rate of success, we would be unable to parcel out the successes in a way forseen by our future panning committee" w "Essentially, winning a cup competition in his first season in charge was not in the five year plan we outlined for Laudrup and thus he had to go"



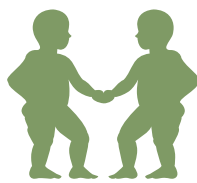
ARIES

Because of the tube strike this week you decide to walk in. However, you wake-up morning-of to find you have no limbs. Panicking, you try jump out of bed but succeed only in rolling your blob-like torso onto the bedroom floor. The hall cleaners fail to notice your presence and you spend the rest of your life inside a Hoover-bag.



TAURUS

This week you attempt to best the weather and make a dash for uni without an umbrella. Angered by your defiance the weather-gods send a large gust of wind to sweep you into the Thames and downstream to a place worse than hell - Southend-on-Sea



GEMINI

This week, in a pathetic attempt to improve your nonexistent love life, you send an ad into the Felix lonely hearts. Upon opening the paper you see the perfect ad and send a reply straight away only to realise you had, in fact, picked out your own ad like the narcissistic dickhead you are.



CANCER

This week you decide to do something productive and fill out the Felix Sex Survey. However, after filling it out honestly and admitting you had never even seen a woman at Imperial, the survey marks you as a troll and you are forever banned from all Imperial networks.



LEO

This week you download Flappy Bird and play so well you decide to continuously rub your flatmate's face in it. You fail to realise the repercussions the full force of which you only realise when you stick in your disgusting ear plugs before bed and die like the dick you are.



VIRGO

This week, you start dating Mick Jagger's ex-wife. Finally, you've hit the big time and can quit your boring job at as a geneticist a low life university. Before you can do that, however, your brutish Biology undergrads, in frustration at their own stupidity, beat you to death with a zebrafish.



LIBRA

This week you get nominated for a Neknomination. As you consider yourself "one of the lads" you down 2 litres of Sainsbury's Basics Gin in your mankini. Your violent vomiting dislodges your skimpy attire reveling all. However, since no one has a magnifying glass on them, no one noticed.



SCORPIO

This week, your failed attempts to seduce the Hangman section mean you reconsider your anti-Travel opinions and fly out to Mexico to pursue potential soul-mates. Upon arrival, you realise that no amount of Caribbean love can replace your one true love - the Hangman section. You find a cave and live out your days as a hermit.



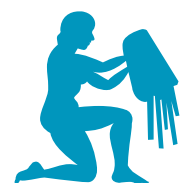
SAGITTARIUS

This week you get annoyed that people aren't uploading data for coursework write-ups quickly enough. Unable to find out their names, you go on an indiscriminate murderous rampage through the university. Eventually, you are kicked out of uni on sexism grounds when your iPod shuffles through to Blurred Lines.



CAPRICORN

Mistakenly believing the 14th of February to be April Fools day you dress up as fish and attempt to scare passers-by. By coincidence, a guy with a fish fetish asks you to dinner at FiveSixEight's Valentine's evening. Little that he knows that fishy smell isn't part of the costume. All's well that ends well, eh?



AQUARIUS

Fed up of another Friday night spent at home you decide to seize the initiative and take the bus into the buzzing hub of Soho. Upon arrival, you stumble across all your friends and class mates in an up-and-coming bar. As you're a fresher, you fail to realise the social implications and join them anyway, ruining everyone's night



PISCES

This week you download Flappy Bird and can't get through the first gate. Meanwhile your flatmate sets a ridiculously high score. In revenge you poison his ear plugs, steal his phone and claim the score as yours. Finally, a win.





## Premier League Predictions

James White gives his midweek predictions

**Liverpool v Arsenal**  
(BT Sport 1, Saturday 12:45pm)

Brendan Rodgers will have been disappointed to drop points to West Brom and Aston Villa recently and it is only because sides below have slipped up that the Reds are still in the driving seat for fourth place. The Gunners show no signs of relinquishing their clutch on top spot, although they have a horrible spell of fixtures to contend with now and you wonder if Arsene Wenger has the strength in depth to cope. The pressure will be well and truly on both sides to win this and because of that I expect a cagey game. However, Arsenal tend to fall short against direct rivals and, since the Reds were stunning versus Everton last time out at Anfield, I will tip them to edge it

1-0

**Tottenham v Everton**  
(Sky Sports 1, Sunday 1:30pm)

Tim Sherwood's honeymoon period seems to be over at White Hart Lane. That spark his players had in his first 5 matches was missing against Man City and Hull, and this game will be a real test of his man management skills, especially with hopes hinging largely on the exploits of the notoriously erratic Emmanuel Adebayor. Similarly, Roberto Martinez was given a reality check about the Toffees' top four credentials in the recent Merseyside derby. Even though they are above Spurs in the table, Everton would surely take a point at kick off and I think that's exactly what they'll get.

1-1

**Swansea v Cardiff**  
(Sky Sports 1, Saturday 5:30pm)

This will be a Welsh derby with a difference – neither the Bluebirds nor the Swans can be at all sure of Premier League survival this season and Michael Laudrup's men will be hungry for revenge after an embarrassing defeat at Cardiff in the reverse fixture. They have been playing better than results suggest and finally won at home to Fulham last Wednesday, but then flattered to deceive as they slumped to defeat at West Ham. Ole Gunnar Solskjaer will be buoyed by claiming his first home win against Norwich, but Cardiff's away record is poor and Swansea's class should ultimately prevail.

2-0

**Man United v Fulham**  
(Sky Sports 1, Sunday 4pm)

Teams are coming to Old Trafford with belief, and coupled with recent injuries I'm sure that's why we are seeing United struggle. But this is a real

gimme for David Moyes – the hapless Cottagers will be easy pickings for van Persie and Rooney.

3-0

**Aston Villa v West Ham**

Last weekend's victory over Swansea was bittersweet for Sam Allardyce; star striker Andy Carroll's red card again leaves the Hammers short up front. Villa halted their home hoodoo versus West Brom and with Christian Benteke back on song they ought to have enough.

2-1

**Chelsea v Newcastle**

Jose Mourinho again demonstrated his managerial prowess at Manchester City on Monday and the Blues certainly look to have the bit between their teeth now. As last weekend's Tyne-Wear derby showed, the Magpies have precious little to play for.

2-0

**Crystal Palace v West Brom**

Tony Pulis has an outstanding record since joining the Eagles and here comes another distinctly winnable game at Selhurst Park. Pepe Mel became one of few managers to taste defeat at Villa Park this season and Palace have the incentive of rising as high as 11th.

1-0

**Norwich v Man City**

I worry for Man City. For all their attacking nous, they remain far too vulnerable at the back. Fortunately, the Canaries' frontline is unlikely to cause too many problems for them; this is a nice game for them to regain some confidence after Monday's home defeat.

1-4

**Southampton v Stoke**

Mauricio Pochettino's Saints seem to have got over their December blip, with Adam Lallana in particular firing on all cylinders. Stoke caused Man United major problems last weekend but their buccaneering play seldom pays off on the road.

2-0

**Sunderland v Hull**

At last the Black Cats are getting the results they deserve – intriguingly, they have great form away and for that reason I cannot see them being relegated. But the Tigers halted their run of defeats last weekend and Steve Bruce will be up for this on his return to Wearside.

1-1

## Imperial 1st XI ruthlessly slay St Georges 1st XI 8-3



IC FOOTBALL

Peter Nugent  
IC Football

**S**aturday 25th January: the magic of the FA Cup filled the air, anticipation of a big upset was on the cards at the Etihad but most importantly 14 of IC's most coveted Airborne Rangers did battle with St Georges 1s. Many of you are probably wondering what the hell went down that fateful day - Imperial 1s vs St Georges 1s in LUSL, an 11-goal thriller and the most orgasmic of showers to follow.

Arriving early and keen, IC were out basking in the glorious sun with their pre match routine that Captain Robinson seems to keep making longer and longer (it's not the only thing he can make longer, ladies). The blood was pumping to all the right places, and our opposition were barely able to put their kit on. Their preparation had been diabolical and it was about to show.

Four and a half minutes of foreplay before we conducted the all-important penetration; Captain Robinson played an exquisitely lofted ball across the field to Dale who took it down and fired his load at goal, it hit the bar but he followed through and took it on his forehead. The party was only just getting started as Gregory played a through ball to Murphy who held off his defender, despite calls of "your muscles are embarrassingly small" from the direction of Teddington, and then skilfully dinked the ball over the keeper. We took a blow in the back door, which was unusually painful as we are not normally on the receiving end of such actions. We knew that every attack had the possibility of a goal, and from the restart we made sure we got straight to work; it paid off when their keeper was stranded in no-mans land outside of his box, allowing Gregory to chip the ball over him. 3-1

up and the flood gates were well and truly open, Dale went on a mazing run penetrating deeper and deeper in to the opposition half until he shot a thunderous effort at the crossbar which cannoned down on to the goal line. Calls for Hawkeye technology to be implemented at Harlington dominated the post-match conference but LUSL were not on hand to give a definitive statement.

We weren't done in the first half and we had plenty left in the sack, Captain Robinson broke in to the box and pondered on the ball for a little too long. Vicious rumours circulating West London suggest he had been conducting numerous tours the night before, leaving him a little jaded. His instinct and close control allowed him to draw in a foul for which we were awarded a penalty; it was dispatched in to the bottom corner of the goal, well out of the reach of the goalkeeper. The next goal went to St George's, a huge clearance from the half way line that bounced and the wind carried it over Casas. Did he mean it? Certainly not; he does not possess the mathematical ability to judge the trajectory, let alone the wind effects. Casas was hopelessly flailing at it; perhaps his fine L'Oreal mop of hair got into his eyes. No worries though, he had no such problem with those Spanish girls at the union. Again we rebounded quicker than Captain Robinson after realising he had a gap in the market, with Gregory slotting home from the left. 5-2 at half time and we were in the driving seat.

The second half got off in a similar fashion to the first, minimal foreplay and a whole lot of action in all the right areas; Dale opened the scoring with a brilliant strike from the right. After being as useless as a virgin in bed, St Georges changed their hopeless striker to their BBU who wore a Vassell shirt; he was going to have to add this day to his ongoing list of miserable defeats. Despite his

size the BBU went down quicker than a horny lesbian; his dive was poorly executed, with a lack of imagination and disgracefully poor entry in to the pool scored him an abysmal 3.5. IC 1s' thoughts were clearly elsewhere, as poor man-marking off a free kick led to a third St George's goal. That was as much they were going to get though; the biggest money shots were about to come.

The first came from a Nugent tackle on the edge of the box, storming up the pitch quicker than a dog on heat chasing a mate, slipping Gregory in who finished only needing a single touch. The fitness of IC was starting to show. Prestinoni won the ball in our third releasing Murphy who sped up the pitch along the right with Prestinoni and Nugent ready for the Tesco Value goal. He almost ruined it but his quick feet allowed him to round one more player before squaring it to Prestinoni, who finished neatly in the bottom left hand corner. That rounded off all 8 money shots, a drenched St Georges team sulked off the pitch covered in shame. Job complete, an Airborne Ranger never leaves anyone feeling dissatisfied.

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