



Felix

Keeping the cat free since 1949

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issue no. 1587

November 7th 2014



The Bumper Arts Issue

Felix Arts explores fashion, theatre and radical nudes

Arts, page 30



Another rugby team suspended after Imperial Medicals smash coach window

PHILIPPA SKETT
FELIX EDITOR

Medic rugby players have been suspended pending investigation after smashing a window in a moving coach.

The players, members of the Imperial Medicals Rugby Club,

were travelling to Bristol on their "School's Tour" last Wednesday when the incident took place. The double glazed window on the side of the coach was smashed with an emergency hammer: the inner pane was shattered, but the driver was only made aware of the damage upon arriving in Bristol.

It is uncertain as to when exactly the window was smashed, or how fast the coach was going at the time.

Several sources have alleged that the student responsible was a first year student, although this is yet to be confirmed.

A source that works for the coach company, Blue Ribbon Network, said that the team, as soon as they got on board, proceeded to "trash the whole vehicle." Blue Ribbon Network organises, with other suppliers, to provide vehicles for bookings made by students and members of the

public.

Said the company on the behaviour of the team, "Our supplier has been in business 40 years and they have never seen anything like it."

"We will never book with them again."

Blue Ribbon Network said they just want the costs of the damage recovered and aren't interested in "pursuing police involvement."

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Imperial announces new flying robot lab



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Felix Editor || Philippa Skett

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What's on this week:

University Challenge Try Outs

Nov 10th, 18:30, Hux LT 311

Nov 13th, 18:30, Skemp LT 201

Do you like fun facts? Do you want to go on TV? Or do you just fancy the Paxman?

The first tryout will include 60 questions, and the top 16 scorers will make it to the next round. Knowledge and buzzer speeds will be tested.

SKETT'S BOX OF SHAME

Apologies for some mistakes in Issue 1586. These were:

- A photo in Sport was attributed to IC Cross Country, but was provided by IC Rugby

- Last issue, we reported that CCTV footage from Heston was released to the Union. Although the incident is being investigated, the footage itself has not been released directly to the Union.

- Some of puzzles were unsolvable. So don't feel bad if you couldn't complete them all.

-Missing off the newest member of the Copy Edting team from the list – sorry Abby.

The responsibility of a student newspaper

This week, another rugby team has been suspending following another stint of bad behaviour.

Although this lessened the logistics of arranging our front page (literally, we could have just changed the name of the team from last week's issue), it is becoming a much more difficult topic for us, as a student paper, to report on.

We are aware that these stories have the potential to go national and therefore bring disrepute onto Imperial College and Imperial College Union as a result. We are also aware that it could have an impact on those involved, who, although have remained nameless, may be affiliated with the club.

As an independent paper, we can't refuse to cover stories that are of the public interest. We also can't be told what stories we shouldn't cover either by the Union or the College. We are lucky that both have been understanding of this and

THIS WEEK'S EDITORIAL

co-operative, a privilege many other student papers don't enjoy.

Student Unions at other institutions have a habit of meddling with student newspapers, and can reduce them down to an extension of their publicity material if they are too careless. The papers cease to function as intended, and harm the development of the journalistic skillset of the students involved with the publications and also the quality of the paper as a whole.

It also makes the whole thing a lot less fun and a lot more laborious for us.

We are always keen to put across the student's side of the story, as we are students too. Although it may be easier and simpler to let the Union release a statement on your behalf,

if you find yourself under scrutiny from a student media outlet, do try to put forward your take on the events too. It might be the only chance you get, as the national media may not be as kind.

A prime example of this is the story we've also covered this week of *The Sun* looking to pay student papers for incriminating photos of Halloween costumes this year.

Again, students "misbehaving" generate interest, clicks, and money.

We have sadder news this week, about the passing of a student this week. We offer our condolences to the family and friends of Tian Wei Chew.

We also have some great student news in this week's issue too. Our iGEM team came second in their global synthetic biology competition, which is outstanding.

Therefore it's a mixed bag of an issue this week. Read on and then let us know what you think.

MASCOTS BEHAVING BADLY

BY OSCAR FARRELL

TRUE STORIES OF IMPERIAL'S MASCOTS UP TO NO GOOD

BROOKLANDS, SUMMER 2014



'HURRY UP AND TAKE THE PHOTO! AN OFFICIAL LOOKING WOMAN IS MARCHING TOWARDS US... TOO LATE.'

'CAN YOU NOT DRIVE UNDER THE CONCORDE?'

EDITORIAL TEAM

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News

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News Editors || Carol Ann Cheah and Kunal Wagle

College to build advanced drone lab

Philippa Skett welcomes our new flying robotic overlords

Imperial is spending £1.25m to build the most advanced drone lab in the UK. The testing lab is to be built on the South Kensington campus, as an investment into next generation robotics, and construction of the lab will begin in 2016.

The Brahmal Vasudevan Aerial Robotics Lab will be a two-story structure that will feature workshops and a working laboratory. The lab will be installed on the roof of the City and Guilds building, and will have also teaching facilities for Undergraduates and Postgraduates.

It will house a workshop for manufacturing aerial robots, and will feature an arena to put the new flying robots to the test. There will also be facilities to test the robots in water too, which will aid the development of robots for search and rescue missions.

The aerial arena will have sixteen high speed 3D aerial tracking cameras, whilst the water tank will feature a further eight to track to robots as they swim and dive throughout the water.

The lab was funded by Dr Brahmal Vasudevan, an alumnus of Imperial

College London, who donated the £1.25m costs in full. Dr Vasudevan studied Aeronautical Engineering at Imperial before completing an MBA from the Harvard Business School, and is now the Founder and Chief Executive officer of Creador, a private equity firm based in Indonesia, Malaysia, Singapore and India.

Professor Jeff Magee, Dean of the Faculty of Engineering, said: "The Brahmal Vasudevan Aerial Robotics Lab will be a focal point for our aerial robotics research and education activities.

We also want this facility to a place for prospective students and school children to visit, inspiring them to become future aeronautical engineers."

Professor Alice Gast, President of Imperial College London, said: "Aerial robotics has a tremendous range of applications, and Imperial is well-equipped to play a pivotal role in this nascent industry.

Brahmal Vasudevan's generosity and vision will allow our students, academics and industrial partners to rapidly advance research and innovation in this exciting field."



Could we be seeing flying drones like this all over campus? Photo: patdollard.com

Movember Centre of Excellence opens in London

AEMUN RAZA
NEWS REPORTER

Earlier this year Imperial College London, in collaboration with the Institute of Cancer Research and University College London, launched The London Movember Centre of Excellence. The new centre has been created to redefine and personalise the care given to men with prostate cancer and was funded by the Movember Foundation and Prostate Cancer UK.

According to Movember's main website, the main aim of the charity is to raise awareness and funds in order to change the face of men's health. Each year thousands of males grow moustaches in the month of November to spark conversation and to generate donations towards the Movember charity fund. Movember and Prostate Cancer UK are investing a total of £10 million over five years in the London centre.

One of the main aims of the charity is to raise awareness of Prostate

cancer, which is the most common cancer in men. The centre will bring scientists together to help improve the lives of men with prostate cancer. The researchers will look for genetic and cellular signals that can help identify high risk patients as well as those that can help in the selection process of therapies used in the later stage of the disease.

Alongside this, the centre will focus on training those who will become the future leaders and the drive behind prostate cancer research. They hope to start testing new therapies and diagnostic tools within five years.

Professor Charlotte Bevan, from the Department of Surgery and Cancer at Imperial, said: "The Centre will enable scientists and clinicians from each of the three partner institutes to work together to really make an impact.

It is a great vision that Movember and Prostate Cancer UK have, to bring together complementary expertise to expedite results and change for patients and we are excited about being part of it."

RAG tells Rugby: 'We don't want your junk'

KUNAL WAGLE
SECTION EDITOR

In light of recent events surrounding Imperial College Rugby Club, the RAG committee chose to remove the team from their naked calendar for 2015.

RAG Chair Ben Fernando said: "Following conversations with the Union, we made the decision to pull the photo from the calendar." Fernando said that he held discussions with Chris Kaye, Deputy President (Welfare), and Alex Savell, Deputy President (Finance and Services), over the issue.

However when asked for a comment, Chris Kaye vehemently denied ever suggesting removing the picture to RAG.

The picture was taken last Thursday evening, with the decision to pull the picture taken later in the night. Fernando said that whilst it may have resulted in bad publicity, but it was a strong response from the Union.

It has since transpired that a member of the committee released the photo to the team, allegedly without the permission of Ben Fernando.



Taken from the Rugby Centrefold in Issue 1583 Photo: Felix

It was subsequently posted on Facebook, and has now gained more than 200 'likes'.

Fernando concluded by saying: "We thank all the other sports teams for offering to participate and we look to

finalise these as soon as possible. We now have a month available if anyone else is interested."

It was undecided which month Rugby would have taken in the calendar.

News

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News Editors || Carol Ann Cheah and Kunal Wagle

The Sun offers money for “Jihadi John” photos

Carol Ann Cheah on the paper offering money for bad taste costume photos

The Sun has now come under fire from various student unions, after it emerged that their reporters have offered money in exchange for images of controversial Halloween costumes.

Editors at a number of university newspapers have since spoken out, claiming that “thousands of pounds” and “a potential front page spot” were offered for pictures of students dressed (amongst other offensive costume ideas) as “Jihadi John”, the British member of ISIS responsible for several beheadings this year.

Publications that were contacted by *The Sun* include *bat himpact* at the University of Bath, *The Gryphon* at Leeds University, *Epigram* at Bristol University, and *Mancunian* at the University of Manchester.

Speaking to *The Guardian*, Gráinne Morrison, one of the editors at the *Mancunian*, told of how the editor-in-chief at her paper received a phone call from a female reporter at *The Sun*, who made the offer for pictures of “Jihadi John” costumes or those of Alan Henning, the Salford resident who was killed by Isis at the beginning of October. “They implied that if we could make that happen, they would reward us and if we wanted to go even further, there would be even more reward.”

Morrison expressed how the Manchester student community

were disgusted by this request, as Alan Henning hailed from Greater Manchester and his death had been a huge shock to them. “We felt that they were trying to misrepresent students, by trying to get us to send something that would not only make students look bad but that would also be completely insensitive, especially for Manchester students. Manchester students have been very affected by Alan Henning’s execution.”

Officials from the University of Manchester’s Student Union have unanimously condemned the tabloid’s actions, with general secretary Charlotte Cook issuing the statement: “We have a zero-tolerance approach towards offensive outfits at the Union to ensure we are maintaining a safe space for all our members.”

“However, undoubtedly somewhere across the country people will choose to wear inappropriate costumes. For *The Sun* to purposefully have students out witch-hunting for this minority in order to completely misrepresent students as a whole is disgraceful.”

Also speaking to *The Guardian*, Ben Butcher from *bat himpact* said that “we were told that pictures of ‘Jihadi Johns’ would be a front-page story, but ebola victims would also be good. They said a substantial financial reward would be offered. They wanted to portray all students



Two girls dressed as the World Trade Centre during 9/11, as reported in *The Sun*. Photo: *The Sun*

as stupid – based on the actions of a few. We wouldn’t want to sell out the whole student body like that.”

This is not the first time that *The Sun* has courted student Halloween costume controversy. Last year, the tabloid had published photos of two students from the University of Chester, who won a nightclub fancy dress competition with outfits

depicting the World Trade Center’s Twin Towers being destroyed in the 9/11 terror attacks.

A spokesperson for News International issued the following statement: “*The Sun* was aware that there were Halloween parties taking place on student campuses, with reports of some interesting choices of costumes, and was calling student

newspapers to see if they had photos that they might want to share with the newspaper. We categorically deny any suggestion that money was offered to construct or fake a photograph.

“Approaching other publications is a legitimate and often practiced journalism request which we stand by.”

Mail on Sunday “investigation” on human tissue use at Imperial “highly misleading”

PHILIPPA SKETT
FELIX EDITOR

An “investigation” into the use of human tissues at Imperial by *The Mail on Sunday* has been condemned by the College and the Royal British Legion Centre.

The investigation, outlined in an article posted by *The Mail on Sunday*, detailed how “Human remains are being used in secretive weapons tests funded by the sale of Remembrance Sunday poppies,” at the Royal British Legion Centre for Blast Injury Studies (CBIS), located on the South Kensington campus.

The article went on to describe how “legs, feet, and possibly other body parts,” are being imported from America, and then “destroyed in gruesome experiments.” The article

described how limbs are regularly transported to the test centre, but highlighted that the College were not answering *The Mail on Sunday*’s questions as to whether or not the limbs are donated specifically for military tests.

The college released a press statement this morning, hitting back at the article. The College said that, “All human tissue used in the course of research at the Centre – whether from the UK or overseas – has been donated to medical science, with full informed consent, by either the donor or their relatives.”

College also addressed the accusations made by the article about refusing to answer questions, saying that “The College has not refused to name tissue suppliers.”

“As the journalist has known since Wednesday 29 October, his inquiry is being handled as a Freedom of



Prince Harry opens the centre for Blast Injury Studies last year Photo: Imperial College London

Information request.”

The Royal British Legion, a partner with Imperial College, also announced that it “[Deplored] *The Mail on Sunday*’s cynical attempt to discredit our funding of vital scientific research.” The RBL went on to say that “For *The Mail on*

Sunday to term this as a “macabre trade in human legs and feet” is sensational, false, and deeply offensive.”

The Royal British Legion for Blast Injury Studies opened last October. His Royal Highness Prince Harry officially opened the research centre,

that looks to reduce the effects of roadside bombs and Improvised Explosive Devices (IEDs).

The centre is funded partly by the Royal British Legion, a charity that provides welfare for the Armed Forces. It receives donations through the sale of poppies every year.

News

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News Editors || Carol Ann Cheah and Kunal Wagle

Rugby player smashes coach window with hammer during School's Tour

PHILIPPA SKETT
FELIX EDITOR

Continued from the front page

The coach was originally booked to take the team to a match in Birmingham, but an injured player on the Birmingham rugby team meant Birmingham weren't able to play. The team were instead picked up from Hammersmith Apollo at around 18:00 on Wednesday evening (29th October) and taken straight to Bristol.

Imperial College Union found out about the incident the following morning around 08:00, and by midday the whole of Imperial Medicals were suspended and told to return home as early as possible.

The rugby team has already paid £5000 towards the costs of the damages done on the coach, as a "gesture", although this is unlikely to cover all of the losses made by the company. The £5000 is thought to have come from the pockets of members themselves, and any further costs will have to be covered by the funds held by the team as a whole.

The window alone has cost £2500 to replace and the bus was rendered unusable for a week. The company is also keen to recover any loss of earnings that could have been made during this period.

After incorporating other damages done to the coach, alongside the loss of earnings from having to take the vehicle off the road, the source from the company said that the total damages would be closer to £10,000.

The team paid £850 for the coach hire and a further £500 to travel back to Bristol on Thursday evening. The coach company told *Felix* that the Imperial Medicals would struggle to book a coach in the future. "They've been blacklisted with every company in the industry.

"No-one will let them hire a vehicle, and we will certainly be turning them away in the future."

The Imperial Medicals declined to comment.

The tour, known as The School's Tour, takes place during October every year. The team initially planned to return on the 31st in time for the Halloween Bop at the Reynolds Bar. Tickets for the tour were priced at £75 per person.

This follows on from the incidents that also took place last Wednesday with the Imperial College Rugby team, who were seen to be stripping on tube platforms and disrupted a



The window was smashed from the inside, allegedly with an emergency hammer. Photo credit: Blogspot

District Line train. With two of the main rugby teams now suspended, it has not been confirmed that Varsity will continue as in previous years with IC Rugby playing the Imperial Medicals.

Imperial College Union President, Tom Wheeler, gave *Felix* the following statement on the future of the Imperial Medicals: "I have led an investigation into the incidents regarding the Imperial College Medicals Rugby Club and a decision

will be made during an emergency meeting of the Board of Trustees Governance Committee on Tuesday 11 November."

Tom Wheeler also sent an email to all Club Officers on Monday, reminding students of the consequences of such anti-social behaviour.

"It gravely concerns me that these activities are considered acceptable and that the sanctions that I am administering are considered

'harsh'. I therefore feel it would be an appropriate time to remind everyone of the law. Drinking on public transport is illegal. Appearing naked in a public place is illegal. Drinking in a minibus is illegal.

"To make it absolutely clear, Alex, Abi and I will suspend any Club or Team the moment that a confirmed report is received. A thorough investigation will then be carried out; and this could take weeks. Every missed fixture, booking

or activity will be forfeited, with no compensation.

"BUCS points, money, or 'tradition' bear no relation to the extent of discipline that can and will be administered... Poor behaviour has never been acceptable and will no longer be tolerated.

"I am not exaggerating when I say that if there is another event similar to those of the previous week, the future of student-led, independent activity is at risk of cessation."

News

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News Editors || Carol Ann Cheah and Kunal Wagle

Imperial iGEM team come second in the world

Philippa Skett talks to the team on their synthetic biology triumph

The International Genetically Engineered Machine (iGEM) competition saw our own Imperial team receive a number of awards at the Global Jamboree this week. The competition sees teams from hundreds of Universities bioengineer products using synthetic biology techniques and pits their ideas against each other in a giant conference held in the USA.

The Global Jamboree, held in Boston, Massachusetts, took place last week from October 30th to November the 3rd, and 245 University teams took part. It marked the tenth anniversary of the iGEM competition.

Universities from all over the world enter the competition; there were 82 teams from Asia, 67 from Europe, 14 from Latin America and 84 teams from North America.

Imperial's team won multiple prizes including Best Part Collection (that recognised the use of additional elements that are added to products, like fluorescent or metal elements), Best Manufacturing Project, and were finalists in the Undergraduate category; they came number two in the World, second to a team in Germany, Heidelberg, which presented a "highly technical" project on proteins.

The Imperial iGEM 2014 team project, called Aqualose, consisted of Undergraduates from various departments across Imperial. The team of nine students and their supervisor, Ben Reeve, a PhD student, overseen by the Centre of Synthetic Biology and Innovation, spent the summer in the lab working on their project, and then pitched their idea at the Jamboree in front of the other competing teams.

The team focused on manipulating bacterial cellulose to produce water filter membranes. Upon genetically modifying *Escherichia coli* to produce the bacterial cellulose, they were able to mass-produce the cellulose that could be used to augment water recycling on a local and industrial scale. They modified the cellulose with binding proteins, allowing different contaminants to be filtered out of water as needed.

The Imperial teams have traditionally done very well in the past in the iGEM competition, with the team last year reaching the final stages and coming second runners up. The 2011 team were the European champions, and came in as the first runners up overall.

Dr Tom Ellis, a Senior Lecturer in the Centre for Synthetic Biology and Innovation and a Supervisor of



The contestants at the Jamboree in Boston, USA. Imperial won a number of awards at the event. Photo: iGEM

the team, "The team were great to work with and work incredibly hard, considering all their big results came in the last two months.

"They put in an amazing amount of time and effort over the summer. They were so enthusiastic and kept smiling the entire time."

"They were working with a tangible product you could hold in your hand, and this was handed out during the presentation at Boston, which was exciting. We are very proud of their success."

Felix spoke to two of the team members: Michael Florea who studies Biology, and Gabriella Santosa who studies Biochemistry. Michael told us about how they came up with the idea.

"We started the project in July, and spent about three weeks brainstorming ideas. We had three main ideas, and our supervisor helped us pick one that really fit with the criteria of the competition.

We finally set on an idea everyone was happy with, and one that was feasible in the time scale we had."

Gabriella said: "One of the big ideas behind iGEM and one that is

important at Imperial too is 'Saving the World'. We wanted to develop an idea that is accessible to people and something people on the street would appreciate."

Of their trip to Boston, Michael told us how the work didn't stop once they arrived. "We arrived during Halloween and managed to squeeze in a party then!

"We also spoke to a lot of other teams there and it was great to be able to discuss ideas."

The iGEM Giant Jamboree

marked the tenth anniversary of the competition, and allowed all teams from all stages of the competition to attend. In previous years, only those that pass a regional round make it to the Boston conference.

Gabriella told us, "It was great that all the teams were competing at once, so we could see everyone's projects.

Some projects wouldn't have made it out of the regionals due to time constraints and other elements out of their control, but still are based on a great idea that is worth sharing."

Many of the team members are still stateside, enjoying New York and socializing with the other teams now the competition has ended.

They are also enjoying looking around Biology labs in New York, as apparently a whole summer working in labs was not enough for this hardworking team.

The results of the project will be used in the future as a foundation for further research, such as the genomes the team sequenced from the bacteria that created the cellulose.

Fat or muscle?

We are inviting healthy volunteers to take part in a research study comparing body fat and metabolism in young adults. It will involve a single visit to Chelsea & Westminster Hospital for 3-4 hours. You will have a full body Magnetic Resonance scan, which is safe, and does not involve x-rays. You will also be asked for a blood, and urine sample and a buccal swab taken from the inside of the mouth. This study is open to **people aged 19-27 years**; we would particularly welcome interest if you were born prematurely.

For more information please email James Parkinson, Research Associate, jrcp@imperial.ac.uk or text 07814 296596

News

news.felix@imperial.ac.uk

News Editors || Carol Ann Cheah and Kunal Wagle

Imperial lecturers in marking boycott

CAROL ANN CHEAH
SECTION EDITOR

Following a breakdown in negotiations regarding pension reforms between Universities UK (UUK) and academic staff under the Universities Superannuation Scheme (USS), members of the University and College Union (UCU) commenced “industrial action short of a strike” on the 6th of November, which involved a marking boycott.

A total of 69 institutions across the UK (including Imperial) took part in said boycott, which mostly

consists of pre-1992 universities such as Oxbridge and those in the Russell Group. This involves the academic union’s members ceasing to carry out all work relating to setting and marking any assessed coursework. In a UCU briefing pamphlet to students, it was mentioned that this “covers any setting or marking which contributes to the award or classification of any degree, certificate, diploma or any other academic or professional qualification. It also covers progression from one stage of study to the next.”

There is as of yet no proposed end date to this industrial action; teaching, however, will proceed as

normal. Representatives from UCU are due to meet with UUK staff to resume negotiations on the 7th of November.

The pension cuts, which are currently being disputed, were proposed in order to make up a deficit in the USS pension pot, which stands at £8bn. Explanations given by the UUK describe the USS scheme as it currently stands as “unaffordable”, citing an actuarial valuation carried out by the trustees of the USS in March – a process that weighed up the value of the scheme’s assets against the amount needed to pay pension rights already accrued, which uncovered the shortfall.

It also warned that this deficit is volatile, and that according to the Employers Pensions Forum (EPF), academic institutions would need to increase contributions by nine percentage points to 25% if reforms aren’t introduced. EPF estimates that this would cost institutions £6m a year and would result in job cuts, pay freezes and recruitment freezes at universities nationwide.

The UCU has called into question the methodology used to calculate these proposals, with the University of Warwick voicing concern that the proposals could make it harder for pre-1992 institutions to attract and retain staff. Similarly, the University of Oxford has labelled the information, produced by the UUK to explain the pension reforms, as highly misleading.

Union members had taken part in a ballot on the 1st of October, with 78% of voters opting for strike action and 87% voting for action short of a strike, which included the marking boycott. Turnout was at 45%, the highest in a national higher education ballot since the formation of UCU.

The UCU has also criticised UUK for not presenting a greater variety of alternatives, with its general secretary, Sally Hunt, commenting on how “the employers’ response to the ballot was to insist that their proposals were the best that could be achieved and they made it clear that they considered the negotiations to be over before they had even begun.”

In response to the call for industrial action, Imperial College London’s management sent an email announcement to all UCU members in College on Friday 31 October, which has since been released on the College homepage. Penned by Louise Lindsay, Director of Human Resources, the announcement

outlined how 25% of pay would be withheld from staff who chose to take part in the boycott. It did, however, allow members the option to maintain full pension contributions, as long as they gave written notice of intent to take part in the boycott at least three working days in advance of the first day of action.

The statement mentions the following: “Imperial is committed to providing our talented students with an outstanding education and any action having a detrimental impact on their experience is neither an appropriate nor effective route to resolve a dispute about staff pension benefits.”

As of present it is unknown whether all Imperial College UCU members across all departments are taking part in said marking boycott; however to Felix’s knowledge, both the Mathematics and EEE departments have issued email announcements to their respective students.

The email from Professor Jonathan Mestel, the Mathematics department’s Director of Undergraduate Studies (DUGS), stated that “...it is only with great reluctance that lecturers would do this, and it is indicative of the strength of opinion... I would like to apologise for the situation that has arisen, though it is outside our control.”

The email announcement that was sent by College management to the academic union members, citing that “in my view, this was a very unhelpful letter from the College, whose tone was deeply resented by several of your lecturers. Though I’m sure it was sent to try to reduce disruption to your studies, I suspect the effect will be the opposite - people do not in my experience react well to coercion.”

Detailed guidelines on how assessments would be affected for all Mathematics modules were also set out in the email, which includes provisions for lecturers to re-designate any assessed coursework that were intended to form a small contribution of the overall course mark as “non assessed exercises”.

Conversely, the email from Dr Kristel Fobelets, the EEE DUGS, was a shorter affair. It included links to student-targeted briefing statements drafted by the UCU and a link to the College’s statement on salary cuts for union members who took action.

Felix pays tribute to Tian Wei Chew

Felix has recently learnt of the passing of Tian Wei Chew, one of Imperial College London’s newest alumni, on the 2nd of November 2014. As of going to print, the circumstances surrounding Mr Chew’s death have yet to be made known.

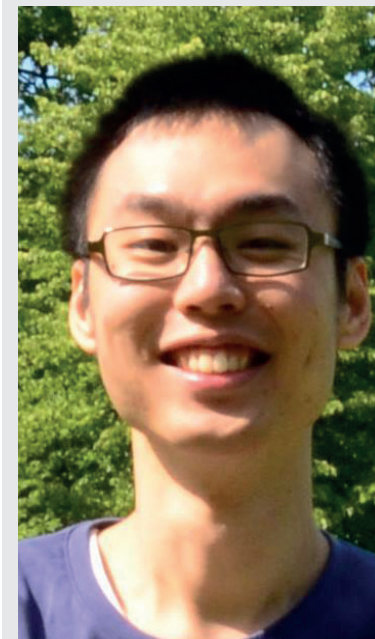
This is extremely tragic news and we extend our deepest condolences to Tian Wei’s family, friends and coursemates.

A fully-funded scholar under the Singaporean government’s Agency for Science, Technology and Research (A*STAR), Tian Wei recently graduated with a First in BSc Biochemistry. Peers described him as an “incredibly helpful friend/senior” and an “amazingly humble and kind” individual, with many taking to his Facebook page to leave their tributes.

A Union spokesperson on the Trustee Board said: Tian Wei was a bright, passionate and extremely competent young man with a real wanting to contribute to the wider student population through his roles he undertook in the Union, with the last of these being one of the Union’s first Appointed Student Trustees.

“Our condolences go to Tian Wei’s family and friends at the sad time. His contribution to both the Union and wider Imperial community will be remembered fondly.”


CAROL ANN CHEAH



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World News

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News Editors || Carol Ann Cheah and Kunal Wagle

US Midterm vote disaster for Obama

Kunal Wagle reports as Republicans are voted into control of the Senate

On Tuesday night the Republicans took a majority in the Senate in the mid-term elections in the United States. This, along with their strengthening majority in the House of Representatives, means that the Republican party now has control over both houses for the first time since 2006. The results will come as a hammer blow to Barack Obama, who now faces an uphill battle to pass any legislation, including the budget, through Capitol Hill.

Republican Senator Mitch McConnell said the result was a vote against “a government people can no longer trust”. Mr McConnell, who won a close (and key) race in Kentucky over Democrat Alison Lundergan Grimes, will now be the Senate majority leader, which gives him control over the legislative agenda of the chamber.

Speaking in his victory speech, Mr McConnell said: “I don’t expect the President to wake up tomorrow and view the world any differently than he did when he woke up this morning. He knows I won’t either.”

“But we do have an obligation to work together on issues where we can agree.”

In a concession speech, current Majority Leader Harry Reid said that “the message from voters is clear – they want us to work together. I look forward to working with Senator McConnell to get things done for the

middle class.”

The North America editor for the BBC, Jon Sopel, said in his analysis of the elections that “Barack Obama didn’t exactly become history last night, but he may have just stopped being the man who sets the political weather.” He also added that “The Republicans won. And won big. If this were basketball, then we’d be saying they had a slam dunk of a night.”

Other developments in the election included the first black Republican female in the House of Representatives in Mia Love. George P Bush, grandson of George H W Bush and nephew of George W Bush (both former Presidents), was elected the Texas Land Commissioner.

Michael Grimm, who is currently under federal indictment for fraud, was re-elected to the House of Representatives.

Voters in Oregon and Washington DC voted to legalise cannabis. Florida rejected a proposal for medical marijuana, whilst South Dakota, Arkansas, and Nebraska approved increases in the minimum wage.

Mr Obama now faces a tough final two years in power, as he tries to deal with the worst midterm result for an incumbent two-term President since the Second World War.

He was also sidelined during campaigning, as Democrats decided that Hillary and Bill Clinton would be more suitable to plead the party’s case to the nation.



Barack Obama faces a tough final two years in power Photo: Saul Loeb/AFP

Weird and wonderful stories from around the globe

TURKEY: A Turkish hair removal company used an image of alleged 9/11 mastermind Khalid Sheikh Mohammed in their advert. The picture was accompanied by the caption “That hair will not shed itself”. Company representative Mehmet Can Yildiz insisted that “We didn’t know he was a terrorist. The guy is quite hairy, so we thought his body was a good fit for our ad.” The agency took the picture from social media.

LOS ANGELES: A Virgin Australia flight from Los Angeles to Sydney was forced to return to America after a toilet “exploded”. Passenger Julia Malley said “We could see it [human waste] go through the aisles - it was very obvious”. A spokesman for Virgin Australia

denied that the toilet exploded, saying instead that it was sinks in the toilet. So, the question we are asking, is why was there human waste in the aisles? Get your shit together Virgin Australia.

NEW YORK: The CNBC Presenter Joe Kernan, when interviewing IDA Ireland boss Martin Shanahan, apparently “forgot” that the Republic of Ireland is not part of the United Kingdom. There was a discussion where Kernan asked Shanahan why Ireland uses the Euro and not the Pound Sterling. He said, upon finding out that Northern Ireland is part of the United Kingdom, “you guys gotta get it together.”

KUNAL WAGLE

£1,000,000 ex-council flat sold in Chelsea

PHILIP KENT
DEPUTY EDITOR

A flat on Kings Road, Chelsea, has become the first ex-council flat to sell for near £1 million. The flat, which has three bedrooms as well as a communal courtyard, was bought by its former owners under the “Right to Buy” scheme in 1989 for the grand total of £48,000 (equivalent to around £110,000 in today’s prices), but has recently sold for £999,950.

Under the scheme, introduced by former Conservative Prime Minister Margaret Thatcher in 1980, tenants who have rented a property from their local authority for a number of

years (amongst other requirements) can buy their property from the authority at a discounted rate. New homeowners in many cases still remain liable for service charges should they be in a block of flats. The scheme is intended to help people make their first steps onto the property ladder.

Under legislation, local authorities are also required to replace every property sold under a “like-for-like” basis, therefore ensuring that there isn’t a reduction in council houses over time.

The former resident, who stands to make a near £950,000 profit on the sale, has previously lived in the property since renting it from the Royal Borough of Kensington and Chelsea since the 1970s. The resident,

June Woodward, 61, who works as an administrator spoke to *The Sun* on Sunday about her recent property windfall: “The increase is incredible. Right to buy was a great way of getting on the property ladder and it is leaving the family with £1million.”

The property, which has increased in value by around 10 times in real terms, is one of many indicators of how the London property market has behaved in recent months. A recent study by estate agents JLL have predicted a 30% growth in prices by 2019 for the capital, with prices already having increased by 50% since 2008.

Just over a mile away from the property is the world’s most expensive flat, which sold for £140 million last year.

Comment

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Comment Editor || Tessa Davey

Free speech, censorship, and backbone for the easily offended



EMMA WILLS
COMMENT WRITER

Why bother writing an article about free speech today in Britain? We no longer ban books – surely freedom of speech is a concern of the past.

Unfortunately that is not the case. Just last month, the Barbican planned to launch an art exhibition based on a ‘human zoo’ of the type that were common for wealthy Europeans to view right up until just over a hundred years ago. It contained black actors chained and in cages, who were to keep eye contact with the visitors as they entered one by one into the gallery. It was intended to be a reminder of the imperialism and slavery that were realities not so long ago in this country, as well as to start a discussion about the continued exploitation of Africa’s resources today. However, due to a protest and petition, the exhibit was seen as too offensive and never opened.

Would anyone really have walked around what was clearly meant to be an uncomfortable and shocking spectacle and thought ‘yep, slavery was a great idea’?

Who are these people who are so easily offended, or so easily led that an art exhibit they voluntarily signed up to see would have caused them to do anything other than reflect on some of the more awful parts of our history?

This is not a one-off example. It is true that we no longer have to fear government censorship, but censorship of a much more dangerous kind is on the rise. We are censoring ourselves for fear of causing offense.

This applies particularly to Universities. They are meant to be places of discussion where all ideas can be openly talked about. Instead, the National Union of Students and individual Universities themselves are regularly banning things that they deem offensive, partly through the No-Platform policy, which allows Student Unions to ban people with views they deem unacceptable from speaking at events around the university.

The idea of such a policy, no matter the good intentions behind it, completely misses the point of why freedom of speech is so vital. Even if the speaker banned was a ludicrous sexist who came to the university to actively promote sexism, surely it would be better to challenge that speaker openly rather than push uncomfortable truths into the dark, where they don’t go away.

Some people are racist, sexist, homophobic etc. Stopping them saying it in some areas of the public isn’t going to stop that. It won’t even



Is this too offensive? Photo: Guardian

prevent them finding followers, when anyone can have a blog, or get access to some truly vile internet communities where any horrible opinion you happen to be tempted by will be endorsed.

Restriction of debate on any issue implies that what people are saying in opposition is so powerful or distressing or significant that it simply cannot be discussed. It implies that the ‘acceptable’ opinion is flimsy and cannot stand up to argument. This is why we need to be sensible in public life, at University and elsewhere, and trust people to be able to have healthy debates on difficult issues.

This is a difficult topic. Most people have a place where they would find it easy to draw the line and refuse to hear other’s opinions – be it at the idea of a pro-life stand at a Freshers’ Fair, someone suggesting that a rape victim brought it on themselves, or someone tweeting abuse at Madeleine McCann’s parents. Accepting free speech means that you are going to encounter the most horrific opinions. However, censoring it, sending people to jail for what is just an opinion can only lead to worse things.

As *Spiked*, an online magazine that runs a campaign for freedom of speech says, free speech is the

“foundational freedom upon which every other right we enjoy – from the right to vote to the right to protest – is built. Without the freedom to think, write, publish, depict, and debate as we see fit, all our political and social rights become meaningless.”

A couple of weekends ago at the Battle of Ideas, an event that champions open debate, WORLDwrites, a citizen TV charity, launched a free speech helpline. It doesn’t offer sympathy or counselling for those offended though - it is intended for people who don’t want to be victims, and offers backbone.

Helpline organiser Marisa Pereira said: “The Free Speech Helpline will encourage people to stand up for themselves. The curtailment of free speech is so often justified today on the basis we are all too vulnerable to cope with it, especially women and minorities. But this does no one any favours – it just drives backward ideas underground, leaving them unchallenged.”

Free speech does mean encountering deeply unpleasant opinions, and questioning your own worldview, but it’s the only option there is in a truly democratic society.

The Free Speech Helpline is available on 0208 525 7912.

"...surely it would be better to challenge that speaker openly rather than to push uncomfortable truths into the dark"

"We are censoring ourselves for fear of causing offense"

"...it is intended for people who don't want to be victims, and offers backbone"

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Poppies will put them to sleep

Christy Kelly examines whether poppies are an appropriate symbol of remembrance

Recall the scene from the Wizard of Oz where the Wicked Witch of the West hinders the progress of Dorothy and company by sending them to sleep in a field of poppies. Does this not encapsulate a basic – symbolic – truth about these flowers? Pace John McCrae of In Flanders Fields fame, the soporific effect of the plant has been attested to since antiquity and has so associated itself with the drug that it wormed its way into the Latinate nomenclature: *Papaver Somniferum*. In fact, the remembrance poppies are of a different species to their brethren – source of the opiates – but forgive me if I dismiss this as pedantry (outside the field of botany where it is no doubt important).

For the poppy is today as anodyne as the charities it represents. Who seriously dismisses the heroism of the soldiers butchered in the great European slaughter of a century ago? Who can deny the living ex-servicemen and women their right to support? Who, in a word, would refuse to buy a poppy?

And yet. When I say charity is anodyne, I mean just that: an

analgesic applied to the wounds and sores of the civic body allowing the state behemoth to lumber onwards. Arguments about the evacuation of (moral) responsibility which charity allows the state, or the general deficiencies of social palliatives are common enough and do not need reiterating here; I simply mention them to indicate my broad sympathy with these positions. Nor do I want to dwell too long on Alan Bennett's pithy remark about the cenotaphs and the respectful silences, those great mute obelisks of reified grief: their true message is not lest we forget, but lest we remember. A minute of respect is easy enough, and in return we are relieved for a year of – in the words of Karl Marx – "the traditions of past generations [which] weigh like a nightmare on the minds of the living." Is it not ironic that the poppy serves as the symbol for this collective dulling of our critical consciousness?

Poppies, however, have a more chequered past. Heroin, of course, is still derived from its seeds, but surely the greatest destruction wreaked by the plant. This honour goes to the devastating effects of the Opium



A symbol of remembrance, or a reminder of a chequered past? Photo: Daily Mail

Wars. The First Opium War saw the most vulgar expression of British gunboat diplomacy, 'freely' allowing the Chinese people to consume this deadly drug.

Incidentally, the Opium War was certainly a necessary condition of the devastating Taiping Rebellion in which some 20 million people died. The destruction caused by the drug itself is incalculable. But fortunately

the effects were not wholly negative: India's trade surpluses were siphoned off by the British through 'Home Charges'. These surpluses came from first from cotton and second from the opium – a state monopoly – which ended up in China.

How can we reconcile this deadly legacy – and deadly it was – with the poppies' pacific legacy? I would simply suggest we can't. WWI was

the first great modern conflagration, and as such it was a great leveller: the slaughter was, for the first time, largely classless.

We recognise the genuine trauma that this war caused on our historical consciousness; how could we not? But the poppy is an ambivalent symbol; the hecatombs of the poor of the colonised 'East' are left faint behind the iridescence of the poppy's petals.

The Midterms: Why every red cloud has a blue lining

NATHANIEL GALLOP
COMMENT WRITER

The votes have been cast, the results are in, and the outcome is far from unexpected. The Democrats have been unceremoniously kicked out of Capitol Hill.

For Obama, Clinton, and their supporters, the impending cession of control of both the House and Senate to the Republican Party has been akin to witnessing a train crash in slow motion: they could do nothing but stand helplessly as the caucus slowly and inexorably steamed towards its calamitous eventuality. It was never a question of: "Are we going to win the midterms?" but rather "how badly will we lose them?"

Fortunately for the Democrats, losing Congress is not nearly as bad as it would seem.

To begin with, losing seats in Congress this late in one's Presidency is practically a given. Since 1934, virtually every two-term president has lost seats in both the Senate and the House (with Clinton in 1998 being the sole exception). Combine this with a significant

number of already present red seats; brimming Republican campaign coffers; and an uphill battle against continuous Congressional gridlock, the Democrats loss of the Senate and House was all but a political certainty. The odds, as they say, were never in their favour.

Now the ball is squarely in the court of the GOP. They are in control of policy making in DC and the brazen obstructionism that has been the clarion call of their previous years will help them no more. They will have to suggest alternatives, put through legislation, and make good on their various threats of impeachment and prosecution.

In post-shutdown America, such grandstanding is likely to alienate potential 2016 voters, while failure to do so would incur the wrath of the Tea Party, who will not be truly satisfied until Obama's head is firmly mounted on a stake on the steps of the Capitol.

The way road to 2016 for Boehner, McConnell, and the remainder of the Republican Party is therefore not so



A fight or a careful balancing act? Photo: CNN

much an easy stroll as it is a tightrope walk. They must balance the wishes of the Tea Party and hard-line conservatives with harsh political realities and an ever-sceptical pool of independent voters. Attempts will be made to repeal the Affordable Care act, to deport undocumented immigrants, and to push forward with Keystone XL with the full knowledge that every single measure is likely to fail. If they do not die on Capitol Hill, then they will die on the desk of the president. The result will be a continuation of the same

tiresome political paralysis that has plagued the Capitol Hill from the outset of the Obama administration, only now with a new party to direct their frustrations at in two years' time.

In the end, all that is left for the Democrats in the House and Senate to do is to sit back, relax, and gather political ammunition for 2016. The Republican Party, whether they are ready or not, will have to tread their new political tightrope very carefully.

It is, after all, a very long way down.

"To begin with, losing seats in Congress this late in one's Presidency is practically a given."

Comment

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Crime Scene: Memory Lane



NICK FARMER
COMMENT WRITER

I recently took a stroll down the online memory lane that is the *Felix* archive, all the way back to the heady days of 1998. Times have changed.

Back then it was acceptable to write in to *Felix* to announce that the Union President was “utterly, utterly, utterly fucked” at the Summer Ball. It was also fine and dandy for ‘Colonel Wicky, Sergeant M’Arse and Petty Officer Jism’ to recount their attempt to break into the Queen’s Tower at 3am one morning.

Even the news stories were bizarre: Like the time when rowing club’s minibus ended up in the Thames; a pitched fistfight-battle after an Arabian society function over the possession of a mobile phone; the football club ripping the plumbing out of a pub in Hammersmith (getting all Imperial Students barred in the process); and the time in the old Southside bar when the Rugby Captain punched another player in the face so hard that he needed five stitches.

These are just a few examples taken at random from a small selection of issues from the 1997-8 academic year. The pages of *Felix* were chock full of Union Bar nose-breakings, punch-ups, and all manner of laddish behavior, but no one seemed to care all that much.

Fast forward sixteen years and we see the anti-social behaviour of Imperial students splashed across not only these hallowed pages, but also the *Evening Standard*, *The Independent*, *The Telegraph*, and the *Huffington Post*. Incidents that were commonplace in days gone past are now occasional scandals that threaten the reputation of our University and our Students’ Union.

Any reasonable person can see that these incidents, past and present, are not acceptable. Today, firm sanctions are applied to those who engage in these often-criminal actions, as is right and proper. But why didn’t the same happen to our predecessors?

There are a number of possible explanations, but one of the most appealing is the inexorable rise of social media and 24-hour online news coverage. Before Facebook, Twitter and Snapchat came along it was easy for uncomfortable and embarrassing events to stay out of the harsh glare that is the media spotlight. These stories spread by word of mouth and through the printed page of *Felix*, which would likely have kept them broadly within the student community. Without any external pressure, the path of least resistance is to forget about these events, and not to take action against the perpetrators.



The Union Bar just isn’t what it used to be. Photo: brianmay.com

Nowadays, many of the people and Clubs who do stupid things like this will even broadcast their activities on social media, sending snaps, tweets and statuses of things that they really shouldn’t want anyone else to see. Even the passers-by who would in the past have just muttered to themselves and walked away now tweets and shares their experiences, making it impossible to keep these embarrassing and often troubling incidents within the Imperial bubble.

Is this a good thing? Well, yes. Even though it is deeply embarrassing for

us all to have the good name of our beloved University dragged through the mud, the accountability of the 21st century means that normal, responsible students are more likely to be able to enjoy a night out at a Union bar or a sports club social without getting into a fight, being pressured into nude drinking games, or in any other way being affected by a toxic culture of antisocial, violent and intimidating behavior.

It’s a bitter pill for us to swallow, but at the end of the day it is medicine.

Will the Labour-Conservative duopoly break?

Samuel Bodansky discusses the theory behind political economic modelling

One of the most common complaints in politics is that all political parties seem the same. Douglas Carswell has profited from the rise of UKIP by switching alliances from the Conservatives, claiming that the far-right political party supports “fundamental change” in British politics. However, the fact is that extreme political parties have not fared too well in Britain.

Surely, if UKIP and other parties of the far-Right could really succeed in the UK, then similar parties would have made also made it into government. Nonetheless, since 1945 there have been only two parties in Downing Street, with only Conservative and Labour (apart from other parties within coalitions) holding the majority. Both of these parties are moderate, with the Conservatives on the Right and Labour on the Left. One possible way of answering this question is through the tool of political economic theory

and modelling.

In order to model in economics, it is often necessary to make assumptions. For example, an economist might assume that all individuals have perfect knowledge of the market. Assumptions help economists to model real-world systems by simplifying a problem until it can be analysed mathematically.

A useful model was invented by Duncan Black of the University of Glasgow in 1948, known as the Median Voter Theorem. This theorem states that the elected party will have a political view most similar to the view of the median voter; that is, the median individual in terms of political views in the electorate.

The first assumption in the model is that all the parties running in the election can be placed along a single spectrum from extreme Left to extreme Right. This assumption is not always true, as parties have

various policies that overlap in terms of political alignment. In the case of the Liberal Democrats, no one really has any idea at all.

Another assumption is single-peaked political preferences. This means that a voter will choose the political party that is closest to their view on the political spectrum. This assumption is also prone to issues; we have seen the far-Right UKIP taking away votes from Labour and Conservative voters in the 2014 European elections.

Sometimes, one particular policy will cause voters to move from the centre to the wings. Voters also tend to get disillusioned with one party and want change; voters can be fickle and swing their votes.

The median voter theorem has important implications: when voter turnout increased in lower-income classes in 1960s USA, the Democrat party—who are supportive of wealth redistribution—performed more



Do all views fall in the middle of the political spectrum? Photo: IBTimes

strongly in elections. Perhaps a “Yes” vote in the Scottish Referendum would have changed the position of the hypothetical “Median Voter”, taking Labour votes and increasing the power of UKIP, despite their relatively extreme standpoint.

Currently the results of the 2015 General Election are uncertain; it could be the first time that the traditional Labour-Conservative duopoly is broken. Whatever the result, economic models remain a useful predictor of voting behaviour.

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The Comic Convention you'd be crazy

Xuan Chen dives headfirst into the bizarre world that

Why would someone with no knowledge of any anime, comic books, and video games attend an event aimed at bringing these people together? Curiosity, that's why.

The MCM London Comic Convention starts much earlier than I anticipated; costumed attendees with bright hair and elaborate costumes board the Jubilee line at Westminster on their way to the ExCeL centre where the event is being held. The excited chatter describes their speculations on what they'll see today and whilst the startling juxtaposition of businesspeople commuting to work and young adults dressed in tinfoil armour momentarily takes me aback, the cosplayers are oblivious to the judgement of the general public; this is their weekend and they arrive in blazing confidence, flooding into the DLR on the last leg of their incoming journey.

I strike up a conversation with a young, glamorous singer with deep blue hair on the train. Sagey, 21, a London-based make-up artist, talks to me about why people enjoy dressing up as their favourite characters so much.

"It's a chance to become, if only just for a weekend, someone you really admire." It doesn't matter that the character is fictional; good fiction is always believable and is expertly crafted to arguably teach us so much more succinctly than real life role models.

In fact, having a role model in the first place is a sign of humility and self-acceptance that there is something or some goal you aspire to be that you haven't achieved yet.

Sagey is dressed as a male singer from a long-named anime that I forget almost instantaneously. Her long white jacket is elegantly adorned with golden tassels and yellow rope, and the gold-and-black gloves and collar complement the purple-blue hair in giving off a regal aura.

I ask her what part of her costume took him longest to prepare, and she replies, "The costume was actually made by a family friend – the make-up takes a while though; it takes maybe three hours to get ready, and I usually come as a different character every day." As well as layers of foundation to change the colour of the skin tone, the eyebrows are also purple and heavy eye shadow brings out Sagey's large, dark blue eyes peering out innocently underneath special contact lenses.

The feeling I got as I entered the

"It's a chance to become, if only just for a weekend, someone you really admire."



KILL... ME... Photo credit: P. Skett

main hall of the ComicCon venue is best described as one which would give any conformist a heart attack. I was afraid that knowing nothing about the convention would mean getting physically and mentally lost, but instead I was instantly trying to suppress laughter at the incredible incredulity of it all.

Elsa from Disney's Frozen walks past me without a second glance with a Batman and several Stormtroopers following her. A female Loki and a male pixie stop and have a chat with Katniss Everdeen in the magnificent white winged dress from Catching Fire. A white knight with a staring

I was instantly trying to suppress laughter at the incredible incredulity of it all.

sun emblazoned on his chest looks inquisitively at a black one with a boar sigil and one arm as he walks by. This is, beyond a doubt, one of the most amazing places I've ever set foot in. I simply stand there and try and take in the extraordinary atmosphere a little more.

After composing myself, I enter the nearest hall and find myself facing an uncountable number of busy stalls, all advertising colourful merchandise. Food stalls sat in the corner selling Western and Japanese style foods and other innovative treats, such as flavoured ice with fruit. There are big trademarks and vaguely familiar



No, those shins are still pretty worthless, so

internet brands that draw the eye, such as a giant inflated Pikachu hanging off the ceiling, clearly above the Pokémon stall.

Video game brands such as Square Enix and Harvest Moon hang their recognisable banners from the ceiling, and I notice some stalls belonging to apparent YouTube stars and other internet phenomena such as Cyanide & Happiness and Weebl's Stuff. Famous hardware brands such as Nvidia and Samsung appear too, to demonstrate their latest technology. I take a peek into a theatre and there's an ongoing panel from RoosterTeeth who have also gained online fame

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Why you might miss it but even crazier to attend it is London's MCM Comic Con



Photo credit: P. Skett

through popular humour.

But the heart of all the commercialisation is raised high upon the shoulders of the independent creative artists and businesses who humbly come to events like these to sell their creations to avid fans. They make graphics tablets and drawing tools and marker pens; movies and comics and posters; action figures, trading cards, plush toys, manga; leather fantasy boots and weapons, swords and throwing knives, and shorts and hats - I even witnessed a tail shop (called TellTails), supplying detachable tails for roleplaying your



A rouge Deadpool picks out some new footwear Photo credit: P. Skett

favourite animal. And it goes without saying that the immense creativity that goes into crafting, designing, and building your own costume underpins the entire event.

This struck me as immensely profound in the context of this community. That such events totally rely on resourceful and innovative artists speaks volumes about the people within this cultural subset - a non-judgemental, universally accepting attitude which doesn't give a shit about what you look like, how old you are, where you're from, what your costume's like, or any discriminatory reason you can think

of. There are teens and young adults dressed as the same characters as parents with their children of five years old. Female Captain Americas and male fairies pass by every two minutes. Total strangers stop each other in the corridor and compliment each other on their costumes. And Sagey's costume was so convincing that I only found out that she was a girl during a post-interview chat.

After all, what can you pass judgement against, when every individual is so strikingly different? Would I be singled out because I didn't come as a character? "Absolutely not," Liam, a seventeen

Total strangers stop each other in the corridor and compliment each other on their costumes.

What kind of convention conjoins a society of open-minded, non-judgemental strangers?

year old student studying in London, tells me. "It's 11am and I've already spend £170 on action figures. ComicCon isn't about just about cosplayers; it's about anyone with an interest in this side of the creative industry. We're here to appreciate all the work that these artists, big or small, have put in into creating something they're really passionate about."

And it turns out that people appreciate these events very much - the bigger the better. The London events now attract over 100,000 visitors, only around 30,000 fewer compared to the world's biggest event of its kind in San Diego. There are visitors from all over London, the UK, and even Europe - a German Daenerys Targaryen and Shae from HBO's Game of Thrones were very happy for me to take their picture.

A different Daenerys, with an elaborate black dragon hovering over her, is accompanied by Melisandre and Queen Cersei, with Jon Snow hanging around the side. "We usually go to the Manchester events as they're closer to home," Cersei tells me. "There are events all over the country, but the London ones in May and October are definitely the biggest; it's not just the MCM Expo - there are other conventions too."

When asked how long they spent on their costumes, they replied with, "About a few months, spending a little time maybe two days a week." I begin to think that not all people make costumes for the character's sake - they could be inspired by the costume designer themselves when deciding what their next big project is. I leave as Melisandre gets her picture taken with a female White Walker who simply walks up and joins the group. About fifteen girls in matching cat costumes walk by and spoil the first take.

And so every once in a while a hidden community emerges from the general public: perhaps consisting of those not receiving a second glance on the street, or those too shy to voice their opinions; to celebrate a place where anybody can put hard work in and gain recognition for their creative work, regardless of the genetic lottery or any other prejudices of the English society that still exist in the 21st century.

Perhaps some have dreamed of a utopia hidden within today's societal confines, but the answer may be surprising: what kind of convention conjoins a society of open-minded, non-judgemental strangers?

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Are you up to the Challenge?

Pietro Aronica on taking on Paxman for Imperial pride



Spot the Felix cat chilling with the team from 2009. Fun fact, Amit was so amazing he made it into the national press AND he used to write for Felix Photo credit: Felix

What is the capital of Kenya? Which is the largest moon of the Solar System? Who is the only person to have been awarded two unshared Nobel Prizes?*

For many people, the answer to those questions is “who cares?”, or, if they’re feeling charitable, “just google it”. For a select few, however, being able to recall these nonessential bits of information represents a cherished pastime. That’s right, we’re talking about the trivia enthusiasts.

These people pride themselves in knowing who the first Tory PM of Great Britain was, or the atomic number of Einsteinium, but their skill is generally hidden or left for the odd pub quiz, and they are often

unable to brag about how they know who wrote “As I Lay Dying”. Unless they are college students, of course, in which case they will probably try to get on University Challenge.

A true British institution, the popular quiz show has a little something for everyone, from those who like to marvel at the vast range of knowledge to those who want to challenge themselves to those who just want their dose of a sarcastic, quipping Paxman. Some are proud when they manage to answer at least a question per episode, but some dream of getting on the big stage and proving themselves on national TV.

Imperial has produced a few teams of such hopefuls, and the college has a reputation for being a juggernaut when it comes to scientific questions

but a minnow in artistic matters. In 2011, for example, an unlucky cohort was defeated in the first round by the University of the Arts, and there’s a real feeling of overspecialisation when the Imperials are all reading physics and biology and medicine and whatnot but the opposing team can also boast experts in geography, theology and literature. That’s not to say that the Imperials are always hopeless in their quizzical endeavour: they have won the competition twice, in 1996 and 2001, and reached the final again in 2002, where they almost accomplished a spectacular comeback victory going from -10 to 185. In 2012 they made it all the way to the quarterfinals, being defeated by the eventual winners, and in 2010 an excellent team was

just short of the final.

It’s been a while, however, since an Imperial team has made it to the televised portion of the show; the last team, in 2012, left the competition with the infamous “Inspector Clouseau” moment, and for two years running no representatives of the College have had the pleasure of being grilled by Paxman.

It is a great experience to go through the whole process and sit on those uncomfortable chairs, finger quivering on the buzzer, sweat pearling on the forehead, hoping that the next question is on the maximum mass of white dwarf stars and not on the architect who rebuilt Westminster Palace. It’s a thrill that is every bit as good as an athletic competition, only with obscure facts

about flags instead of footballs and running.

The only thing that is missing is a little bit of local team pride, and we hope to see soon an Imperial quartet teaching those Oxbridge brats a lesson.

The tryouts for this year’s candidates are going to be soon. If you think you can wrestle with the date of birth of Churchill and the longest river of Australia, give it a go. You may be next Imperialite to have the honour of being berated by Paxman on TV.

* In case you were wondering, the answers are, in order: Nairobi, Ganymede, Linus Pauling, the Earl of Bute, 99, William Faulkner, the Chandrasekhar limit, Charles Barry, 1874 and the Murray river.

h first birthday

The h-bar first opened its doors on 8 November 2013. We will be celebrating its first birthday on 7 November 2014! Come down from 18:00 to join in with the celebrations. There will be cocktails on all night and you can buy-get-one-free to toast the h-bar in style. Make sure you get there early to get a slice of birthday cake and balloon on arrival!

buy 1 get 1 free!

cocktails £4.50

ICSM Drama presents

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Friday 7th Nov

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Science

science.felix@imperial.ac.uk

Science Editor | James Bezer & Lauren Ratcliffe

The Lunatics have taken over the Asylum Lauren Ratcliffe reports on the highs and lows of designer drugs

The UK Misuse of Drugs Act introduced in 1971 is widely regarded as the most epically failed governmental campaigns to prevent drug distribution and usage. By introducing complete prohibition it effectively promoted an underground black-market in drug trade, condemned addicts to conviction rather than treatment, and prevented any form of research on the drug's potential medical benefits. Cameron even said himself (and I kid you not): "Politicians attempt to appeal to the lowest common denominator by posturing with tough policies and calling for crackdown after crackdown. Drugs policy has been failing for decades". It's interesting how this opinion changed once he became leader of the conservative party...

Now, I'm not here as a typical university student in protest to 'free the weed' just so I can smoke-up in my room with a clean conscience. Instead, I want to talk about the effects this policy has had on the emergence and increased prevalence of legal highs.

Legal highs, designer drugs, new psychoactive substances (NPS)... whatever you like to call them, they are all substances created for the sole purpose of mimicking illegal drugs. Sold in 'head shops', they get around UK law by claiming not to be for human consumption and once they have been bought it's the customer's responsibility. Untested and

dangerous, these new psychoactives have been linked to 40 deaths in the last year and present a growing global health concern.

NPS can be sub-divided into three types depending on their similarity with other illegal drugs; synthetic cannabinoids that, despite what you may expect, actually bear no relation to the cannabis plant and are instead chemicals blended or soaked into plant matter that act in a similar way to cannabis on the brain; stimulant-type drugs with effects similar to amphetamines and MDMA; and finally, hallucinogenic compounds.

When mephedrone ('meow meow') jumped onto the scene in 2008, it changed the designer drug game forever. During a time when MDMA was scarce and the quality of cocaine was failing, mephedrone filled the gap in the stimulant market. For the first time, a drug was being used globally, heavily publicised and stuck around for 12-18 months before being controlled. Five years later, it seems like appeal of this drug to clubbers has lost its spark, perhaps due the unpleasant paranoid sweat-inducing side effects. But the story doesn't end here. The problem is, as soon as one drug is banned, another one with similar effects is produced which is legal, leading to a cat and mouse chase between governments and ambitious drug makers. The European Monitoring Centre for Drugs and Drug Addiction (EMCDDA) have explicitly acknowledged that

"[mephedrone] changed the designer drug game forever."



Packages of 'research chemicals' can be found sold at head shops. Photo: DrugScope

misuse legislation is insufficient to deal with this designer drug problem, but what then should be done? There are a few legislative options in place around the world; In the UK we have a generic model where a compound is banned along with any chemically similar compound; in the USA they have an analogue approach where a compound is banned along with any other compound that has similar effects irrespective of its pharmacology; Ireland and Poland have an outright blanket

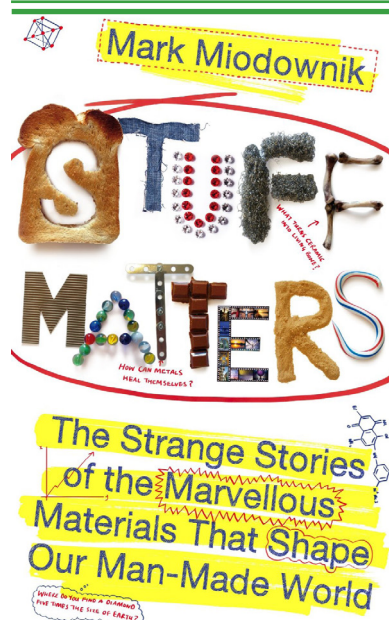
"What happens next will be purely a case of trial and error."

ban where all head shops are closed; New Zealand, however, take a more interesting approach for non-medical drugs whereby the manufacture is expected to demonstrate that a product poses minimal risk before it can be sold. Clearly, these Heisenberg wannabes are not going to go away and current legislation is not up to scratch; what happens next will be purely a case of trial and error.

What do you think should be done? Share your view: felixonline.co.uk/science

Discovering the Beauty behind the Mundane

PATRICIA POTHS
SCIENCE WRITER



I've often found it difficult to find a thoroughly engaging popular science book.

I tend to find them either far too elementary or with a writing style too stilted and formal to be a truly engaging read. Those that can be easily enjoyed while still remaining informative tend to be few and far between.

One book that manages this seemingly impossible task is Mark Miodownik's book *Stuff Matters*, which explores the fundamental principles behind the properties of various materials that we see and use in our everyday lives. Miodownik takes the subject matter at hand and presents it in such an engaging manner as to keep any reader glued to its pages.

While many books of this sort risk falling into a monotonous tone, listing properties and their causes,

Miodownik draws the reader into his life and his mind, and explains why the world of materials has held his interest for so long.

He begins with a funny anecdote of his first encounter with the various properties of materials – namely, being stabbed as a schoolboy.

Although this introduction seems to be a hard act to follow, the book continues with similar flair throughout. Miodownik combines amusing backstories with technical explanations, maintaining the affability and humor that engaged the reader at the start while addressing the material at a suitable level so as to be interesting.

No matter your level of knowledge in materials science, this captures your interest without seeming either dull or aloof. *Stuff Matters* is a book which would appeal to an extremely wide range of readers, from those

with little to no scientific background to those who may have been in a scientific field for years.

Each chapter begins with a rather ingenious method of illustrating how reliant our world is upon the materials that are discussed in the book, and emphasizes how little the average person tends to think about how these vital materials came to be used in our daily lives. Miodownik uses a picture of himself, sitting on his rooftop, and isolates individual materials present in the picture for each chapter.

After briefly introducing the history of the item in question and the sentimental value, he then jumps into the molecular and atomic behavior of the material that define its crazy and unique characteristics. In this way, he discusses everything from steel to paper, even managing to make concrete fascinating and

the development of glass entrancing. There's even a chapter devoted exclusively to the molecular attributes of chocolate! (That chapter was mouth-watering as well as interesting) At the end, Miodownik devotes a chapter as an overview of the whole book to synergize the concepts discussed in the previous chapters, and allows the reader to take in just how amazing the development of materials over the course of human history actually is.

Stuff Matters is an exceptional read, Miodownik animates the inanimate world in such a way that you will never be able to look at even a staple in the same way again. It is more than a book recounting the different properties of various materials.

The book is a vivid, deftly written, and a humorous account of why we should all be interested in materials science.

Science

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Science Editor || James Bezer & Lauren Ratcliffe

Travelling to space on a budget?

James Bezer looks at the future of commercial space flight



Virgin Galactic's SpaceShipTwo under the carrier plane WhiteKnightTwo Photo: Wikimedia Commons

Not many of us have a spare quarter-of-a-million dollars to blow on a half-hour joy-ride.

It seems that nobody has told this to Richard Branson.

After the gleaming white craft he had hoped would one day take him to the edge of space came crashing to the ground, killing one pilot and seriously injuring the other, Branson pledged to press on with Virgin Galactic – his “grand project” that he hopes will give the “millions of people who would like to a chance to slip the surely bonds of earth”.

Branson sees himself as a pioneer, democratising spaceflight, eradicating the monopoly held by governments with tens of billions of dollars to throw at their enormous space programmes. Yet while the cost of a trip is certainly far lower than the tens of millions that space tourists have paid for a ride on a Soyuz to the International Space Station (ISS), it still remains affordable only to celebrities and wealthy business people with several orders

of magnitude more money than they know what to do with.

Will future generations really see this as the start of a new dawn in spaceflight, or just a pointless and extravagant white elephant?

Branson's unimaginatively named SpaceShipTwo (operated by the inaccurately named Virgin 'Galactic') has several significant innovations that make it rather different to conventional space launch systems. Instead of taking off using rockets, SpaceShipTwo is first attached to a plane and released when it reaches a high enough altitude.

From there it travels to space using its own small rockets. When it's time to come back to earth, the rear part of the wing folds up, slowing the craft down and avoiding the enormous temperatures experienced by the heat shields of conventional spacecraft.

This approach dramatically reduces the costs involved, and mean that the entire setup is completely reusable.

Virgin Galactic isn't the only company trying to commercialise space travel though. Two companies

have set (massively over-)ambitious deadlines to send people to Mars. Dennis Tito's Inspiration Mars is planning a 500 day return trip for two astronauts to fly around Mars in 2018. Mars One is planning to not only land people on the surface in 2024, but also set up a permanent colony there, while filming it all for a reality TV programme. Their budget is just 6 billion dollars, vastly less than the 100 billion estimated by NASA for a similar project.

I don't know about you, but I'm very doubtful that either of these projects will ever happen.

One company though, has proven that private companies can successfully carry out space flight in the long term. Founded in 2002 by Elon Musk, the South African billionaire behind PayPal, SpaceX has developed a successful rocket and a spacecraft, Dragon, which has already been used to launch satellites and transport cargo to the ISS, and is intended to be used in the future to carry astronauts. What SpaceX has already achieved makes even

the most outlandish goals set out by Virgin Galactic seem quite trivial.

And yet, unlike those planning missions to Mars, what both these companies appreciate is that for space travel to progress, there must be a sustainable business model behind it. Since the end of the space race and the cold war, space has changed from the final frontier to be conquered to something we can use and develop to improve our lives through enhanced communications and navigation.

But as governments become weary of spending tens of billions of dollars on such huge projects, commercialising seems the only way that humans will ever make space travel truly sustainable and affordable in the long term. Perhaps we could finally achieve those lofty ambitions of a permanent presence on Mars, or mining comets for minerals that are rare on earth.

I just don't think the way to do this is with the world's most expensive roller coaster.

Share your views at felixonline.co.uk/science

"Will future generations see this as a pointless white elephant?"

"For space travel to progress, it needs a business model behind it."

Union Page

Next week is Rep Week!

Academic Representation Network



Next week is Rep Week, our campaign to ensure all students know about the Academic Representation Network. Every student at Imperial has an Academic Rep who they can contact about teaching, resource, supervision or feedback issues. They're contactable throughout the year, and all students can find out who their Academic Rep is using our Rep A-Z tool on the Union website.

Come and tell us what you think about your course or department at our Rep stall from the 10 - 14 November, Sherfield Foyer, South Kensington campus.

Find out more go to imperialcollegeunion.org/academicreps.

Apply to become a Student Trustee



We are a vibrant and dynamic charity with a bright future, and we are always looking for ways to improve and to better serve our members, the students of Imperial College London.

A strong and active Board of Trustees is essential for us as we endeavour to build on recent successes and continue to move forward. We recruit Student Trustees to our Board to help us do this.

If you're interested in helping the Union move forward, you can apply to be a Student Trustee. You can find information on our website or download our recruitment pack. Applications close midday 14 November.

Find out more at imperialcollegeunion.org/trustee-recruitment.



International Imperial

International Imperial will be taking place 10 - 14 November to celebrate culture and diversity here at Imperial. Some of our Clubs, Societies & Projects will have a variety of events and activities on throughout the week. You can find out more about all of our Clubs, Societies & Projects through the A to Z on the Union website or by going to our whats-on page to see how you can get involved.

imperialcollegeunion.org/whats-on

Student Academic Choice Awards

STUDENT ACADEMIC CHOICE AWARDS

Nominations open Monday 10 November

The Student Academic Choice Awards - or SACAs for short - are Imperial College Union's flagship event for empowering students to recognise, reward and celebrate excellence among College staff.

Launched in 2012 and awarded for the first time in May 2013, the SACAs enable students to reward excellence and innovation amongst Imperial's academic and professional staff. We believe teaching and supervision are skills of equal worth and value to research, and we aim to build a community in which academics, staff and students all feel empowered to bring forth new ideas.

Eight awards in total cover all faculties, departments and campuses, as well as all modes of study - undergraduate, taught postgraduate and doctoral research. Every student at Imperial will have the chance to recognise the innovation, skill, engagement and energy of the staff they learn with.

The SACAs cycle covers almost an entire academic year - nominations open soon after teaching begins, leading to a prestigious prize ceremony held in May of each year. Invites, certificates and the famous mug sent to each nominee are highly sought after by staff - as are the eight winners' trophies presented each year.

Find out more about the SACAs at imperialcollegeunion.org/sacas.

Higher Education Funding Survey

Over the next few months the Union will be forming its new stance on how Higher Education is funded. We're looking particularly at Home Undergraduate Fees but we want to hear absolutely everyone's opinion on how University should be paid for.

If you could take a few minutes out of your day to fill out our survey that would really help as the more students that fill this in, the louder our voice will be when we come to lobby candidates and local MPs in the upcoming General Election and ultimately the new Parliament.

To find out more information about higher Education Funding go to our factsheet or let us know your thoughts by participating in our survey here.

Go to imperialcollegeunion.org/hef.

Technology

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Tech Editors ||| Jamie Dutton & Osama Awara

A breath of fresh air in an old and stale industry

Chrystomos Meli discusses the revolution of automobiles lead by Tesla



Electric car enthusiasts appearing ecstatic at the unveiling of the first Model S at the Tesla factory in June 2012. Photo: Wikimedia Commons

You don't have to be a petrolhead to know that the automobile industry hasn't been the most innovative over the years. Since the introduction of the Model T in 1908, the car has remained largely unchanged. It might have become faster, more reliable and more efficient over those 100 years but no radical new ideas have managed to take hold.

And why should they? People are generally pleased with the way their cars work, and as a result companies aren't incentivised to change. But despite what consumers think, there are fundamental problems with the way we get around: congestion, long commuting, safety, and the biggest of all – fuel consumption.

Our addiction to fossil fuels is slowly but surely killing our planet, but companies around the world are fighting to bring change and electric car company Tesla is leading the charge.

Understanding the logic and ambition behind Tesla requires that you first understand its founder and CEO Elon Musk. The man behind; PayPal, the company that revolutionised digital payments; SolarCity, an energy provider trying to bring renewable energy into the mainstream; and SpaceX, a rocket manufacturer leading the way in the race to privatise space travel. He is

an entrepreneur who is no stranger to innovation. He is currently valued at \$9.6 billion and his goal in life seems to be to continuously push the limits of humanity's technological ambitions.

Tesla is very much one of those ambitions. The company was founded in 2003 and its ultimate goal is to produce an electric vehicle for the average consumer: Certainly a concept easier said than done. Due to the infancy of their technology, batteries for their cars are sold at a similar price to that of an average petrol automobile.

As a result, the company, which unlike other automakers is at its core a child of Silicon Valley, opted to adopt a strategy that was very popular amongst tech companies: Start off by selling high end products aimed at the wealthier consumer and as your technology matures and your manufacturing capabilities grow, release ever cheaper products aimed at the wider public.

The company's first car, the Tesla Roadster, was a battery powered sports car. Released in 2008, it was the first of its kind and the very first all-electric vehicle to travel more than 200 miles per charge. However, looming over the car was a hefty price tag of £86,950.

The same trend continued in 2012 with the introduction of the Model

S, the luxury sedan competing in a market ruled by petrol giants such as BMW and Mercedes. The base model is currently priced at £50,000 and is capable of 285 miles per charge – topping its predecessor's record.

Despite the stiff competition, the car has sold incredibly well across every market it was introduced in. It was even responsible for Tesla's first ever positive quarterly revenue report in ten years, bringing in profits of \$11.2 million in May 2013. That might not sound like much, but from that point on investors have looked at the company as a market leader rather than an outsider, helping its stock price to skyrocket over the last year.

Tesla's philosophy isn't to sell battery-powered cars just because they believe they are better for the environment, they want to sell battery-powered cars because they believe they are better... period.

This couldn't be more apparent with Musk's announcement earlier this month in California. The company is bringing some very exciting changes to its Model S line. The car's top-of-the-line models now come with an extra D in their name, which stands for double motors - one for the front wheels and one for the back. This, coupled with a very fast digital power management system between the two motors, has given

the car an acceleration boost that is trading into supercar territory. The top of the line Model S P85D is able to accelerate from 0-60 miles per hour in 3.2 seconds. To put that in perspective, this is the same time it takes the new Lamborghini Huracán to reach 62 miles per hour from a standing start.

But insane acceleration was not the only thing Musk pulled out of his hat that day. Tesla introduced the most advanced autonomous driving system you are currently legally able to use on the street. By retrofitting its vehicles with 3 different types of sensors, it is able to drive by itself on the highway, monitoring and responding to everything around it.

This brings Tesla on-par with what other manufacturers are offering for their cars with one exception – you can get out of your Model S and it can park itself at your home. You can even hail it when on private property and it will come to you with the air-conditioning on and your favorite tunes playing on the stereo.

Tesla still has a long way to go before it convinces everyone that electric-powered cars are the way to go, but judging from the sheer amount of electric vehicles coming out from its otherwise petrol-driven competitors, the smell of change, as opposed to burning petrol, is in the air.

"Tesla introduced the most advanced autonomous driving system you are currently legally able to use on the street"

"[Elon Musk] is an entrepreneur who is no stranger to innovation"

Games

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Games Editor | Max Ettl & Calum Skene

Twitch Plays Pokémon: Alive and Kicking

Tom Rivlin on the past and future of the internet sensation

Remember that thing that everyone cared about for one week in February? To a future historian it'll look like a weird mind virus infected everyone for exactly a week and then disappeared. Let's talk about it again!

If you missed it, in February a programmer created a channel on Twitch (a game streaming site) called Twitch Plays Pokémon to play *Pokémon Red*, the first *Pokémon* game.

The twist? It wasn't the streamer playing the game, it was *Twitch*. There's a chatbox by the stream where people can discuss it live. The streamer (identity still unknown) had the simple idea of writing code to make the game follow the chat's commands. Along with regular chatting, stream viewers could type "up, down, left, right" to move the character in the cardinal directions and "a, b, start" to interact with things.

The result was a stream where (at its peak) hundreds of thousands of people were playing one single-player game. The protagonist, Red, turned into a schizophrenic lunatic. He walked in totally random directions. He'd check the menu every 20 seconds. He'd discard useful items. He'd make terrible decisions. It was hilarious.

For about a week, it went viral. Everyone was talking about it – it even made BBC news! People called it a 'social experiment' – could this many people cooperate in such an absurd, ad-hoc way? Thousands of people wanted to say where Red should go. Millions more just wanted to watch the chaos.

When a new game comes out, it's a talking point for everyone who plays it. When this began, everyone was talking about the *same game*. We all grew attached to aaabaaajss the Pidgeot and ABBBBBBK the Charmeleon. (The game lets you nickname your Pokémon. The cursor starts on A. You get the idea.) They were our Pokémon. We were all watching the same character get stuck in the same place.

And of course there were the memes, most prominently the fossil. At one point the only item Red had was the Helix Fossil, a semi-useless item you can't discard. Incessant spamming meant that Red would check his bag once a minute and try to use the fossil, leading many to joke that he was 'consulting' it. The fossil took on mythic status overnight. Within days it had formed a pseudo-religion. The chat was filled with demands that we consult our lord and



The team that conquered all...you will never be forgotten! ALL HAIL LORD HELIX Photo: Joystiq

"Thousands of people wanted to say where Red should go. Millions more just wanted to watch the chaos."

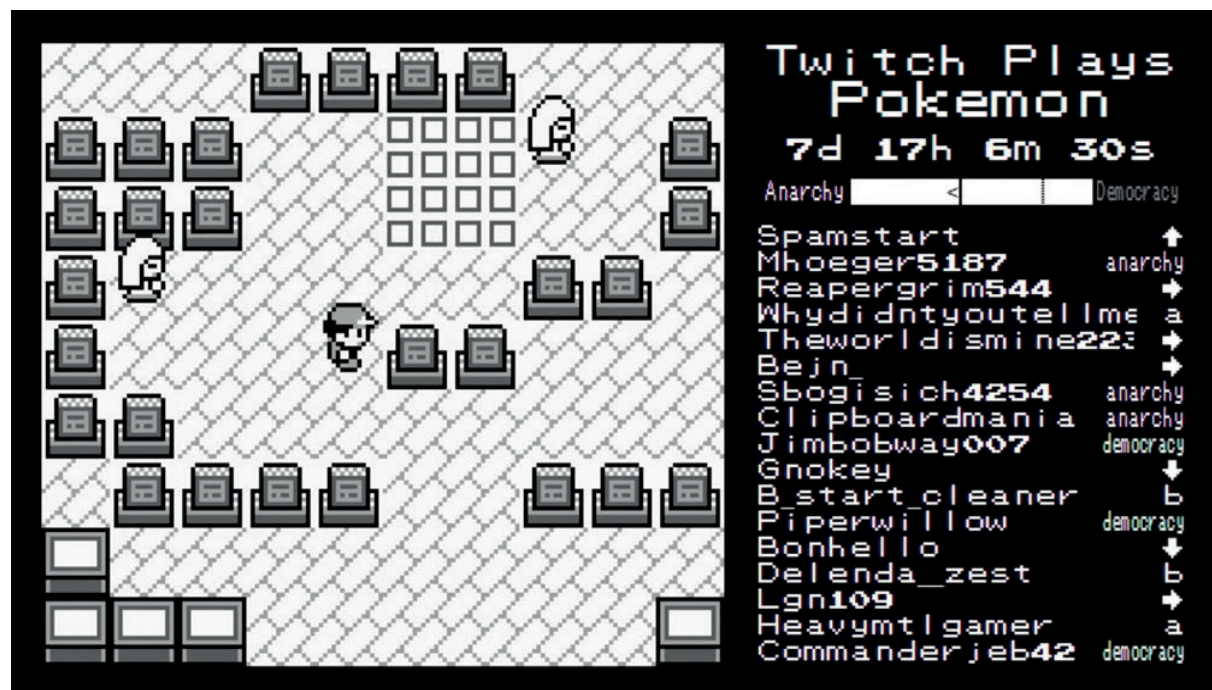
saviour the Helix as much as possible. When the players miraculously used the fossil for its intended purpose, 'reviving' it into the Pokémon Omanyte, it immediately became a deity, Lord Helix.

And then, amazingly, they won. After 16 days of stumbling around caves/buildings and releasing (effectively killing) most of their critters, they beat the main game story. The stream shut down for a while and then restarted with minigames, but promising to return soon with *Pokémon Crystal*, the sequel to *Red*.

And then people left. Clearly a lot of viewers were just there for the novelty – just to see if it could be done. Once vindicated, they saw no reason to go on. Others were there to troll and derail the playthrough (was winning really the 'point' of the stream, though?), and got bored. You were probably one of these people. But I wasn't. I'm still watching. That's right – *it's still going*.

The *Crystal* playthrough happened, beating a much longer game in a slightly shorter time thanks to the reduced trolling. Then a brief break, then the next game in the series,

"Clearly part of the appeal of TPP was nostalgia – people remember playing Red as a kid."



Red having a bit of an existential crisis when he visits the graves of Abby and Jay Leno. Photo: Wired

Emerald. Then *Fire Red*, then *Platinum*, *Heart Gold*, *Black*, *Black 2*, and finally a game only a year old, *Pokémon X*.

With every game viewership dwindled. By *Platinum* they were averaging under 1,000 viewers at a time (so still tens of thousands a day – the stream runs 24/7). The memes dried up.

Despite constant new events and stories, with fewer people watching there simply weren't as many people making memes. It got to the point where chat was slow enough for 'chat leaders' to emerge – people who knew what to instruct the rest of the players to do to progress more quickly, whose messages could be read amidst the cacophony. The only people left were people playing to 'win', and so by *Pokémon X* the game was finished in six days.

By then a great community had emerged. People communicated over Skype, posted plans on the Subreddit, and even talked about their work day in chat. The people who stuck with the stream had become friends, united by their desire to collectively move a single game character from point A to a really far away point B.

Twitch Plays Pokémon is like the *Pokémon* phenomenon on a shorter timescale. Both started off massive, with global media attention and cultural awareness, and both gradually fell in influence, leaving behind a core of dedicated fans who want to do it again and again. Clearly part of the appeal of TPP was nostalgia – people remembered playing *Red* as a kid. Not as many people remembered *Platinum*, or *Black 2* (which is only two years old), and so in that respect this situation was inevitable, but I'd argue not a bad thing.

What's next for TPP? Currently they're playing *Pokémon Stadium*, which has no narrative and can be played indefinitely. There's a few hundred viewers at any given time. It's been like that since August – beating all the games took 6 months, roughly. There's a new *Pokémon* game, *Omega Ruby*, coming out this month, and they intend to play that ASAP, and the streamer has promised various other *Pokémon* games and gimmicks afterwards. In other words, the future looks bright for the TPP community, and in the streamer's words:

"I like to think of it as seasons, this (and the upcoming *Omega Ruby* run) has been the 2014 season of TPP. There will be a 2015 season too, usually the second season is the best one, right?"

Games

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Games Editor || Max Eggl & Calum Skene

Godus? More like God-awful-us

Maximilian Eggl doesn't really feel like an omnipotent, omniscient god



Twenty minutes to get belief? God, my worshippers suck Photo: Max Eggl

I am a big fan of big overarching civilization sims. Not just the really strategic ones which give you control over empires, huge armies and the ability to control the entire world, but also the ones where you micromanage each individual citizen of your realm, telling them to chop down this specific tree or mine that ore. You start out with a tiny number of controllable units, which then expands into a huge city. However, the one thing that I always found missing was the fact that I was at the mercy of the elements/ the game that I always found kind of frustrating.

Therefore I have always been on the search for one of those total god sims,

where you can not only control the little inhabitants of your world but the entire world itself. In fact, fuck it, I'll just control the world and let the villagers live and die by my decisions. Thus when I saw *Godus* on Steam which seemingly promised everything that I wanted to see in my quest to finally become a god.

However, the two things that put me off was firstly the fact that it was on early-access. I had been badly burned before with early-access (damn you *Planetary Annihilation!*), so I was very reluctant to spend my hard-earned cash on a half-finished game. Secondly there was the price. Yes, ok, it may sound kind of cheap from me and

£10.99 is definitely not that much. However, if you consider that we are in the age of Steam sales, low-low prices and humble bundles, you may understand why I was unwilling to pay that exorbitant amount!

Therefore it was quite fortunate for me that this game did come up on the humble bundle for a price I actually could justify paying for it. I thought, for £2.99 how bad can it be? I mean, for that price I can't possibly be disappointed, right?

It all started out alright. I controlled two little people and had to bring them to the chosen land. On their way to doing this, I had to create landbridges for them to cross, I had to level mountains and just generally make their path passable. All quite satisfying, and I thought that as a tutorial it was all quite interesting. The graphics weren't the best but hey, who cares about that kinda thing nowadays anyway?

Once I hit the promised land, that's where it all started going wrong. I thought that by this point I would be able to unlock all my power and wreak havoc among my little worshippers, but no, the tutorial wasn't over. Some of the more epic powers were still locked. The next big disappointment was the fact that there were timers on things! Who has timers in games? I had encountered this kind of mechanic in freemium games before, to entice players to spend money to speed things up. I had to wait for my citizens to build their houses, I had to wait for them to pray

to me and give me their "Belief", etc. In fact 80 percent of the game consisted of me waiting, because I couldn't do much without Belief. Even when I got to the mission bits, which involved not waiting and actually doing something, they were all the same and I didn't really see the point of doing them.

Even when I finally discovered the other village, nothing really interesting happened and all in all I felt incredibly cheated. It got so bad that I actually left the game running in the background and then going to watch a movie so something would actually happen. This is not what a game is supposed to be about. When you have to leave the game to really play it, the creators have gone seriously wrong somewhere.

This game was obviously made with a freemium model in mind. While you do not need to pay any extra money in the PC version to play, you can tell that this was not what was intended. In fact, I have recently found out that exactly the same game is actually a freemium game on Android and iOS. Once I knew this, I wondered how I did not suspect this before. The controls are obviously made for touchscreens, and not very comfortable on the PC environment.

What I would suggest to you, dear reader, is to get this game on mobile first. You will be able to see what I am talking about. I just wish that Game studios would stop trying to make money and actually try to create a gaming experience worth paying for, is it that hard?

"I was very reluctant to spend my hard-earned cash on a half-finished game."

"80 percent of the game consisted of me waiting, because I couldn't do much without Belief."

Gone Home: A homecoming simulator

JAMES DUTTON
GAMES WRITER

After trawling the fairly non-exhaustive 'Best Games of 2013' lists, I came across a game which intrigued me – low budget, first-person and heavily story based. Major reviews raved about it, so I took the plunge on *Gone Home* – the first effort of The Fullbright Company.

You play as Kaitlin Greenbriar, a fairly typical 21 year-old American girl just back from her year-long trip to Europe. However, when you enter your (absolutely massive) house you find it completely deserted; neither your sister nor your parents at home. Your objective is to find out what the hell has gone on.

The game mechanics are very simple: you walk around your house,

entering every single room and investigating objects, learning more about the recent actions of your family members with every opening of a door. You quickly learn that despite being able, there is no point picking up pens and other mundane objects.

However, there is a lot to be learnt from your fathers' own fiction books about JFK, old family mementos and, in particular, your sisters' possessions.

With some of the items, your sister's voice comes out of nowhere to provide a bit of background knowledge – which is a relief considering you would hear nothing else but the eerie storm outside and the exaggerated creaking of your house's floorboards.

Graphically, this game is amazing considering the modest size of the company behind it. Manipulatable

objects are well crafted and written notes all have a personal feel about them. In some ways it is a shame that the gameplay is limited to the beautifully designed house.

The game will take you about 3-4 hours and whether you will enjoy it has very little to do with the simple gameplay or graphics – *Gone Home* is all about a story.

Taking such little time to complete it, *Gone Home* feels more like a short novel or long movie, where you have control over which rooms are explored and in what order. Without prior knowledge it would be easy to assume that this is a horror game, or at least would have some element of it – but any fright you feel is going to be fabricated by your own experiences of similar games and movies.

To give anything away about the story would ruin your experience,

but it is well worth noting that this game will certainly not be for everyone.

To put a (not so long) story short, this game is about relationships and particularly how they are dealt with by different people in different situations.

The game is somehow relaxed, but you're always going to be on edge, not knowing what secrets your house will have to tell. What it lacks in thrills, it will compensate in heart-wrenching plot twists.

To summarise, this is the sort of game that you will want to pick up on the Steam Winter sale rather than fork out £14.99 on. However, spend an evening on it and it will likely not be one wasted.

Gone Home is currently available on Windows, Mac and Linux and will be released on the Wii U in late 2014.

"Taking such little time to complete it, *Gone Home* feels more like a short novel or long movie."

"Your objective is to find out what the hell has gone on."

Welfare

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Welfare Editors | Diba Esbati & Chanon Wongsatayanont

When colours fade away

Chanon Wongs atayanont discusses the effects of depression

This week, let's move on from anxiety to the more cheerful topic of depression. To the sufferers, it is the worst feeling in the world. But for those who have never experienced it, it is hard to truly understand how unpleasant or disruptive it is, so this article will try to explain how it feels.

First things first, I have to clarify that being depressed is not just being sad.

We use the phrase "I feel depressed" whenever we feel that things aren't going our way but that is not depression, clinically so. Ask your medic friends who's done a psych module and they'll tell you that depression is a mood disorder that disrupts one's daily life and can be potentially life-threatening.

However, because being sad is similar to being depressed, there's a lot of misunderstanding that downplays the struggle faced by people with depression. This sentiment can be summed up with the statement: "I've felt down before but I can snap out of it, so why can't they just toughen up?"

What makes low mood different from depression is its duration, intensity and persistence.

Being depressed isn't just feeling sad or experiencing low self-esteem; it is often accompanied by a sense of hopelessness and the lack of motivation to do anything, even getting out of bed. You can probably see how that can interfere with daily life.

This sense of despair deserves a special mention since it can be difficult to fully grasp. This can range from losing interest and pleasure in what you used to enjoy, to an intensely blank state where everything in the world can be summed up by the phrase, "Why do I even bother?" It's like you've taken a step back from life and become a spectator, watching everything going on but feeling absolutely empty.

Worse, rather than a spectator, you

can also become your own malicious critic, sneering at and condescending to everything you do. This is when self-blame and self-hate comes in, which can plunge you even deeper into depression and potentially put you in danger. I'll elaborate more on this later.

As for duration, depression is chronic. Sufferers can be stuck in that mood for a few weeks or months. Or alternatively, it can last for a few days at a time, but will come back time and time again until you can almost predict when your next episode is going to be.

Depression is also irrational, even if what they're depressed about can seem perfectly rational to the sufferer. In other words, a phase might come out of nowhere, not always in response to a specific problem. This is what makes it so hard for others to understand why depressed people can't just "pull themselves together".

When you're suffering from a low mood, you tend to feel better by making changes to your life, such as resolving a difficult situation or getting more sleep. It's not that simple for depressed people because the sufferer often doesn't feel any better no matter what they do, or they might not even find the motivation to do anything. Most of the time, it simply takes time and support for the sufferer to feel better.

This is why the sufferer often feels helpless and isolated since there is nothing they can do to change how they feel even if they're desperately trying to 'get better'.

I've once heard this description from a sufferer. He said that it's like he is drowning in a stormy sea. He tries to swim to the surface and become happy again, but the waves always wash over his head, pushing him back down into dark waters. Eventually, he just gives in and waits for the sea to calm.

I touched earlier on self-blame, and this is where it comes in. Since

the sufferer is helpless to make themselves feel better, they often turn to themselves and say "Why aren't you living your life like everybody else? You don't even have a reason to be sad!" Sometimes, they are aware that they're suffering an episode but there's nothing they can do.

Self-blame can turn into self-hate which can spiral down a dark road very quickly, especially in more severe cases of depression. Fortunately, self-harm and suicidal thoughts are not common with depression, and those are the moments professional help may be needed.

But like most illnesses, recovery is always possible with the right treatment and support. Patient, understanding friends who are willing to bear with the sufferer through the episodes is as helpful as any professional help.

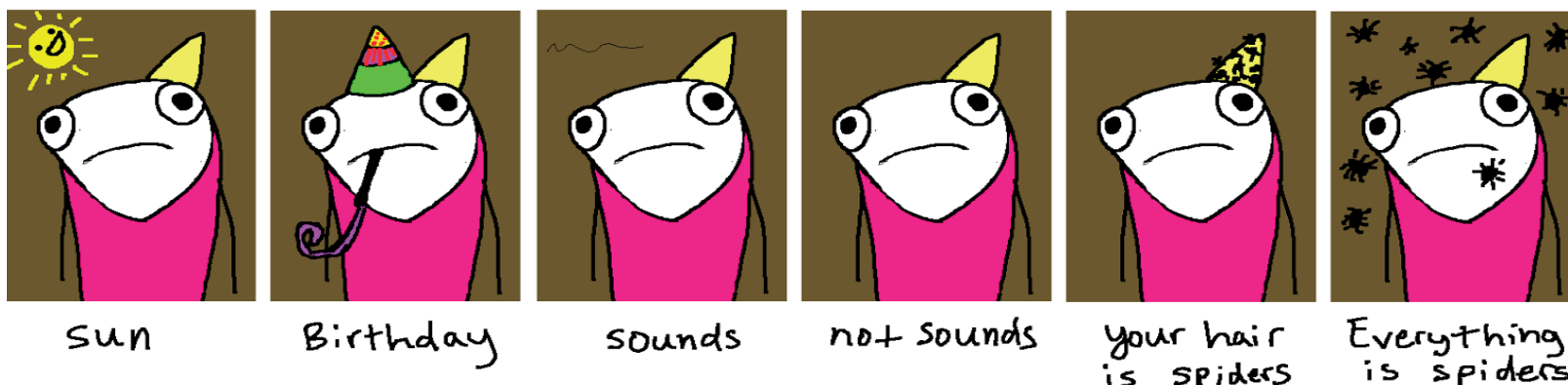
Depressed people tend to avoid friends and relatives. Even when approached, they can be irritable, gloomy and difficult. But you can show that you care by listening, appreciating them or just spending time with them. By doing so, even though they don't show it at the time, you are already helping immensely and they would say so once the episode is over.

As for actively helping them, you must be prepared to accept that sometimes, you can't in the same way you'd approach your own problems. Instead, it might be best to encourage them to talk about their feelings and get them to work out what they think is most likely to make them feel better.

If, though, you feel that you are at a loss of what to do or you feel that your friend is at risk of hurt themselves, the numbers provided in the column beside are there to help you as well as the sufferers. And I hope this article helps you understand this crippling disorder a bit better.

"What makes low mood different from depression is its duration, intensity and persistence."

"It's like you've taken a step back from life and become a spectator."



You might know that different things are happening to you, but they don't feel very different. - Hyperbole and a Half Picture: Allie Brosh

Mental health helplines and resources

If you are concerned about your own mental health, or that of a loved one, there are people out there you can talk to who can give you advice, or will be there to listen.

Samaritans (24 hr helpline)

Phone: 08457 90 90 90
Website: www.samaritans.org.uk

Anxiety UK

Phone: 08444 775 774 (Mon-Fri 9:30 - 17:30)
Website: www.anxietyuk.org.uk

No Panic

Phone: 0808 800 2222 (daily, 10am - 10pm)
Website: www.nopanic.org.uk

Beat

Phone: 0845 634 1414 (Mon - Thurs, 1.30pm - 4:30pm)

Alcoholics Anonymous

Phone: 0845 769 7555 (24 hour helpline)
Website: www.alcoholics-anonymous.org.uk

Narcotics Anonymous

Phone: 0300 999 1212
Website: www.ukna.org

Student Counselling Service

Phone: 020 7594 9637
e-mail: counselling@ic.ac.uk

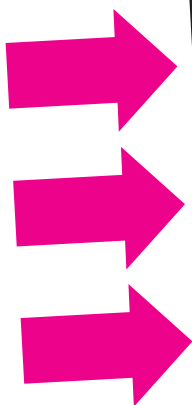
Imperial College Health Centre

Telephone: 020 7584 6301
e-mail: healthcentre@ic.ac.uk

You can also go to your academic or personal tutor regarding pastoral issues, especially if you think your mental health might be affecting your academic performance.



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Food

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Editors || Carol Ann Cheah and Michael Chung

Red in my ledger

CAROL ANN CHEAH
SECTION EDITOR



I managed to get a trip down memory lane this week – well, this was when I was making a batch of red velvet cupcakes for our ed-in-chief's birthday on Tuesday (happy birthday again Philippa!) Many moons ago, when I was a not-so-jaded fresher, I was actually known amongst some peers as the queen of red velvet. I totally blame the South Kensington outpost of the Hummingbird Bakery for this one; they were the ones who sold me my first red velvet cake, and I fell in love.

My mum's the baker in our family, so it's not like I didn't grow up around bread and cakes. However, she hardly ever makes anything that uses food colouring (she isn't as keen about working with it) – which is why I had never tried red velvet cake prior to moving to London. My only niggle at the time with the HB offering was that the icing was crazy-sweet, and that I wanted a slightly more pronounced chocolate flavour in my cake, so the kitchen-hacker in me was dying to experiment – which I did, of course.

Cut to spring term in my fresher year, where I ended up making loads of red velvet cupcakes for a number of occasions: at least a few fundraisers (ex-Felix Editor Kadhim's Skeleton Fund and the MSF bake sales), a number of birthdays and potlucks, and during one bad low in my depression, "just because". Sure beats being an unproductive blob in front of a *How I Met Your Mother* marathon. Thankfully no one has been poisoned by my bakes, so I think I'm okay...?

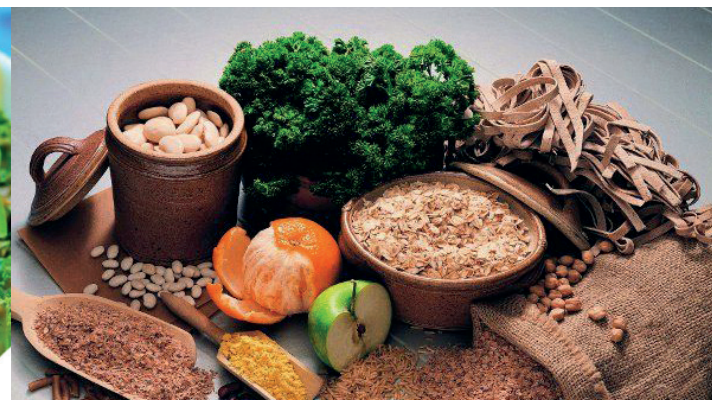
Since then I've definitely moved on to add more cakes and sweets to my repertoire; however, red velvet's definitely got a special place in my heart, and one that I come back to now and again. Those who know me will know that there are very few desserts that I make (semi-)regularly, as I'm always keen on trying new things; tiramisu (for family gatherings in Malaysia) and crême brûlée are the only others apart from red velvet. It's also encouraged me to experiment more and not be afraid of working with food colouring; anyone who's seen my log cake with my handmade fondant Pokémon will be able to tell you how far I've come since then.

The title of this editorial also has another meaning (apart from being an Avengers reference as well – NEW MOVIE TRAILER LEAKED OMG MUCH EXCITE!): often there are many who get conned into going broke, overhauling their diets to follow the latest fad, and just as many lament how it's so expensive to eat healthily (newsflash: TV dinners cost more!). This tends to be truer in America where it can be cheaper to eat out (my foodie boyfriend spent two terms on an final year project in Potsdam, NY – every Skype convo had a lament about how high fructose corn syrup was EVERYWHERE).

Either way, Michelle's taken a look at some characteristics of the more-known diets in this week's feature – we hope this'll educate others a bit more. Yes, there always is a leeeeeeetle bit of start-up cost when one makes some dietary changes, that said, no one says you've got to totally change your eating in one go. For broke students like us, tweaking bit-by-bit is probably better for both your wallet and for maintaining healthier habits long-term – you're more likely to stick to it than if you made a crazy-drastic change. Enjoy, and I'll see you next week!

What's up with all these diets?

Michelle Tan explores both the longstanding and the faddy



The Food Editor's diet of choice has got to be the seafood diet: she sees food and eats it. Pics: Raw Kristina, Health Me Up

Nowadays there seems to be a host of diets that we have heard of but know nothing about. And yet, people still seem to think that these diets are good for their health. But do we really know what we are getting ourselves into?

The media today is so overwhelmingly influential that it can convince anyone to jump on the bandwagon. So now is the time to clear up all the rumours, debunk some diets out there and find out what they are really all about.

Gluten Free (GF)

It has gotten a lot of attention lately for being a "healthier" diet, but the main reason for the increased hype is due to a spike in people with gluten intolerance; whether from coeliac disease, wheat allergies or non-coeliac gluten sensitivity. For clarification, only the first of these is an autoimmune disease.

In recent years, food manufacturers have jumped on this increased demand for GF food products, so now we find that there is a section in every supermarket containing GF food. Some have been able to attract purchases with a preconceived notion that they are somehow "healthier" and "cleaner". There might be some truth to this, as some (especially women) seem to find that lowering their gluten consumption helps to keep bloating at bay. Whether this is just a placebo effect has yet to be determined, though. In addition, cutting out gluten tends to mean leaving out a variety of wheat products (which tend to be high-calorie), so in most cases GF dieters do end up losing weight.

However, just because these specialist foods are labeled "gluten free" doesn't necessarily mean they aren't loaded with sugar and other unhealthy ingredients. Nevertheless, for true allergy/intolerance sufferers, these might be the only option.

That said, any beneficial effects of going GF are easily nullified if you don't supplement your carbs with enough protein, fruit or veg - in fact, it can be very easy to end up nutritionally imbalanced on this diet.

Paleo

This is a slightly newer diet trend that has become popular amongst health nuts, and is in some aspects our last-ditch effort to somehow make our 'growing' population grow a little less (sideways, that is). This means eating how cavemen eat: anything you could hunt or find, you can eat, but everything else is forbidden.

You might be thinking that the "back-to-caveman-basics" association is a bit of a marketing ploy, but it does have some scientific basis. The average human back then was muscular, agile and fit – compared to the overweight, out of shape, stressed and sleep-deprived average human of now. Paleo followers believe that the difference is in the food we consume, and that our nutritional needs have yet to change from those of our cavemen ancestors – so why change from them?

As such, this diet consists of eating vegetables, fruits and meat - without any dairy, grains, sugar or processed food (agriculture wasn't a thing in the Paleolithic era, hence the ban on grains; fibre can still be obtained via all sorts of fruit and veg).

It isn't without its critics however, as health experts cite the increased risks of cancer that seem to be linked with higher meat consumption. Nevertheless, if you are feeling lethargic, living on 8 cups of coffee a day with energy levels near the floor, followers swear by the increase in energy Paleo provides. Perhaps switch up just one of your meals in the day to Paleo – there's no harm in eating more fruits and vegetables!

Raw

I've come across a YouTuber called "Raw Kristina" who has eaten raw for almost 10 years, and has shown her viewers that contrary to popular belief she isn't nutritionally deficient. Proponents believe that applying heat to food actually doesn't have any nutritional benefit (even lowering it in some cases), except for preventing us from getting food poisoning – and we wouldn't get food poisoning in the first place if we didn't have foods

like meat as part of our diet. As most raw foods are naturally low-fat and low-calorie, weight loss naturally goes hand in hand with it.

There is no cooking involved so food prep *can* be incredibly quick and easy, and raw foodies like Kristina swear by regular use of a blender in order to make their raw smoothies and salad dressings. However, becoming a real raw foodie can sometimes be difficult. Cost is usually the key inhibiting factor – since everything you are eating is raw, followers tend to go organic as well (to minimize ingested nasties like pesticides), which hikes up your grocery budget.

Then there's gadgetry. Dehydrators are another tool often used by raw foodies, but these can often take forever to prepare a batch of food. Also, being a raw foodie when you like socializing and eating out with friends can be inconvenient at times.

So yes, a raw food diet can be potentially cleansing for the system, but to go all out can require a substantial amount of money, effort and time. It would be more practical to maybe try out a couple of raw meals if you are feeling bloated, or just need a mid-week pick-me-up!

Conclusion

These examples are only the tip of the iceberg. In most cases, proper longstanding diets have one thing in common: balance and moderation. Your schedule might dictate that some 'rules' are more practical and easier to follow than others, and that's fine as long as your body is healthy and happy.

Each diet has its own set of followers – whether you choose to go all out with one diet, or pick a few bits of each and incorporate them into your lifestyle, your health and well-being are of utmost priority. The most important thing is to be adventurous and keep trying a variety of new things so you don't get stuck in any unhealthy ruts.

Have fun eating healthy and trying out new recipes; if they happen to be gluten free, paleo or raw then that's an added bonus!

"Each diet has its own set of followers"

Film

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Film Editors | Ellen Mathieson, John Park & Jack Steadman

“Are you feeling horny?”

Ellen Mathieson on Radcliffe’s latest venture, *Horns*

Director: Alexandre Aja
Screenplay: Keith Bunin, Joe Hill (novel)
Cast: Daniel Radcliffe, Juno Temple, Max Minghella, Joe Anderson



From the very beginning, *Horns* is a film that doesn’t really seem to know what it’s meant to be. I’m always suspicious of a film that describes itself with more than two genres, but when you are a supernatural thriller incorporating elements of fantasy, comedy and romance, with a bit of drama to boot, it’s never going to go well.

The plot in itself is fairly simple. When the long term girlfriend (Juno Temple) of Ignatius Perrish (Daniel Radcliffe) is murdered, Ig is accused of her death. After drunkenly smashing a few Virgin Mary statues, he wakes up with horns growing on his head, and people telling him all their dirty little secrets. When he realises that people will do whatever he tells them, he decides to use this power to try and figure out who really killed his girlfriend.

Horns is based on the book by Joe Hill, and unfortunately it stumbles into all the pitfalls of a bad book adaptation. It tries to be faithful to the source material, but in doing so it stuffs in so much irrelevant detail that you question the reason for whole scenes being in the film. Part of the issue is the overload of

"After a drunkenly smashing a few Virgin Mary statues, he wakes up with horns growing on his head"



Daniel Radcliffe tries his best to look sexy

genres. It can be pretty jarring to have a massive genre shift between scenes, especially as this seems to happen with every scene change. Perhaps if it has stuck to one genre it would have been fine. Horror would have been a good choice, the inner desires of people are some of the most unpleasant things about the film, with sex addicts, paedophiles and the line “Stop being my son” already being in the film. Concentrating more on those might have helped with the issues, rather than comedy that mostly falls flat and a secondary romantic subplot that I still haven’t managed to figure out the point of.

As the film is set after the murder of Juno Temple’s character, Merrin, unsurprisingly there are a lot of flashbacks. These have the dual

purpose of showing just how in love the two of them were and explaining exactly what happened to Merrin. The romance is cute and convincing. They met as children and have been together even since. A lot of the characters spend time trying to convince the audience how in love they were too. The probably isn’t a named character who doesn’t mention it, in a “how could you kill her” sort of way. As the film progresses, the flashbacks get more messy, and it makes the film hard to understand at times, especially as the content of the flashbacks changes each time Ig learns something more. The flashbacks also attempt to reveal most of the twists of the film, but most are so obvious you see them coming a mile off. Maybe two out of

"The opening shot...was a clever idea, but it didn't really work in practise."

many twists are genuinely surprising.

Horns marks yet another film of Daniel Radcliffe’s done in an attempt to distance himself from the character of Harry Potter, and he seems to finally be getting somewhere. His acting has only improved since *Deathly Hallows*, and I was fully impressed by the range he managed to show here. The main issue facing both him and co-star Juno Temple is that neither can pull off a convincing American accent. Juno Temple could barely keep it the same between lines, slipping back to her usual voice with a worrying frequency. Daniel Radcliffe was better, only losing it majorly a couple of times, but still haunted by the fact that you are only able to hear Harry Potter when he speaks with his British accent.

Technically the film looked lovely, but when your characters spend half their time in a beautiful, mossy forest, it is pretty much impossible for it to not look good. The opening shot of Ig on the floor, beginning upside down and twisting round as he gets up, was a clever idea, but didn’t really work in practice. The special effects budget was obviously all spent on the big scenes later in the film, leaving any shots in the first half of the film looking laughably bad.

Overall unless you are fan of the source material, or of this sort of film in general, or just really like forests, you’re not going to find much you like. You can tell that it tries hard to make everyone happy, but in the end that just means that no-one is going to be satisfied.

This week at Imperial Cinema



This week has a comic book theme consisting of both our termly chair’s choice as well as the hotly awaited sequel to a cult classic. It’s extra exciting as *The Dark Knight* will be show on the original 35mm print, and if that’s not enough for you, each ticket comes with free ice-cream too.

The Dark Knight

Director: Christopher Nolan
Screenplay: Christopher Nolan, Jonathan Nolan
Cast: Christian Bale, Heath Ledger, Aaron Eckhart, Gary Oldman, Michael Caine

In a world where a new superhero movie seemingly comes out every

month, Christopher Nolan’s *The Dark Knight* is the landmark event of the genre which stretched what it was thought possible for a comic book movie.

This epic crime saga sees Batman battle against his greatest foe: the depraved Joker who will stop at no bounds to let anarchy and chaos reign on the streets of Gotham.

A huge hit when it was first released, this film has lost none of its charm. Heath Ledger’s Oscar winning performance as the Joker is impossible to turn away from. Showing 19:00 10th November. Tickets are £3 for everyone.

Sin City 2: A Dame to Kill For
 Directors: Robert Rodriguez, Frank

Miller

Screenplay: Frank Miller
Cast: Mickey Rourke, Eva Green, Joseph Gordon-Levitt, Jessica Alba

2005’s neo-noir crime thriller *Sin City* was a critical and commercial hit praised for its unique visuals and sleek depiction of an urban dystopia. 9 years later *Sin City 2: A Dame to Kill For* boasts the same enticing blend of style and brutal violence. Featuring an impressive cast of returning characters alongside newcomers to the dark streets of Old Town, *Sin City*’s sequel will remind you why you loved the original. Showing 19:00 11th November and 19:00 13th November. Tickets are £3 for members/£4 for non-members



The Talented Mr Turner



Photo: christopherfowler

MR TURNER

Director: Mike Leigh

Screenplay: Mike Leigh

Cast: Timothy Spall, Dorothy Atkinson, Paul Jesson



JOHN PARK SECTION EDITOR

Acclaimed director Mike Leigh has an array of impressive films to his name. And *Mr Turner* is no exception when it comes to his expert craftsmanship. It is a hugely ambitious biopic, one that covers decades of an eccentric artist's life, packing the narrative full with rich, colourful settings, memorable characters, and a deep, poignant view into the protagonist.

The title refers to J. M. W. Turner (Timothy Spall), an English Romantic landscape painter, and Leigh chooses to focus the film on his later years. He is an eccentric figure to say the least, and quite the contradictory one, too. His close relationship with his father William, (Paul Jesson) who essentially acts as his assistant, is a family connection he cannot live without. This is put to the test when the old father eventually falls ill and passes away. But when his mistress Sarah Danby (Ruth Sheen) turns up with their daughters, he refuses to acknowledge them, despite their best efforts to connect with their distant father. Sheen is terrific and ferocious, and despite being in only two brief scenes, makes her mark with a stunning supporting performance.

In fact, a lot of Mike Leigh's regular

actresses are back to give it their all. Marion Bailey is simply delightful as Turner's landlady/lover Sophia Booth in Margate, Lesley Manville proves she can do just about anything that is pushed her away, playing the Scottish scientist/mathematician Mary Somerville, and a part of what makes the final moments so devastating is down to Dorothy Atkinson's wonderful portrayal of Turner's forever-loyal housekeeper Hannah Danby, who is suffering from psoriasis, a disease progression which is well captured throughout the film. Turner does what he pleases with Hannah, using her sexually whenever he feels like it, and yet she remains devoted to her master. What she receives in return is next to nothing, and she is constantly around in her silent existence, which makes her role all the more heartbreaking. Even the young Joshua McGuire has his scene-stealing moment of the year, hilariously taking over the role of a pompous, over-privileged youngster who fancies himself as a bit of a pretentious art critic, much to the dismay of Turner, the painter himself.

But this truly is Spall's show through and through. In what can only be described as a career-crowning performance, his Cannes Best Actor winning role should be scooping up a BAFTA for sure, and if lucky, an Oscar nomination, which will be a first for the veteran actor who has not yet had the exposure in the States that his talent deserves. He reportedly practised painting and Turner's mannerisms for two years. And with this he creates something transcendent. It really is that good. Every grunting noise, crying face, subtle movements of his eyes, his mumbling, grumbly voice, they

all add up to Spall giving the most unforgettable performance you will see this year.

Aside from his unusual personal life, Turner's dedication to his craft, and his endless need to paint whatever fascinates him plays a huge part in the narrative. Interested in shipwrecks, fires and storms, there is a particularly memorable, jaw-dropping moment where Mr Turner ties himself to a ship in the midst of a storm. That he ends up with the flu afterwards comes as no surprise, but he gets a magnificent painting out of it. And that, for him, is job well done. Even in a very poorly state, he insists on heading out to get a quick sketch into his book, despite objections from the concerned Mrs Booth.

Overseeing this all is Leigh himself, who captures some brilliant portrait-like landscapes that you will be gobsmacked to learn are, in fact, captured on film. The film flows flawlessly from year to year, not having to give specific yearly timestamps of any kind, but instead relying on how the various characters have aged and changed over the course of the film's running time. And yes, the 150-minute length may seem like a lot to take in, but when anchored by such a masterful lead, it will be easy to be completely caught up in the colourful, eventful life of Mr Joseph Mallord William Turner.



Photo: bbc

Congress says pizza is a vegetable



Photo: huffingtonpost

Let's Move

FED UP

Director: Stephanie Soechtig

Screenplay: Mark Monroe, Stephanie Soechtig

Cast: Katie Couric (narrator)



JOHN PARK SECTION EDITOR

Katie Couric is *Fed Up*. In this new documentary, which she narrates and executive produces, we see the health epidemic plaguing the lives of Americans. It spares no one, and a sharp increase in the number of children affected by this in particular is what is so shocking. Yes, it's the much talked-of issue of obesity. We're at a point where more people will die of eating too much than too little. Alarming statistics of how many Americans will be obese by year 2050 and how many children develop diabetes nowadays compared to the previous near non-existent number should be a wake-up call to us all.

But that's not all. The reason for this sudden rise in obesity is not simply down to eating too much. As the film comprehensively shows us, what we eat and the options that are available seem to be the main culprits. The food industry that viciously targets their advertising of fattening foods to very young children are partly to blame, and would you believe that corporate chains such as McDonald's and Pizza Hut are able to operate their businesses in school canteens as valid lunch options? When it comes to changing the

policies, certain powers that be are actively trying to stop young children getting bypass surgeries in the name of profit. Money is where the power is, and policy cannot be implemented without the necessary votes, which are cast on popularity, and when popularity is driven by those with the most cash, it becomes a problem.

The film makes a clever link between the power the food industry has in the American government, and the power that the tobacco industry used to possess. Nowadays there are hardly any tobacco adverts on television for children to see. If a character in a film lights up a cigarette, this automatically triggers a parental warning sign with the Motion Picture Association of America to increase the age restriction. Similar things have been tried with toning down vigorous promotion of unhealthy foods. But then food industry experts rise up to protest against this supposed nanny state. Right wing Republicans (there is added footage of Sarah Palin for more amusement) are the ones vehemently opposed to such changes, and it is doubtful whether any type of statistics, educational documentaries, or any inkling of common sense, will make a difference.

Fed Up makes me think of a quote from *Cloud Atlas*, of all films. "Just trying to understand why we keep making the same mistakes...over and over" says Halle Berry. There are efforts being made to stop this epidemic. Individuals such as Jamie Oliver, Michelle Obama and many others, despite the obvious restrictions that are placed on them thanks to a sizable enemy who is impossible to fend off, try their best to educate and reform. But it will be a long, tough fight for sure.

Arts

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Arts Editor || Fred Fyles & Kamil McClelland

A Lesson in Punk & Style

Fred Fyles gets a fashionable education from Blondie

Iconic. It's a word that's thrown around a lot these days. Defined as 'a person or thing regarded as a representative symbol, or as worthy of veneration', it has today come to be used as a catch-all term for anyone who is elevated even slightly above the general public. If there's one person who truly deserves the title icon in this world, it's got to be Debbie Harry, the brilliant, bold, beautiful front woman of new wave/punk band **Blondie**, who form the central subject of **Somerset House's** new exhibition: *Chris Stein/Negative: Me, Blondie, and The Advent of Punk*, a selection of photos by Blondie's guitarist Chris Stein which, although small, has a lasting and powerful effect.

Taking the photos as mere objects, the skill of Stein is immediately apparent; having trained at the School of Visual Arts in the mid-60s, he did have some formal education in the discipline. However, Stein approaches photography in much the same way he addresses his music: with a punk, DIY attitude. 'Photography was distant and mysterious', says Stein, '[it] was simply "there", but undefined'. Within the composition of the photos, his unique photographic eye is evident; Debbie Harry herself said that 'the singularity of Chris' eye view of the world comes through in every shot'.

As the subject of many of the photos present, Debbie Harry shines; not satisfied with one public persona, Harry shape-shifts throughout the exhibition, her cut glass cheekbones the only thing remaining constant. In one delightful photo from 1976 she is walking down 14th Street, in



Photo: Chris Stein

NYC's East Village; clad in head to toe black, with her platinum hair shining like a halo around her head, she cuts a striking figure, and everyone in the photo turns to look as she walks past. In another, taken in 1978 while at the video shoot for 'Picture This', she is illuminated from behind by a starburst of studio lighting. Clutching a microphone in her hand, she stands on a neon walkway, looking like an alien beamed down from another world, here to save us from the horrors of mediocrity.

Debbie Harry's subversive nature is also apparent, honed through years of making music in a heavily male-dominated environment. In one amazing shot, Harry is reclining in the plush black leather seat of a train, clutching a copy of *The Sun*, whose

headline, commenting on the social situation in Iran, screams 'WOMEN ARE JUST SLAVES'. Above the edge of the paper, Harry stares directly into the camera, a slight smile playing around her eyes, as if she is aware of the gross hypocrisy of the mainstream media.

These photos not only show the versatility of Harry's public image, but serve as a history lesson of the 1970s punk-rock scene, at that time centred around down-and-dirty NYC: here she is grinning with a dapper, bequipped Bowie; here's Andy Warhol adjusting her hair before a photo shoot; here's Jean-Michel Basquiat serving as an extra for Blondie's 'Rapture' video, spinning records on a set of decks. From Joan Jett to David Byrne, Iggy Pop to William S. Burroughs, it seems Blondie deliberately sought out the company of fellow icons.

Ultimately, this exhibition – although slight – is well worth visiting, especially for anyone with an interest in the music scene of 1970's New York, which the photos help consolidate into a near-tangible presence. As Stein himself says: 'they ground the moment in some semblance of solidity'; they bring the atmosphere of the era into the room, and beam Debbie Harry directly into today's world. A bit more present, but every bit as iconic.

Chris Stein/Negative: Me, Blondie, and The Advent of Punk runs until 25th January, 10:00-18:00. Free Admission Skate at Somerset House, the ice-rink, will run from 11th November until 11th January. Tickets are available online.

Editorial – The Style Week

FRED FYLES
KAMIL MCCLELLAND
SECTION EDITORS

Style. It's different to fashion. Fashion suggests something fleeting, with trends that slip by like wind. Style, in contrast, is much more constant. It evokes a timeless ideal of chic-ness, a trend that will never go out of style; in other words, a classic.

This week's issue is devoted to Style, and is the first of our 'Themed Issues' which will be running throughout this term. We start off with a look at Debbie Harry, who epitomises style in a new exhibition of photos at **Somerset House**. We then move swiftly on to **The Photographer's Gallery**, whose hallowed halls play host to two fashion photographers from opposing ends of the century: **Edward Steichen**, the high priest of modernist fashion, and **Vivienne Sassen**, whose confrontational photos challenge traditional ideas of photography.

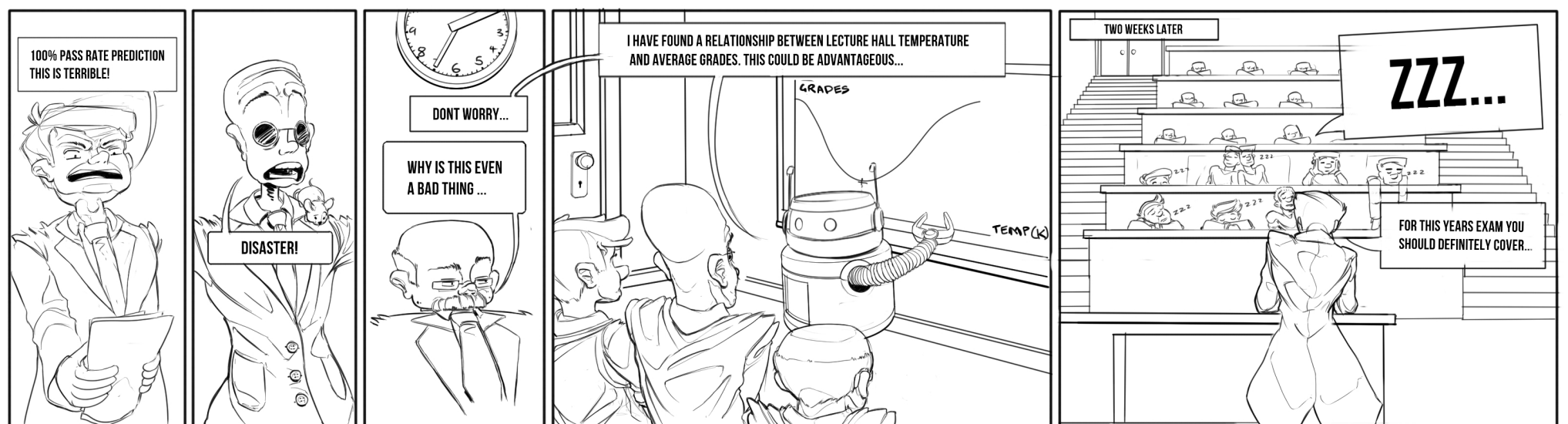
Fashion is the next target in our sights, as we explore the links between clothing and power at the **Design Museum's** latest show, and analyse the long-standing relationship between art and fashion.

Of course, the theme is not the be all and end all. We also have a number of other reviews of what is going on in London. If you're into art, check out Kieran's review of the **Sigmar Polke**, or Elizaveta's analysis of **Egon Schiele's** nudes. If theatre is more your thing, then you can choose from Max's royal review of **Charles III**, Jingjie's take on 'Tis Pity She's A Whore, or Mario's short and sweet piece on **The Cherry Orchard**. Here's to a stylish week...

"Within the photos, Stein's unique photographic eye is evident"

"They bring the atmosphere of the era into the room, beaming in Debbie Harry"

Too Many Firsts by Riyadh Rateme



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Two Worlds of Fashion, Complete Poles Apart

Fred Fyles visits The Photographer's Gallery to see what's trendy

On 25th January, 1955, the MoMA opened its doors to the most ambitious photography exhibition ever conceived. Titled *The Family of Man*, the 503 photos aimed to reflect the world around us, highlighting the similarities between vast numbers of people who were just beginning to get their postwar lives together, living in the atomic shadow of Hiroshima. After its wildly popular run in New York, the exhibition toured the world for 8 years, building up a staggering attendance of 9 million; in 2003 its historical value was recognised by UNESCO, who placed the exhibition in their permanent archives. The curator of this grand spectacle? **Edward Steichen** – intellectual royalty, Academy Award winner, and one of the most influential fashion photographers of his time.

Steichen is also the subject of a new retrospective at **The Photographer's Gallery**, who eschew his earlier, pictorialist work, instead taking as their starting point 1923 – the year Steichen was hired by *Conde Nast* to be the chief photographer for *Vanity Fair* and *Vogue*. Over the next 14 years he would revolutionise the fashion photography industry, dragging it blinking into the bright world of

modernism.

The series of photos chosen in the exhibition are pretty evenly split between portraits of famous personalities and glossy fashion spreads for the magazines.

His approach to composition has helped form our idea of the 1920s, with his photos seeming to perfectly encapsulate the bright young spark that drove the motor of this roaring decade. With the most modern fashions captured against supremacist-inspired backdrops, the models seem to be archetypes of 'liberated women' – from flapper girls to grand dames, artists to dancers, Steichen imbues each with their own individual quality.

Steichen's mastery of artificial lighting means that each and every photograph, although taken in black & white, seems to have its own inner warmth that radiates out.

His series of actor's photographs are equally as impressive; having spent his formative years in New York photographing some of the most famous artists of the time, it seems Steichen had long since lost any trepidation that may accompany photographing – that most intimate of actions – innumerable stars.

These portraits of actors are early

precursors of the modern cult of celebrity.

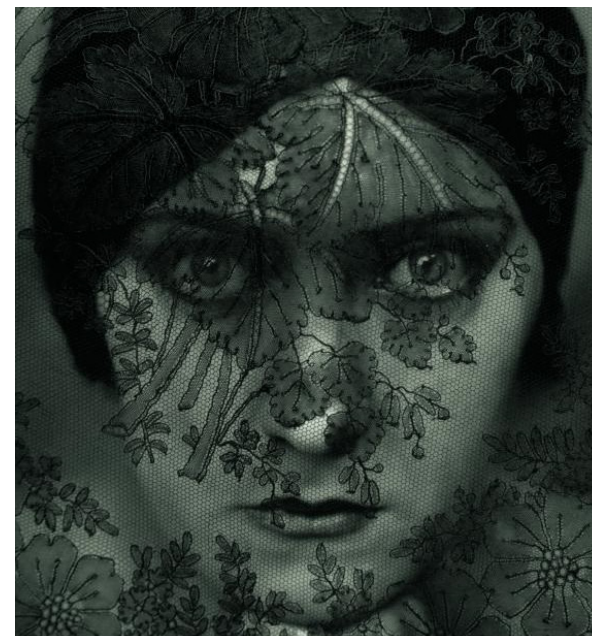
We have Joan Crawford, wrapped in a black dress that drapes off her body, haughtily looking down on the world like an icy statue, her famously expressive eyes downcast. Elsewhere Marlene Dietrich, that most alien of icons, is bathed in a soft glow; her eyes turned up towards us, almost as if in pain, and her hand outstretched, like an opium-eater on the verge of a come-down.

There is a great deal of contrast at play in Steichen's work, not only between black and white, but also between the clothing and their environments. Particularly in his early work the women are weighed down with repressive clothing, completely at odds with the modern, almost Bauhaus-esque backdrops. It seems that even with complete control over the camera and the scene, the things Steichen could not control were the clothes themselves.

Some portraits, however, are startling in their modernism, particularly his iconic portrait of Greta Garbo: dressed all in black, her arms move up to push her hair back, revealing her clear-cut cheekbones and almost pallid skin. Her body – ensconced in a turtleneck – seems to dissolve into the bottom of the photograph, while the two planes of light play against her skin, pulled taut against her skull. She no longer resembles an actor; she is an icon of modernity and death, a vision of Bergman's Nordic blues.

Moving downstairs, we find a photographer whose work is the complete opposite of Steichen's: **Viviane Sassen**, a Dutch photographer who has forged strong links with *i-D*, *AnOther*, and *Dazed and Confused* magazines. The difference could not be more striking: while Steichen's work is firmly rooted in depression-era Hollywood glamour, Sassen's is unquestionably contemporary; while Steichen relied on traditional techniques of black & white silver-gelatin plates, Sassen is happy to mess around with new perspectives, digital techniques, and photoshop; and while Steichen harnesses complete control over the multitude of greys that exist between both ends of the spectrum, Sassen's eye-popping works are hypersaturated in vibrant, exuberant colour.

What sets Sassen apart from her peers is her meticulous eye for detail, and a bold willingness to shift the focus away from clothes, instead following her own singular vision. Some photographs have elements of surrealism, where dresses resemble



Edward Steichen Actress Gloria Swanson, 1924. Photo: Vanity Fair, 1st February, 1924

trifid-like blooms as opposed to clothing; others see Sassen marrying sartorial realness with a sense of body horror, like the twisted offspring of David Cronenberg and Guy Bourdin. Her irreverent and humourful attitude to fashion is clear: 'for me, fashion is one big playground, a place to experiment'.

Unfortunately, her work is not given the opportunity to shine that it so sorely deserves. Taking on a more conceptual form than the Steichen collection, *Analemma* is exhibited as a 45 minute film, in which 350 pictures are run on a loop while a minimal soundtrack plays in the background. While presenting content in such a way is certainly novel, and allows us to really get an idea of the key themes in Sassen's work, it doesn't allow us to experience its full breadth. It also means that we are not allowed to spend long lingering over a picture we particularly love, or skip those one finds boring; they all move past us at the same meandering speed.

The Photographer's Gallery does very well to pull off these two shows, highlighting a discipline that is much maligned in mainstream artistic culture. By showing us two ends of fashion photography's timeline, the viewer is able to chart the development of the form, from a medium focussed purely on selling overpriced clothes to one that celebrates the artist's vision and skill, while still trying to sell overpriced clothes. I guess some things never change.

Edward Steichen: *The Conde Nast Years*, and Viviane Sassen: *Analemma* are on until 18th January 2015



Viviane Sassen *In Bloom*, *Dazed and Confused*, July 2011. Photo: Courtesy of the artist and The Photographer's Gallery

"He would revolutionise the fashion photography industry, dragging it blinking into the bright world of modernism."

"There is a great deal of contrast at play in Steichen's work."

Fashionable Women, But No Powerful Punch

Can fashion be a force for liberation? Fred Fyles investigates



Vivienne Westwood, the Grand-Dame of controversial clothing, is one of the women featured. Photo: Christian Shambenait

“There can be no doubt that the hand which first encloses the waist of a girl in these cruel contrivances, supplying her with a fictitious support, where the hand of God has placed bones and muscles that ought to be brought into vigorous action, lays the foundation of bitter suffering.” Thus spoke Charlotte Elizabeth Tonna, a popular novelist, on the pretty prisons that are corsets. The year of the declaration? 1841, making it a fitting start to the **Design Museum’s** retrospective of the relationship between women, clothes, and feminism, succinctly titled **Women Fashion Power**.

Beginning with a hall of feminist icons that range from the obvious (Joan of Arc) to the contemporary (Michelle Obama), to the questionable (Margaret Thatcher), the exhibition aims to chart the developments in women’s fashion, linking it to the changes in their social situation. It begins with the aforementioned corsets, the cruelty of which is apparent from their dimensions alone. Some of them have a waist

size of just 19 inches; luckily the Victorians were lenient on expectant mothers – the maternity corset giving the wearer a comfortable 24 inches of breathing room. One long-line Edwardian corset employs a ‘wide border of satin, embroidered bows, tapered boning in the back casing, and four strong rubber grip suspenders’; it’s described as ‘lightweight’.

Surely things have changed for the better? Perhaps. Trends in women’s fashion have certainly changed, but this exhibition does little to convince the viewer that it has played a key role in feminist liberation. The ‘flapper’, whose typical dresses are displayed in the 1920s section, was by and large a male invention. No doubt actual, liberated flappers did exist – Louise Brooks and Josephine Baker are two notable examples featured – but the trend was engineered largely by patriarchal society, which used the ‘flapper’ as another example of the flippancy of women.

Similarly, the icons of the golden age of Hollywood – Marlene Dietrich staring down the camera like a

marble statue; Joan Crawford, with her mad popping eyes, piercing a hole through the lens – are held up as examples of women with power, and yet the control exerted over them by the major studios is never mentioned, a curious omission for an exhibition themed around the liberation of women.

Other examples of men controlling how women dress are present throughout the exhibition, tainting everything: A Beatles fan-mag whose front cover promises to teach you ‘How To Make Him Like You’; photos of Sam Cam, that most insipid of public figures, smiling dead-eyed in a M&S shift; and innumerable names of male designers.

From Pierre Cardin to John Galiano, it is difficult to move for male fashion designers. Even Karl Lagerfeld, whose feminist credentials are beyond belief (moving on from criticising Adele’s weight, his most recent show saw emaciated white women donning a horrific pastiche of the Suffragettes’ legacy to shift overpriced clothing), gets a look in.

Even those female designers featured don’t come across that well; the most heavily featured designer is – as you would expect – Vivienne Westwood, that grand dame of anarchy who continues to ensure that Scotland’s remaining tartan factories are kept in business.

However, in the description the museum gives, Dame Westwood is said to have evolved from her subversive origins as an engineer of punk into an internationally recognised champion of British design and identity. This description does little justice to Westwood, who continues to be a subversive force of seismic proportions well into her 8th decade.

That being said, there are some moments of clarity and vision within the exhibition: a highlight is the section on the Suffragettes, whose approach to uniform could be seen as the first modern-day example of brand awareness. Choosing white, purple, and green as their colours, the members of the *WSPU* dressed in smart formal wear, so that the public could not dismiss them as riff-raff. As was to be expected, public reaction to these soldiers of suffrage was largely negative, and the exhibit includes a series of cartoons deriding the movement.

Unfortunately, the Design Museum seems to conflate ‘Power’ with ‘Money’; perhaps an easy mistake to make in our capitalist society, but one that robs the show of any possibility of nuanced debate. We are told that Coco Chanel made

free-form fashion popular, liberating innumerable French women, but how many Parisian charwomen could afford the prices? They exclaim that the opening of *Selfridges* in 1909 was a boon for women, since it provided an area where they could meet up and spend their leisure time, but as we have seen from the recent *BBC 4* series on shopgirls, such stores would only be a liberated paradise to those who weren’t shackled to drudgery. The First World War, during which women filled the vacuum in society left behind by those at the front, is seen as a golden time for liberated women’s fashion, but fails to recognise that it was also a time when women were recognised as a great source of untapped capital.

Above all, it is this lack of nuance that is the downfall of the exhibition. Towards the back of the space, there are a selection of outfits, chosen by a consortium of 26 influential women, whose spheres range from media, to politics, to global finance. On the surface this seems like a positive thing: a chance for powerful women, whose clothing choices are constantly under scrutiny, to have a conversation about what fashion means to them on their own terms.

However, to the side of this exhibit a series of pages detail interviews with the women, which serve to totally destroy any grand ideas the exhibition may have had. In the opening to the exhibit a photo of Angela Merkel is sandwiched between Thatcher and Obama, and the description seems to lament that fact that so much attention is paid to the most powerful woman in the world’s clothing. In light of this the interview questions seem weird: why should we want to know how many pairs of shoes Anna Hidalgo, mayor of Paris, has? Are we really interested whether Camila Batmanghelidjh has a personal shopper? I think not.

Women. Fashion. Power. Three big themes, which could fill countless textbooks and essays, are crammed into this small space, whose horribly confusing layout – designed somewhat embarrassingly by Zaha Hadid – does it no favours. In order to fit in the last 150 years of women’s history, the Design Museum have had to remove any nuance they may have had, swapping political and ethical discourse for photos of Jane Fonda, a decision that works against the exhibition. Ultimately, the show features a lot about women, and a lot about fashion, but lacks a powerful punch.

Women Fashion Power runs at the Design Museum until 26th April 2015.

"Examples of men controlling how women dress are present throughout the exhibition, tainting everything."

"It seems a bit gauche to feature these designers at the expense of less well known women designers."

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When Art and Fashion Collide: An Exploration of the History of the Relationship Between Fine Art, Fashion, and Commerce by Fred Fyles

2012 was a good year for Japanese artist Yayoi Kusama. With a career that spans more than six decades, and ranges from painting to performance art, her hard work was rewarded with not just one, but two retrospectives, held on either side of the Atlantic. The **Whitney Museum** in New York City played host to a number of her polka-dotted creations, while the **Tate Modern's** exhibition proved to be one of the highlights of that summer.

Not only did she garner critical acclaim that year, but she also released a range of handbags and accessories in collaboration with fashion brand **Louis Vuitton**, a somewhat odd move for an artist who was so crucial for the formation of the Feminist Art movement. The price for one of these customised handbags? \$3,600. While the price

"In order to understand this relationship we need to go back to the Swinging Sixties"

may make you screw up your eyes, you can console yourself with the fact that in 2008 one of her works sold at **Christie's** for \$5.1 million, setting a record for living women artists. But even if the bag represents a good deal in comparison, it – along with many other such collaborations – leaves a bad taste in my mouth.

In order to understand the relationship between artists and fashion designers, a meshing of ideas that can be both symbiotic and destructive, we need to go back to the swinging sixties. 1965 in particular; the year that French designer Yves Saint Laurent released his celebrated 'Piet Mondrian' dresses that went on to define an era. Taking their inspiration from the Dutch founder of Neoplasticism, Saint Laurent stitched together patches of colourful wool jersey, separated by thick black



The 2012 Collaboration between Japanese artist Yayoi Kusama and Louis Vuitton. Bag pictured is priced at \$3,600 Photo: Louis Vuitton



Yves Saint Laurent - Andy Warhol. 1974 Photo: Creative Commons

lines, evoking modern masterpieces. However, as much as people may laud this as the beginning of collaboration, Mondrian died in 1944, when young Saint Laurent was only eight. In actuality, he was merely 'inspired' by the paintings of Mondrian, and no formal collaboration took place.

Fast-forward to 1974, and we find Yves Saint Laurent tangled up in another collaboration, this time more authentic. It was this year that Andy Warhol, whose involvement in the world of fashion and industry was almost a given, created a silk screen painting of Saint Laurent, pensively staring out of the canvas in candy-floss tones. From then on the die was cast, and the worlds of fashion and fine art aligned, coming closer and closer, until they seemed to spectacularly crash together.

By the 1990s the line between creativity and commercialism was destroyed – perhaps thanks to the legacy of Thatcher's economic policies – making art as disposable as quick fashion; evidence of cultural awareness was no longer about what you read, but what you wore, and artistic appreciation became as simple as buying a new coat.

It is difficult to find anyone who encapsulates this trend better than

"It is hard to find the worst example of Damien Hirst's gaucheness"

Damien Hirst, that enfant terrible 90s hangover, whose work manages to be both 'aggressively confrontational' and still completely marketable.

Last year saw a collaboration between Hirst and the fashion house Alexander McQueen, resulting in a range of scarves costing up to £715. And yet this is not the worst example of the gaucheness of Hirst's output; that dubious honour would belong to his relationship with Beck's Beer, for whom he designed a special edition bottle in 1995 as part of their Art Label campaign. The campaign was launched in 1987, with the first label designed by British duo Gilbert & George; what did Beck's do to deserve this fine honour? They sponsored a retrospective at the Hayward Gallery that same year. The relationship between art and industry is so obvious it would almost be amusing.

It was not just Gilbert & George and Hirst who took up the mantle of Beck's. Numerous artists, including a contingent of the YBA group – Tracey Emin, Rachel Whiteread et al – agreed to design labels for the bottle, and in the process reduced fine art – quite literally – to a consumable. I understand that the artists have a right to choose what art they make, and with whom, but these kinds of

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Another example of the Kusama/LV collaboration. What does it say about the nature of art and commerce? Photo: Louis Vuitton

things still leave me feeling angry. It's a gut reaction, something that happens when I see such blatant cheapening of what I love.

I feel like everyone should be able to have access to art, but not through a beer bottle. It is especially jarring when such schemes do little to help anyone bar the artist and the industry. I'm not suggesting that Emin gives up her entire income; after all, her dedication to the cult of mammon is well documented: as well as very public declarations in favour of the Conservatives and against high tax rates, Emin owns properties in London, St Tropez, Miami, and NYC. Such behaviour should therefore not be surprising.

Not all collaborations are bad. Some, though far from all, help to raise money for philanthropic causes. An example would be the relationship between the Keith Haring Foundation and Tommy Hilfiger, who in 2010 designed a series of trainers featuring prints by the late American artist. The proceeds went to the Foundation, which provides grants for children in need and those affected by HIV/AIDS, the disease that eventually went on to kill Haring in 1990. In essence, such projects are no different

"Not all such ideas are bad; some help raise money for charity"

to those in other disciplines, such as the *Red Hot* CDs, which also raise money for HIV/AIDS, and whose latest release draws on the work of American musician Arthur Russell. Both help to promote charity, and perhaps expose more people to works of art they would otherwise never see.

However, one of the main problems that I have with the issue is the way it contributes to the commercialisation of fine art. Walter Benjamin, writing in *A Small History of Photography*, talks about the 'aura' of art, a term that refers to its fetishization within culture. A work of art exists only in one place, and can only be seen in that place at any one time – this uniqueness within space and time means that the work of art is not accessible to the masses, and therefore becomes desirable.

You may argue that the relationship between art and industry helps break down this aura. After all, by releasing a range of designer handbags, Kusama ensures that her work is not only present in galleries, but also out on the streets! This view, although optimistic, is also naive, ignoring the economic aspect of such collaborations. The vast majority of works produced in these processes are extortionately expensive, following

"Everyone should have access to art, but not through a beer bottle"

the idea of 'purchase equals pleasure' fundamental to a capitalist economy. Rather than a democratisation of art, instead what happens is culture, by and large, remains accessible only to a select few, a plutocracy, operating in the upper echelons of commerce.

So why do I feel this way about artists, and not other disciplines? Why is it that the idea of Jeremy Deller, last year chosen to represent the UK at the Venice Biennale, designing the interior of a Louis Vuitton store in 2009 makes me roll my eyes, but architects get a free pass designing the exterior? Perhaps it is because such a relationship seems inevitable. Fashion houses have always needed stores; physical spaces in which, if their goods are not sold, they can at least be admired by those who can't afford them (think of the sheer amount of glass plating used by the fashion industry).

If someone has to design these buildings, it might as well be a good architect. Zaha Hadid's Chanel Pavillion, designed in 2008 and resembling a low flying cloud, is just as beautiful as her other buildings; Herzog and de Meuron's 2003 Prada store in Tokyo is undeniably a beautiful building, with its criss cross patterning and bulging glass facade. The building as a structure can be honest, even if what is contained inside is not.

Similarly, photographers seem to

pose less of a problem for me. When Cindy Sherman collaborated with Comme des Garçons in 1995 it didn't seem like a big transgression, but rather a natural extension of her work. Similarly, Juergen Teller's 16 year collaboration with Marc Jacobs can be seen as a source of art, even if his bright, high-flash style has since been tainted by Terry Richardson, the high priest of sleaze.

The crux of the issue for me comes down to inevitability: the relationship between architects or photographers and fashion houses seems like a direct consequence of their structure. The house creates garments, images of which need to be circulated around society, whether that is through print or digital media; similarly, a space is needed in which to present the objects, and the building itself is a neutral construction. But there's no necessity for artists to do this. The artists who do so would still be able to pay the bills if they refused – it is not a case of do or die. Through expanding their bank balance they destroy the beauty and importance of art; a Yayoi Kusama print becomes something to stitch into clothes; a George Condo canvas mutates from a terrifying, neo-surrealist nightmare into decor for a Birkin bag. Art becomes just another commodity, to be consumed, digested, and ultimately thrown away.



The 1965 "Piet Mondrian" collection, from French designer Yves Saint Laurent Photo: Creative Commons

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'Tis Pity She's a Whore – Shakespeare's moral dilemma Jingjie Cheng raves about the Globe's new production of a classic

Despite being written almost 400 years ago in a society vastly different from our own, this Renaissance classic still evokes visceral responses. There is something deeply attractive about a story of passionate love between brother and sister, vengeful adulteresses and corrupt cardinals which all end in a bloody birthday party.

This production, in particular, was an especially immersive experience due to the wonderfully intimate space of the **Sam Wanamaker Playhouse**. Opened in January, this smaller, indoor sister theatre of the **Globe** gives the characters extraordinary freedom to embrace the audience into the deliciously hypocritical, bloody and of course, incestuous world of 17th century Italy.

The candlelit setting lends itself to the clever play of light and shadow, while its small size allows characters to come up close and the audience becomes part of the set – at one point, Annabella's dim suitor Bergetto falls over the railings and into an audience member's lap. Intimate scenes are played with the candle lights lowered to cast gentle shadows on faces, which are then elevated in the more public scenes. The lights are extinguished

"There is something deeply attractive about a story of passionate love between brother and sister."

one by one as Annabella's incestuous pregnancy is revealed and the vengeful adulteress Hippolita's plot comes together with the schemes of each suitor – culminating in the mistaken murder of Bergetto in complete darkness.

With three layers of performance space, the story is presented with exciting visual variation, where a visitor can walk in on a heated discussion happening on the main stage from a lower entrance while Annabella and her housekeeper looks on from the balcony above; and at the same time other characters sing a chorus on the sides and someone slams open the doors and walk on stage.

In my view, this production's achievement was to make excellent use of the unique space to highlight the play's unbridled passions.

Despite that, the play refrains from making a judgment on the incest or the corrupt society where it happens, simply making it plain to the audience and allowing us to decide for ourselves.

There is an interesting balance between simplicity and grandeur, with the almost minimalist costumes contrasted with the classical choir



Fiona Button as Annabella and Max Bennett as Giovanni in Michael Longhurst's production. Photo: Simon Kane

interludes and live music. The absence of ostentatious sets and showy props brings out the fine acting of Fiona Button as the passionate, vivacious Annabella who simply follows her heart, and Max Bennett as the stubborn and arrogant Giovanni, who insists on justifying his love with verses from the Bible.

There are also delightful comic interludes from James Garnon as the "dunce" of a suitor, who transforms into a corrupt cardinal later in the play. Amid the materialistic, amoral society the characters live in, the transgressive relationship between

"Excellent use of the unique space to highlight the play's unbridled passions."

the siblings holds a kind of warped innocence, only to have everything spiral out of control as Giovanni is gripped by obsession and vengeance. Blood and death ends the play with the cardinal remarking coolly that all possessions of the dead will be taken away by the church.

'Tis Pity is a fascinating theatrical journey that makes classical theatre accessible and enjoyable for the modern audience and is definitely not to be missed.

'Tis Pity is on at the Sam Wanamaker Playhouse until 7th December

A Twentieth Century Russian Tragedy

MARIO LEPORE
ARTS WRITER

I'll give you my cheek you'll want my breast. I'll give you my breast you'll want my badger. You'll work your way down and nothing will stop you'.

Opening on the 10th October, director Katie Mitchell returns to **The Young Vic** in a production of Russian playwright Anton Chekhov's final play, *The Cherry Orchard*. Set in 20th century Russia, the play follows an aristocratic Russian matriarch and her family in the midst of losing their beloved country estate along with its immense cherry orchard.

Initially devised as a comedy, the play's original director, Stanislavski, saw it more as a tragedy and it is this interpretation that influences Mitchell's current portrayal. The set is cold and gloomy with the once grandiose house now haggard and poorly illuminated.

Chekhov explores many themes in the play: nature, modernity, personal identity and the effect of social change.

Several works of the period commented on the clash of old Russia and 'modern' Western

"The set is cold and gloomy, with the once grandiose house now haggard"

values and so many deemed the play to be Chekhov's commentary on a society unwilling to adapt to a modern Russia, primarily through his depiction of Lady Ranevskaya and her downright refusal to save the country estate.

The play is stolen by Gawn Grainger in his portrayal of Firs, an elderly and frail serf who has worked for the family for many years. Now barely able to walk, his years of devotion and dedication to the family make the final tragedy of loneliness all the more painful.

Whilst scattered with light comedic moments, an overwhelming darkness predominates. Stephens has considerably shortened the play, 2 hours in all, which serves to avoid any moments of dullness.

The play is ideal for both Chekhov virgins and veterans alike and the hard-hitting conclusion is sure to linger in your mind whatever your experience.

The Cherry Orchard (Dir: Katie Mitchell) is on at The Young Vic until 29th November. Monday-Saturday, 7.30pm, Matinees on Wednesday and Saturday.

Tickets are available online, priced from £10-35

Doing The Polka With Sigmar Polke

KIERAN RYAN
ARTS WRITER

What is a Sigmar Polke? You are first exposed to strange drawings, soon giving way to intense dotted portraits, where eyes become mere dark recesses, their superficial happiness running thin. Buildings at night that are made of melting ice cream, a supermarket full of Supermen, an office worker about to shoot himself in the head with a catapult, collages of things not disincluding porn, and a really, really big Chairman Mao's head. Blurred, nearly ethereal photos of homeless guys. You know those times when you remember that capitalism is built on false promises? This kind of brings you to that point a bit quicker.

Polke as a drug. Pulverised Polke in a glass pipe. Probably one appropriate response to life is to take the piss. Extension of the planet system by a 10th planet: ...Uranus, Neptune, Pluto, Polke." Maybe all day you see art that's like a bunch of dots, or some random lines, or all white with the top corner painted black. Maybe a sarcastic title "Higher beings commanded: Paint the upper right corner black!" is an appropriate

"To visit the exhibition you must wade through all his sarcasm"

response.

Or maybe it says something more, like pieces without context, or without giving your viewer something to grab onto, without creating some middle ground between artist and person looking at art, where a conversation can happen, a bunch of dots is just a bunch of dots. And maybe it equally says look a bit longer, person looking at art, because you haven't taken any risks here – you get to go move on and go home at will, so shut up and look and think a bit longer. Maybe it says neither of these things. Maybe I just snuck up and talked about abstract art a bit.

To visit the **Tate's** Sigmar Polke exhibition, you must wade through all his sarcasm, wondrous depictions of materialism, other things we're never going to get, the corruption and the weird slides and the actually a bit disturbing videos, and look at the last four paintings, opposite *The Illusionist*, which are like nebulae, like blizzards, supernovae and foetuses all at the same time, presented with iridescent paint and black backgrounds, and maybe some uncovered sincerity.

Alibis: Sigmar Polke 1963 - 2010 is on at the Tate Modern until 8th February.

Arts

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Arts Editor || Fred Fyles & Kamil McClelland

King Charles III – Princely Propaganda or Royalist Treat? Max Falkenberg asks if this play glosses over an important issue

Royally entertaining...”, “stimulating comedy”, “a victoriously vulgar piece of light entertainment.” Not so fast!

That’s what the popular, royalist press of this country has been saying about this year’s must-see show, *King Charles III* at the **Wyndham Theatre**.

Of course, for a huge proportion of the British population, the Royal Family are, quite literally, the crown jewels of this great country. Unfortunately, I’m not one of those people, and so it shouldn’t surprise you that I was not quite as “royally entertained” as some other parts of the admittedly jovial audience. A great play maybe, but a shocking case of trivialising a scarily dark issue.

I may not have found King Charles III particularly funny but I cannot deny that Mike Bartlett’s new play is an exceptional work.

Usually performed by Tim Pigott-Smith, Charles’ understudy Miles Richardson stepped up to replace him with an exemplary performance (even if he does look a good twenty years too young), supported by a superb cast (less one or two theatrical dunces).

Directed by Rupert Goold, the play centres around Charles’ role as king after his mother Elizabeth II dies



Tim Pigott-Smith as King Charles III. Photo: Johan Persson

(sometime around 2022 apparently).

A little too enthusiastic about his newfound “ceremonial” powers, and all too eager to leave his mark as Britain’s greatest ever monarch, the country is left in turmoil following Charles’ refusal to sign a new bill. Although the likelihood of such an event taking place nowadays is (hopefully) extremely remote, the play does raise serious and uncomfortable questions about the role of the British monarchy

Bartlett’s play unravels like a Shakespearean epic and touches on all the facets of these alarming questions as part of a stunning new play.

If Bartlett’s script had been left like this, maybe it’d be the best new work of the year. But like all the great royal stories, Harry’s so-called girlfriend is portrayed as a ditsy, pretty, not very opinionated slut (not my ideal choice of words but it’s how it comes across), and for some reason Diana’s ghost decides to glide across the stage every now and then, in a ridiculous, panto style joke.

It wasn’t a huge issue, and it certainly didn’t spoil the show, but it is a real shame that whenever the royals are spoken about, what would otherwise be considered a real, serious

problem is simply trivialised with some stupid joke about Camilla’s horse-face.

The performances of those characters playing serious roles in the show were exceptional, with Lydia Wilson as Princess Kate being a particular stand out. But again, poor casting and unfriendly writing meant that regardless of performance quality, several of the casts smaller roles felt stunted and were unfortunately performed with little conviction.

I must admire Mike Bartlett’s attempt in writing a play about such a touchy issue, but I can’t help but feel he lost his way somewhere.

Yes, the show is gripping throughout. Yes, the cast is great. Yes, the pretty red steps on the blank stage provide a perfect framing for such a show. But the next time I go see a show about real people and real issues, don’t get a clown to prance all over the stage and make the whole idea look ridiculous.

That’s not to say it wasn’t a great show, but you better be a royalist for it not to annoy you.

King Charles III is on at Wyndham’s Theatre, until 31st January.

"A real, serious problem is simply trivialised with some stupid joke about Camilla's horse-face."

Voyeur at the Courtauld: Schiele’s Radical Nude Impresses

ELIZAVETA TCHEBANIUK
ARTS WRITER

Attention of sex in any context, really, is usually enough to get people excited (pun intended). After all, to quote Oscar Wilde: “Everything in the world is about sex, except sex. Sex is about power”.

It is clear to spectators of **The Radical Nude** – the first solo exhibit of Egon Schiele’s nudes in the UK – that in all of the paintings, whether dark tones or vivid bright colors, there is an unexpected sense of the power of the imperfect naked human form. And so, in that sense, Schiele revolutionized the traditionally fragile and limp take on the nude.

With his “radical nudes”, Schiele is equally successful and scandalous in breaking both the artistic conventions and social taboos of his time. Paradoxically, there is a kind of unnaturally natural and softly aesthetic beauty in the way the sharp angles, inorganic colors, and awkward poses complement each other and form the total work of art.

While Schiele employs unconventionally bold colors to animate and charge some of his nudes with sexual energy, he uses



"Though bordering on pornography, Schiele's nudes are never mindlessly erotic, but rather sexy."

Two Girls Embracing (Friends) 1915. Egon Schiele

solely dark, deathly tones in others. These nudes are even further from traditional, conveying not only a far from idealised image of the human form, but one moreover dark and diseased. Schiele’s friends called this style “the death beneath the skin”, and it is one the artist used often to further complicate the eroticism of the nude with a Freudian conflict of desire and death.

These nudes are clearly alive, but at the same time are also dying. This dichotomy, which runs through all of Schiele’s work, is what gives it its wonderful, heady tension, and syphilitic energy.

Though bordering on pornography and enough to certainly raise a few early 20th century brows, Schiele’s nudes are never mindlessly erotic, but rather sophisticatedly sexy. The works at *The Radical Nude* are often psychologically symbolic and philosophically suggestive.

For example, in *Two Girls Embracing* (1915), Schiele paints one woman conventionally while the other appears more as a doll with dull point eyes. This detail gives the painting a further symbolically dynamic depth beyond the - at that time scandalous - lesbian implications.

Moreover, in many of the exhibited

paintings, the figures demonstrate Schiele’s characteristically alien and unnatural gestures, which despite being expressive, seem to hold some mysterious coded meaning.

This analysis could be applied to all of Schiele’s work, which is perhaps why their legacy has lasted for nearly a century. In the history of the nude – an artistic canon that stretches from the Venus of Willendorf, through Da Vinci, and all the way to contemporary artists like Tracy Emin – Schiele’s work stands out as bold, unique, and visceral.

It is perhaps the elusive nature of Schiele’s nudes more so than their sexual subject that captivates the audience. For a moment one manages to grasp the intention behind the pose and colors and lines but the moment passes, and the meaning evades the observer. The nudes cannot be fully understood (much like Schiele himself) and that is perhaps why they continue to fascinate generation after generation.

Egon Schiele: The Radical Nude, is on at The Courtauld Gallery, located in Somerset House. It runs from 23rd October until 18th January. Tickets are £8.50 for adults, £7.50 for students. Free for members.

Fashion

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Editor || Cecile Borkhataria

Wedding Dresses: An Exhibition at the V&A

Cecile Borkhataria takes a look at dresses from 1775 onwards

Today, brides of many faiths and nationalities wear white to celebrate their marriages, even in countries where it is not traditional to do so. The globalisation phenomenon and the influence and strength of the wedding industry have contributed to this homogenisation in wedding trends. The white dress has become the universal symbol of the bride.

However, this wasn't always the case. The wedding dress exhibition at the Victoria and Albert Museum in South Kensington showcases over 80 extravagant wedding gowns from 1775 up to present day. Displayed chronologically over two floors, the outfits displayed were mostly worn in Britain.

The exhibition also includes the accessories worn by the brides. Some of the highlights of the exhibition include Kate Moss' wedding dress, designed by John Galiano, the Duchess of Cornwall's coat and headpiece worn at her marriage to HRH The Prince of Wales, and the bright pink Dior dress worn by Gwen Stefani on her wedding day to Gavin Rossdale.

The opening section of the exhibition features early examples of bridal fashion, notably a silk brocade gown and petticoat, worn with a silk covered straw hat and silk satin shoes, worn by Jane Bailey for her marriage to James Wickham in 1780. In the 18th century, most royal and aristocratic brides wore silk gowns woven with gold and silver, whilst other brides at the time wore fabrics patterned with flowers and other motifs, as these designs could be worn again after the wedding. Bridal hats were also a big trend at the time, as the preserved modesty.

It was only in the 19th century that white dresses became more fashionable. In fact, a significant moment in wedding dress history took place when Queen Victoria wore a white dress for her marriage to Prince Albert in 1840. This cemented the white dress and the white veil as the dominant tradition for weddings for the next 200 years.

The beginning of the 20th century saw a radical change in bridal fashion, which became influenced by historical costumes. By the 1920's, bridal fashion became heavily influenced by evening wear. Dresses were no longer diaphanous and full, instead, they were slim-hipped and made from rich, beaded fabrics or satins. Lace, pale gold, pale pinks and velvet became common styles for wedding gowns in the roaring 20's.

During the Second World War, the 'austerity look' arose. When clothing restrictions and rationing were put



Silk brocade gown and petticoat, silk covered straw hat and silk satin shoes, 1780. Photo: John Chase

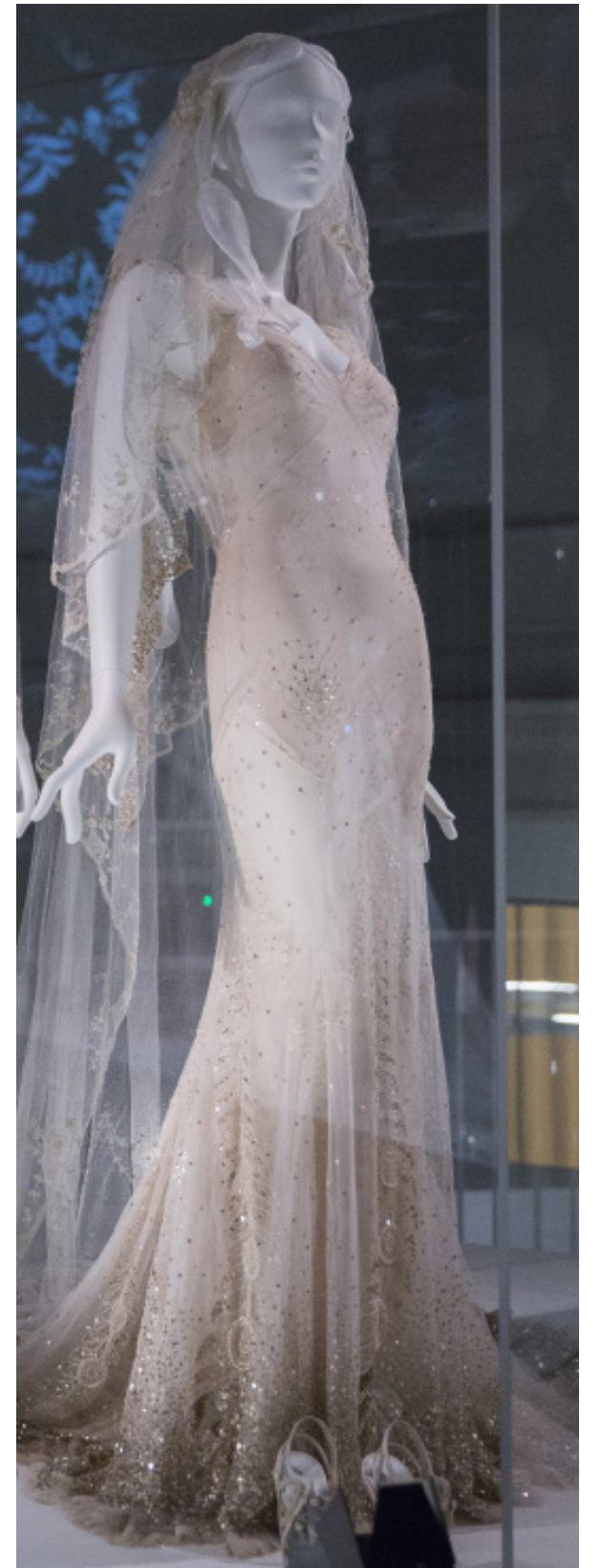
in place, brides had to be practical with the types of fabrics they used for their wedding gowns. Some borrowed or hired dresses, whilst others used non-rationed fabrics such as upholstery, net curtaining and even parachute silk. Alternatively, some women chose to wear a smart day dress or service uniform. During this time, the British fashion industry had hoped that the war

would reduce Paris's dominance of the international fashion market, but Christian Dior's debut collection in 1947 only solidified Paris' place as the fashion capital of the world. At the time, the British government criticised the new Dior look for being too impractical and luxurious, with its long full skirts not in line with austerity measures. Despite these criticisms, British women were still

entranced by the designer's luxurious style.

By the 1960's, ready to wear clothing began to challenge the dominance of couture designers. Innovative styles were marketed to young clientele, and this married well with the cultural and style revolution that took place at the time.

The ground floor of the exhibition features styles from 1775-1950, whilst



John Galiano wedding gown, worn by Kate Moss Photo: Victoria and Albert Museum

the mezzanine level features wedding styles from the 1960's to 2014. The mezzanine collection includes some of the most up to date bridal designs by Jenny Peckham and Temperley Bridal, as well as celebrity gowns.

The exhibition is showing at the V&A until March 15th 2015 (Travel Partner Kuoni, supported by Waterford Crystal and Monsoon Bridal.)

The highlights of Berlin

Yung Nam Cheah shares her favourite spots in the German capital

It has been almost thirty years since the fall of the Berlin Wall when the capital of Germany finally became whole again. Left with gaping wounds on their landscape, the city has been reborn in an extraordinary way in the last three decades whilst embracing its cultural heritage.

On one hand you have the centuries old Berliner Dom built in Renaissance style next to the river Spree, then there is the sprawling Memorial to the Murdered Jews, a tribute of over 19,000m³ of concrete blocks commemorating the tragedy of WWII.

Having spent a month in Berlin, I couldn't help but fall in love with this metropolis complete with its multi-national inhabitants. Despite my best efforts, I couldn't visit everything I wanted to, but here are some of my top five most frequented hangouts:

Tempelhofer Park

A former airfield that was still in use until 2008, this endless stretch of criss-crossing tarmac paths is now an unofficial park beloved by Berliners. With over 300 hectares of ground, it is pretty safe to say that you won't have to worry about not finding a free spot. With the fenced off terminal at the side and numerous abandoned planes scattered around, there's plenty for you to explore.

The best way to do so is to rollerblade or cycle; it's not every day you get to whiz down an airport runway, or have a barbeque while you watch people paraglide.

The park also hosts various pop-up events; during my visit there was a modern art mini golf installation, right next to a horticulture corner run by a local University. High



From left to right: Enjoying a local Berliner beer with a book during the day, visit the romantic beach bar Deck 5 during sunset to make the most of the day. Photo: Yung Nam Cheah

profile events such as the Berlin Marathon and the **Popkomm** (during Berlin Music Week) were also held there.

The only downside of this park is that it's not easy to reach from; you have to walk quite a distance with no signs to direct you. Therefore it's recommended that you studied your route or print out a map in preparation for your visit.

Tempelhofer Field, 12099 Berlin
Station: U6 Tempelhof or U7 Südsterm
Free entry

Biergartens and Beach Bars

It would be a shame for you to visit Berlin and not indulge yourself in the favourite drink of the nation.

Whilst unfortunately biergarten is not a place where beers grow out of the ground and nor are beach bars actually next to the beach, they are favourite hangout spots for locals who flock there on sunny afternoons to chat and gulp down a few pints.

I had accidently stumbled into a

biergarten on my first day in Berlin – the relaxing, friendly vibe had drawn me in like a moth to flame. Equipped with an expanse of chairs scattered across a courtyard, there will be a bar serving all kind of beers imaginable, from the local Berliner to a refreshing lemon beers.

There is usually a snack stand too, selling wursts (German sausages) and chips. There is an endless parade of biergartens throughout Berlin and some even have their own brew for the beer fanatic in you to try.

Despite my inability to figure out why Berliners are so obsessed with sand, beach bars are admittedly a marvellous idea.

Often situated next to the river, or in some cases on a rooftop, you will find rustic wooden benches and deckchairs scattered across sandpits and raised platforms, not unlike those you find in popular seaside destinations. Some of the more dedicated bars even have a hot tub for its guests and in those next to a river or a lake many of the punters would venture in for a swim in the summer months.

Cassiopeia Biergarten
Address: Revalerstr. 99 10245 Berlin
Station: M13 Simplstraße/ U Warschauer Str

Deck5
Address: Schönhauser Allee 79, 10439 Berlin
Station: U2 Schonhauser Alle
Open: 10:00 – 00:00

Mauerpark Fleamarket

One of the largest scale flea markets that I have ever seen in my life, there is no doubt that this is my favourite place on Earth, hands down.

Open every Sunday, this place is completely swamped with tourists and local alike, as well as a plethora of



Escaping the overcrowded Mauerpark fleamarket on the hills overlooking the park Photo: Yung Nam Cheah

street artists performing next to the market.

The eastern entrance leads you straight into the busiest, more professional part of the market selling handmade jewellery, homemade honey in variety of flavours, printed shirts and drawstring bags.

The best parts of the flea market are the ever changing second hand stores further in. It is a true treasure hunt as you browse from stall to stall, haggling with stall owners for that gorgeous vintage skirt or stumbling upon a pair of retro roller skates that is just your size.

Further on are rows after rows of antique wares lined under tents, and stalls selling sunglasses or fridge magnets with quirky quotes. Unless you go into the market with nothing on you, it is a true feat to emerge without spending any dosh in this place.

It is very easy to feel claustrophobic and if you need to refuel or escape, there's plenty of food store around selling Nutella crepes and Currywursts and you head over to the empty green space next to the market to enjoy the music from Mauerpark bearpit karaoke, or up the hill to enjoy the graffiti and swings.

Address: Bernauer Straße 63-64, 13355 Mitte
Station: M10 Wolliner Straße, U2 Eberswalder Straße or U8 Bernauer Straße
Open: Sun 8:00 – 18:00
Free entry

MarkhalleNeue Street Food Thursday

Located in the hip district of Kreuzberg, this hall transforms into

a indoor market that is a true foodie's heaven every Thursday evening when an international throng of street food stalls congregate to sell their mouth-watering goods to eager diners.

As you meander through the gaggle of people browsing the variety of food on offer, you will be wishing you can grow a second stomach so you can savour all the deliciousness on offer. Be it Chinese hand pulled noodle, Korean Kimchi burgers, Taiwanese pulled pork bao or a New York Pastrami burger, you will inevitably buy more than you have money for and ended up stuffed beyond belief.

Yet you won't regret it for the world and will vow to yourself you will return next week, and again, and again.

Except you can't, so you can only settle for buying a cup of fresh mint fruit tea to pacify yourself.

Markthalle Neun, Eisenbahnstraße 42/43, 10997 Kreuzberg
Station: U1 Görlitzer Bhf.
Open: Thursday 17:00 – 22:00
Free Entry

Humanas at Frankfurter Tor

Technically speaking this isn't an attraction at all, but part of a second hand chain store. Why is it on my list then, you might ask. Well the answer is that I have been to this shop three times, and every time I ended up spending hours in there scouring through the racks and scouring a good buy.

If your not adverse to the idea of second hand clothing and harbour an inner hipster shopaholic inside you, then this could be your salvation or your downfall, depending on how you look at it.



Tempelhofer Park on a sunny afternoon. Photo: Yung Nam Cheah

Travel

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Travel Editor | Yung Nam Cheah



Sarting clockwise from top left is the MarkhalleNeue interior, Chinese style hand pulled noodles, Pastrami burger and Taiwanese pulled pork bun. Photos: Yung Nam Cheah

With five whopping storeys of vintage and second hand fashion that won't break your budget, you will be running around getting your mitts on anything that catches your eyes. Whether you are in it for the trend or simply because it is way more affordable than high street shops, the individuality and variety is a good alternative to get a unique souvenir of Berlin.

Address: Frankfurter Tor 3, 10243 Berlin
Station: U5, Tram 10 / Frankfurter Tor
Open: Mon-Sat 10:00 – 20:00
Tel. (030) 422 2018

Even if you're only in Berlin for a few days, all these locations are worth visiting, so make your way there if you can!



The enormous warehouse style store at Frankfurter Tor Photo: Yung Nam Cheah

Grecian Myth – Santorini

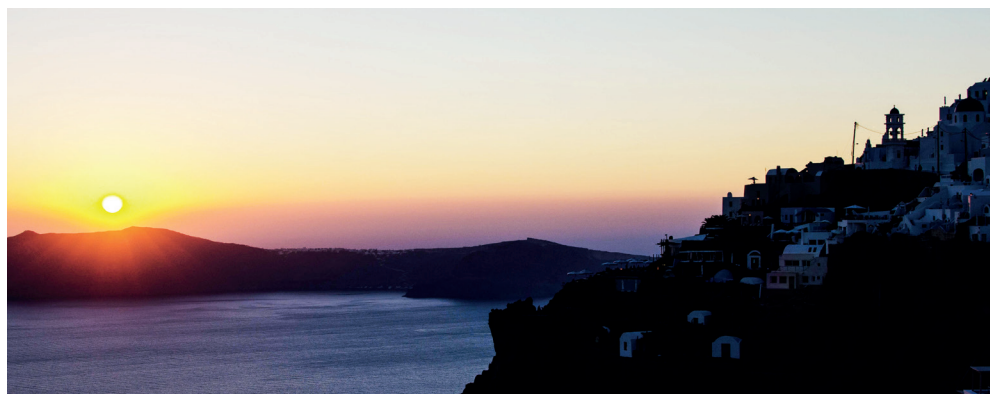
Emmilyn Yeoh tells us the ups and downs of this popular island

A single mention of Greece would bring squeals from the general public considering the fact that it is typically described as a true heaven by most tourists. I don't know about you, but it definitely makes me wonder sometimes, does it actually live up to its reputation? I therefore decided to pay a short visit to the Greek islands: Santorini to testify to its postcard beauty and Crete, to check out the dark horse.

I spent a total of five days in Greece, two days in Santorini and three days in Crete. Admittedly, Santorini can be depicted as all the words that are synonymous with picturesque, it is swift on sweeping you off your feet; Crete on the other hand is something else, it slowly grows on you and just leaves you dazzled with delight.

When I first set foot on Greek soil, I was frankly a bit disappointed. I've spent months gazing at all the beautiful pictures of Santorini on my friends' Instagram and Facebook profiles. I was under the assumption that the whole of Santorini looked like Oia, the only part of Santorini that occupied a big chunk of your romantic dreams. Little did I know that only 10% of the entire island looked like the pictures on the internet! If you rent a car and drive along the island, you'll discover the true landscape of Santorini – which is a desert of nothing! The ground is literally screaming for moisture, the grass so dry that it would have driven away any kind of herbivore and this was not exactly the sight that I signed up for.

If you speak to the locals about the beaches, the ones that are commonly



The infamous sunset at Oia that has tourists flocking to this island. Photo: Emmilyn Yeoh

mentioned are Perivolos, Perissa, Kamari etc also known as the black sand beach, red beach. I know, such catchy names, don't you think? Please do not be fooled like I was. Thinking that the beaches might be able to offer a redemption, I drove to a couple of them in high spirits. When I got to the black sand beach, I quickly left my sandals in the car because I was indeed a tad too eager to sink my feet into some soft sand. Lo and behold, the sand felt prickly, a complete let down of the visuals of warm sand that slips around your feet I had in mind.

With every bad thing comes a good side, and vice versa. I hope I haven't completely ruined Santorini for you just yet. There is the most amazing gyros pita (Greek version of kebab) store called Obelix that will change your perception of kebabs for the rest of your life.

Did I mention that it's easy on the pocket too? Most things on the menu cost less than 3 euros, what a way to stick to your budget! Additionally, the boat trip to the nearby volcano is definitely one for the books. Imagine

yourself sitting on a quaint maritime sail ship reminiscent of Pirates of the Caribbean that brings you to an active volcano. From the peak of the volcano, you get spectacular views of the Aegean Sea and a quick soak in the hot springs nearby.

I'm sure those who have been to Santorini are just waiting for the mention of the famous Oia sunset. Tourists flock to this village every evening just to catch the sun drowning in the horizon. There are a few ways to have an unforgettable and desirable sunset experience.

One should make a reservation with the restaurants on Ammoudi Bay and near the cliffs that offer a spectacular dining experience which comes with a view of the sunset.

Alternatively, you could join a sailing trip or rent a private yacht to appreciate the beauty of the island and see the sunset with unobstructed views.

Unfortunately, the word limit does not allow for a Greek island showdown. I would have to save my Cretian experience for the next time!

"The most amazing gyros pita (Greek version of kebab) store called Obelix..."

Local Highlight of the week – Nomad Cinema

Yung Nam Cheah
TRAVEL EDITOR

Donating 100% of their profit to the Sustainability Institute, this pop up Cinema gives you the perfect excuse to attend its showings all over London in the name of charity. With 12 locations from the Middle Temple Gardens to the Hoxton Hotel, you can catch a spooky Halloween screening of the *Blair Witch Project*, enjoy *Frozen* with your family for Christmas or revisit the classic *It's a Wonderful Life*.

There's nothing more pleasant than attending an outdoor screening during the summer, however bear in mind that seating is not provided but you are allowed to bring in your own food. The show will go on come rain or snow – unless severe weather occurs, of course. Seating is provided at the indoor venues unless otherwise stated, and rest assured that toilets will be available at all sites.

You can check them out on their website and follow them on twitter:
www.wheresthenomad.com/
twitter.com/thenomadcinema

You have to purchase tickets on the WeGotTickets website and they are difficult to transfer (but doable – log onto WeGotTicket website and relocate), but refund or resale are impossible.

Having attended the Halloween screening of the *Blair Witch Project* completed with a glass of fizz and Greek style food wrap on arrival at the Lookout, Hyde Park, I would have to say the £25 I spent wasn't really that worth it; although firepits were set up where you can roast marshmallows and the spooky setting in the middle of a park at night did make the entire experience more eerie.

Have you got some local expertise on that sort of lesser known venue that you think our readers will like? Or are you planning on jetting away over Christmas to somewhere hot and exotic, or cold and exciting, and fancy sharing your stories? Get in touch with Felix Travel: travel.felix@imperial.ac.uk and share your stories!

HANGMAN



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KnitSock SUSPENDED after drunken rampage

Shock this week as the otherwise highly reputable knitting society has been closed down by the Union after drunken debauchery was RAVAGED on the people of London by the club.

KnitSock – a portmanteau of ‘Knitting’ and ‘Society’ with a ‘pun’ twist – were out on their way back from one of their notorious “Crochet and Clunge” yarn crawls from Betty’s Wool Emporium in West Hounslow when the first of the incidents occurred.

Whilst riding the Piccadilly line the Knitsock First XV began playing their infamous “Sew Sexy” initiation with the freshers. The first year students were ordered to strip completely NUDE and forced out of the train at Osterley station, where they had to Knit themselves some pants whilst on the platform.

Next, at Boston Manor, the initiates were forced to then attempt to create some trousers for themselves. Some of the ICKS XV held the doors open for

one of the slower freshers, irritating some already shocked TfL passengers.

By the time the train pulled into Hammersmith, most of the KnitSock freshers had managed to get themselves moderately clothed. However the intensely loud clacking of needles and boorish chanting of the KnitSock committee had overwhelmed most of the passengers on the service and the train terminated early.

Unperturbed, the team then marched through Hammersmith shopping centre chanting “Get your Knits out for the Lads” before boarding a number 9 bus for the union. Whilst on board, the out-of-control crafters cross-stitched “Bus Wanker” onto the hat of the conductor and a heated argument between two 3rd year students over the merits of Cables vs Bobbles resulted in one threatening the other with a hammer and a window was smashed.

When Hangman tried to contact Aloysius Stich, the team captain, we received a pair of mittens with “Knit



The Knitsock president expresses their displeasure at being banned from the Liberty’s haberdashery section (Artist’ Impression)

Fast, Die Warm” written across the palms.

We approached the Deputy

President (Clubs and Societies) for the Union’s opinion on the future of the club. She reassured us that the

society would be allowed next year but suggested that, in terms of captaincy; A. Stich would be dropped.

Second Year flatmates already hate each other

Six second years have realised that living in your own house for the first time is not living up to their expectations. Nearly five weeks in to term and the fun of having their own flat has started to wear thin. The first three weeks were spent having house parties, working out a cleaning rota that everyone stuck to for 3 days and then ignored, and spending 4 hours on hold to Virgin Media trying to get the broadband sorted out. Now, however, tensions have begun to show.

The first flatmate to realise things might not be all amazing was Ellen, a physicist. “I was having the time of my life really, living outside of halls with a load of people I thought were cool, but I’m beginning to realise it’s a pain in the fucking arse,” she told Hangman. “Things were going okay but then Dave just started walking around the whole flat in his boxers and, well, they’re not even nice boxers”.

When approached for comment by Hangman, Dave told us “God the flat was really cool but now Ellen starts whining if you leave your plate in the kitchen sink for like five minutes without washing it up. It’s ridiculous.” When pushed on the pants issue he replied “Well she just pushes her bike straight through the flat to the yard out back without caring about the mess she makes in the hallway, so if she can treat it like she owns the place, why can’t I?”

Further to the strains between Dave and Ellen, who both have rooms on the ground floor of the terraced house just off Fulham Palace Road, further

animosity is brewing between two of the first floor residents: Raheela and Jessica. “She’s just the worst person in the world to share a bathroom with,” Raheela, who had an en-suite room in halls, told Hangman. “She’s got this thick ginger frizzy hair and I’m pulling about 4kg of it out of the sinkhole every morning when I want to have a shower.”

Meanwhile Jessica has found that her toiletries keep disappearing, telling this correspondent “fucking hell, Raheela keeps stealing my exfoliating body scrub and I swear to god that stuff is so expensive. She’s such a brat, she thinks she’s entitled to everything, I’ve had enough already,” this opinion was echoed by Dave, who had seen her drinking his orange juice a week previous without asking beforehand.

Currently feelings towards Yannis, – who hasn’t left his attic room after the first housewarming party, during which he stood in a corner and would only talk about Bitcoin – are ambivalent. His only annoying act so far so far is installing the 25 metre long internet cable from the modem that snakes up both staircases and under his door. However when the first electricity bill arrives in January and the others realise that he’s running a mining rig in his room costing them £3,400 in electricity a quarter, feelings may sour.

Whilst they may not talk to each other anymore, the five former corridor friends from Wilkinson are unified in their hatred of the sixth:



One of the sources of contention between the slovenly jerk and the stuck-up neat-freak

Jasper Toff-Woodhole, a boorish Medic who is driving them all insane. “I can’t believe how inconsiderate he is” Jessica confided. Dave reported that Jasper – or ‘Jazzy’ to his insufferable twat friends who turn up at 11 pm and shout to him from the street – has a terrible habit of not knocking on doors. This resulted in an awkward situation when he walked in on Jessica and her boyfriend during the second week. “I think Jess would’ve forgiven him eventually if he hadn’t then got his phone out and sent a snapchat

to everyone,” Dave said. Jazzy was unreachable for comment as he’s currently in A&E getting shards of bus window glass removed from his hand. “He’ll probably pass it off as banter,” Raheela said, about the window incident, but if he wasn’t paying so much more rent for the slightly larger room then we’d kick him out in an instant.

At the time of going to press, Dave had found that Jessica was tweeting bitchy stuff about them all from an anonymous account and had

emailed a link to the others. Raheela is staying late in the library to avoid the inevitable row that was going to break out and is complaining to all her increasingly bored friends about it. Yannis’s participation in a deepweb hacker circle has them all under observation by GCHQ, whose operative have just analysed a photo sent to their flat whatsapp group by Jazzy of his blood soaked hand with the caption “#Lad”. They are all discreetly asking their friends if any of them have any spare rooms.

HANGMAN



hangman@imperial.ac.uk

Diary of a Fresher, aged 18 3/4

Saturday 1st November

Dear Diary, I think I blew it with Dorothy last night. She came round after the fancy dress party to see if i was alright but I was still so upset about Jennifer that I sort of definitely cried onto her shoulder, and then my zombie spiderman facepaint ran everywhere. She looked kinda confused and left really quickly. We're going to the fireworks tonight though so I'll try twice as hard to look cool.

Sunday 2nd

AM I CURSED TO NEVER HAVE SUCCESS WITH DOROTHY?? We were on the bus to go to the fireworks when the KnitSock team got on board. I have no idea what went on and where this hammer came from but there's a ton of broken glass and we both got arrested because we were wearing Imperial Hoodies.

Monday 3rd

Today me and Dorothy went to the JCR for a romantic lunch to patch things up after the 3 hours we had to spend in custody yesterday, she went for the Moo pie. She's so classy I think I love her.

Tuesday 4th

Dear Diary, today I've decided to do something about all those emails I signed up for at fresher's fair so this afternoon I'm going to join the Badminton team. I'll let you know how my practice goes.

Wednesday 5th

Yeah so Diary it turns out I'm not really built for this physical exercise thing. Who knew badminton was so difficult? My racket flew out of my hand and smashed a window. Two broken windows in a week what even is this? I got an APS back this week just scraped 60%, I'm wondering if I'm actually any good at science either :(

Thursday 6th

Me and Dorothy went for lunch again today. She laughed when I said i was so bad at Badminton, it was going okay until I may have told her I loved her. I tried to pass it off as me saying I loved the A.B.C sandwich i was eating but I think she heard. Oh gaaand what am I doing.

NEWS WITHOUT THE NEWS



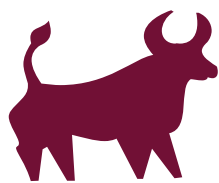
EVEN MORE FUCKABLE WHEELER BRO FOUND

HOROSCOPES



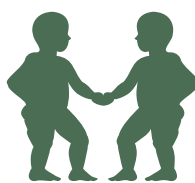
ARIES

Today is the first day of the rest of your life, Aries! You can achieve anything! Instead you sit in the library café and wonder why you just paid like 3 quid for a jacket potato. Things don't look good for the rest of your life being interesting. Or in fact the proceeding years of your life either. You eat your potato in silence, alone. As you always were.



TAURUS

This week Taurus you're all about dat bass, bout dat bass, no treble. But then you think to yourself, why not be about the treble also. You decide to embrace the treble too. Do not limit yourself to the Bass-Treble Binary. Staves are a social construct. You shave your hair and become a baritone. Your parents disown you.



GEMINI

This morning Gemini you should strive to be the change you want to see in the world. Unfortunately the change you want to see in the world is getting a job in finance. You attend the careers fair and sign up for a load of graduate schemes. Conversation with you mostly involves risk diversification. You cry alone in your BMW 3 series.



CANCER

This afternoon Cancer you decide to troll a load of biologists by making jokes about how their degrees are just colouring in. The biologists have a go at you for not understanding how difficult their course is. Then some geologists come over and beat you up for taking the piss out of colour in. They bloody love colouring in.



LEO

This morning you decide to give up on your lab report and go for a walk the park. Whilst there, you get attacked by a herd of swans who mistook you for the raven king. You look down at your legs and realise that you have in fact turned into a raven. The crown sits heavy on your head. You cry out, but all anyone hears are squawks.



VIRGO

This evening Virgo is the most important of your life. all the versions of Tropic are bundled together and are half price on Steam. You order 14 pizzas off dominos and your flatmates never see you again. What you achieve in the digital realm has no bearing on real life. You fade away into nothing. But perhaps there was nothing there in the first place.



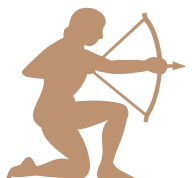
LIBRA

This week you become convinced you're A\$AP Rocky. You're not. You're a second year mathematician with atopic dermatitis. Drake wont reply to your tweets. In fact, you don't even have a phone, how are you tweeting? Your tutors all agree, the pressure and stress of second year must really be getting to you.



SCORPIO

This week you're a bus window. Oh how joyful and fun it is to be a glorious sheet of glass, so clear and completely intact in one piece. What a nice morning it is to be a pane of glass, some boisterous but well-intentioned rugby playing medical students are on board the bus that you are part of. Nothing can go wrong for you.



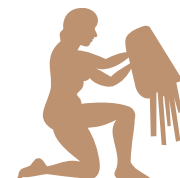
SAGITTARIUS

This week, group project teams get announced. As was to be expected, you're the only person in your group able to speak English to a remotely passable standard. Unfortunately you suffer galloping incontinence when speaking in front of crowds. On the day of the presentation you wet yourself. Your team-mates look on, uselessly.



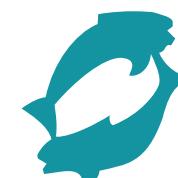
CAPRICORN

Today, Capricorn, you will experience fortune in the face of adversity. All that's going to happen is you'll get a bit of peanut butter out of your teeth that you'd been trying to work free for ages. Still, better than nothing. I'm not one of those horoscopes that give you false hope; I'm a keep-it-real horoscope. A Bro-oscope, if you will.



AQUARIUS

Upon waking up this morning Aquarius, you will find that your flatmates has glued your belongings to the ceiling. This is particularly galling as you live alone, having moved out of your last flat because of their pranks. They broke in just to do this. You wished people would put this much effort into making your life happy. They don't.



PISCES

The alignment of Jupiter and Mars is fortuitous for you this week, Pisces. Not for astrological reasons, but because you are in fact an interplanetary space probe attempting to make a Jovian orbital transfer. You swing around the red planet but the gravity slingshot is too large and you crash into Uranus. Lol. Uranus.

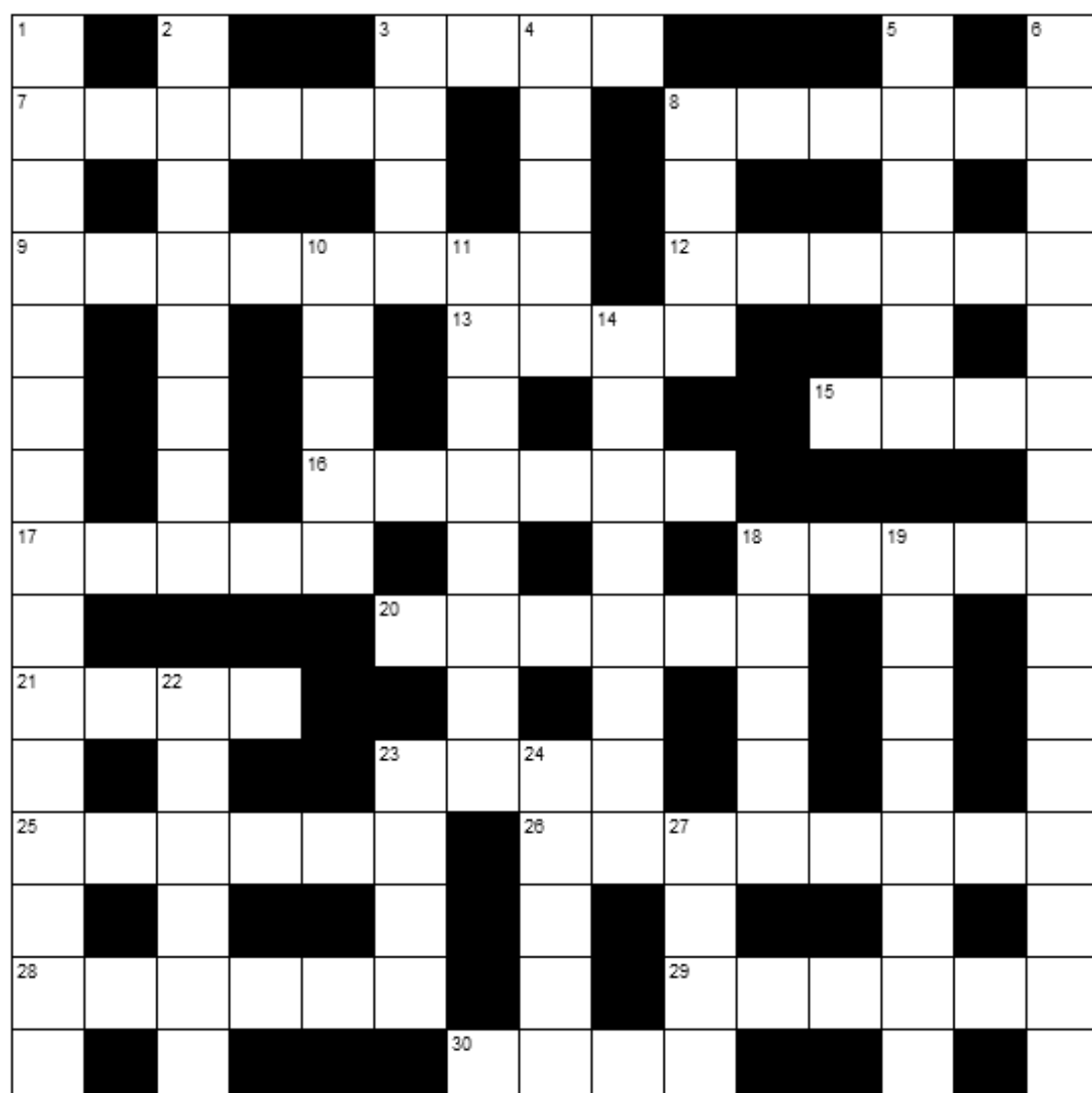
Puzzles

fsudoku@imperial.ac.uk

Puzzles Editor || Michael Faggetter

Quick Crossword

Ben Harvey & Jamie Dutton



Across

3. Furniture shop chain (4)
7. Scents (6)
8. Polynesian Island Nation (6)
9. Unit of digital information (8)
12. Run of a horse (6)
13. European mountain range (4)
15. Adored person/object (4)
16. Legwear (6)
17. Similarity of word sounds (5)
18. Military trainee (5)
20. Daughter of Paul McCartney (6)
21. Contest for the ball (rugby) (4)
23. Garden of God (4)
25. Merchant, salesperson (6)
26. Underwater city (8)
28. Italian city (English form) (6)
29. 28 across (Italian form) (6)
30. Latin word for bear (4)

Down

1. 2012 Super Bowl winning team (9,6)
2. ____ Love, lead singer of Hole (8)
3. Children's game (1-3)
4. Microsoft Office software (5)
5. Sentimental/romantic song (6)
6. Fairy tale antagonist (15)
8. Pulls on, jerks (4)
10. German word for please (5)
11. Aimed at, addressed (8)
14. Childlike, irritable (8)
18. ____ Bruni, model and wife of Nicolas Sarkozy (5)
19. Gregor ____, tennis player (8)
22. Thin piece of toast with savoury topping (6)
23. Greek god of love (4)
24. Ambitious, willing and ready (5)
27. ____ Headey, actress (300, Game of Thrones) (4)

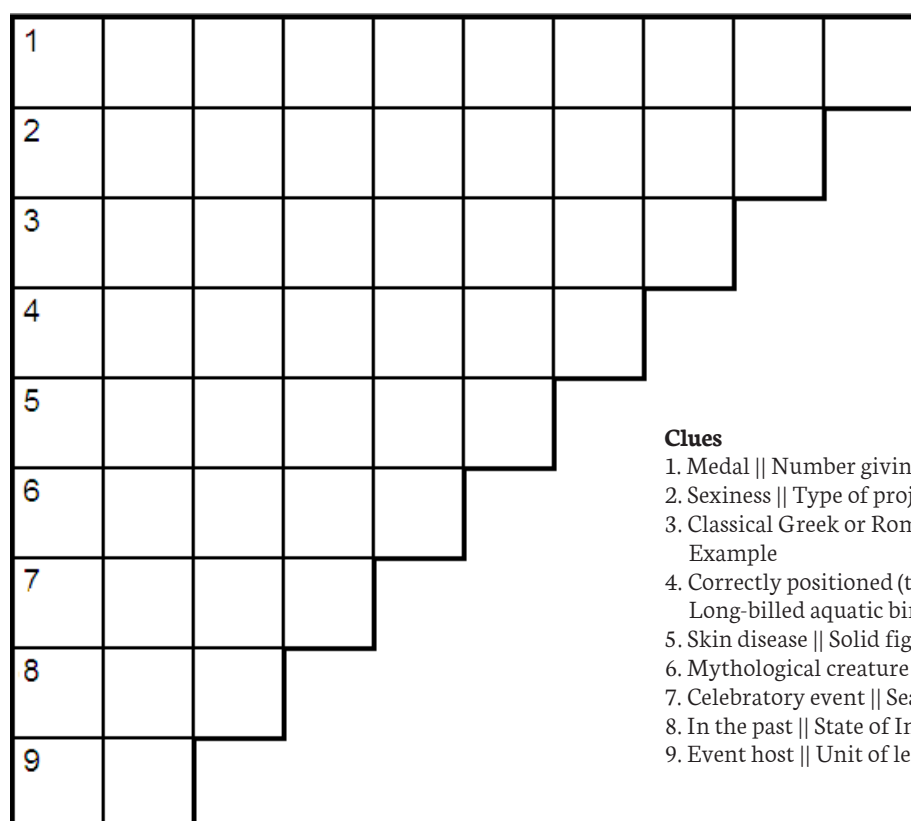
Benedict Cumberbox



Acrostic Grid

Paul G.

The solutions to each pair of clues are anagrams of one another, but only one of them belongs in the grid. When the correct solutions from each pair have all been entered, the first column will give a part of the human body.



Clues

1. Medal || Number giving position
2. Sexiness || Type of projection
3. Classical Greek or Roman authors || Example
4. Correctly positioned (two words) || Long-billed aquatic bird
5. Skin disease || Solid figure
6. Mythological creature || Wash off soap
7. Celebratory event || Seaweed
8. In the past || State of India
9. Event host || Unit of length

FUCWIT

The FUCWIT puzzle league is heating up. Don't get left behind!

Send in a scanned copy of your completed puzzles to fsudoku@imperial.ac.uk.

Points are awarded for each correct solution. Bonus points (in brackets) are awarded to the first correct answer!

Quick Crossword

2 points (+3)

Acrostic Grid

4 points (+3)

Chess

Easy: 1 point
Hard: 3 points (+2)

Word Search

All 30 fish: 5 points (+2)
20+ fish: 3 points
10+ fish: 1 point

Nonogram

2 points (+2)

FUCWIT leaderboard

Individuals:

1. Adam Stewart	30
2. Catmelon	24
3. Jem Ong	4
4. Gabriel Quek	2

Teams:

1. Aerodoku	2
-------------	---

Clubs and Societies

felix@imperial.ac.uk

C & S Editor | Ben Howitt

Massive, Small Change

Shiladitya Ghosh & Marcus Bishop on opportunities with EWB

Many people in our world face severe challenges just to live and get by each day, though we may not see them around in our privileged lives as students at university. Engineers Without Borders UK is a charitable organisation that believes access to engineering and technical know-how can help overcome many of these challenges.

Our work aims to demonstrate the link between engineering and humanity, a connection that is often neglected in our education and in practice.

EWB Imperial, a branch of EWB UK, is a well-established society providing opportunities for Imperial students, local school children and our international partners. We are a gathering of environmentally and socially conscious engineers and non-engineers, engaging in meaningful projects which create Massive Small Change both locally and abroad.

Now at Imperial, there are a plethora of different ways to get involved with International Development (ID), with groups focussing on fundraising and awareness such as UNICEF-Imperial and Imperial Hub, as well as others preparing and organising teams of volunteers to go around the world to help out first-hand in critical areas, such as EWB-Imperial, Raincatcher, Kenyan Orphan Project, e.quinox, and Water Brigades.

The challenges faced during ID projects are quite different from any you might experience on your course. One must observe, interact and consult with all the local stakeholders to gain a complete understanding of the barriers to development.

Many engineers are able to work through the technical aspects of a project, however only a handful have the range of skills necessary to overcome linguistic, political and practical obstacles and create positive change.

These skills are highly transferrable to a working environment, and have enabled previous EWB members as well as those from other ID societies to make a bright start to their chosen careers. Many employers hold application processes which look for people who will be responsible and have indicated their commitment beyond involvement in technical projects.

To this end, EWB Imperial is running a programme of scenario-based workshops called "Leadership for Development" (LFD) in partnership with Imperial Hub. Running for the 3rd consecutive year since their inception, these sessions are given by experienced researchers and professional engineers, to help



EWB answers the big questions. Photo: Engineers Without Borders

you acquire the tools to finance, plan and deliver a successful overseas project. Imperial Horizons also run the EWB Challenge for 2nd years, covering similar themes to LfD, and culminating in a design submission to the National competition.

The 3rd LfD talk of the season has now taken place – "Cross-Cultural Communication" with Ruth Fuller, a volunteer with EWB-UK. In previous weeks, students across the College have attended our introductory session-come-mingle "What is

International Development?" with Louise Bloom from the Refugee Studies Centre at Oxford University, and our next talk, which was matter-of-factly titled "Fundraising" with Abi Taylor from Student Hubs.

There are still seven more LfD talks lined up for this academic year. Next week on 13th November, we are welcoming Doug Harper, the CEO of EWB-UK no less, to host a debate on what Effective Aid really is (for example: does sending your old shoes or clothes to

Wilkommen, Bienvenue...

BEN HOWITT
SECTION EDITOR

Welcome to the second C&S section this year.

Lots of content from the dance societies this week, with reviews of PoleSoc's first aerial class and Belly Dance's trip to Arabic Night.

We also have the second article this year from Engineers Without Borders, and a teutonic tour report from Underwater. Finally, to launch the Union's International Imperial week, starting next Monday, we have Katherine Chio's *London: A Survival Guide for International Students*.

Exciting things happening over the next week include various offerings from the International Societies, the first Cosmopolitan Café, and Raincatcher Imperial's *Water Race 2014*, a team treasure hunt across London carrying 20L of water. This is running tomorrow (Saturday 8th), and looks to be highly entertaining at the very least (it's also for charity).

More on this in the next issue, as well as the final results from RAG's Jailbreak.

As ever, we are on the hunt for articles! If your club has done something, or you fancy writing about something new you're doing, just get in touch at felix.clubsandsocieties@imperial.ac.uk.

"... there are a plethora of ways to get involved"

developing countries actually help address the problems they face?) Following this, on 27th November we have representatives from Black & Veatch, a global infrastructure and engineering company, visiting us to speak about "Project Management & Sustainability" in an ID context.

You shouldn't fear having missed out on these past sessions (and past years'). Every talk has been documented on our dedicated blog including pictures and full presentation slides.

The next talk starts at 6pm in ACEX

"We... create Massive Small Change both locally and abroad."



This tip is also useful in life. Photo: Engineers Without Borders

Clubs and Societies

felix@imperial.ac.uk

C & S Editor | Ben Howitt

Never really knew that he could dance like this

Yasmin Malik and IC Belly Dancing gets close and personal with Sunny the Shake Boy

Arabic Night is a monthly Middle Eastern dance showcase in central London and is a regular favourite of the Imperial College Belly Dancing Society. Last Sunday around 15 of us headed to the fancy Moroccan and Lebanese restaurant **Maison Touareg**, located in the heart of Soho.

After getting extra cosy with the other society members due to the lack of appropriate seating for the over-sold show, we tucked into various delicious mezze dishes. Let me tell you – there's something rather satisfying about gorging yourself whilst watching professional dancers of all sizes athletically (yet still gracefully) twirl around an impossibly small stage.

"...full of glitz, glam and sparkles"

The dancers themselves were not lacking in variety, with one coming all the way from Russia, others not so far away in Birmingham, and a few London circuit regulars. The acts were full of glitz, glam and sparkles, and offered a variety of Middle Eastern cultural references; from traditional *Baladi* style to more modern Arabic pop music, with one dancer even pirouetting along to a song featuring Snoop Dogg! We were treated further with some wonderful Indian fusion belly dance from Monica and Heena, which was a lovely, introspective break from the cabaret spectacle of the previous dancers of the night, which I feel epitomised the sheer versatility of the London belly dancing community.



Sunny the Shake Boy at Arabic Night. Photo: Meilin Sancho



Society members join in with the professionals. Photo: Meilin Sancho

The night also featured live *tabla* drummer Sallam, who could be seen skillfully tapping away all evening with a cheeky smile. He even provided the rhythm for several entertaining improvisational dances by Arabic Night organizer Sarah Malik, making the best of a potentially awkward situation when the sound system went down.

By far the most entertaining act of the night was Sunny the Snake Boy, male belly dancer and compère extraordinaire. His act involved dancing on the tables, stealing one belly dancing society member's phone and shoving it down his skirt (yep, you read correctly!) and twerking on various members of the audience. He single-handedly

whipped up a raucous atmosphere in the restaurant as he introduced each act, and he even challenged me to a belly-off in the interval. Belly Dance society members will be pleased to know that I did my best to compete!

Arabic Night is an excellent way to get an authentic taste of Middle Eastern dance culture, and the atmosphere is that of a big welcoming family. I sincerely recommend this event for anyone looking for a fast track induction into the world of belly dancing. The evening was enjoyed by new and old members, and by men and women alike.

The next *Arabic Night* will be held on the 14th December at *Maison Touareg, Soho*. For more info, contact the Belly Dancing Society at belly@imperial.ac.uk

"...he even challenged me to a belly-off"

Barracuda, the World Cup, and suspicious GoPros

MAX KEECH
C AND S WRITER

At midday on a Monday six Imperial College Underwater Club members met at Stanstead Airport. Some having already passed through check in the rest of us hurried to security, which was to delay us for far longer than anticipated, with one member having to have their bag unpacked and swept not once, but twice, due to a highly suspicious item... a GoPro handle (apparently they look like they contain liquid on X-ray).

A long but uneventful flight later, we arrived in Fuerteventura to be greeted by two of the more eccentric staff of the Deep Blue Dive Centre, which was to be the base of our diving. They then drove us

"apparently they look like they contain liquid on an X-ray"



It is rumoured that one of the divers in this picture was celebrating a world cup result. Photo: Ryan McCartney

and our vast quantities of kit to our accommodation, where we dropped our stuff and went in search of food.

The next five days were spent largely sleeping, diving, and eating,

as well as watching the world cup semi-finals and final. Diving at a German run dive centre, the results were far more important than I had anticipated when planning the trip.

"The weather and water temperature ... were a pleasant change from the Easter trip"

Fortunately everything went the right way and we ended up with very happy guides.

There were a variety of dive sites with fantastic visibility meaning that all the sites could be seen in all their glory. A huge amount of wildlife was seen including many octopi, cuttlefish, barracuda, fire worms, shoals of sardines, and eels.

There were also several varieties of coral; one green one looking like an upturned Christmas tree was particularly striking. The weather and water temperature of a warm 21°C were a pleasant change from the Easter trip to Cornwall.

One member also completed their online work induction for a job starting on the Monday after the trip.

Many thanks to the staff at the Deep Blue Dive centre for making it a fantastic trip!

Clubs and Societies

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C & S Editor | Ben Howitt

You want me to put my hands where!?

Alisha Wong tries out the newest circus class to hit Imperial



Diego coaching a new student through a straddle. Photo: Facebook

Last Wednesday, in typical gloomy and rainy weather, myself and eleven other Imperial girls from ICU Pole Dance trekked over to Hammersmith for the society's very first Aerial 'taster' session.

Aerial is a form of acrobatics, which is becoming increasingly popular as a fitness craze, and not just amongst women! It's a full body workout, incredible for your core strength and flexibility. It's also been featured on BBC's *Tumble*, shows by *Cirque du Soleil* and adverts for Sony's PS3.

We arrived at Aerialand, and were greeted by a bubbly instructor called Diego. He led us through a thorough warm ups and stretches, and then we started with silks – two strips of coloured fabric suspended from the ceiling.

Having a year's worth of experience of pole (albeit on and off with coursework, exams, and summer), I wasn't sure what to expect with silks. The first move Diego taught us was

called a French climb, a way to get up the silks without doing pull ups.

Of course, as with any instructor, he made it look absolutely effortless. Our attempts to climb up the silks, as you can probably imagine, were not as graceful as Diego's.

Although I didn't think I would get a head start with learning Aerials, I was under the impression that the acrobatic sport would utilise the same muscles and technique as pole. I was quite wrong. The first difference with silks is how intensely your hands and feet have to grip the fabric. With pole you have an advantage with your skin, which is great for gripping against the pole even if you do get some (many) friction burns here and there. However, silks is about how well you can tighten your hand and clamp the silk between your feet, and your ability to master a looping action with one of your legs to get the fabric in the right place!

For a first move it was challenging, but after a few practices everyone got

the hang of it. Diego was great – he had everyone perform the move in front of him and helped you and gave advice so you could master it.

Our next moves on the silks were the straddle and the pike. They're both similar moves – you have to stand in front of the silks, wrap your arms around the silks and grab on. You then jump up and throw your legs over your head [see below – sec. ed]. Technically, the jump was a little cheat move that Diego let us get away with, as we were all beginners.

In reality you would have to lift your legs up and move them up over your head with just your core strength – no momentum to help you!

The latter half of the class we had a go with hoops, which I personally believed was easier than silk purely because it was easier to hold the hoop. Diego taught us how to climb onto and sit on the hoop – which again involved pulling ourselves upside down. This time, we had to hold on with our knees, before swinging up and using our momentum to come to sitting. Thankfully, Diego was on hand to give everyone step-by-step instructions. Once on the hoop, Diego had us balance sitting on the hoop without using your hands to grab it – this was a lot more difficult than it sounds, as there's a fear of falling off the hoop!

After a few practices, he taught us a hoop pose, where you sit on the hoop and turn slightly to the side, straightening one leg while bending the other. It was a very acrobatic pose that, once again, was a lot more difficult than it sounded! The last move was a hoop spin whilst hanging off the hoop, not sat on the hoop. This was a fun manoeuvre to finish off with and after this, we stretched out.

I had a really great time at the class, and genuinely had plenty of fun, especially because Diego was so chatty. The other girls were also all very supportive, helping each other improve. The room was not a large room and I think this significantly

Who's Doing What: C&S Events

BEN HOWITT
SECTION EDITOR

Monday 10th November

Japanese Society – Origami Taster Session, SAF RM121, 1-2pm
Ahmadiyya Muslim Students' Association – Seekers Corner, Chaplaincy, 5-6pm

Tuesday 11th November

Bangladeshi Society – Carrom Tournament, SAF 119-120, 6pm

Wednesday 12th November

Cosmopolitan Café – Chaplaincy, 3pm

Thursday 13th November

Palestinian Society – Documentary showing: 'When the Boys Return', SAF LTG34, 6pm
EWB Imperial – Effective Aid Debate, ACEX LT2, 6-7pm
GSU – Pub Quiz (International Imperial week special, H-bar, 7pm)

Friday 14th November

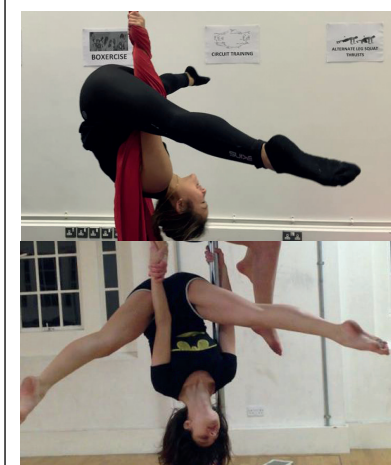
Australian Society – Film showing: 'Danny Deckchair', SAF 119, 6pm

Saturday 15th November

Kung Fu – Introductory taster session, Union Gym, 6-8pm

improved the atmosphere of the class. It was more cosy and friendly, compared to the industrial, steel rigging, cold and empty room I imagined in my head!

For more information, contact poledance@ic.ac.uk about our classes.



"there's a fear of falling off the hoop!"

Ok, so pole and aerial aren't that different. Photo: Facebook

London: a survival guide for international students

KATHERINE CHIO
INTN'L LIBERATION OFFICER

Do you remember what it was like when you first arrived in London? Did you find it challenging to live in a foreign country or did you find it difficult to communicate with people in English?

From my experience, moving into a foreign country can be challenging.

It is, no doubt, a valuable experience in life as you now have the chance to explore new places and experience different cultures. During my first year in London, I had spent most of my leisure time traveling around the UK, visiting different towns and tourist attractions. The beautiful scenes and historical architectures in the UK interest me a lot and motivate me to explore more.

Of course there will be less time for

traveling once the term starts, but it will be nice and relaxing if you can spend an afternoon away from your work and participate in different trips and events at Imperial.

International Student Support is running its first ever Cosmopolitan Café this year. It is a free fortnightly event taking place on Wednesdays afternoons where you can relax and socialise with the other students from all over the world. On weeks when

there is no Cosmopolitan café, there will be different kinds of events on weekdays afternoons and evenings such as walking tours, karaoke, museum tours and Christmas events both inside and outside London which you can join and explore different parts of the UK.

Also, if you have any questions related to student visas, immigration and welfare issues, International Student Support is here to help and

advise you too! If you are keen to improve your English literacy, there are also a number of free English courses provided in the Centre for Academic English at Imperial which you can join and improve communication skills, both in an academic and social context.

International Student Support will also be running their Cosmopolitan Café on Wednesday the 12th November, in the Chaplaincy from 3pm.

SPORT

Sport Editor: Kunal Wagle

In case you missed it in the world of sport

Kunal Wagle takes a look at what's been going on outside the BUCS League

In the Champions League Arsenal blew a 3-0 lead to only draw against Anderlecht at the Emirates. Liverpool's game at Real Madrid was the source of much discussion, as manager Brendan Rodgers opted to field a much changed eleven against the Galacticos. The Reds lost 1-0.

Lewis Hamilton won the United States Grand Prix to extend his World Championship lead over Nico Rosberg. In doing so, Hamilton surpassed Nigel Mansell to take the British record for most grand prix wins.

Misbah ul-Haq created history by scoring the fastest Test fifty and equalling Sir Viv Richards' record for the fastest Test hundred. Misbah's Pakistan destroyed Australia to complete a dominant whitewash 2-0. India has demanded £26m in damages from the West Indies cricket

board, after the West Indies players' strike led to a premature end to the Windies' tour.

This weekend marks the beginning of the Autumn International season in Rugby Union. Wales face Australia, Ireland take on South Africa whilst the pick of the action will come from Twickenham, where England will attempt to topple the All Blacks. England have suffered a setback, as lock Joe Launchbury has been ruled out of the autumn Tests.

In Rugby League there was controversy as England lost to Australia 16-12 in the Four Nations. Ryan Hull seemingly went over the line and touched down in the last minute of the fixture, only for the video referee to rule it as not a try.

Andy Murray has been drawn in the same group as Roger Federer in the Barclays ATP World Tour Finals at the O2, which starts on Sunday.



We won't know until December if Brendan Rodgers' Champions League gamble pays off Photo: Colin Lane

Is Formula 1 on a track to disaster and uncompetitiveness?

HENRY LAMBLEY
SPORTS WRITER

Formula 1 touched down in Austin, Texas, on Sunday for the 17th race of the season at the Circuit of the Americas. The race was saturated with on-track action with wheel to wheel racing and daring overtakes commonplace. The final result had Lewis Hamilton atop the podium for Mercedes followed in by his team mate Nico Rosberg and Red Bull Renault's Daniel Ricciardo. One noticeable difference to previous races this season was the reduced line up of just 18 cars as opposed to the normal 22. Backmarkers Caterham and Marussia were not present at the Grand Prix after both teams fell into administration during the two week break after Sochi. While their absence did not have a large impact on the outcome of the race or the excitement of the spectacle, it has served to highlight the extremely expensive nature of the sport and the fine financial margins that teams, especially the smaller ones, work to.

Sunday's field of cars was the smallest seen at a Grand Prix since Monaco in 2005 when the British American Racing team (were serving a ban for infringing the regulations. All three of the new teams introduced to the sport in 2010 have since disappeared from the grid with HRT having been unable to find a buyer

at the end of the 2012 season. The potential for an even smaller grid of cars is a realistic possibility as other teams have been struggling with finance during this year – most notably Sauber Ferrari and Sahara Force India.

The sport cannot afford to lose teams in the way it has in recent years. It damages the level of competition and will dent the attendances at races accordingly. Smaller teams also provide a stepping stone into the sport and often find the greatest talent. For example, 2007 World Champion and Ferrari driver Kimi Räikkönen started his career at Sauber. Another issue is the contracts in place for the races which state that Formula 1 will provide a minimum of 16 cars for each event. This means that if the problems are not resolved, some teams may be obliged to run a third car, once again narrowing the competition.

The underlying problem is that the amount of money received by the smaller teams from Bernie Ecclestone's Formula One Management company is significantly less than the amount required to run a competitive team. The sum of money that each team receives every year is dictated by their finishing position in the constructors' championship of the previous year. The amount of money given to each team is not disclosed to the public but it is believed that

Marussia received around £9million for this year whilst Caterham, for finishing 10th, received about double that. This is in comparison to the estimated £75million required to fund a midfield team.

Some of the disparity between these values can be made up through sponsorship deals and private investment but a team at the back of the grid will rarely attract big sponsors.

The distribution of money is also very uneven. For finishing third in

the championship in 2013, Ferrari are believed to have been paid £125million with almost half of that being paid just for turning up on the grid. The difference in net income between teams means that it is almost impossible for the smaller teams to out-develop the larger teams and hence overtake them in the world championship. To compound this, only the largest teams sit on the board that decides on team spending with the likes of Ferrari and Mercedes vetoing proposed cost caps within the

sport.

Formula 1 is suffering from a managerial crisis that is preventing the smaller teams from having their voices heard whilst the largest teams use their power to maintain the unfair nature of spending in the sport to benefit their title chances. Undoubtedly Formula 1 is too expensive for teams to survive on the little money that they are given.

Unless this problem is resolved, the grid risks losing even more teams and becoming even more of a procession.



Marussia and Caterham have gone into administration. Could more follow them? Photo: James Moy/PA



Positive start to the season for Women's Rugby

Charlie Stephens reports on games against RVC and rivals UCL

With the graduation of so many of our senior girls last year, this season was always going to be about rebuilding and bringing new players into the squad. With that in mind we thought it important to get a new coach. We were pleased that we hired Stewart Mcguire who, with age grade international caps for Wales and Ireland and currently playing for London Scottish, has brought enthusiasm and a lot of fun to training.

To our delight we had a great turnout to our taster session with over 30 new faces giving rugby a try. In the sunshine at Harlington everyone seemed to be getting really stuck in and enjoying the basis of the game. This was followed by a BBQ where new and old faces chatted and got to know each other.

Our first match of the season came along two weeks later against Royal Veterinary College in LUSL. Being

debutante Emily Moran playing in the centre, who after some strong rucking by the forwards and some quick ball broke through the line to score. This seemed to settle the nerves for IC and balls started to go to hand more. This gave our Gaelic football convert Eimear Nolan the chance to show off her skills scoring twice more in quick succession. Towards the end of the first half we were camped on their line again but they had the put into the scrum after a knock on. With the scrum going well, one went against the head which enabled our number 8, Charlie Stephens, to rumble over from a few meters, leaving the half time score 22-0.

The second half gave us the opportunity to bring on even more new girls and move people around in their positions a bit. This provided them with great experience and enabled people to find out where their best position would be. In the first 20 minutes of the second half,

the posts, leaving the final score 27-7 to us. Back of the match went to Eimear Nolan, after her two superb tries especially given it was her first ever game, with forward of the match going to Charlie Stephens.

With barely time for the bruises to fade from our first match, we faced UCL three days later for the start of our BUCS campaign. Confidence was still high after RVC, meaning even more girls were eager to get stuck into their first game, and we were able to take a full squad of 22 for the first time in years!

We started reasonably well with Frederike Jaeger scoring the first try of the match with us dominating territory and possession.

Unfortunately we were struck by injuries to key players with our number 10, 12 and 13 all going off within the first 25 minutes, meaning we had to completely change our back line, putting people out of position and bringing new girls in earlier than we would have expected. We competed well upfront and won nearly every scrum regardless of who put the ball in, meaning we were still on top with the territory and possession.

Handling errors and turnovers seemed to be our nemesis and when they got it to their back line their experience showed with their 13 and 14 both scoring twice, with their 11 and 10 having a try each. We managed to hit back, firstly



Photo: IC Women's Rugby

through our captain Kath Fok, who saw they were slow to re-organise their defensive line after a penalty. She tapped quickly and ran half the length of the pitch to score again for IC.

Our final score of the match went to Charlie who picked and went off the back of some solid rucking, making the final score 36-21 to UCL. Back of the match went to Hannah Scott, who ended up playing nearly every position in the back line at some point, but handled it really well, with forward of the match going to Charlie.

All in all, even with the disappointment of the UCL match, it

has been a good start to the season for women's rugby. The defence of our LUSL title has started well and we are confident that, with a bit more luck on our side, we will be able to take the next game against UCL when we play them in January.

Our next match sees us taking on the unknown of St. Marys in BUCS, where we hope to put the loss of UCL behind us.

We always welcome new players at any point in the term, whether you have played before or not.

So if you fancy giving women's rugby a go email Mona our club president (mona.hussein10@imperial.ac.uk) for more details.



Photo: IC Women's Rugby

undefeated in LUSL last year put a bit of pressure on the new girls who were still getting to grips with the game. However, after some good training under their belts, nine new players felt confident enough to play their first match for IC.

People were clearly nervous in the first ten minutes or so with a few dropped passes and minor errors. The first try of the season went to

RVC upped their intensity, with no-one gaining much superiority in any aspect of the game. However, one sloppy kick from their number 10 gave our full back, Sammy Ardi, the chance to counter with a searing run through their disorganised defence to score under the posts and break the second half sale mate. They hit back and after a couple of missed tackles from IC they too were under



Photo: IC Women's Rugby