



Felix

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issue 1592

December 12th 2014



The Christmas Bumper Issue

ALSO INTRODUCING...

The

PHOENIX

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This week's issue...

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What's on this week:

SKETT IS FINISHED FOR THE YEAR

18:30 in the Union
Friday 12th December

Iamfreeforthreeweeksohmy
fuckingsgodthankthelordI
cansleepformorethanfive
hoursanightnow

OR

We are drinking in the
Union Friday evening, so if
you want to meet the team
behind the paper, swing by.

We will be the people with
the giant cat head.

SKETT'S BOX OF SHAME

We couldn't spot any errors in
issue 1591, which is probably an
error in itself.

Do let us know if you could find
any.

FUCK YEAH CHRISTMAS

For the last issue of the term, we have turned Felix festive. We also have the added gift of Phoenix, the Felix Arts Quarterly. Phoenix was what Felix originally used to be; a student newspaper ran by students and read by students. It now is printed roughly once a term, and contains poems, short stories, pictures and photographs to show that, for a STEM university, we are actually quite arty too. Thanks so much to Matt Allinson, and my Arts team who helped put this majestic 24-page piece together.

In news this week we have the fallout from a staggeringly long (3 hour!) Union council meeting on Tuesday. The debate over how a student volunteer should act, what their role should really involve and how this is communicated between the Union and club officers was long and thorough.

It seemed to resonate through the Council when one supporter of the Captain mentioned that Hobson is purely a student, and is doing the role because he enjoys it and was voted in.

THIS WEEK'S EDITORIAL

Personally, I thought it seemed uncomfortable to usurp him from his role, as enthusiastic volunteers are the backbone of the Union; they can also seem few and far between at times. Felix is run completely by volunteers who work with me to make a paper week on week, and although I'm paid if my section editors, copy editors, photographers and writers decided not to come in one week, no doubt there would be no paper.

I hope this incident highlights the need for further dialogue between clubs and societies and their volunteers, as the Union isn't really there to just scold students.

The Union is there to look out for students: not mentioned in news this week but still worth a mention here is that Alex Savell, Deputy President (Finance and Services) is now campaigning to reduce the charges international students pay

for transactions to the College. This brings us nicely in a circle to the start of the year when the Union was campaigning to stop the introduction of NHS fees for international students too.

We pretend we hate the Union sometimes at Felix, mostly because it annoys the overlords and it makes us laugh in the office when we take the piss. In reality, we have realised this year that we are pretty lucky to function as a publication in the way that we do. We've heard of papers being pulled by Unions, or Unions demanding that they read the paper before print, something Felix has been lucky to avoid.

Does the union manage to overcome College's apparent "money-making" schemes? Not often. They also seem to think a campaign is solely driven by hash tags and cyan and magenta leaflets, but they do mean well.

So we would like to thank the Union for not fucking us over this year. We promise we will try not to fuck you over too in 2015.

SURVEY TIME

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Does your degree 'push' or 'stretch' you?

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www.felixonline.co.uk/survey



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Here's what you may have missed!

Felix wraps up a stellar 2014

PHILIPPA SKETT
FELIX EDITOR

KUNAL WAGLE
SECTION EDITOR

It has been a busy year for Imperial College, with the Union and the University alike giving Felix lots of material and good reason to go to print (most of the time).

In January, College announced it would be conducting its Residential Experience Review, something we would see the results of this term with the reductions to the amenities fund.

The work of Imperial College Union campaigning against charges for International students to use the NHS also lead to an inquiry by the House of Lords Science and Technology Committee. The inquiry set out to look at the changes a new immigration bill would have on students who come from abroad to study, which would include charging people a flat fee to access healthcare.

We said goodbye to the Science Museum Library, with the collection on the third floor being moved outside of campus and the space renovated for students to study in. The Union also announced the refurbishment of the Union Concert Hall with a £220,000 grant, although this was not to be completed in time for the next academic year.

YoYo hit campus with its bright pink payment app, and bars all over campus braced themselves for the numerous technical difficulties that followed before accepting this new way of payment and for some, a new way of life. One student told us "It's like we aren't even really paying, so I spend quite a lot of money at sport nights now."

It came to light that the Chemistry building may be moving to the Imperial West campus, something that is still being planned and prepared for now although the moving date has yet to be set.

Imperial joined together with the best vacuum cleaner company around, Dyson, to launch a new robotics laboratory in the Department of Computing. The lab does not however carry out research to develop new, innovative cleaning products but instead looks at expanding artificial intelligence.

Meanwhile, students in the library were caught mining bitcoins late at night, and were promptly banned by the ICT department.

In March we saw the Medics win the Rugby, but College to win overall.

"It's like we aren't even really paying, so I spend quite a lot of money at sport nights now."



Sadly no snow for you this year, but a Merry Christmas from everyone here at Felix! Photo: Imperial College London

Imperial hit 13th in the Times Higher Education rankings, still 11 places shy of where it would reach in the QS Rankings in a few months time.

It was announced that Evelyn Gardens would close in 2015, and it was not clear if the halls would open again. It was also announced that the library would finally get air conditioning, only for this glimmer of hope to be snatched away.

It was revealed that although planning permission was granted to build the cooling system, funding was never awarded to pay for the complete electrical and mechanical overhaul needed for the library to be able to sustain the system.

However, it wasn't all bleak news: Imperial received a £40 million donation from alumnus Michael Uren to build a new Bioengineering building at the Imperial West Campus. Uren graduated before Felix even existed, in 1943.

Although Bioengineering may have been having a great time, Medicine saw the doors shut on its four-year postgraduate course, introducing a new five-year course instead for graduate entrants.

Medics were also left displeased when they heard their sports grounds, Teddington, were to be closed and all sport was moving to Heston. According to those involved, the following summer months were

plagued with miscommunication issues about the closure.

Felix returned for the new academic year as Alice Gast succeeded Rector Keith O'Nions to become the first President of Imperial College. She is the 16th head of the University. Cheerfully, the home office dropped allegations of animal cruelty at Imperial. Out of 180 allegations from the British Union for the Abolition of Vivisection, only five were upheld.

Teddington held its final day of sport in October, a few weeks after the new intake started back at Imperial, and although a Dri night at the Union was scheduled in the first fortnight of term, some were left unimpressed by the turnout.

There was controversy as Felix revealed that the College had cut amenities funds for halls by more than half. The amenities fund was cut from roughly £373,000 to just over £150,000.

The first of two controversies involving the rugby teams hit on Halloween (we'll never forgive you guys for knocking the pumpkin off the front page). The Rugby First XV were caught stripping on tube platforms, while medics were caught running around Heston naked. The following week, the Medics rugby club was suspended for smashing a coach window whilst on tour.

A petition was launched against

potential redevelopment work at Silwood Park, although it remains unclear what exactly the redevelopment would entail. It also remains unclear whether the project will go ahead.

At the end of November, Blackboard crashed during an online exam. As many as 450 students were left "confused and frustrated", as the test at the Business School had to be halted and disaster swept through the department.

Meanwhile, the Higher Education Funding policy was garnering online support, although the same could not be said for the Bursary change, which was "condemned" by Union Council.

The Union attempted to hold a General Meeting about Higher Education Funding at the start of December, but the meeting failed to meet quorum. Only 45 people attended the meeting, some way short of the 200 required.

The sad news of Professor Grimm's death made it onto the front page last week, and it seems the story is far from over. We may be able to provide more information in 2015, so watch this space.

Many of our main stories from this year have yet to reach a conclusion, so we will be following up on these in the New Year. Don't forget to pick up your copy of Felix on the first Friday of the Spring term.

"Don't forget to pick up your copy of Felix on the first Friday of the Spring term."

News

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News Editors: Carol Ann Cheah and Kunal Wagle

The Curiosity of one Imperial scientist

PHILIPPA SKETT
FELIX EDITOR

Imperial scientists working on the Curiosity Rover have revealed how water may have shaped the landscape on Mars. Sanjeev Gupta, a Professor of Earth Science from the Royal School of Mines, teaches multiple undergraduate courses alongside his work with NASA on the Rover, and was part of the team that made the discovery.

Gupta analyses the rocks that the Rover is sampling in a bid to understand the geology of the planet and decipher the ancient environments Mars may have had.

The rocks feature particular sedimentary patterns which suggest that lakes have periodically formed then evaporated in the large crater the Rover has been traversing over. Curiosity has been steadily travelling across the crater towards the mountain in the middle, and is now looking at the rock patterns at the base of the 5km high formation.

The lakes may have been formed from snow running off the edges of the crater and melting in the process. Rivers carried sand and silt into the lake too, which then settled at the bottom. As this cycle repeated, the sediment formed the base of

the mountain over tens of millions of years and contributed to the patterning of the rocks, known as the Murray formation.

Felix spoke to Gupta about his involvement in the mission, how he balances working on Curiosity with his teaching and the future plans for the Rover. Gupta has been involved with Curiosity since the launch, and is a strategic planner for Curiosity.

Gupta liaises with the scientists and engineers working on the mission, and outlines the schedules and long-term aims of the project to make sure that everything stays on track. He also works on analysing the data collected by the Rover, which he does from the comfort of his own home, and here at Imperial.

Gupta told Felix about his involvement with the mission: "It is fantastic and I have a really good insight into the mission having the dual role that I have.

"Since the team is spread across the world, we spend a lot of time running around making phone calls, sending emails and having discussions online.

I have to make a lot of economical decisions too, as the mission is very expensive. Every day we are under pressure to keep moving, and collect data too."

He also told Felix that although it is difficult at times to balance his

role with the Rover and his teaching duties, the students are very excited about the project. "My fourth year class will actually be looking at the Curiosity data and doing the same sort of analysis we are doing as part of the project.

"It is exciting to be able to transfer that knowledge onto a younger generation."

Although Gupta explains that the mission is not to find traces of life on the planet right now, they are keeping an eye out for organic compounds that may suggest that there was life on Mars in the past.

Analysis of rocks that make up the surface of the planet indicate that the bodies of water were larger and remained for longer than previously thought, and suggest that the climate of the planet that allowed for this may even have sustained microbial life.

When water was present in the crater, the conditions may have been favourable for microbe survival, but the life forms may have also resided below the surface once the lake dried out.

Models of the climate are yet to prove that conditions would have allowed for the lakes to remain for a prolonged length of time, but does suggest there may have been other large bodies of water on the planet in



Photo: NASA

"It is fantastic and I have a really good insight into the mission having the dual role I have"

"It's terribly stressful, but at the same time extremely exhilarating"

the past.

So what are the plans for the Rover now? Gupta tells us that the Rover is now going to slowly ascend the mountain, and continue to analyse the rocks as it goes along. "The mountain was a risky target, but now we have reached it, it makes sense to start methodologically climbing upwards.

"There is always pressure to keep moving, and we've had problems with rocks and holes and issues with cosmic wind. However every day you don't drive on you may miss something down the road.

"It's terribly stressful, but at the same time extremely exhilarating."



broadsheet is back

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Death of Professor Grimm: the world reacts

CAROL ANN CHEAH
NEWS EDITOR

After the initial uproar amongst academics caused by the publication of Stefan Grimm's damning posthumous email, discussion has spread amongst academics outside the English-speaking scientific community.

The biggest response by far has been seen amongst Chinese-speaking scientific academics. A number of mainland Chinese researchers, which include a mix of those stationed in UK universities and in Chinese academia, have discussed the issue at length on Chinese scientific news website Sciencenet.cn.

On his personal blog, Zhang-qi Yin, an academic research fellow at the Center for Quantum Information located in Tsinghua University's Institute for Interdisciplinary Information Sciences, mused that "I believe that this common trend (of using research grant income as a KPI) in the West will be picked up by China very quickly; this gives me a strong sense of sympathy for my fellow academics, and dread."

Several citizens have also voiced concern about the future of China's academic culture, which believe that research in the West is more progressive and seeks to emulate their successes.

The impact, however, goes beyond

that of the blogs hosted on and off the Sciencenet website.

Solidot, a tech portal set up by the China branch of international consumer tech media outlet CNET, also briefly covered the dcscience.net blog post.

China is not the only country whose news and social media portals have touched the issue. Following a tip-off from medical student Jesper N. Kjaer (@jespernkjaer on Twitter), videnskab.dk in Denmark also published a story summarizing the coverage from dcscience.net and the THE.

The virality of the story continues to grow, with dcscience.net receiving plenty of pingbacks from users sharing links to the blog post on Twitter and via their own blogs. A number of people have since adopted the #grimmdeath hashtag while voicing their thoughts on the issue, the majority of which have condemned the general culture of emphasizing "headline glory via grant input" and not the quality of output, plus the shift to a more business/administrative focus in universities.

While the Higher Education Funding Council for England (HEFCE) has wrapped up their formal consultation for their independent review on the role of metrics in assessing research quality, Colquhoun noted that two members of the consultation group are aware of the issue based on Twitter commentary, and that his open letter to President

Alice Gast has gone unanswered.

He has since strongly pushed for an independent external inquiry to be held, citing that "their present proposal that the people who let things go so far should investigate themselves has been greeted with the scepticism that it so richly deserves. I still live in hope that someone will be sufficiently courteous to answer this time."

It seems the idea of "Publish and Perish" - the pressures to secure funding or lose your job, are not apparently unique to Imperial. It was also recently reported in the Independent that Academics at the University of Warwick have accused the university of treating them like "City Traders." Staff were put on a risk of redundancy for not bringing in enough research income, with a benchmark set for them to reach of around £90,000.

Anne O'Sullivan, University and College Union regional official, added: "Warwick Medical School is at the forefront of cutting edge research into life-threatening illnesses, It should be looking to foster closer links and develop its expertise, not arbitrarily axing staff.

"The university's approach demonstrates a worrying lack of understanding about research work and its funding. We would urge the university to step back from this unusual move and reconsider how the school might be able to meet targets."

"This gives me a strong sense of sympathy for my fellow academics, and dread."

Felix was recently approached by the Imperial College branch of UCU, who we were told are investigating this incident:

The issue of management bullying and harassment of staff is not new to the UCU or the other staff trade unions. Indeed, UCU branch representatives have raised the issue repeatedly in regular meetings with College Management over the course of the last few years. On each occasion, we were informed that our concerns were noted and being taken seriously, but no further action has been taken.

This has become a particular problem in relation to staff performance, where with academic staff the focus is often exclusively on the level of research funding obtained and that other important non-research activities e.g. teaching which are an essential and integral part of a university are largely ignored.

Given that the circumstances are not yet clear, we can make no specific comment on the death of Professor Grimm, but we deeply regret that it has taken such a tragic event to give the issue highlighted in his posthumous e-mail the publicity it so clearly merits.

This issue is now in the public domain not only here in Britain: it is being discussed in other academic institutions across the world. The onus is clearly on senior College management to take decisive and immediate action.

We will continue to press for a change in the procedures and culture which facilitate bullying and harassment of staff at every level, and are determined to do everything we can to achieve this.

Given the extensive publicity generated by Stefan's death, we have set up a bullying sub-group in order to gather more information and evidence on this matter, in the hope that more staff will feel prepared to come forward and report more of their own experiences. All such contributions or discussion will of course be in the strictest confidence.

You can contact us about this at ucu-office@imperial.ac.uk Imperial College UCU executive

Proposal to cut 10 sabbaticals down to 6 at UCL falls through

PHILIP KENT
DEPUTY EDITOR

UCL Union has voted to not reduce the number of sabbatical officers in a close-fought debate at a General Assembly on Tuesday. The motion, which was voted for by a simple majority of students, failed to pass as it did not reach the 75% majority necessary to modify UCLU's governing documents.

A General Assembly is equivalent to an ICU General Meeting, where everyone is entitled to vote. Unlike ICU, UCLU have General Assemblies fairly regularly. This particular one was followed by a social.

The motion proposed to cut the number of sabbatical officers as a means to cutting UCLU's deficit, which is running into the region of hundreds of thousands of pounds.

The motion in question, called "Amendment 3" proposed for a conversion of UCLU's structure to have six sabbatical officers – "Activities & Events", "Ethics,

"Cut the number of sabbatical officers as a means to cutting UCLU's deficit, which is running into the region of hundreds of thousands of pounds."

Environment & Operations Officer", "Welfare and Communities Officer", "BME and International Students Officer", "Education, Democracy & Communications Officer", and "Postgraduate Students and Medical Students Officer".

The changes were proposed to save nearly £160,000 in salaries and associated costs, although costs from reducing the number of support staff were not included.

The overall result on the vote was 304 for, 225 against, and 10 abstentions.

The rejection of the motion has caused some controversy; with some complaining that the rejection of the motion showed that UCLU was "out-of-touch". One student vowed that the campaign to cut the number of sabs "will be back".

Following the rejection of the paper, a motion was passed to adjourn the meeting. Hannah Sketchley, the UCLU Democracy and Communications Officer described the decision as "unwise and undemocratic", with it being

a "massive shame not to hear the motions of other people who had worked so hard on their campaigns".

Because of this, a fourth proposal by the sabbatical team involving the removal of one sabbatical officer was not considered.

Both motions would have increased the number of executive officers, similar to ICU's liberation officers. One of the changes in Amendment 3 involved the elimination of the Women's Officer.

In an article that incumbent Annie Tidbury wrote for the Telegraph website, she argued the proposal ignored the "long-term implications for students". The proposals replace the position with a "Gender Equalities Officer".

She noted that her role is "too big a workload to balance with studying for a degree", and that people would lose the opportunity to "talk to someone in a position of authority". According to the article, in the 17 weeks she has been in the role, she has had "over 30 students" contact her for advice.

Additionally, in her article she

complained that a gender equalities officer would be problematic, as "it would not have to be filled by a woman." She contained, "a man may well be appointed – someone with no experience of what it's like to live as a woman or face misogyny".

She highlighted the Black and Minority Ethnic Students' Officer; another proposed new position, as also potentially experiencing a similar issue.

In conclusion, she said, "When we're looking to make savings, why should it be already marginalised groups that have to suffer the most?"

However, in an article written to The Tab London, one of the proposers of the original motion, James Simcox, said that an amended version will be proposed at the next meeting to rename the proposed "Gender Equalities Executive Officer" to "Women's Executive Officer", amongst other changes.

Following the failure for the proposal to attain 75% of the vote, it will now be considered at UCLU's Trustee Board.

"Following the failure for the proposal to attain 75% of the vote, it will now be considered at UCLU's Trustee Board."

Council votes against motion of No Confidence for Rugby Club Captain

PHILIPPA SKETT
FELIX EDITOR

Union Council saw the motion of no confidence against Imperial College Union Rugby Football (ICURFC) Club Captain rejected Tuesday evening.

33 members of council were in attendance. 13 voted for the motion of no confidence to be passed, 15 voted against it and 5 abstained. Those who abstained included Abi de Bruin, the Deputy President (Clubs and Societies) who was on the Governance Sub-Committee that issued the vote of no confidence in the first place. Paul Beaumont, Council Chair, abstained but Tom Wheeler, the Union President, did get to vote on the motion.

The motion was proposed as one of the sanctions set by the Governance Sub-Committee a few weeks ago, as punishments for members of the team seen stripping on tube platforms and causing a disruption to the tube service at the end of October.

Many members of the ACC committee, sports teams and other club captains attended the meeting in a show of support to Hobson. They sat through an hour of debate concerning other motions before reaching the paper, submitted by Union President Thomas Wheeler, proposing the motion of no confidence.

The paper was not circulated online, so was not open for any student to see, but detailed how Hobson lied on three counts during the investigation into ICURFC. Wheeler told Council how Hobson lied about how many students were naked on the tube during the incident, if they were fully naked and if there was any alcohol consumed.

In a statement to Council, Hobson said that he deeply regretted what had happened, and outlined how “misunderstandings” between the Union and the club itself did not aid the investigation after the incident. Said Hobson “I just thought the Union is here to deal out punishment, and I now know it is there to help clubs.

“I do this role because I love the rugby club, I’m not doing this for any sort of CV points, and I would hate to stop being the Club Captain.”

When asked as to why he lied, Hobson said he was trying to protect the club, and was wary of how other Rugby clubs such as those at London School Economics (LSE) had been

disbanded after incidents in the past. Said Hobson, “I tried to protect my members and the people there at the time [of the incident]. I was doing it with what I thought was my members and club’s best interests at heart.”

These lies were told to the Union, who then relayed them to the British Transport Police (BTP). When the BTP told the Union they had CCTV evidence to the contrary, the lies “made [the Union] look like idiots.” Wheeler also clarified that the Union is still unaware of the identities of the individuals involved.

The four individuals are still in talks with the police and have a college disciplinary hearing this afternoon.

The debate that then followed lasted for over an hour, and involved both members of council and those who had showed to support Hobson, despite only those on Council being able to vote for or against the motion.

There was a lot of discussion about the potential to issue a censure against Hobson instead. A censure involves a formal warning against the behaviour. However, due to the Union Constitution, this takes five full college days so could not be introduced during the council meeting or added to the motion as an amendment.

Wheeler also explained as to why the censure wasn’t added in his paper in the first place, stating that “Writing it down would have made it look like I was going after Tom [Hobson], and I have tried my upmost to remove anything that makes it look like this is a personal attack.”

Debate also covered what effect removing Hobson would have on the functioning of the Rugby club as a whole, and also addressed the wider issues of the remits of volunteers, their roles in the Union and also how the club had already received punishment.

One supporter of Hobson pointed out that there was no other student willing or capable of taking up the role should Hobson be forced to step down. “We can’t think of another man who would step up, and we will definitely be faced with turmoil for the club as a whole in the future.”

Said another supporter of Hobson, “The opinion of the rugby club as to who should run the rugby club is more important than that of anyone else.”

Others discussed how the Athletic Clubs Committee had already voted unanimously to keep Hobson in



Photo: Stephen Ball

his position, and how their online petition had amassed a further 600 approved signatures. Despite “grilling” Hobson on what happened during their own meeting, they still decided that he should not be removed from his role.

Although these votes had no power in Council, students pointed out that it showed that ACC was happy to keep Hobson in his position too.

Members of Council were keen to consider what sort of message passing or voting against the motion would send to other clubs and societies. Said one attendee, “A vote of no confidence would send the message that a breach of trust [between the Union and the club captain] cannot occur and would not be tolerated,” but another student was quick to point out that Hobson, as a volunteer, is not paid to fulfil his role and is instead elected by his peers. Another member continued, “The impact of his removal will not be beneficial to the club, and that seems unfair.”

After around an hour of debate, the council was directed to vote using paper ballots to allow them to vote without others knowing how they were voting. When the results were announced, those who had turned up to support Hobson cheered.

Thomas Hobson also spoke to us after the meeting. He told Felix: “I would like to thank everyone for their support throughout this ordeal whether it be signing the petition or turning up on the night, it has made this easy to deal with.”

“I am looking forward to working with the union to help improve their relationship with clubs and to try and stop a similar incident from

happening again.”

Wheeler also spoke to Felix about the motion. Said Wheeler: “I was recommended to bring this Motion of No Confidence to Council, by the Union’s Governance Committee as it is Council’s wish to make decisions regarding Officer Confidence.”

“The discussion that followed was very insightful, fair and constructive, proving that Council is the appropriate body to make decisions concerning Club Officers.”

“It was imperative that the representative role that Council has was utilised during this decision making process. The discussions showed that the actions of a few affect a large proportion of the rest of our membership.”

“I fully support Council’s decision.”

The Chair of ACC, Oliver Benton, said to Felix: “The ACC welcomes the decision to not remove Tom Hobson from his position as Club Captain.”

“A key point of discussion at Council was the lack of understanding by clubs of the Union’s role in these situations:

“Tom has already expressed interest in working with us to ensure that the lessons learnt can be shared with the whole ACC so that everyone is aware of the Union’s role in supporting clubs through difficult situations.”

“He has also pledged full involvement in ACC’s drive to shift sports culture away from excessive alcohol consumption; as he remains in office he will be much more able to effect this change.”

“Hopefully we are close to drawing a line under the whole situation so that we can all go back to doing what we love: playing sport.”

“I do this role because I love the rugby club, I’m not doing this for any sort of CV points”

“Despite ‘grilling’ Hobson on what happened during their own meeting, they still decided that he should not be removed from his role.”

News

news.felix@imperial.ac.uk

News Editors: Carol Ann Cheah and Kunal Wagle

Imperial College Union to campaign for tuition fees in newly passed policy

JASPER MENKUS
WRITER

Council's session on Tuesday 9th was dominated by the motion of No Confidence against the ICURFC Club Captain, but the new Higher Education Funding Policy which was passed will probably have even wider implications.

'Higher Education Funding' as a term relates primarily to tuition fees and who pays them, but also comprises cost of living at University, which is especially relevant to London-based institutions such as Imperial. Naturally, it is considered one of the most important aspects of student-based politics and therefore one of the most important items of student union's political agenda.

The previous Higher Education Funding Policy lapsed on 31st July 2014 (Union policies automatically expire after three years), so for over four months Imperial College Union had no official stance on Higher Education Funding: many on Council reportedly found this concerning. It was also considered imperative that a policy be decided before the end of term, so that campaigning can begin well before the general election in May 2015.

The two papers up for discussion at the meeting, one proposed by DPFS Alex Savell and one proposed by Natural Sciences PG Ordinary Member Andrew Tranter, were not significantly different from those tabled at the inquorate General Meeting conducted on Monday 1st December.

Savell's paper referred to the recommendations made in the HEF Survey Analysis, which can be read on the Union website. The main campaign objectives were: to reverse the increase in tuition fees from £3,000 to £9,000 per year, to reduce marketisation of higher education, to introduce regulation of Overseas and Postgraduate course fees, and to increase the amount of government support (loans and grants) given to address cost of living.

"The main campaign objectives were: to reverse the increase in tuition fees, to reduce marketisation of higher education..."

Tranter's proposal called on the Union to "support and actively campaign for free, funded, and accessible higher education" and called on the Union to "condemn" tuition fee rises and increasing marketisation of universities in addition to campaigning against them.

The five resolutions were voted on separately: two which would have changed the Union's stance to a pro-free-education one failed, and three which strengthened the language used in Savell's paper passed.

"I'm pleased that we have a policy that is reflective of the views of students", says Savell. "We have a position to work from and can enlist Union staff support."

When asked about the role of Imperial College itself, he said: "where they agree with us, College will help", but that there are some areas of "inevitable conflict". "That's why we have a students' union!" Imperial's management style is often criticised as being overly commercial, Savell explains that this is due to the "unfair system" of marketisation: "We want structural change."

ICU's new policy is unusual for a student union policy in that it does not call for scrapping tuition fees. "Historically, I believe that we are one of the more conservative student unions", explains Savell. "But we're definitely less conservative than the Conservative Party!" Savell believes that the policy could still gain traction with Conservative parliamentary candidates: "Imperial students comprise future business leaders...people with considerable economic impact. These are the sort of people the Conservatives target."

Union staff and Officer Trustees will be meeting today (Friday) to discuss the next specific steps of the campaign. The Union will be looking to "engage the student population and get them active", but Savell stresses that campaign efforts will go ahead even in the case of a lukewarm response from the student body: "They've told us what they want, and it's our job to go and implement it."



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Carols by Candlelight

A service of readings & carols
with music from the Imperial College Choir

Monday 15th December
6pm
Holy Trinity Church (next to Beit Quad)

Free admission
Please feel free to invite your friends

Imperial College London
170th Anniversary

MULTI-FAITH CENTRE

Comment

Comment Editor: Tessa Davey

Just how divided is our Union?



GEORGE BUTCHER
COMMENT WRITER

Imperial College Union is vast. It has 344 different societies, and every year they collectively turn over £2 million. The entire Union turns over £7 million. There are 3000 different society committee positions and 40% of undergraduate students are a member of at least one club or society.

This is great for participation – but it ironically means there is a huge divide between the paid sabbatical ‘Officer Trustees’ at the top and the average society goer. I count four layers of management to the president: Member – Society President – Management Group Chair – Deputy President for Clubs, Societies & Projects – President (– Council – Trustees). So many times I hear students talk about ‘the Union’ as if it’s this distant party-poopng fun police mafia, which gets its kicks out of charging entry to Metric, sending emails every other day, and banning any event involving alcohol.

In the latest high profile example, a club president actively lied to the sabbatical team about a police investigation, because they felt that was the best way to protect their members. Ironically, this was the worst possible thing to do because when the police come knocking – the president is the first person they go to. If stories don’t match up, clubs can get shut down.

The union sabbaticals did the absolute best they could to protect those in the rugby club who recently



This year's sabbatical officers: Pascal Loose (DPE), Tom Wheeler (President), Abi de Bruin (DPCS), Alex Savell (DPFS) and Chris Kaye (DPW). Not pictured, the best Sabb, the Felix Editor Photo: Imperial College Union

did wrong and the club as a whole, withholding names from public documents and giving out severe enough sanctions to prevent further punishment from College, the Police or the Rugby Union Federation. These efforts were successful, but their success was threatened by the dishonesty internally about what had happened.

This is ridiculous. We are shooting ourselves in the foot. It brings up issues of society president training, but we all have to work as a team.

The sabbaticals need to connect with students, and be accessible. I don’t mean sitting on a desk in the JCR, glumly staring at the pie stand. I mean leaving the union building, crashing the odd Cheese Soc gathering; going to Harlington, being part of clubs and trying to be someone you’d actually want to talk to. Maybe each of the sports teams should adopt a sabb at the next ACC night? You can’t follow a leadership who don’t interact.

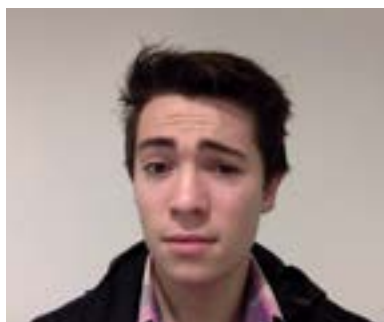
But it’s not just the sabbs who

need to engage with us, it’s a two way process. Love your sabb. Next time you’re using the SAC printer for your coursework go and say hi. Tell Pascal your course rep doesn’t give a toss, or tell Alex your club president keeps complaining about not having enough money. Or just complain about Metric.

This is a union, but it’s sheer size means it’s becoming fragmented. It’s down to every member to prevent that happening and the leadership needs to lead it.

"We are shooting ourselves in the foot"

The Economics Column: Government Taxation under the microscope



SAMUEL BODANSKY
COMMENT WRITER

When asked about the suggestion that he would keep the flame of Thatcher alive, UKIP leader Nigel Farage said that the Iron Lady was right to reduce the size of the government. Farage is the “turkey who would vote for Christmas”, and is keen to downsize the public sector.

Farage’s remarks are dangerously close to libertarianism: a political movement that has at its roots the lack of government. Recently, this ideology has taken an upturn in popularity, as people question the moral validity of the state.

Libertarians argue for the “zero aggression principle”: the idea that aggression or acts of violence should be avoided at all costs. Since the government enforces tax payments,

if an individual does not pay their taxes, people view the government as an immoral institution and think that it should thus have a small role as possible, perhaps not even existing. The ideal for libertarians is an anarcho-capitalist society, where all trade is conducted on a free market with no government intervention. This means no taxes, and no public expenditure on roads or hospitals.

While it is possible to be blinded by the moral rhetoric of libertarians, their world view is neither realistic nor economically viable.

Certain markets provide items, such as tobacco and pollution, that are classed as ‘demerit goods’. These are over consumed by the free market due to a lack of information. If the people knew how damaging these

things were, they would be consumed less. It is the government’s job to use prices to cut tobacco usage by using a ‘Pigovian’ tax (one which is applied to a market activity that is generating negative externalities), increasing the price of tobacco.

The government can redistribute the taxation income from the demerit good on a long term project to help the economy.

Other goods are ‘public’; they fall to the ‘free rider’ principle. For example, if my neighbour buys a missile defence system, I will not need to buy one because they have protected me at no personal charge.

Many items, such as roads and the military, are necessary, but no one would pay for them individually because of this problem.

Governments possess the ability to enforce payment so that these vital services are provided.

Also, we know that the ‘invisible hand’ of the market can turn into a fist. Monopolies can often form and increase prices for individuals. This is market failure; government regulation is a vital way of preventing monopoly and market collusion, to keep prices low for the general public.

Libertarianism’s key premise – that violence is never the answer – fails because people often do not know what is best for them. Good governments help provide a stable infrastructure, that allows big business to flourish, and regulates them, to prevent abuse of the market. We need government more than ever in these difficult economic times.

Science

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The ultimate hangover cure

Emma Lisle on a drug that could end those mornings after

Could hangovers be a thing of the past? Scientists from the University of Huddersfield have developed a new drug that could reduce the side effects of binge drinking. The compound, called ethane-beta-sultam, is a taurine 'pro-drug' that can easily enter the blood stream before being processed by the body. Professor Mike Page, Dr Karl Hemming and colleagues believe that taking the drug during a heavy night of drinking will prevent alcohol from damaging the brain.

The study, published in the *Journal of Alcoholism and Drug Dependence*, involved scientists administering ethane-beta-sultam to rats on a binge-drinking regime. Usually, high levels of alcohol impair the brain by inducing inflammation and cell loss. However, these effects were reduced in mice that had been given the drug.

Ethane-beta-sultam works by reducing the number of excess glial cells that the brain produces. Taking it when drinking high levels of alcohol can prevent the death of brain cells that are important for navigation and orientation.

Binge drinking can lead to memory loss and long-term damage of the brain, especially in teenagers, whose brains are still developing. Consuming 6 units of alcohol for women, or 8 units for men (4 glasses of white wine or 3.5 pints of lager) is considered as having a binge.

Ethane-beta-sultam is a breakthrough compound as it overcomes a major obstacle in the treatment of neurological conditions. The drug is capable of crossing the blood-brain barrier. This serves as the body's mechanism to shield the brain from toxic compounds, but makes it difficult to deliver medication to the brain.

There is likely to be controversy if ethane-beta-sultam is approved, as there are fears it could lead to an increase in binge drinking. Despite shielding the brain, the drug offers no protection to the rest of the body, such as the liver. Prescribing ethane-beta-sultam may also fail to tackle deeper issues, such as alcohol-dependence. However, Professor Page believes it could help to lessen the damage that alcoholics do to their brains whilst they try to quit, saying: 'If you accept that alcohol abuse is going to continue, then it might be sensible for society to try and treat it in some way.'

The drug's has been part of a 10 year collaboration between 11 scientists across the UK, Belgium and Italy. Research is ongoing in the hope that compounds even better than ethane-beta-sultam could be produced. It is possible that with further development, similar drugs could be used to treat a range of neurological conditions such as Dementia and Alzheimer's disease.



A new drug could reduce the impact of alcohol on the brain. Photo: Wikimedia Commons

Algae: growing fuel with cells in the sea

NEFELI MARIA SKOUFU-PAPOUTSAKI
SCIENCE WRITER

Algae could be the future of renewable energy. For those of you who are unsure, algae are oxygen photosynthetic organisms that form plant-like structures in freshwater or marine ecosystems. But could it be possible for a plant to fuel up your car and get you back home for the Christmas holidays?

The answer is yes: turn them into biofuels, a type of renewable energy made by or from a living organism.

As we all know, fossil fuels are starting to run out, so to address the potential energy shortage we have to turn to other renewable sources of energy.

This is where the biofuels come in. The most important advantage that biofuels give instead of fossil fuels is that they can be produced within a small period of time and not in millions of years, which means they can be a potential immediate source

of energy.

Their production could stimulate the economy since they can increase employability in rural areas. This spreads wealth, as the main people involved with that will be farmers and scientists and not entrepreneurs.

In terms of the ecological impact, biofuels, when taken from plants, can theoretically reduce the greenhouse effect since they absorb carbon dioxide (CO₂) for the purpose of photosynthesis and produce oxygen, making them a carbon neutral fuel. However, this is not the case in practice since fertilizers are required for their growth, which are made using fossil fuels.

The main disadvantage of biofuels taken from crops, is that these crops could have been used to feed people. Also especially when using ethanol as a biofuel, huge amounts are required to produce the same amount of energy as fossil fuels do, something that actually creates an energy loss.

Microalgae, another source of biodiesel, are cultivated for the oil

they produce which then is extracted and after several modifications can be used as an actual fuel. Algae however, overcome the disadvantages of conventional biofuels, because they can produce far more energy, and don't take up land used to grow food.

Furthermore, algae can grow in salt water, freshwater or even contaminated water: something that would solve the issue of the land required for cultivation. And the more CO₂ algae take up, the more oil can be produced.

Researchers working on how to increase the yield production of algae have possibly discovered a 'cellular button' that except from increasing the oil production in algae can give them a better understanding of cellular regulation which can be very helpful for cancer research.

Algae may prove to be the organism that can save us all. Apart from the advantages it shares with all renewable energy sources, it also overcomes many of the disadvantages associated with conventional biofuels.



Algae could be used to produce renewable energy without the negative impacts of conventional biofuels Photo: Creative Commons

A decade of discovery

Ben Fernando interviews Michele Dougherty FRS, principal investigator on the Cassini spacecraft orbiting Saturn

Could you please tell me a little about exactly what your involvement in the mission is?

I am the principal investigator on the magnetometer instrument, one of 11 different instruments on the spacecraft. Our team is investigating the magnetic fields and features around Saturn and its moons. I've got 12 co-investigators and their postdocs working on this, so I spend quite a lot of time coordinating what we do.

So what did you do on the way to Saturn?

We spent about four years timetabling what we were going to do when we got there! There are a huge number of people who want to be taking readings of particular things at particular times, and to sort out exactly how we were going to fit things in took some rather frank phone calls.

We also took the opportunity to check our instruments, so when performing our fly-by of the Earth in 1999 we deployed the magnetometer boom to check that everything was working properly.

If you look at a photo of the spacecraft, you'll see a long boom sticking out of one side. The magnetometer instruments are housed at the end of that, and are kept

away from the body of the spacecraft to ensure our readings are accurate.

So what's the outlook for the next few years on your instrument and the probe as a whole?

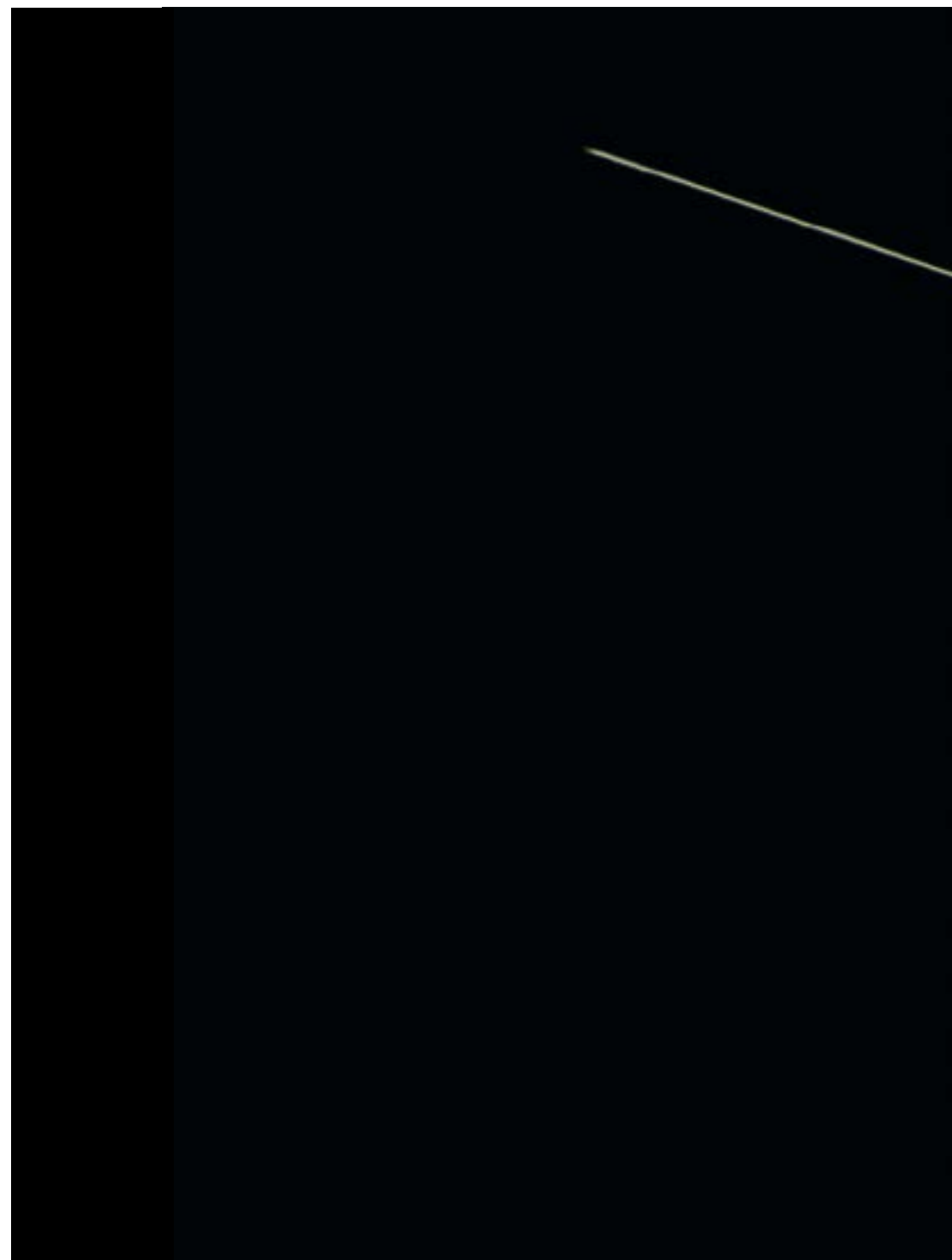
We've been granted a mission extension to September 2017. At that point, the radioisotope thermoelectric generator that powers the spacecraft will no longer be able to power things enough to maintain accurate orientation and spacecraft control.

As with the Galileo spacecraft orbiting Jupiter, we want to make sure that we don't contaminate any of Saturn's moons with debris or bacteria from Earth – so the end of the mission will involve flying straight at Saturn and burning up in the atmosphere.

That's quite a dramatic ending! It sounds like you've all been kept quite busy, so what do you think the greatest achievements of your team and of the Cassini team as a whole so far have been?

Well, to be honest, I think they're one and the same! A few years ago, we discovered water ice on Enceladus, one of the moons of Saturn. Obviously I like that discovery because it involved my team, but it also made sure that everyone worked

"We'd actually like to figure out how long a day is on Saturn"



In the 10 years Cassini has been in orbit around Saturn, its data has revolutionised our understanding of

as a group, comparing data sets and looking at exactly what was going on.

That really is quite an incredible discovery. So in the next four years, what new things are you looking to investigate?

Well, the magnetometer team really want to model all the different currents that are flowing in the Saturn region. We don't understand the structure of the planetary field, aren't sure why the magnetic dipole axis and the rotation axis aren't aligned and we'd actually like to figure out how long a day on Saturn is!

What do you mean, figure out how long a day is?

It's actually quite hard to figure out the rotation period for a gas giant like Saturn! We can't look at fixed points on the surface like we do on Earth, and the atmosphere is obviously not static.

"We discovered water ice on Enceladus, one of the moons of Saturn"

We try to use radio emissions to determine day length, timing how long it takes a particular source of radio emissions to complete one rotation.

Unfortunately, the radio signals from Saturn aren't constant, they appear to change with time and season, making things rather difficult for us.

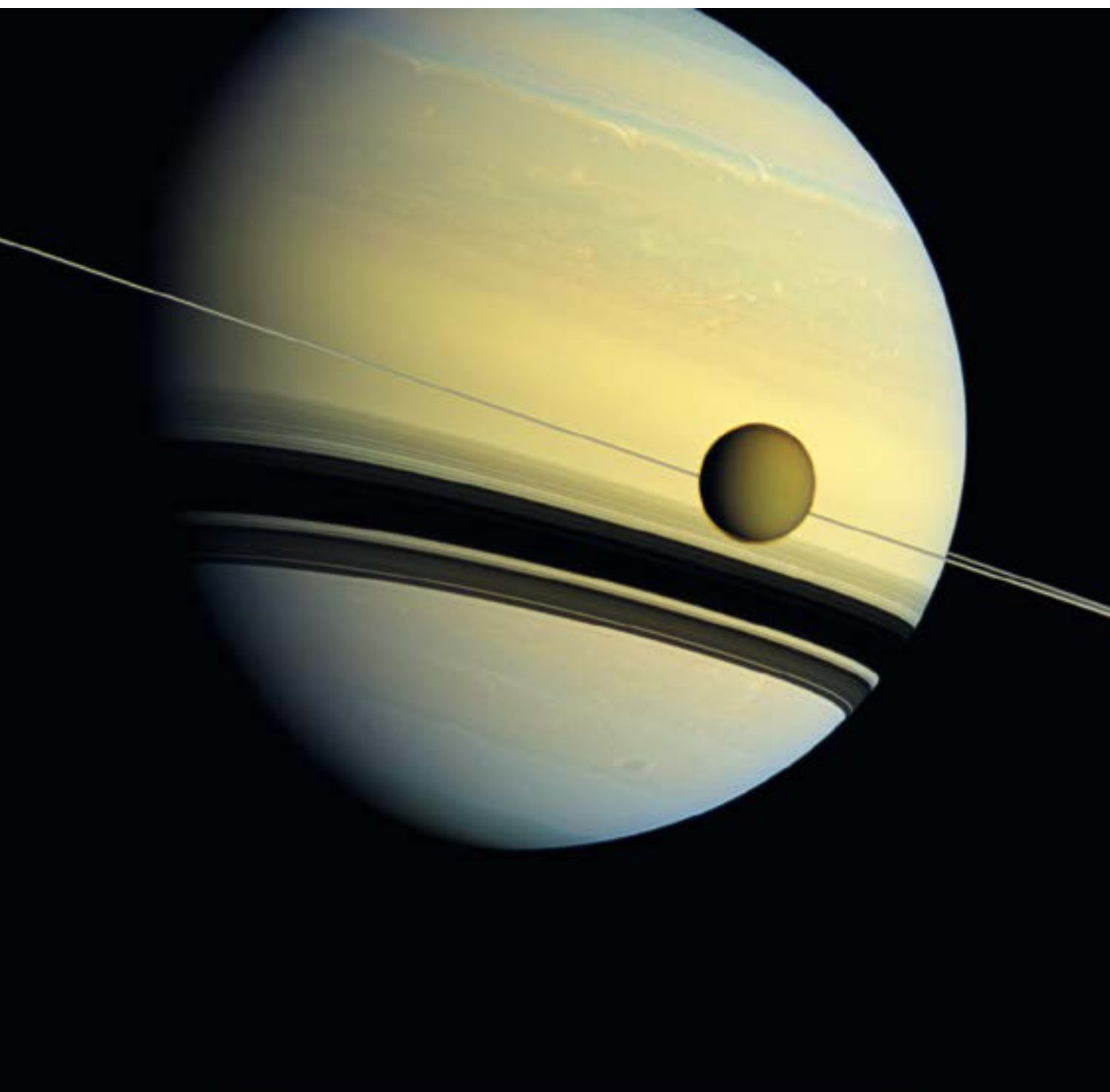
I'd never thought about that but it makes sense. Some of that sounds like quite a challenge, so what do you think your biggest task will be in the coming years?

Well personally my biggest challenge will be convincing everyone else to let us roll the spacecraft when we get closer to the end of the mission. The zero-level on our instruments changes, so we need to make sure that everything is properly calibrated.

We wanted to do this by comparing the readings from our magnetometer (built at Imperial) to that built at JPL

Science

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of the gas giant and its moons. Photo: NASA/Cassini

[Jet Propulsion Laboratory] over in the US, but unfortunately the other one stopped working a number of years ago. Now, the only way to calibrate the instrument is to roll the spacecraft on two separate axes.

And what happens then?

We're going to perform a close gravity assist of Titan and then launch ourselves into an orbit that takes up through the ring plane. We'll only be about 7000km above the top of the clouds then, so we'll have to rotate the spacecraft as well such that the high-gain antenna, the big white disk, is leading. This is to make sure that if we hit any energetic dust particles they put holes in the antenna and not in the instruments!

Once that's done, we'll complete 22 orbits inside the rings. On the last five orbits, lasting six days each, we expect to have lost attitude control on the spacecraft and it will be tumbling. I want to be out at the control room

when it all ends.

It's quite sad in a way that the missions end like that. I remember when Galileo ended in 2003. Nonetheless it's quite impressive that the spacecraft has lasted this long!

Yes, but the spacecraft is getting old now. By the end of the mission it will have survived ten years longer than we expected it to. But my team are already beginning the transition to our new project, JUICE.

Ah, I've read about that! Would you mind telling me a little about JUICE before we finish?

So JUICE is a European Space Agency Mission that will be investigating the Jupiter system. My role is very similar, I'm a principal investigator and am building the magnetometer again. I'm also the leader of the science definitions team.

We were selected four or five years ago, and will begin building the first lab model next year. We'll then spend a few years building the spacecraft, the magnetometer will be built in the Lab down the corridor [level 6, Huxley].

We're due for launch in 2022, with arrival at Jupiter in 2030. We'll spend at least three years in the system, and in the last six months we'll go into orbit around Ganymede, the largest moon in the Solar System. We're almost sure that there's an ocean of liquid water there, so we want to measure the depth and the conductivity.

The ESA [European Space Agency] fund the spacecraft and the operations, the UK Space Agency is funding the instrument. They've given us £4M, a lot of which will be spend on personnel and the radiation-hard parts that we will need to survive around Jupiter.

That's very cool – I look forward to seeing how it goes! Thank you.

10 years at Saturn

Since its arrival at Saturn in 2004, the Cassini mission has made some remarkable discoveries. Huygens, a craft carried with the Cassini orbiter, made a controlled landing on the moon Titan, discovering methane rain, and dry lake beds.

1982

Joint working group formed between European Space Agency and US National Academy of Sciences to organise a mission to Saturn

15 October 1997

Cassini-Huygens launched from Cape Canaveral on Tital IV rocket.

1998-2000

Flybys of Venus, the Earth and Jupiter to provide gravity assists.

July 2004

Enters orbit around Saturn and begins taking data.

January 14 2005

Huygens probe lands successfully on Titan, discovering it to be similar to Earth before life evolved. This was the first time a craft had landed on a body in the outer solar system.

February-March 2005

Flyby of Enceladus discovers a significant atmosphere, and ice plumes originating from its South pole.

June 2008

Main mission ends, Cassini Equinox mission begins.

September 2010

Final mission, Cassini Solstice, begins

December 2010

Enormous storm forms in Saturn's atmosphere, encircling the planet over the course of a few months. Cassini detects the largest temperature increases ever seen on a planet.

March 2011

Unexpected variation in radio signals created by the Saturn's rotation seen. This data didn't fit with signal seen from the gas giant Jupiter.

May 2017

Saturn summer solstice, final major event Cassini will observe.

15 September 2017

Projected end of mission: Cassini crashed into Saturn's atmosphere.

"I want to be out at the control room when it all ends"

JAMES BEZER

A vital development or too little too late?

Joshua Emden looks at the implications of the US-China emissions deal



On 12th November, the US and China announced a historic bilateral agreement to reduce greenhouse gas (GHG) emissions amounting to a 26-28% reduction by 2025 (from a 2005 base) for the US and a peak in emissions in 2030 at the latest for China. Whilst the implications for the Paris Summit in 2015 seem positive, there are still question marks over how the US and China will actually achieve these new targets, or indeed, if they can be seen as achievements in the first place.

For the US, these new targets have unfortunately coincided with the Republican Party being elected to take control of both houses of

Congress in 2015.

Given the Party's traditional resistance to climate change legislation, President Obama may find himself in a protracted struggle to make good on his promises – a luxury which the two remaining years of his Presidency do not afford him.

Ultimately too, whilst the agreement with China is classified in the US as a pollution measure and hence determined by Executive Action, Congress is still able to scrutinise all budgets and could easily stall any emissions cutbacks until President Obama's term has ended.

To some extent, the Obama Administration has already taken

steps to reduce future emissions with the US Environmental Protection Agency (EPA) this summer calling for power plants to cut CO₂ emissions by 30% by 2030 from a 2005 base.

On the other hand, given how high US emissions (table above) have been in the last two decades, and long before (see World Resource Institute for more information here), one of the biggest questions that still hangs over the US and Western economies in general is whether historical emissions should be accounted for when setting reduction targets.

For developing countries, it has long been a bone of contention that industrialised nations who have historically been the biggest cause of climate change should attempt to establish a deal that does not include this at the expense of their own economies' industrialisation through 'traditional' means.

For a long time, one of the key arguments made alongside the historical emissions debate was that the US and China, the world's two largest polluters (table top right), had made no progress so there was no reason for other nations to take the initiative as any action would have been marginal by comparison.

Given that China, was, and still is, part of the push for historical emissions, its commitments are arguably all the more important as

Rank	Total warming °C		Warming per billion people	
1	United States	0.151	United Kingdom	0.54
2	China	0.063	United States	0.51
3	Russia	0.059	Canada	0.41
4	Brazil	0.049	Russia	0.41
5	India	0.047	Germany	0.40
6	Germany	0.033	Netherlands	0.34
7	United Kingdom	0.032	Australia	0.30
8	France	0.016	Brazil	0.26
9	Indonesia	0.015	France	0.26
10	Canada	0.013	Venezuela	0.25
11	Japan	0.013	Argentina	0.23
12	Mexico	0.010	Colombia	0.21
13	Thailand	0.009	Poland	0.19
14	Columbia	0.009	Thailand	0.14
15	Argentina	0.009	Japan	0.10
16	Poland	0.007	Mexico	0.09
17	Nigeria	0.007	Indonesia	0.07
18	Venezuela	0.007	Nigeria	0.05
19	Australia	0.006	China	0.05
20	Netherlands	0.006	India	0.04

Contributions to global temperature increase by top 20 greenhouse gas emitters Image: Concordia University

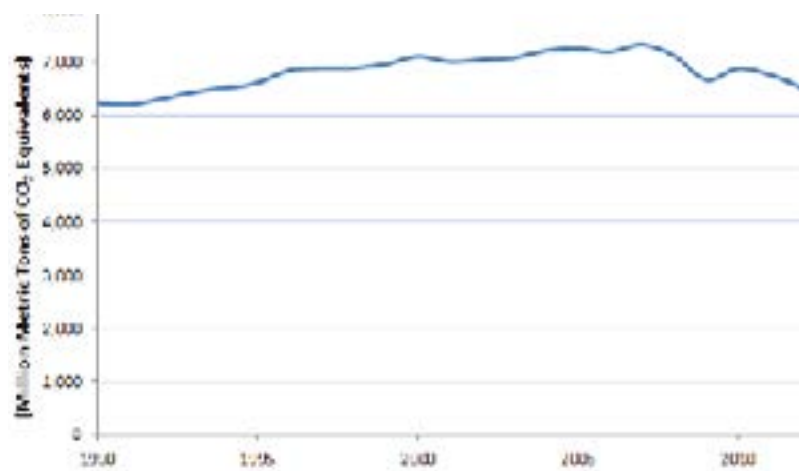
an marker to others that, despite differences, a deal in Paris still has potential.

Moreover of course, China is the world's largest consumer of coal and, according to the Global Carbon Project, was responsible for 28% of global GHG emissions in 2013 (with the US at 14%), a rise from 2012-2013 of 4.2% in the country's emissions.

As such, whilst the ambiguity of

“by at least 2030” is frustrating, the burden for action seems to weigh much more heavily on China. Given its prodigious fossil fuel growth, even with 24% of the world's renewable energy capacity according to this year's Global Status Report, the importance of this target cannot be overstated.

Main image: Wikimedia commons



Total US greenhouse gas emissions 1990-2012. Image: EPA

Games

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Telling quite the tale in the Seven Kingdoms

James Dutton reviews the latest Game of Thrones game

Telltale Games have put their name to another TV franchise and this time round it is the giant that is Game of Thrones. For those not familiar with the Telltale style, the game is a combination of point-and-click and quick-time events. Those wishing to run about Westeros as Benjen Stark/Daario Naharis wielding an axe, killing whoever they please should look away now. But what the game lacks in exciting play styles, it makes up completely with an absorbing and completely interactive story.

The first episode sees you play as three different characters, all related to the House of Forrester. You start as Gared Tuttle – humble son of a pig farmer and squire to the noble Lord Gregor Forrester. Your first mission is to gather wine to further celebrate the marriage of Robb Stark (the self-proclaimed King in the North) and Jeyne Westerling. Book readers and TV watchers know what happens next and you're stuck in the middle of it. You get out of the situation alive and have been given the responsibility of taking Lord Forrester's sword back to your home town of Ironrath.

You also get to play as two of Lord Forrester's children: Ethan and Mira Forrester. Ethan is not much more than a boy back at Ironrath and Mira is acting as handmaiden for the Queen-to-be Margaery Tyrell. This means there are three main environments for you to explore: the road back to Ironrath as Gared, the town itself as Ethan and a small section of the great King's Landing.

One of the great things about this



They don't look it, but the Red Wedding has scarred them...scarred us all... Photo: gamespot

game is that even though ultimately it may not alter your future, every single piece of dialogue you select to say feels like it counts. There is no greater example of this than the tense public meeting with the Queen Regent Cersei Lannister as Mira. As the daughter of an ex-bannerman of the "traitor" Robb Stark, you are not exactly in Cersei's good books. Margaery even advises you to say what Cersei wants to hear instead of what you are thinking. I kept to her counsel but even so I felt I was making errors at every turn and no matter how you start, you will feel the same ("When you play the game of thrones, you win or you die" always

"Every single piece of dialogue you select to say feels like it counts."

looming over you with each click of the mouse).

The graphics are not state-of-the-art by any means. I felt there were a lot of rough edges that could have been ironed out but this is just nit picking and it definitely didn't ruin my enjoyment of the game.

To appeal to TV-watchers in particular, the real actors and their likenesses were used and through the three different playable characters you get to meet Cersei and Tyrion Lannister, Margaery Tyrell and Ramsay Snow (with the promise of at least Jon Snow in coming episodes). This was a major plus for me. Iwan

"If you are a Game of Thrones fan then this game is definitely for you."

Rheon's portrayal of Ramsay Snow is perfect in the TV series and his performance in the game is no different. His voice and face could instil fear into the hardest of souls and unlike the TV show, you have to choose what to say to him (and only the seven gods know what he's going to do next). The game is incredible for creating impeccable suspense even in some of the most innocuous of scenes.

Even though I thoroughly enjoyed this episode and the twists and turns that unfolded, after a bit of research I found there was no way to change the ultimate (and shocking) ending of the episode.

You are told at the beginning of the game that every choice you make will have a significant impact on the events that unfold.

However, no matter how well or badly you play the game there is no escaping what is to come. Of course this is just a current limitation of game-making technology. Even having two or three major endings per episode would require so many different scenes to be written and graphically processed which would just be too expensive.

Gameplay will last about three hours per episode and considering you get six of them, I think this sort of game is great value for £22.99 (currently on Steam).

What is great about this game is you don't have to be a video game fan or particularly any good at them, all you need is a love for a good story told well and if you are a Game of Thrones fan (and what the hell are you doing if you're not?) then this game is definitely for you.

Simulating your Xmas Shopping...

MAXIMILIAN EGGL
GAMES EDITOR

Recently I was sitting in the *Felix* office absentmindedly jingling the bells (I know sad, right?), when a fellow section editor sent me the link to the game *Christmas Shopping Simulator*. This immediately gave me purpose in life, and faster than an elf can wrap a present I had clicked on the link to the merriment. What I found there was about as much fun as a sack of coal.

In a blatant attempt to advertise itself, the store GAME has released this game in a bid to make fun of all those other quirky little games that have warmed our hearts like goat

simulator and surgeon simulator. This is about as cool as the reindeers making fun of Rudolph for having a red nose.

Oh well, I thought to myself, given that it was free and in fact was Christmas themed, I felt like I shouldn't be the Grinch about it. With an open mind I downloaded this onto one of the Felix machines and started shopping away in a virtual mall.

The game itself was incredibly simple to use, and I soon got to grips with it. However, it soon became very apparent how much this *Christmas Shopping Simulator* was ripped off from *Goat Simulator*. I mean, rag doll mode...really?

The control themselves were really

"Christmas Shopping Simulator was ripped off from goat simulator."

clunky and sometimes I found it hard to remember how to actually do things. Furthermore there was the seemingly useless ability to fart. Yes, you could actually expel gas (a weird orange colour!), which served no other purpose except try and get some pity laughs out of you.

After I had gotten over the initial silliness that was the ragdoll mode, kicking things around and trying to evade the mall cops I attempted to actually play this 'game'. I started off with the missions, but they were all pretty repetitive, and the arrow above my head that showed me where to go either made it incredibly easy or confusing as it would point to inaccessible areas of the map.

The achievements on the other

"The obvious advertising for GAME was really jarring."

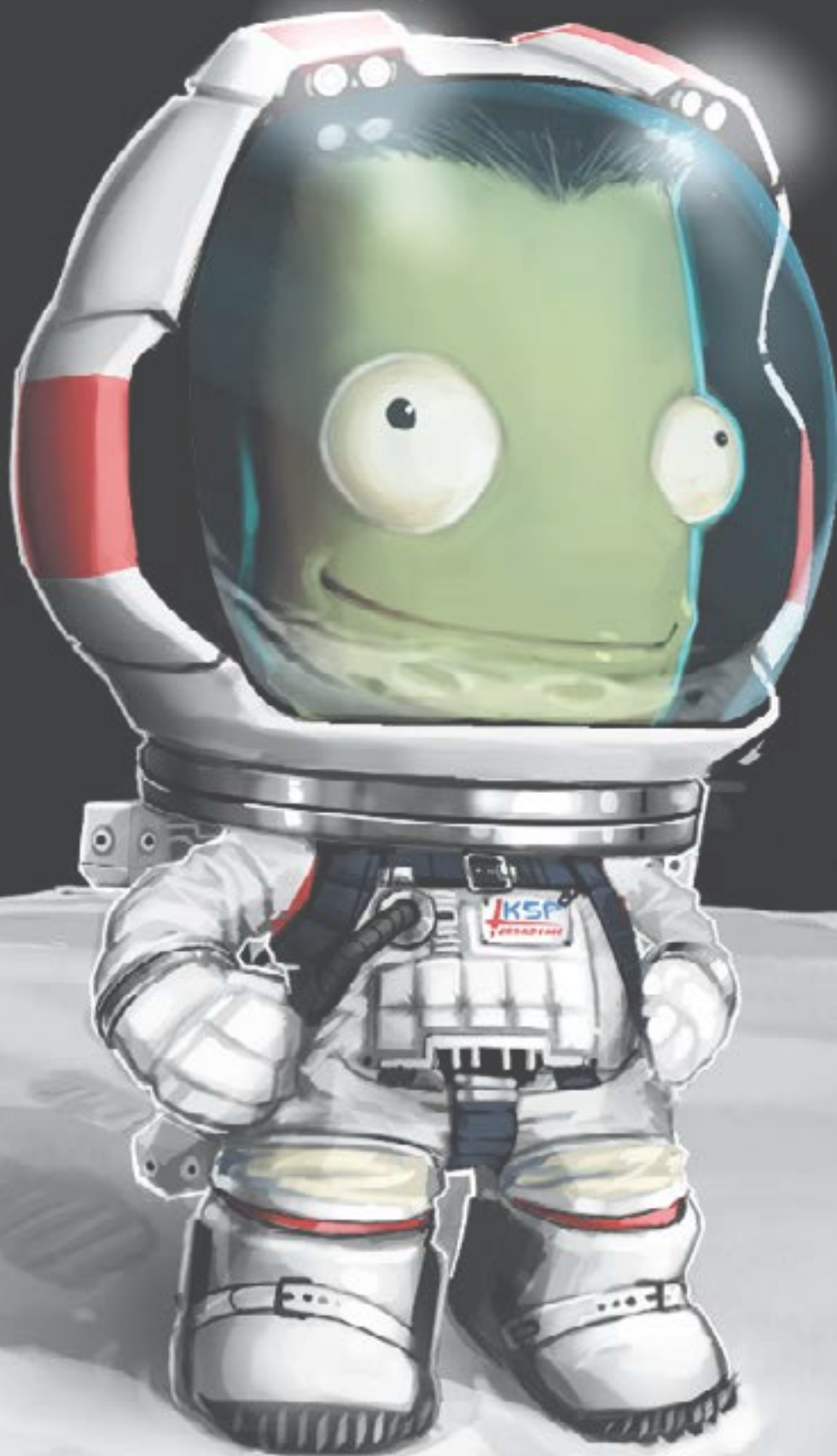
hand weren't too bad, and I actually found achieving most of them quite enjoyable. Sadly there wasn't actually much of them, or content in general. I think I finished the entire game in a bit 2 hours, and that includes me dicking about.

What I have to say is that this game is actually incredibly broken. I found several ways to completely crash the game, get myself stuck in such ways that I had to restart! Also, the obvious advertising for **GAME** was really jarring and put me off playing a bit.

My advice is for you give this one a miss. Even if it is free it really isn't worth the effort. Just go into a game store for the same experience, and you may actually be able to buy a proper game!

'Twas the Night before Launch Day

Matthew Allinson and his kerbals wish you merry christmas



'Twas the night before launch day, when all through the base,
The Kerbals were excited, about going to space
The Ugly Duck IX stood all fuelled and ready
With its 5 liquid fuel engines, keeping it steady.

Atop sat a probe, laden with experiments
And the scientists were drunk, with seasonal merriment,
No one was sure, how heavy the damn thing was,
But we launched it anyway, y'know just because.

We achieved low earth orbit without too much bother
And over the planet our craft gracefully hover'd*
Mission control toasted their mulled wine and drank
But no one paid regard for the fuel in the tank,

After they'd downed all the booze in the room,
The engineers turned Ugly Duck to point at the moon.
Mince pies were bought out, moods couldn't get higher!
When the probe reached its manoeuvre node, Capcom yelled "Fire!"

The Trajectory swung out, to an orbital capture.
"We're off to the Moon" we all cried out in rapture.
But, Oh No! Oh Bother! I'm such a festive fool.
Too late, I realise, I've not got enough fuel!

We skip across space to the lunar S.O.I
Madly doing calculations whilst eating a mince pie:
Burning the dregs of our fuel at periapsis
Might make it possible for us still to do this!

Success! It worked! We achieved lunar orbit
It's highly eccentric but who gives a shit?
We do our experiments, so the mission's been worth it,
But now I say sod it, let's try for the surface.

At apogee we burn retrograde, the last of our LOx
And the water of the Rubicon, soaks into our socks.
We've still got the monoprop, used for positioning
Maybe it will be enough to cushion us for landing

We race towards the surface at 1000 miles per hour
Monoprop isn't helping, it begins to transpire.
Our RCS thrusters burn out completely uselessly
And deploy the landing legs anyway, rather optimistically

We reach the lunar surface at 200 mps
And catastrophically explode in a god-almighty mess
So the moral of our sad mission this yule-time
Is always make sure you've got gas in the fuel line.

*yes I know orbiting isn't hovering, stop writing in.

DRAMSOC PRESENTS A PLAY BY JIM CARTWRIGHT

ROAD

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BUT DONT DROP OFF...*

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TOM CUNNINGHAM**



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Winter All-Nighter 2014

As is Imperial tradition, once again it is time for the hallowed All-Nighter where once a term we put on all the films you've been dying to see, all in one go and for ridiculous prices! With one of our best lineups to date, what more could you ask for?

Lineup (16/12/14 - 17/12/14):

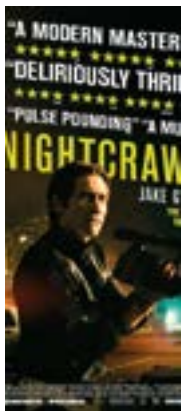
18:00: *Gone Girl*

21:15: *Interstellar*

00:45: *Mockingjay - Part 1*

03:15: *Nightcrawler*

05:30: *The Boxtrolls*



Tickets:

Online: £10

Online with Food: £15

On-the-door: £12

On-the-door with Food: £17

Single Film (on-the-door): £3

The £5 additional food ticket buys you all-you-can-eat hot food and drink throughout the night.

Can't make the whole night?

Tickets for individual films will be on sale on the door for £3 each.



Interstellar - 21:15

If all of your friends have been flocking to IMAX theatres, chances are there's only one thing they've been seeing-Christopher Nolan's latest film *Interstellar*! Crop blights have decimated the earth and forced regression back to an agricultural society. Former NASA pilot Cooper (Matthew McConaughey) is recruited on one final space mission to go through a wormhole so that civilization can survive on a new planet. As with all films set in space, their mission is fraught with complications not to mention the fact that due to relativity, hours in space are the same as years on earth which takes its toll on the astronauts and their relationships with their loved ones. The result is that, *Interstellar* is one of those rare films with spectacle and heart in equal measure.

Photo: mapquest.com

Gone Girl - 18:00

Gone Girl is not quite the traditional murder-mystery whodunit that it seems on the surface. Nick Dunne (Ben Affleck) runs a bar in a small town in Missouri and lives in a luxury house in the suburbs with his beautiful wife Amy (Rosamund Pike). Their life seems perfect on the outside but on the day of their 5 wedding anniversary, Amy disappears. Blood is left at the scene of their home and suspicions fall on Nick who seems strange and unemotional on camera but denies any wrongdoing. As the police race against time to find Amy, it soon becomes clear that something else is amiss.



Photo: mashable.com



Photo: blastr.com



Photo: 21stcenturywire.com



Nightcrawler - 03:15

In the past, Jake Gyllenhaal has been typecast as a pretty boy due to well, his dashing good looks but after seeing *Nightcrawler* be prepared to see that categorisation well and truly subside. Gyllenhaal loses 30 lbs (mostly from his morals) to play Lou Bloom, an unemployed wannabe entrepreneur who becomes enticed by the world of LA's nightcrawlers who trawl the streets at night in order to shoot footage of the latest violent crimes and car crashes which they then sell to news channels. Lou quickly rises to the top of his (dubious) profession through blackmail, sabotage and practically speaking murder. Those puppy dog eyes are well and truly gone.

Photo: screenrant.com



Photo: screenrant.com

The Hunger Games: Mockingjay Part 1 - 00:45

The Hunger Games series continues as following on from *Catching Fire*, Katniss (Jennifer Lawrence) and the rebels of District 13 begin to mount their rebellion against President Snow (Donald Sutherland) and the Capitol. Haunted by The Capitol's capture of Peeta (Josh Hutcherson) and her inability to do anything about this, Katniss channels her frustration into her new role as 'the face of the rebellion' and participates in propaganda videos denouncing Snow to try and gain support for the movement. The vindictive Snow reacts by exacting revenge on Katniss and her loved ones.



Photo: forbes.com



Photo: io9.com

The Boxtrolls - 05:30

To end on a more uplifting note, we have the stop-motion animated film *The Boxtrolls* to guide you into morning. In the fictional town of Cheesebridge, the subterranean Boxtrolls have garnered an unfair reputation for kidnapping young kids in the middle of the night when in fact they are peaceful cardboard-box wearing creatures which scavenge at night to find materials for their latest inventions. Cheesebridge's mayor strikes a deal with the chief pest exterminator to rid the town of as many boxtrolls as can be and boxtrolls soon start disappearing. Despite their reclusive nature, the boxtrolls and Eggs, their adopted human friend, work together to rehabilitate their image.

The unmissable top 10 lists of 2014

JOHN PARK SECTION EDITOR

10. *20 Feet From Stardom*

An incredibly insightful documentary that looks at the lives of incredibly talented singers who provide the backing vocals.

9. *The Babadook*

Australian actress Essie Davis provides a stunning performance in this year's most intelligent, emotionally charged horror film.

8. *August: Osage County*

It is an acting masterclass packed full of juicy performances, larger-than-life characters, and the most memorable dinner scene you'll see this year.

7. *Two Days, One Night*

Marion Cotillard is mesmerising in the Dardenne Brothers' effortlessly touching, socially relevant piece that powerfully resonates.

6. *Dallas Buyers Club*

The McConaissance went well under way with Matthew McConaughey deservedly winning his Best Actor Oscar in this moving AIDS drama.

5. *Nightcrawler*

Jake Gyllenhaal is a charming sociopath who wishes to make it to the very top. It's a fascinating thriller as well as a character study.

4. *The Wolf of Wall Street*

Leonardo DiCaprio is on top form as usual in Martin Scorsese's highly energetic, completely uninhibited look at Wall Street corruption.

3. *The Imitation Game*

The true story of British hero Alan Turing has been wonderfully translated for the big screen with Cumberbatch perfecting the role.

2. *12 Years a Slave*

A very worthy Best Picture winner earlier this year at the Oscars, Steve McQueen's unflinching look at American slavery is unforgettable.

1. *Boyhood*

Richard Linklater has managed the impossible: filming over 12 years and flawlessly putting everything together, he has made a true classic.



Photo: empireonline.com Photo: thedissolve.com



Photo: epitomeabsolute Photo: redbrick.me



Photo: celebstoner.com Photo: forbes.com



Photo: x17online.com Photo: radiotimes.com



Photo: deadline.com Photo: sundance.org

FRED FYLES SECTION WRITER

10. *Mr Turner*

9. *The Grand Budapest Hotel*

8. *Inside Llewyn Davis*

7. *Two Days, One Night*

6. *Only Lovers Left Alive*

5. *Stranger by the Lake*

4. *Ida*

3. *Exhibition*

2. *Boyhood*

1. *Under the Skin*



Photo: theverge.com

2014 will surely go down as a vintage year for cinema. The slight delay in release dates between the US and the UK meant that we began the year with a spate of Academy Award nominees – and eventual winners – including Steve McQueen's *12 Years A Slave*, Martin Scorsese's *The Wolf of Wall Street*, and Spike Jonze's *Her*. To many it seemed like the year had peaked too early, and that nothing would live up to the films released in these first couple of months; they were wrong.

In particular 2014 was a year of return for a number of directors who had been absent for a while; the Coen brothers delighted with their sharp, pithy film *Inside Llewyn Davis*, which was centred around the Greenwich Village folk scene of the 1960s; Mike Leigh made a welcome return to the screen after a four year absence with his biopic *Mr Turner*, in which Timothy Spall gave a performance of a lifetime as the seminal British painter, picking up a Best Actor award at Cannes; and Wes Anderson brought his trademark symmetry back into the cinema with *The Grand Budapest Hotel*, a snappy candybox of a film that featured a procession of celebrity cameos and taught us that Ralph Fiennes was actually extremely funny. Not to forget Joanna Hogg's *Exhibition*, in which the breakdown of a relationship is explored in an unsettlingly surreal manner.

And it was not the UK/US film industries that proved successful this year. Pawel Pawlikowski's *Ida* was an unforeseen masterpiece; with its monochromatic palette, jazzy soundtrack, and idiosyncratic framing style, it was like watching Poland through a *Nouvelle Vague* lens. From across the channel we had the Dardenne brother's *Two Days, One Night*, in which Marion Cotillard cemented her reputation as a jewel in French cinema's crown, and *Stranger By The Lake*, a shimmering, Hitchcockian mirage of a film that blended horror and homoeroticism.

But the main showdown this year took place between two diametrically opposite films, perhaps representing the head and the heart. On the side of the heart we had *Boyhood*, Richard Linklater's epic tale of a boy's childhood and adolescence; filmed over a period of twelve years, it seemed both as intimate as a whispered secret and as broad as a Texan sky. Watching Mason grow up in front of our very eyes, from queuing up at a Harry Potter book launch to drinking his first beer, *Boyhood* acts both as a celebration of youth and a clear-eyed reminder of a childhood past.

However good *Boyhood* may have been, for me it was just beaten by the British sci-fi film *Under the Skin*, in which Jonathan Glazer had Scarlett Johansson wander around Scotland as an extra-terrestrial. With an almost clinical logic to it, *Under the Skin* is as cold and unforgiving as deep space; from its visuals, to its camerawork, to the acting talent, *Under the Skin* is nothing short of a masterpiece, not to mention its breathtaking, brutal soundtrack from composer Mica Levi. A brilliant exploration of alienation, modern isolation, and the folly of humanity, *Under the Skin* absolutely captivates, dragging you down into its icy depths.



Photo: sundance Photo: tvbomb



Photo: nextpro Photo: telegraph

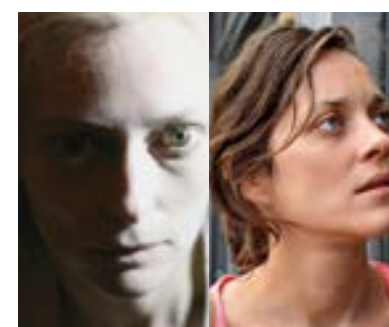


Photo: flixist Photo: redbrick



Photo: guardian Photo: guardian

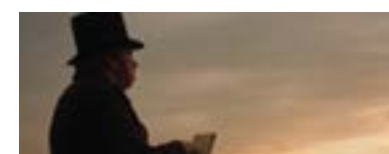


Photo: dailymail.co.uk

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Union Page

Read our NSS Response 2014



Our fourth annual National Student Survey (NSS) Response has been gathered. It is an important event in our ongoing dialogue with College and our members about continually improving education at Imperial College London.

Imperial College Union has a vital role to play in amplifying the student voice, ensuring our members' views and opinions are heard and acted upon across the entire College. The NSS asks final-year Undergraduates to reflect upon their whole experience at Imperial, and as a result offers a wealth of insights into the lived experiences of our members across their entire degree.

A constant theme of past NSS Responses - as well as our PTES Response, Rep Week suggestions and the Academic Representation Network - is student dissatisfaction with the feedback they receive on their coursework and exams.

Reflecting the importance of this issue, we have themed this whole Response

around feedback. Our position on feedback is set out at the start of the document, and in each chapter, we have included a brief discussion on how the aspect of academic quality covered in that chapter can relate to feedback quality. We have also clearly highlighted any recommendations that could benefit feedback. Some of our recommendations are reiterated from previous responses. This doesn't mean however that other recommendations from previous reports have been successfully implemented or trialled and we encourage the College to continue working on these.

We hope that this document is useful to academic and professional staff in many regards, and provides a useful toolkit for any College staff member or student representative who wants to address feedback across the institution.

To download a PDF of the NSS Response 2014 go to:
imperialcollegeunion.org/nssresponses

Christmas menu & opening hours



FiveSixEight is the perfect place to head for lunch after lectures or for a lively drink with a group of friends in the evening. Don't miss out on their Christmas Dinner menu, offering a Turkey or Nut Roast with all the trimmings!

The Union's commercial service will be open for a limited time over the Christmas period and on 19 December, the h-bar will be opening at the earlier time of 12pm.

To find out the Bar, Union Shop and Shop Extra opening times go to:
imperialcollegeunion.org/christmas-hours

Nominations are open!



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.

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.

Find out more online and nominate at: imperialcollegeunion.org/sacas



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16:00 Wed 17th Dec, union.ic.ac.uk/jez



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Television

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'Tis the season for stand-up comedy DVDs

GIULIA GABRIELLI
SECTION EDITOR

Chestnuts roasting on an open fire, it's beginning to look a lot like Christmas, the goose is getting fat. In other words, though you may not know, not having ventured outside South Kensington since the second week of October, Santa is here!

And what better way to spend your December money, freshly arrived from your parents, on presents for the people you love, including the aforementioned? Luckily for the uncreative, bored, lazy present buyers amongst us (and that pretty much accounts for most of the student populace, excluding that girl from halls who bakes cupcakes on Saturday night and does separate washes for colours and delicates) stand-up comedians come to the rescue.

This may be because they realise that Christmas is the only time of year they stand a chance of selling a DVD as opposed to everyone streaming their shows in neat 10-minute parts on YouTube. Nevertheless, these really make a good present. And in addition are all easily bulk-bought from Amazon: just as long as you remember to do it a couple of weeks before Christmas and have it delivered to your London address before going home.

For a father and bread-winner of

the family, I would recommend Al Murray's new *One Man, One Guvnor* DVD, off The Pub Landlord series. This comedy man may be slightly politically incorrect towards women, men, children, but he is also a surprisingly lovable character, much like everyone's old Pops. This year's effort is not as valiant as 2012's *The Only Way is Epic*, but it's guaranteed the same amount of laughs around the tree.

For your favourite brother, Russell Howard has returned to theatres after the hiatus to focus on his news show *Good News*, with a brilliant show. *Wonderbox* is a compendium of what makes Howard one of Britain's favourite comedians. He is as sharp as he is naïve.

His observations, sometimes cruel sometimes innocent, will really speak to the lover of fart jokes inside us, but also to the more serious part of the family. He is the quintessential good boy that my grandmother would love but I could still bear to spend time with.

For your less favourite brother, or the friend from home who you hate but somehow haven't yet disappeared from your lives, I suggest Jack Whitehall's *Gets Around*. For the particularly annoying humoured soul, Whitehall is perfect, with his unsubtle jokes about Jaeger Bombs and his unhealthy obsession about his father. I realise Whitehall is quite

successful, which is why he features in the list, but personally I wouldn't bother unless the present is presented with misery and resentment.

Your sister will probably enjoy Sarah Millican's *Home Bird*. See what I did there? That's not in any way because Millican is a woman and so only women can appreciate her humour. Millican is someone who everyone can enjoy, approachable, affable and not as aggressive as many other comedians, she tricks you into a sense of calm like only your favourite aunt can, and then says something filthy that knocks you off the sofa. This new DVD is as good as her previous ones, if not better, and really needs to be shared.

Finally, for your mother, and this is only because out of the whole list of 2014 Christmas releases, this was the one that would make me cringe the least if I had to watch it in the same room as her, Jon Richardson's *Nidiot*.

Richardson personally delivers my favourite joke of the season, as well as making me feel less disappointed with myself about never having been on a drinking holiday to Ibiza. Personally one of my favourite efforts this Christmas.

On second thoughts, there's a joke about masturbating under a tree. Be aware of this and maybe buy your mother the last *Downton Abbey* (and then escape from the house if she decides to watch it).



Photo: atgtickets.com



Photo: visitlondon.com



Photo: twitter.com



Photo: express.co.uk



Photo: reveal.co.uk



Photo: vanityfair.com

Christmas at Downton Abbey – Year 5

JOHN PARK
SECTION EDITOR

Now in its fifth season, the internationally successful British series *Downton Abbey* is set to return to our screens for another Christmas episode. The quality of the show has been varying over the past couple of years, with the most recent seasons not quite living up to the high standards set by the earlier years. And yet Lord Julian Fellowes gives his audience enough intrigue and character development to keep everything going nicely. There is a reason why this show has become the most widely watched television drama in the world. With this Christmas episode the show has the tough challenge of having to tie up loose ends set up by the preceding eight episodes of season 5. So what are the plot points worth looking forward to the most? Of course, watch out for spoilers – don't read unless you've seen all the episodes on offer.

Lady Mary's quest for love

Ever since the show started, it focused heavily on finding a suitable partner for Lady Mary Crawley, the eldest daughter of Lord and Lady Grantham (Hugh Bonneville and Elizabeth McGovern, respectively). With her husband's sudden death in the third Christmas Special that sent fans into a frenzy, Lady Mary has since recovered and also discovered her passion for sex outside of marriage.

Sadly, things did not work out for her and this gentleman, but rumour has it actor Matthew Goode has been cast to sweep Mary off her feet. Will she finally be able to find happiness? Only time will tell.

Rape, murder, more prison time

The writers refuse to leave Mr John Bates (Brendan Coyle) and Mrs Anna Bates (Joanne Froggatt), the loveliest couple the show has to offer, alone. They have had their fair share of

troubles along the way, but the love that binds the sweet couple together has pushed them through this far.

But the season 5 finale saw the pure-hearted Anna arrested for murder of her rapist. She needs to be released as soon as possible for the sake of injecting some positive energy into the show's narrative.

And it would also be nice to close the murder investigation and see who really killed Mr Green.

Illegitimate child in the 1920s

Lord Grantham was surprisingly cool about his second daughter Edith's (Laura Carmichael) big secret; that she gave birth to a daughter with her suitor who disappeared then died before he could marry her.

Edith is no longer sulking and looking miserable thanks to having her daughter back at the Downton Estate, so we will surely get a lot less of her tiresome moaning, which is a good thing.



Photo: pbs.org

A potential departure

There are constant, unwelcome rumours of a cast member departing. Tom Branson (Allen Leech) keeps harping on about going to America with his daughter Sybbie, the Dowager Countess Violet Grantham (Maggie Smith) is the go-to person to pick on when guessing about who is going to leave. Tom can go, but the Dowager Countess absolutely cannot. Even if her character is required to die due to age, she needs to come back

as a ghost or something, haunting the corridors of Downton Abbey.

Love is in the air?

There have been lots of hints dropped throughout this season that Mr Carson (Jim Carter) and Mrs Hughes (Phyllis Logan) would eventually hook up. They are perfect for one another, and personally, it cannot happen soon enough. How long will they dilly-dally around just keeping it a close friendship?

Daring to Hope in the Face of Austerity

Clara Clark Nevola reviews The Royal Court's newest play

Fiscal responsibility and council politics – possibly the most unglamorous combination.

In this new play by Jack Thorne, the story of a Labour council dealing with crippling budget cuts is recounted in a warm, human, engaging manner, highlighting the absurd situation that current austerity measures have created.

Instructed to slash their budget by £22m, the council has to decide where to make the cuts: street lighting, *Sure Start* children centres, exercise classes at the Leisure Centre, or the adult day care centre. The plot is simple enough; the council already operates on minimum budget, and by cutting funding they can no longer provide the services their area needs. Each cut they make has a direct consequence; closure of childcare in a predominantly Muslim area causes clashes and EDL rallies. Reduction of street lighting leads to an increase of violent crime. As the play progresses the meeting between council leader Hilary (Stella Gonet) and her deputy Mark (Paul Higgins from *The Thick of It*) become increasingly desperate, as the impossibility of their task becomes increasingly apparent.

Thorne manages to keep the story real: despite the clear message, *Hope* avoids becoming a 21st century cautionary tale. The fly-on-the-wall effect is very strong, with each new event managing to appear as a natural, realistic progression rather than moralistic point-scoring. This is helped by the fact that each character has a very different input to the problem: the pro-protest, joint-smoking councillor from the 80s; the duty-driven council leader Hilary; the mutinous but naïve young councillor Sarwan; and the deputy leader Mark, who sees the budget cut decisions as a personal, difficult responsibility



Hope at the Royal Court Photo: Royal Court

"The play does not give us solutions, but rather ways of coping"

rather than an unpleasant political decision. The characters stick to their belief, without their different solutions being resolved into a clear message. The play does not have a solution to the budget cuts we are living through, but it offers a way of dealing with them: hope. Hope for a better future, hope that people will make the right choices and hope that those choices will translate into positive change. Mark's clever, funny teenage son Jake embodies this hope with his witty, insightful comments.

After a national level scandal caused by their decision to close the adult day-care centre, Mark and Sarwan decide to be the first

council in Britain to refuse the budget they've been set. In an act of defiance towards central government, they hope to show the world that, at local level, the austerity which is being imposed on them is harmful. The abstract number sent to them by the government translates to a dramatically diminishing in the quality of life for the neediest amongst us. It's a very powerful message; we cannot do what is being asked of us. But their protests fall flat, as popular outcry against the shirking council means that their decision lacks the all important media support.

The overwhelming feeling of urgent need for political change that *Hope* conveys is elating. It is a left-wing call to arms against the savage austerity we're living through, but also a very funny piece on very real people. Yes, my soul was stirred toward righteous revolt against the absurd Tory policies we're subjected to – but not so much that I couldn't have a good laugh at the awkward father-son sex talks between Mark and Jake. Political poignancy does not exclude entertainment, as many politicians should learn.

As the on-stage calendar flips to the current date, Jake tells the nostalgic ex-Labour leader "it's possible I will have a better life than you. It's possible the world will be better. Just so you know." That's what we all think, and that's why we must have hope in the future.

Hope is on at The Royal Court until 10th Jan 2015. Tickets from £10.

"The feeling of urgent need for political change that Hope conveys is elating"



Rudi Dharmalingam and Sharon Duncan-Brewster in Hope Photo: Manuel Harlan

Editorial: The Politics Issue

FRED FYLES
KAMIL MCCLELLAND

SECTION EDITORS

The personal is political. And what could be more personal than art? Over the next few pages we will be looking at the political influence present in every single work of art, from ballet and theatre, to opera and art.

Firstly, Clara Clark Nevola heads down to **The Royal Court**, whose new play *Hope* centres around the trials and tribulations of local politics; in a world of cuts and austerity, this play asks why things need to be this way. Taking place hundreds of miles away – but no less personal – **The National Theatre's** *3 Winters* looks at the impact political decisions have on a single family living in Croatia. An epic tale that remains surprisingly intimate, *3 Winters* is bold and moving, according to Fred Fyles.

Indira Mallik then takes us on a tour of political art, and questions what the differences are between protest and performance art – if any. She looks at what writers and artists have to say, as well as giving her own personal opinion on the matter. The theme of protest continues, as we take a look at the relationship between the oil industry and artistic institutions in the UK, focussing on BP and Shell.

We then take a look at the role the state can play in the arts, heading down to the **Gallery of Russian Art and Design**, who are hosting an exhibition around *The Bolt*, a ballet composed by Shostakovich that aimed to exalt the values of the USSR, but ended up getting under the government's skin.

Finally, Kamil takes us on a tour of London in winter time, telling us all the best places to go over the holidays. Winter can be a bleak time for the arts, but luckily there are options for the culturally-inclined with little to do this season.

We would also like to take this opportunity to advertise our arts magazine *Phoenix*, which you can find in the centre of this issue of Felix. A display of art, poetry, photography, and short fiction, all from students at Imperial, it has been a frequent joy, occasional nightmare to put together. We are both inexplicitly grateful to Matt Allinson, *Phoenix's* incredibly hard-working editor, and all those who submitted their work into us. We will be releasing another issue next term, so let us know if you are dying to show off any of your work.

So that's it for this year. In the words of Friedrich Nietzsche: "Peace out bitches. See you next year."

A Warm Refuge from the Heart of a Bitter Winter

Fred Fyles lauds the National Theatre's newest production of drama *3 Winters*



The company of *3 Winters*, now on at the National Theatre Photo: Ellie Kurttz

For those of you who are cursing the current cold weather, being made to emerge from a warm duvet cocoon in the mornings into a cold, uncaring world, spare a thought for those in Zagreb, where the temperature in December regularly drops to below zero. It is in this climate that Croatian playwright Tena Štivičić sets her play *3 Winters*, which premiered at the **National Theatre** last week; a carefully crafted drama, *3 Winters* takes on seven decades of Croatian history, from their emergence from WWII to their acceptance into the EU. By focussing on four generations of the Kos family living in Zagreb, and how they cope being buffeted by the winds of history, *3 Winters* shows that not only is the personal political, but the political is personal.

The action takes place in a single ivy-clad house, which shifts through generations thanks to Tim Hatley's impeccably precise stage design. In 1945, partisan Rose lucks out in housing allocation, thanks to her associations with generals, moving into the house in which she was born in a bourgeois area of Zagreb, with her mother, baby daughter Masha, and husband, who is fresh from the front after being conscripted onto the losing side; in 1991 the family gather in the house, Masha's sister Dunya returning from Germany to join them for Rose's funeral; and in 2011 Masha's youngest daughter Lucia is

"The play focuses on four generations of the Kos family, and how they are buffeted by history"

set to marry a venture capitalist with questionable morals, Croatia is on the cusp of becoming a full EU member, and everything in Masha's life seems to be unravelling.

Director Howard Davies makes the bold choice not to mark which period we are in; the chopping and changing of the furniture gives us a clue as to how far we are through time, but Štivičić's script switches between time zones every ten minutes. The result is a play that, although difficult to follow initially, works out in the long-run; this is not quick theatre, but over the course of 150 minutes, as we move backwards and forwards in time, the play unfolds like a beautiful mid-winter flower.

The themes that Štivičić takes on manage to be both vast and intimate; throughout the play there is an ideological battle between the collectivist values that Masha holds so dear, and those of Lucia, whose celebration of neoliberalism represents a Croatia that is keen to let the past be the past. Štivičić uses her cast of characters to represent different values; capitalist, communist, fascist, elitist, these all get a look in. With some other writers, this battle may seem heavy-handed, but Štivičić's use of the house as a microcosm of Croatian society is handled with a deft touch.

At times, this conflict shifts into melodrama, exemplified in the characters of Lucia, the proto-

capitalist of a new Europe, and her older sister Alisa, returning from Britain on a break from her PhD and horrified by her sister's decision to evict all the tenants of their palatial home. The two characters are played against each other from the beginning, and – aside from some moments where the frost thaws, particularly in the last scene, fierce in its fiery intensity – in general lack nuance. Perhaps Štivičić felt that the script needed a further injection of drama, but when one looks at Croatian history it seems that conflict is one thing not in short supply.

Overall, one of the things that *3 Winters* does best is explore the impact of national crises on the individual family unit, especially the ability that women have to adapt to a history driven largely by the action of men. In the Kos household there are four generations of women, who have survived frostbite, starvation, war, insanity, domestic abuse, and the death of all they hold dear, both individuals and ideas. At the centre of this matriarchal clan are sisters Masha and Dunya, played with exceptional verve by Siobhan Finneran and Lucy Black; Finneran especially imbues the stage with a firecracker tenacity bursting through a calm, collected facade. Masha is a woman in dire pains, whose life has moved from upset to upset; now, on the eve of her daughter's wedding, she tries to hold things all together,

"This play, Chekhovian in ambition, deserves your full attention before it reveals its true value"

for just one day more. As she sees everything that she held dear moving away from her, a crisis of conscience is provoked: "they think our values are quaint" she cries, lamenting what she sees as the death of society.

With four generations of mothers and daughters under one roof, Štivičić has crafted a retinue of strong female characters: Rose, a former partisan fighter who battled against the fascist dictatorship from the woods; Monika, who was dismissed from her job as a maid following being impregnated by the lord of the house; and Karolina, the flame-haired former owner of the house, whose Nazi father put her in a mental hospital, and associations with aristocracy place her under threat in a new Croatian state. It has been far too long since such a cast of strong women have graced the stage, played with equal verve by the competent cast.

With its radical approach to time, and unwillingness to follow a conventional chronology, Štivičić's *3 Winters* may initially seem like an exercise in cold intellectualism; however, this is a play, Chekhovian in ambition, that deserves your full attention before it reveals its true value. Winter in Zagreb may be brisk, but Štivičić and Davies allow us to sit at the hearth of a family home, and bask in its warm heart.

3 Winters is on at The National Theatre, until 3rd February 2015. Tickets start from £15.

At the Frontiers of Art, Performance, and Protest

Indira Mallik asks: where do revolution and artistic expression collide?

In recent years, the idea of revolution and protests has barely left the public consciousness, or our TV screens. From the Arab Spring across Syria, Libya and Egypt to the recent protests in Ferguson and New York against police brutality, protest has spread to all corners of the world.

The *Disobedient Objects* exhibition currently at the **V&A** is a collection of badges, banners and placards that have played an integral part in protests across the world in the 20th century. The Porter Gallery has been injected with a touch of the revolutionary spirit, with seven metre high carbon fibre gallery doors emulate barricades made iconic by the French Revolution. Colourful banners, the largest of which declares “Capitalism is Crisis” in vivid peacock hues, give the air of a renegade camp; screens throughout the gallery project show scenes from demonstrations and protests, the chants clashing and harmonising to create a space unlike any other.

So what exactly is meant by ‘objects of disobedience’? The consensus is that they are items that have joined a movement together, allowing people from all walk to life to connect with causes beyond their own experience. But the exhibition is keen to point out that there is no ‘protest aesthetic’. The tokens that become iconic of a particular cause are determined by the context of the communities in which they are formed. Folk art or a particular phrase can be translated into a brand and circulated with technology. This is something we are seeing more and more of, recently #Icantbreathe went viral on Twitter as people all around the world took to the internet to voice their dismay at a grand jury failing to indict the police officer who was filmed putting Eric Garner in an illegal chokehold in New York earlier this year; “I can’t breathe” is repeated by Garner 11 times as the officer tries to restrain him, before harrowingly falling silent.

In the critical essay *The Frontiers of Art and Propaganda* George Orwell writes “you cannot take a purely aesthetic interest in a disease you are dying from; you cannot feel dispassionately about a man who is about to cut your throat”. Orwell writes about the death of pure aestheticism, the end of creating art for art’s sake. There have been numerous examples of art that disguise a political agenda. The question that gripped me whilst walking through *Disobedient Objects*: can the objects of propaganda ever be Art?

It all comes down to how we define



L J Roberts, *Gaybashers, Come and Get It, USA, 2011* Photo: Courtesy of Blanca garcia

"They are items that join a movement together, allowing people to connect with causes"

art. For me, there must be some aesthetic element; all pieces of iconic art have the power to command the viewer’s attention and remain in the viewer’s mind. The power of propaganda lies in how quickly the idea spreads and is taken up, and having a strong symbol that binds protesters together is an important part of achieving this. One of the most poignant example is that of the pink triangle that formed ACT UP’s ‘Silence=Death’ campaign, which aimed to fight homophobia and inaction during the AIDS crisis in the 1980s; they inverted the symbol used in Nazi concentration camps to mark out gay men as a call to arms.

Images often lead the vanguard of political protests. Protesters opposing the expansion of Heathrow Airport used shields portraying faces of villagers across the world in places such as Bangladesh, seeking to draw attention to the human costs

of climate change. In 2011, as Italy faced education budget cuts, students took to the streets carrying huge cardboard and Plexiglas versions of classic book covers used as shields to push back against the police batons and charges. In 2011 the London Book Bloc campaign released a statement saying “when the police baton us... we will see not only police violence against individuals but the state’s violence against free thought, expression and learning... books are our tools, we teach with them, we learn with them, we create with them, and sometimes we must fight with them.”

It is exactly this sort of passion that elevates protest emblems into a type of art. Increasingly in art what matters is the concept – Banksy in particular is infamous for blending strong political ideals with his street art. The blurring of the boundaries between art and propaganda has

"True protest, going onto the streets, carries with it dangers that art rarely ever does"

already started to happen at the highest echelons of art.

One of the leaders of this movement are a group of anonymous American female artists who call themselves the Guerrilla Girls. Branding themselves “the conscience of the art world” they have been exposing sexual and racial discrimination in the art world since their inception in 1984. The group’s members wear gorilla masks in public to protect their identities and subvert the objectification of female artists that still takes place in the art world. One of their most famous pieces, now on exhibition at the **Tate**, depicts a Rokeby Venus-esque nude wearing a gorilla mask alongside the statement “Do women have to be naked to get into the Met. Museum? – less than 5% of the artists in the modern arts section are women, but 85% of the nudes are female”, protesting the lack of equal representation.

Such a bare political statement being exhibited as art in one of the highest regarded galleries in the world echoes Bertolt Brecht: “art is not a mirror to reflect the world, rather it is a hammer to shape it”. Art is about an enduring concept, and more importantly, a passion that transcends the artist and infects the viewer. There is no more immediate and powerful way to try and capture this sentiment, to try to shape the world, than protest.

The image of crowds marching and often chanting in unison can seem like performance art on an epic scale. But to lump the two in the same category would be dishonest. True protest, the act of going back onto the streets despite risk to life and liberty, carries with it dangers that art rarely ever does. Even as the ideas of art and protest intertwine, it would be wrong to class protest entirely as art.

It is tempting to try to beautify protest; it is easy for us to regard the spirit of revolution as something inherently romantic, to glamorise the overthrow of despotic regimes by civilians. It is this need to create such a poetic theme that plagued the broadcast of the Arab Spring by mainstream media. Catalina Ferro’s *Manifesto* puts it better than I ever could:

“I know what the price of smashing the system really is, my people already tried that./The price of uprising is paid in blood/And not Harvard blood.../It is easy to say “revolution” from the comfort of a New England library./It is easy to offer flesh to the cause/When it is not yours to give.”

Disobedient Objects is on at the V&A until 1st February 2015. Entrance is free.

Dirty Money: What are the Ethical Implications of Artistic Institutions accepting Money from Oil Companies?

An Analysis by
Fred Fyles

One of the highlights of the **Saatchi Gallery's** collection of contemporary art is Richard Wilson's *20:50*. Taking the form of a vast lake of used oil, it creates a black, mirrored surface that simultaneously intrigues and repels. With its surreal air, some visitors feel that the liquid needs to be felt to be believed, only to come away with a sticky residue on their fingers that contaminates everything they touch. Owned by the gallery since 1991, it has been shown in every space the gallery has moved to, with its current iteration taking up the entire basement of their building just off Sloane Square.

Just like the Saatchi Gallery, the **Tate Foundation** has its own dark connection to oil; yet their river of crude trickles down much further than the basement, reaching down into the core of the institution. I am, of course, talking about the link between The Tate Foundation and their longest-running sponsors, the oil giant BP. Their sponsorship deal is no secret. Indeed, BP seems to have obtained quite a lot of PR mileage from the relationship, with an estimated 30 million visitors to the Tate exposed to their sprightly green & yellow logo, and have expanded into sponsoring a number of other British artistic institutions, including **The British Museum, National Portrait Gallery, National Theatre, Royal Opera House, and Almeida Theatre**. But if you dig a little deeper it seems that there are some things that BP would rather keep quiet.

In July 2011, the Tate's Ethics Committee, which includes artists Wolfgang Tillmans and Jeremy Deller, recommended that their sponsorship deal with BP continue.

In December it was announced that BP would support a number of institutions – including the Tate – to the tune of £10 million; shortly afterwards a petition numbering 8,000 signatures was delivered to director Nicholas Serota, demanding that the Tate Foundation immediately sever ties with BP, largely due to their impact on the environment. It was the largest outcry since their relationship began in 1990. The management sat on the petition for a total of ten days before giving the trustees less than 24 hours in which to express concerns before the matter was dropped. This signalled the start of a lengthy court battle lasting three years, the outcome of which was that the Tate Foundation was ordered by the Information Commissioner to comply to a number of Freedom of Information requests regarding what was discussed in their meetings with BP. The Tate Foundation has since appealed the decision, having signed a confidentiality agreement with BP in December 2011.

This incident marked the final straw in a long line of indiscretions from BP for many, including pressure group **Liberate Tate**, founded in 2010 to highlight the ethical problems posed by the relationship through a combination of activism and performance art. Thus far, their protests have included *Floe Piece* (Jan 2012), in which a piece of ice was transported from the arctic and allowed to melt in the turbine hall, *The Gift* (July 2012), which saw a group of activists transport a wind turbine blade into the **Tate Modern** to campaign for increased renewable energy investment, and *Human Cost*



Protestors from **Liberate Tate** at the BP Summer Party celebrating 20 years of BP sponsorship, 2010 Photo: Immo Klink

(April 2011), during which an activist was stripped naked and covered in oil in the centre of **Tate Britain**. And they are not alone. Other collectives such as *Art Not Oil*, *Platform*, and *To BP or Not To BP* have all sprung up over the last decade, opposing sponsorship of artistic institutions by oil companies.

So why is this a problem? Well, for starters the record that BP has on environmental issues is far from rosy. One only needs to go back to 20th April 2010, the day oil began seeping into the Gulf of Mexico following an explosion on the Deepwater Horizon rig, to discover the impact BP has on the natural world. Over the next five months around 5 million barrels of oil leaked into the ocean, decimating the marine life in the area, perhaps permanently. While the well was declared sealed on 19th September 2010, there are some reports that state the well continues to leak. What was once described by the *National Oceanic and Atmospheric Association* as “one of the most productive ocean ecosystems in the world” has now been forever altered; in some areas up to 50% of fish are swimming with open sores; during the first birthing season post-spill, the number of dead baby dolphins washing up on Mississippi and Alabama beaches increased ten-fold; and in 2013 *NASA* stated that there was a “dearth of marine life” in the area.

Not only has the spill affected the area's ecosystem, but the lives of the inhabitants have also been altered. In the initial explosion 11 workers died, and since then the long-term effects of oil exposure on clean-up workers has begun to manifest, no doubt thanks to the fact that they were denied respiratory protection and threatened with dismissal if they complained. Furthermore,

many workers did not receive safety training to use clean-up chemical Corexit, a legal requirement. Medical professionals are still reporting cases of health problems in local residents, with leading doctors predicting that “liver and kidney disease, mental health disorders, and developmental disorders should all be expected”. Tony Hayward, BP's CEO at the time, tried to play down concerns, saying that the spill was “very, very modest” compared to the size of the ocean. He also sympathised with local residents saying that he too “wanted my life back”; this is cold comfort for the population, who are still experiencing disturbances to their health. One study in particular found that a third of children living less than 10 miles from the Louisiana and Florida coast had experienced unexplained health problems, including bleeding from the ears and nose.

In fairness to BP, the case could be made that Deepwater Horizon was an isolated incident, which no-one could have predicted. The same argument is difficult to make for Shell, another oil conglomerate that runs significant sponsorship deals in the UK, including with **The National Gallery**. Their activities in the Niger Delta, where they turned the government against the Ogoni people, on whose land they were working, can only be described as horrific. Following complaints by local elders that they were being exploited, Shell suspended all activity in the area; soon afterwards paramilitary troops raided the villages under orders from the government, and Shell resumed their drilling. The conflict reached a peak in 1995 with the execution of activist Ken Saro-Wiwa, who was accused of murdering four Ogoni chiefs. Immediately afterward Nigeria was suspended

"A petition of 8,000 signatures demanded that the Tate sever ties with BP"

"Deepwater Horizon forever altered the local marine ecosystem"

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from the Commonwealth of Nations, a ban that would last for three years; in 2001 it emerged that two witnesses had been bribed by Shell to give false evidence at the trial; in December 2003 Shell admitted that “we sometimes feed conflict by the way we award contracts, gain access to land, and deal with community representatives”; and in 2009 they offered the family of Saro-Wiwa \$15.5 million in damages. They still deny any wrongdoing.

It is clear that neither Shell nor BP have any qualms about destroying both the environment and people’s lives in their quest for further profit. Indeed, despite the fact that research has found that the two companies are responsible for 4.59% of all CO₂ emissions since 1750, both are now expanding their operations in Canadian tar sands and exploring the novel technology of fracking. When the Tate, or any other organisation, accepts money from such an organisation, they are implicitly giving their approval of that company’s activities.

In essence, The Tate Foundation is acting as a PR company for BP, hiding their less-than-savory practices under a thin veneer of – that most patronising of terms – public outreach. When one looks at the economic argument it is small wonder that BP decide to sponsor the Tate: as of last year Deepwater had cost BP \$42.2 billion, with a recent decision from the Supreme Court that BP were negligent possibly costing them a further \$18 billion in the future; for a mere £10 million, spread around a number of UK institutions, BP can gain

approval from the UK public. It used to be that arms manufacturers and tobacco companies sponsored artistic ventures (the BP Portrait Prize at the National Portrait Gallery used to be sponsored by Imperial Tobacco), and yet now the immorality of such bodies means accepting funding from them is beyond the pale; why is this not the same for oil companies?

The approval from artistic bodies need not be implicit either; Tate director Nicholas Serota has made his support for oil perfectly clear since the 1980s when he, as director of **Whitechapel Gallery**, first entered into agreements with BP. Following Deepwater, he made such sentiments even more obvious, refusing to capitulate to mounting pressure from activists: “We all recognise they have a difficulty at the moment”, he said, “but you don’t abandon your friends because they have what we consider to be a temporary difficulty.” Such loyalty is admirable, but perhaps misplaced, especially when one considers that the current Chair of Trustees at the Tate Foundation is Lord Browne, former CEO of BP from 1995-2007, and current owner of fracking company Cuadrilla Resources.

For some, this level of intimacy between the arts and big business is not worrying. British artist Jeremy Deller, who represented the UK at the last **Venice Biennale**, sees the relationship as inevitable, saying that “art has always had links to power, business, and politics”. This may be so, but with the increasing reach of international companies, it doesn’t seem paranoid to be concerned about the impact they could have



Liberate Tate members protesting against censorship from BP, 2014
Photo: Martin LeSanto-Smith

"In essence, The Tate Foundation is acting as a PR company for BP"



Deepwater Horizon drilling platform going up in flames, 2010 Photo: Creative Commons

on what enters the gallery. In 2011, environmental artist Chris Drury had a work removed from the University of Wyoming; entitled *Carbon Sink*, it featured a whirlpool of blackened logs on a base of coal, and acted as a comment on the devastating impact of the coal industry on the state’s forests. Following an outcry from Wyoming’s powerful coal lobby, which was soon echoed by state politicians, the piece was removed, less than a year after it was commissioned.

This may be an extreme example, but while BP hasn’t – thus far – removed works from Tate’s galleries outright, the level at which they censor material may be more insidious. This is a sentiment echoed by playwright Mark Ravenhill: “If you spend night after night entertaining corporates, you learn their language”, he says, “It becomes harder to talk to the whole of society. I think there are very few examples of direct intervention – it’s not like you send them a script and see if they like it. But it changes the culture. It’s more gradual than censorship.”

When considering the extreme secrecy that surrounds the Tate Foundation’s dealings with BP - despite the fact that 40% of their funding is from governmental sources – it doesn’t seem at all feckless to question what influence they may have over what is inside the galleries.

Ultimately, whenever a discussion concerns big oil and the arts, people are made to face a choice; would you want BP to stop sponsoring the Tate, if it meant they would no longer be able to function due to lack of funds? I don’t doubt the importance that arts has in this country, both economically and socially, and for me encouraging access to the arts is one of the most vital things a government can do (despite the opinions of Secretary of State for Education Nicky Morgan, who believes “the arts hold kids back”), but this choice of oil or nothing is false.

Instead, there is a third way, which would involve the government dramatically reversing the arts cuts they have put in place thus far, and extending the funding available to

"There is a new paradigm by which the state refuses to support the arts"

the Arts Council. In the most recent governmental budget for the arts, the **Southbank Centre**, **National Theatre**, and **Royal Shakespeare Company** all faced cuts, **ENO** funding was slashed by 29%, and **Barbican** funding cut by 18%.

When such pressures are placed on institutions, it is understandable that they may look for funding anywhere they can get it, be it from oil companies or financial powerhouses.

But it also encourages a new paradigm, in which the state refuses to support the arts; a process has been put in place – starting two decades ago but significantly ramped up in the last five years – by which arts funding is thought of as an unnecessary luxury, despite the fact that they are economically sound investments, returning £4 for each £1 invested.

As the world becomes more and more interconnected, and environmental issues such as climate change move to the forefront of people’s minds, it seems likely that it will become increasingly difficult for companies such as BP to defend their activities. The interaction between politics and the arts is becoming increasingly unsettling, and people are beginning to take notice; in the wake of the recent Israeli-Palestine conflict the **Sao Paulo Biennale** dropped the logo of the Israeli Embassy from their programme, and North London’s **Tricycle Theatre** refused to host the UK Jewish Film Festival until the organisers returned sponsorship from the Israeli Embassy.

Last September, *Liberate Tate* staged a performance piece in the Tate Modern’s **Turbine Hall**; entitled *Hidden Figures*, they held up a giant black square, inspired by the Malevich painting on display at the time, in protest against the censorship of information regarding the sponsorship deals with BP. As anti-oil sentiment becomes more and more apparent, it seems likely that such protests are the tip of a huge iceberg with which the Titanic of big oil is on a direct collision course. The only question now is whether The Tate Foundation will go down with the ship.

Life, Death, and Dance in 1930s Soviet Russia

Fred Fyles is impressed by GRAD's exploration of USSR ballet *The Bolt*

The ballet can be boring. There. I've said it. As Arts Editor, you would think it antithetical that I could find dance deathly dull, but in all honesty I can't tell my *plié* from my *pointe*, and have held a deep dislike of the art ever since being forced by my parents to attend ballet lessons in my childhood (I protested; they switched me to piano; everyone was happy). So when attending the **Gallery of Russian Art and Design**, whose newest exhibition is centred around a Shostakovich ballet entitled *The Bolt*, I encountered one of those all-too-frequent moments that made me think: "well, perhaps I should have been born in early 20th century Russia"

If I had been born in, say, 1911, then (presuming I survived WWI, the Russian Revolution, and the ensuing Civil War) instead of being sick to death of *Swan Lake*, I could be sitting in the front row of *The Bolt*, a work that seems miles away from anything I have ever seen. For a start, *The Bolt* is fun. Choreographed by Fyodor Lopukhov, who worked at the **Bolshoi Ballet**, dancers in *The Bolt* took on machinistic characteristics, using their arms and legs to recreate the thumping and clunking of heavy machinery in an acrobatic celebration of the marvels of modern technology. Lopukhov was a dynamic choreographer, who was focussed on uniting the worlds of classical ballet and technical dance; a resolute modernist, his work has been reappraised as quietly influential on a whole host of 20th century choreographers.

The plot of *The Bolt* – which would prove to be its eventual downfall – is relatively simple: Lenka Gulba, which translates literally as Lazy Idler, is a rube, whose only wish is to get plastered with his gang of misfits; determined to continue drinking, they plan to disrupt the factory's new machine, convincing patsy Goshka to drop a large bolt in the engine; luckily shortly after enacting their plan the gang is caught, with help from Komsomol, the young communists' league. Interspersed with variety performances from the local factory workers, the plot allowed for a cast of archetypal characters such as 'The Petit-Bourgeois', 'The Job-Hopper', and 'The Counter-Revolutionary'.

These characters were skilfully brought to life by Tatiana Bruni, whose bright, bold costume designs form the majority of the exhibition. A child of an artistic family, Bruni grew up straddling two worlds: although born in a pre-revolution Russia, she graduated from art school in the blinding light of the new

Soviet Union, with a government that promised equality, justice, and a dictatorship of the proletariat. This optimism is reflected in her designs, which are like constructivist marvels transformed into children's book characters; the gouache drawings still look as fresh as the day they were made, and we have a number of meticulously preserved costumes used in the original show for reference.

Unfortunately, the ballet fell foul of the censors; following its premiere in 1931, critics panned the production, and it was not to be performed again for another 74 years. At the time Shostakovich was the golden child of Soviet music, but this would not be the first time his work was suppressed: his next ballet, which also happened to be his last, was closed after a negative review in Soviet mouthpiece *Pravda* – entitled *The Bright Stream*, it followed *The Bolt* in his triptych of contemporary Soviet life, and revolved around life on a collectivist farm.

Ultimately, the reason for the downfall of the ballet was its satirical elements, which had no place in the USSR of the 1930s, which was increasingly moving towards Socialist Realism as a preferred method of artistic output. Although the ballet included all the usual pro-communist, anti-religion messages, the characters were deemed to be farcical, and therefore damaging to the Soviet status-quo. Not only that, but Shostakovich included snippets of jazz and foxtrot into his score, infuriating critic who saw such styles as 'Western imperialism', and Lopukhov was accused of a 'dancification' of industrial progress – a serious error in the eyes of governmental censors.

And thus *The Bolt* was consigned to history. While there have been a couple of revivals since the fall of the USSR, very little interest has been generated since; hopefully, with the opening of GRAD's exhibition, we will see a renewed interest in this ballet. The rare opportunity to see Bruni's designs in the flesh is marvellous, since they can be described as nothing less than breathtaking. With their lyrical use of colour, geometric precision, and wonderful witticism, they should rank in the highest echelons of Constructivist art; Bruni deserves to have a place in Russian art history alongside luminaries such as Alexander Rodchenko, Varvara Stepanova, and Lyubov Popova.

The costume designs, alongside GRAD's informative supplementary information – usefully provided on



Tatiana Bruni, Kozelkov's Girlfriend, Costume Design for *The Bolt*, 1931, gouache and watercolour on paper. Photo: GRAD and St Petersburg Museum of Theatre and Music

iPads – allow us a glimpse at how artistic institutions operated within the governmental superstructure that was the USSR. We learn that the industrial sabotage that drives the libretto is no mere plot device, but an actual fear for many Soviets, in no small part thanks to the 1930 Industrial Party Trial, during which a group of ministers were accused of plotting a coup. Bruni's leaning towards simple, childish designs is perhaps explained by a quote from Antonii Lunacharsky, Commissar for Education, who saw the arts as a perfect means for education a largely illiterate population: "Agitation and propaganda acquire particular acuity and effectiveness when they are clothed in the attractive and mighty form of art".

Thus 'The Job-Hopper' has a pair of wings emerging from his derriere, 'The American Navy' character is smoking a nuclear-missile cigar, and 'The Bureaucrat' has been transformed into a literal bureau, a pair of stacked-paper legs bulging

out from a wooden desk. Her design for 'The Terrorist' is particularly enlightening; the worst fears of the Soviet Union are given human form as a thin woman wearing a voguish hat and a sumptuous ballgown. Run for your lives, the bourgeois are here!

GRAD have managed to not just present a fine collection of art, but – through archive photographs, costume reproductions, and Shostakovich piped through the gallery's speaker system – have managed a near-impossible feat of bringing a ballet to life. If it only gave exposure to Bruni's work, that would have been enough, but GRAD goes above and beyond, giving us an idea of what life was like in the USSR, not only for those in the artistic world, but the general population too. So next time you're pining for a return to the values of the USSR of the 1930s, instead of calling everyone Comrade and contracting TB, just pop down to Great Titchfield Street instead, and experience this modern marvel of ballet.

"Perhaps I should have been born in early 20th century Russia"

"The worst fears of the Soviet Union are given human form"

Interview: Fred Fyles speaks to *Bolt* curator Alex Chirac

Q: How did you first hear about *The Bolt*, and what made you want to run an exhibition on it?

A: We were approached by the **St. Petersburg State Museum of Theatre and Music** with the idea of collaborating on an exhibition. We were of course delighted to work with them on such a project, and *Bolt* seemed an ideal subject, both because we thought **GRAD** would provide a great space to display the works, and also because we would be introducing an unusual and relatively unknown topic to a London audience

Q: Were there any particular challenges trying to bring a ballet – a production so kinetic and dynamic – into the exhibition space? Was it difficult to try and convey the expressiveness of the ballet's movements?

A: Incorporating movement into an exhibition space inevitably has its own challenges. However, the photographs and drawings themselves are dynamic and vibrant, and give a great impression of the energy that the performance as a whole would have had.

Q: One of the major focusses of the exhibition is the work by designer Tatiana Bruni, whose

costume designs are delightfully bold. It seems – to me at least – that her work deserves to sit alongside Rodchenko and Popova in Russian art history, and yet she seems to have been largely forgotten. Why do you think this is?

A: They are indeed charming and witty, but 1931 proved to be too late for constructivist-inspired design as Socialist Realism was gaining ground. Bruni was almost a generation younger than Popova or Rodchenko, and was not really part of the same avant garde movement, although she was influenced by their aesthetics, such as the ROSTA window propaganda designs. Perhaps partially because of the ongoing interest in that earlier period from researchers and the public, artists such as Bruni have faded into the background: she was really part of the last gasp of the Russian *avant garde*.

Q: The ballet premiered at a time when Socialist Realism was starting to become the main artistic style used by the Soviet Union to communicate their ideas. How much room do you think there is in art for politics?

A: Art is almost always political in some way, and in Russia and the Soviet Union art had been used as a political tool for decades before

Socialist Realism. You only have to think of Mayakovsky, Rodchenko and others from the earlier avant garde, where radical aesthetics so often went hand-in-hand with radical politics. Part of the reason that works of that period still interest us today is precisely because they were political in some way; *Bolt*, for instance, has a real satirical bite, based on the real-life industrial sabotage trials of the early 1930s.

Q: The story of *The Bolt* is an interesting one: it was commissioned by the state-supported Moscow Art Theatre, but then banned by the government. To what extent do you think the state supports/hinders the arts, and what role should the government play within the arts?

A: The Soviet context suggests its own particular problems when considering that question, since most art (and certainly major theatre productions) was commissioned by state institutions during that period: there was rarely any room for private enterprise. In addition, *Bolt* was not directly banned by the government, rather it was very harshly criticized in the press, which in a climate of paranoia made the theatre withdraw the ballet. The influence of ideology was all-pervasive and worked even without direct intervention.



Tatiana Bruni, *The Terrorist*, Costume Design for *The Bolt*, 1931, gouache and watercolour on paper. Photo: GRAD and St Petersburg Museum of Theatre and Music

A Winter Guide to London Culture

Kamil McClelland gives a guide to the best of what's on this Christmas

Term is nearly over, the Christmas jumpers are out and the mulled wine is flowing freely. And what better way to round off this year and welcome in the next than by sampling some of London's finest cultural offerings. Here, I present a *Winter Guide to Art*, my pick of some of the best shows and exhibitions taking place in the coming few weeks. If you want a more in-depth appraisal of the shows I have mentioned, make sure to check out previous editions of Felix online as some of them have already been reviewed by our expert team of writers.

Tate Britain

Late Turner – Painting Set

Failing sight and a waning popularity in his later life clearly did not affect the quality and inventiveness of Turner's work, as brilliantly illustrated in this display of his works. An absolute delight to see.

Until 25th January. Tickets £15 for adults, £13.10 for students

Royal Academy

Giovanni Battista Moroni

If you've been keeping an eye on the Arts Section this term, you've probably already heard me harking on about this true genius of Renaissance art, whose name deserves a place alongside the greats of the period. His flair for detail and style puts him centuries ahead of his contemporaries.

Until 25th January. Tickets £12 for adults, £10 for students



Ceremony, by Gareth Pugh, V&A Xmas Tree 2014 Photo: V&A

Shakespeare's Globe

The Night Dances

One actor and the words of Sylvia Plath, one cellist and the suites of Benjamin Britten; the **Globe** presents a unique pairing of the works of the two artists to create a powerful evening of poetry, brought alive!
15th December. Tickets £10-£60

Winter's Tales

Dramatic readings of literary classics accompanied by atmospheric live music and rounded off by an intimate candlelit setting. What more could you want for a cultural Christmas treat! With performances of Anton Chekov, James Joyce and Daphne du Maurier, you can be sure that you will never have experienced their works in quite the same way.
From 21st December until 5th January. Tickets £10-£60

The Old Vic

Electra

A critically acclaimed adaptation of Sophocles' tragedy, *Electra*, starring Kristin Scott Thomas, has been the hot ticket on London's theatre scene for a number of months now, with only a few performances remaining. With blistering performances from the whole cast, make sure to grab one of the last tickets to this fantastic story of grief and revenge.
Until 20th December. Tickets £10-£55

Arts

arts.felix@imperial.ac.uk

National Theatre

3 Winters

Set in a Croatia defined by upheaval, from the end of the Second World War up to the modern day, the play tells the story of a family as they try to adapt to this extreme change. This work takes on a large and powerful topic and deconstructs it in a nuanced and delicate performance.

Until 3rd February. Tickets £15-£50.

JOHN

Theatre like you've never seen before, *JOHN* is about a man, his battle with vices and his struggle to redefine himself. The piece combines highly physical dance with spoken word to tell a shocking story based on real-life interviews.

Until 13th January. Tickets £15-£35.

Behind the Beautiful Forevers

Telling the story of Mumbai's slum dwellers, this play gives a unique insight into their shadow world and how, amongst India's burgeoning global prospects, the country's poorest people try to make their way in life.

Until 13th April. Tickets £15-£35.

Gallery for Russian Arts and Design

The Bolt

An exciting new exhibition has opened at **GRAD** that explores one of Shostakovich's musical experiments of the early 1930's, produced at a time when the Soviet Union was suppressing the avant-garde to make way for their Socialist Realism. *The Bolt*, a ballet, tells the story of a fired factory worker who plots his revenge through an act of sabotage, and through costume design and photography, **GRAD** transports us back into this world of satire and conspiracy.

Until 28th February (closed from 20th December to 5th January). Pay what you can but £5 donation is recommended.

National Portrait Gallery

Taylor Wessing Photographic Portrait Prize

A delightful collection of photographic portraits has opened at the **National Portrait Gallery**. *The Taylor Wessing Prize* has a wide variety of themes for its submissions, keeping your interest throughout despite the weaker piece or two.

Until 22nd February. Tickets £3 for adults, £2 for students.

Science Museum

Drawn by Light

Somewhat of a journey through the history of photography, the *Drawn by Light* exhibition at the **Science Museum** displays a collection from the Royal Photographic Society by some of the world's best photographers. If you ever wanted a brief introduction into photography as an art form, this is where to start.

Until 1st March. £7.20 for adults, £4.50 for students.

Barbican Centre

Constructing Worlds: Photography and Architecture in the Modern World

A beautiful, thought-provoking exploration of the relationship between artists, photographers, and architects. Starting from the early 20th Century, with luminaries such as Berenice Abbott and Walker Evans, we move through American shopping malls, German deconstructivism, and Congolese shanty-towns.

Until 11th January. £12 for adults, £8 for students.



Adoration of the Magi, Boticelli (Detail) Photo: Creative Commons



Winter in Broughton, L. S. Lowry Photo: Estate of L. S. Lowry

Top 5 galleries for the winter break

1 Tate Modern

Alibis: Sigmar Polke is a retrospective of an artist who, even in the Brave New World of the 20th century, seems avant-garde and experimental. Polke takes you on a whirlwind tour of wit and skepticism to pick apart the German psyche in a world where people relied on alibis to acquit themselves from their own past.

In **Conflict, Time, Photography**, instead of separating records of warfare by location, they are ordered chronologically to show the effect of conflict seconds, hours, days or even years after it occurs allowing us to look at the effects of war in a completely different way.

Alibis: Sigmar Polke 1963-2010. Until 8th February. Tickets £13.10 for adults, £11.30 for students.

Conflict, Time, Photography. Until 15th March. Tickets £13.10 for adults, £11.30 for students.

2 The Photographer's Gallery

If you love fashion, then look no further than **The Photographer's Gallery**. In **High Fashion, The Condé Nast Years 1923-1937** explores the work of fashion photographer Edward Steichen allowing you to see what made his work so iconic and how he became known as the 'father of modern fashion photography'.

Then, from the beginnings of fashion photography, go to Viviane Sassen's exhibition **Analemma: Fashion Photography 1992-2012** and see where the exciting and colourful discipline is now.

In High Fashion, The Condé Nast Years 1923-1937 and Analemma: Fashion Photography 1992-2012. Until 15th January. Ticket to both shows £4.50 for adults, £3.50 for students (free Mon-Fri, 10.00-12.00).

3 Somerset House

Somerset House hosts two brilliant exhibitions at the moment, **Egon Schiele: The Radical Nude** in The Courtauld Gallery and **Guy Bourdin: Image Maker** in Somerset House itself.

Egon Schiele is just as is described, radical, and probably not one to take the parents to. No less unique is fashion photographer Guy Bourdin, who sought for not only the clothing, but also the photograph itself to be part of the art.

Egon Schiele: The Radical Nude. Until 18th January. Tickets £7.50 for adults, £3 for students.

Guy Bourdin: Image Maker. Until 15th March. Tickets £9 for adults, £7 for students.

4 Victoria and Albert Museum

As always, the **V&A** is a brilliant bet for a day out. Exhibitions of note include **Constable: The Making of a Master**, which explores the work of the genre-defining British landscape painter and his mastery of light and composition.

Another excellent exhibition on here is **Horst: Photographer of Style**. A journey through the photographer's life, the show explores his work in fashion, portraiture, surrealism as well as many other fields, a true icon of photography.

Constable: The Making of a Master. Until 11th January. Tickets £15.40 for adults, £10.20 for students.

Horst: Photographer of Style. Until 4th January. Tickets £9.20 for adults, £7 for students.

5 National Gallery

National Gallery has three excellent exhibitions on at the moment. First, **Rembrandt: The Late Works** is one of the blockbuster shows in London that you should have seen by now. It examines how his craft changed later in his life to become more expressive, introspective and even more incredible.

The next two exhibitions work very well as a pair. **Peder Balke** and **Maggi Hambling: Walls of Water** display the work of two very different yet complementary artists, pairing a 19th century Scandinavian landscaper with a modern painter based on the Suffolk coast

Rembrandt: The Late Works. Until 18th January. Tickets £16 for adults, £8 for students.

Peder Balke. Until 12th April. Free entry.

Maggi Hambling: Walls of Water. Until 15th February. Free entry.

Welfare

welfare.felix@imperial.ac.uk

I'm sure you'll do great!

Chanon Wongsatayanont has 5 tips for coping with exam stress

It's that time of the term again. Well, for those of us unfortunate enough to have end-of-term exams anyway (e.g. me). As the days are getting shorter, colder and revision hours are ticking away like a time bomb, it's hard to stay festive even with Christmas so close.

And for those with beginning of term exams, a Christmas dinner with revision at the back of your mind is probably not what you had in mind for the holiday spirit.

But don't worry, we're all in the same boat, and here are some tips that will help you survive the exam stress this time of the year.

There's no perfect revision schedule

By the time you've come to university, you would have realized that people work best at different times. But during exam periods, the constant comparison between you and the rest of the class can make you forget that.

Talking to an early bird about her revision routine doesn't mean that you're starting too late. And that night owl boasting about his all-nighter? It doesn't mean you're not working hard enough either.

Everyone has their own preferences. This includes how often you take breaks, where you work best, whether you should suspend your Facebook account and even should you should go to a party this evening? The most important thing is to keep track of how well you're covering the topics. Don't forget that!

It's OK to take breaks

It is closely related to the point above but very important to emphasise, especially for those preparing to have a revision-plagued holiday. Taking breaks or having a trip abroad is allowed. Diligence may be a virtue but so is temperance. So don't be a Scrooge and do have some fun.

"But there's so much to revise and there's never enough time to memorise everything!" A particularly hardworking student might say.

Well, look at it this way. You can't overwork yourself and get burnt out, spending days looking blankly over your notes. So if you factor in those breaks into your revision schedule, you are much more likely to make sure that you get the most out of the days you do work. Efficiency is key, not raw hours dedicated to sitting down with your books.

For those with exams practically glaring down their faces, breaks can mean just an evening to cool off so that your brain can have some time



If only we were all taking whatever exam this person was revising for. Granted, subtraction can always be difficult Credit: GettyImages

to consolidate what it has learned. A break when you need it will make sure what you learned stays in your head and keep you going for the next round.

People lie

In addition to a cynical truth, it's also what people do leading up to exams. Your course mates, people in the year above, your sister, your grandpa. If they said that they have stormed through 8 hours a day without as much as a toilet break, they're most likely lying to you. It's a good old intimidation technique or an attempt to become 'holier-than-thou'.

Even if they genuinely believed that they had been such a staunch reviser, they probably forget to count all those moments they were trying to find the perfect revision playlist, clearing their head with Candy Crush or writing an article for the university newspaper.

This tip also applies to those guys who lean back on their chairs and said, "Oh, that exam? I just revised it the day before. You'd be dumb to fail it."

Best bet? Trust yourself to assess how you're doing and only take away what is useful, like the relevance of that last lecture. Only you know whether you should spend more or less time revising.

Take a step back

Tunnel vision is the nemesis of exam revision. That's when you judge your entire academic performance based on the one single thing you happened to focus your attention on in your panic.

No, you're not going to fail because you missed all the revision sessions. No, you're not a failure if you slept in today. And no, you won't be kicked out of Imperial if you can't get yourself to revise today after a long solid week.

These things aren't going to make or break your exams. As long as what you're doing is getting you closer to understanding your subject, it's better not to dwell on the details.

Try to look at the wider picture of how you're doing overall. What if instead of attending those revision sessions, you managed to master a particularly difficult topic? Don't let that one thing pull everything else down.

Take an even larger step back

Near-spiritual anecdote coming up. When I was an undergraduate preparing for my finals, I remember being so stressed that new veins started sprouting across my temples. I was so stressed I don't think I could hold a normal conversation anymore.

The evening before my first exam, I gave up revising. As I hopelessly procrastinated, I stumbled across a video about Chris Hadfield, the Canadian astronaut who did a cover of 'Space Oddity' in space, talking about earth from the window of the International Space Station.

He said that every single person in the history of mankind had lived and died on that blue globe floating before him. Once you've had that perspective, the scale of whatever you face diminishes in comparison. Insignificance is usually scary, but it's exactly what I needed to be reminded of at that moment.

That reminded me what these exams really were. Just something that most people went through in their lives being as scared and nervous as I was, and for a great majority of those people, it went better than expected.

So if the worst comes to the worst and you feel truly doomed for the exam, just remember that exams don't determine lives.

You might feel that it does right now, but your worst case scenario is not going to happen.

Exams usually end with a huge sigh of relief and even if it doesn't, remember that it's just a termly exam and you'll have plenty of chance to redeem yourself.

Best of luck!

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.

Helplines

If you are distressed and need someone to talk to:

Samaritans (24 hr helpline):

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

Anxiety Help : 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

Eating Disorders: Beat

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

Addiction:

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

College Resources 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.

The Victoria's Secret fashion

Cecile Borkhataria takes a look at the sexiest outfits and angels



Photo: Dimitrios Kambouris via Getty Images

Angel: Alessandra Ambrosio The Fantasy Bra

This year, Alessandra Ambrosio and Adriana Lima had the honour of modeling a Fantasy Bra this year. Normally, only one angel wears a fantasy bra each year, but for this year's show, two were made for the angels who have been modelling for Victoria's Secret for the longest. The fantasy bras are typically designed with precious stones and metals encrusted in them, and are usually very elaborate and expensive. Worth over \$2 million each, the bras were made by Mouawad jewelers using 16,000 rubies, diamonds and sapphires. All the jewels were strung together with 18 karat yellow gold chains. Both bras took over 1,380 hours to make and were inspired by "the magic of faraway lands." Alessandra began her modelling career at the tender age 15, and she has been modelling for Victoria's Secret since 2004, making her a household name at the brand. For the 2008 Victoria's Secret show, she walked the runway only 3 months after giving birth to her first child! When she started with Victoria's Secret at 21, she never worked out and would just eat salad if she gained a pound or two. The model has two children, a fiancé and a fashion line.



Photo: Dimitrios Kambouris via Getty Images

Angel: Karlie Kloss The Gilded Angels collection

Here, Karlie wears the Dream Angels lace and tulle push-up bra (\$79.50-89.50.) The American angel is fast becoming an Instagram sensation. Her best friend, Taylor Swift, sang at the show and the two were going selfie crazy back stage! Standing tall at an incredible 6'1, she is the tallest of all the angels. She is absolutely OBSESSED with baking cookies, and she even collaborated with Momofuku Milk bar to create a recipe called 'Karlie's Kookies,' which she sold at the DKNY store in New York city for Vogue Fashion's Night Out. She donated all the proceeds to benefit hungry children across the world through a project called FEED.



Photo: Dimitrios Kambouris via Getty Images

Angel: Candice Swanepoel The Fairy Tale collection

For Candice's fairy tale inspired look, she's wearing a leather trimmed unlined bra and underwear, priced at \$258 and \$98, respectively. At that price, we'll probably be saving that set for Valentine's day! The stunning model was scouted when she was just 15 at a flea market in South Africa. When it comes to keeping her body toned, boxing is her exercise of choice for a fun, full-body workout. For the guy's out there who are interested in her, bad luck – she's been dating sexy Brazilian model Hermann Nicoli for over 6 years. If she's ever single though, maybe you could try to teach her how to drive – at 26, she has yet to obtain her driver's license!

Fashion

show – landing on home turf

of last week's runway show at Earl's Court Exhibition Centre

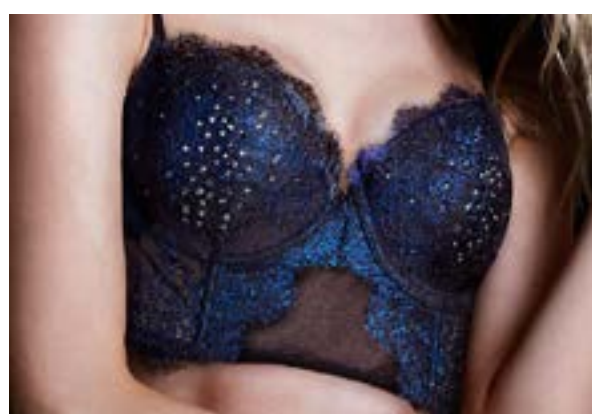


Photo: Dimitrious Kambouris via Getty Images

Angel: Lily Aldridge The Angel Ball collection

Lily is wearing the Very Sexy push-up balconet bra (\$58) with matching suspenders and string panties. The Angel Ball collection was inspired by seductive glamour and uses black and white fabrics paired with dark wings to channel the provocative vibe. Lily is originally from Nashville, Tennessee and her breakthrough moment came when she appeared in a commercial for Levi's in 2006. She keeps her body in shape through pilates and boxing, which are very popular in the modelling world. She is married to the lead singer of the *Kings of Leon*, Caleb Followill, and she even appeared in the music video for their smash hit 'Use Somebody.'



Photo: Dimitrious Kambouris via Getty Images

Angel: Joan Smalls The Exotic Traveller collection

Joan is wearing a red lace plunge push-up bra from the Victoria's Secret Designer collection (\$198.) The collection was inspired by exotic travels abroad, and the look has been completed with colourful feather wings and an Aztec patterned top. Since 2012, the Puerto Rican beauty has been rated number 1 model by Models.com, and her career is continuing to skyrocket. Small's claims that she doesn't diet, but her daily one-hour long workout is enough to keep her in amazing shape. She suffers from Scoliosis, so she works out with a personal trainer to do strength training, making sure she keeps her back in check. She has appeared in Victoria's Secret fashion shows since 2011.



Photo: Dimitrious Kambouris via Getty Images

Angel: Lily Donaldson The Gilded Angels collection

Lily is wearing the Dream Angels embellished plunge bra (\$98.) Born and bred in London, Lily wanted to be an art teacher until she was scouted by an agent while shopping in Camden Town. Before walking for any fashion shows, she became the face of Miss Sixty in 2004. She signed a modelling contract for Victoria's Secret in 2009, and in 2010 she walked her first Victoria's Secret fashion show. She has since been given a pair of wings, cementing her status as a Victoria's Secret angel. In Early 2011, she fell off a horse and was out of action for the next few months. I wonder if people tried to use the classic pick up line on her: did it hurt when you fell from heaven?

HANGMAN

Hangman Features Apparently Legitimate News Articles This Entire Time

Sources close to Hangman today revealed that the features on this page have in fact been genuine, bona fide news for some time now, and rest assured that no-one is more surprised than we are.

The allegations surfaced during a Union Council meeting, during which an individual (who cannot be named) used one of last week's 'articles' as a supporting source in their argument.

"At first, I thought they were just Onion-style satirical features designed to subtly mock aspects of life at Imperial and, to a lesser extent, Chris Kaye", says Vanilla Blancmange, a third-year EEE student. "But then [redacted] confidently referred to something written in Hangman as fact and, well, that was that."

Hangman managed to secure a statement from a Hangman in response to the shock revelations: "I don't fucking know who I am

any more. I thought my job was to bash out a few hundred words of moderately witty dross every week, never did I imagine that it would all end up coming true. I'd advise anyone born between March and February to watch themselves over the coming weeks. Now if you'll excuse me, I'm going to go drink myself to death in the Felix office in flagrant violation of the Clubs, Societies & Projects Policy."

Philippa Skett, the Felix editor, was similarly surprised and even questioned the allegations. "We print news now?", she asked, before returning to her workstation to manually change the colour of dozens of digital snowflakes individually in Photoshop.

In unrelated news, Hangman has been nominated for a Guardian Student Media Award for its extensive coverage of new halls on the Isle of Wight which students still reckon will be better than Acton.



An artist's impression of Hangman's "news". Photo: RIA Novosti

NEWS WITHOUT THE NEWS



SEX SCANDAL DISASTER SWEEPS THE COLLEGE

Tuesday Sees the Latest Disaster Sweeping TfL as Rugby Club Hit Council

Council played host to the rejection of the motion of no confidence against the Rugby Captain this week. It was thought that the success was slightly bolstered by the presence of several groups of sporting students, although rumours are rife that only half of those expected actually managed to turn up.

Several sources have revealed to Hangman that many actually faced issues reaching the venue due to transportation complications.

Four students were severely delayed after catching the tube towards campus. The students allegedly removed their jumpers due to the heat, triggering mass panic among the other commuters.

Said one woman, "I thought by catching the Piccadilly line I would avoid any more Imperial College student nudity, but once I saw the students beginning to strip I knew I had to stop them offending any other passengers."

"I pulled the emergency cord even though we were between stations, but thankfully it stopped the men in their tracks. They didn't even manage to remove their ties."

"It was a miracle no-one was hurt." Another group of students

were left stranded on the side of Hammersmith Road, after damage to the window of a number 9 bus resulted in all passengers having to disembark from the vehicle.

Sources close to Hangman said that the boys were sitting at the bottom of the bus, and were quietly talking when one of the party members got up to help an elderly woman to her seat.

As the bus lurched forward, witnesses stated a metal drinking flask was flung from his sports kit in his backpack and smashed the window on the opposite site of the vehicle.

Said one witness, "It was absolute anarchy. The bus wasn't going at full speed, thank the lord, otherwise people might have been sucked out of the empty window."

"If the bus hadn't come to a stop, we might have all been severely injured, or worse."

Several other students also tried to get a ferry to Westminster, after a late night training session based in Greenwich. Whilst on the boat, witnesses said that one of the boys was complaining of feeling ill.

"He looked really pale, and kept lolling forward then seemingly



waking up. He must have been absolutely wasted, it was disgusting."

Medical teams were called to meet the boat when the student could not be roused, and his teammates looked anxiously on as he was put into an ambulance near Westminster dock.

It was later revealed that the student was diabetic, and had skipped dinner before their match. His worried teammates accompanied him to the hospital, and spent the night by his bedside.

All in all, a total of thirty students were unable to reach the Union Dining Hall for 6.30pm to discuss the motion of no confidence. Several did make it as far as Beit Quad, but were then distracted after walking through the bar.

Said Wom Theeler, Union President, on the lack of attendance: "I thought more of them cared about their captain than this, but it seems once again boys will be boys and have caused absolute chaos."

"We cannot confirm or deny at this stage that we will be producing a motion of no confidence against the motion of the sporting teams in general; it seems they purely cannot be trusted to use any sort of transportation system any more."

When Hangman approached Barclay's Bike Hire to ask if they had received any reports of disorderly behaviour, a spokesperson replied: "Not yet, but we reckon it will only be a matter of time."

HANGMAN

Diary of A Fresher aged 18 3/4

Friday 5th

Today I went to the library to finish my essay, but forgot it was a Friday so we went to the Union when we got kicked out at 10pm. As we left we could see some students climb silently into crevices of the walls and above the shelves so they could stay later without the security guards noticing.

We didn't pay either, we pretended we were going down to the Newspaper Office and then got past the security. We saved like £2.50! LOL

I went to the Union with my only two course friends who were helping me with my essay. I got quite drunk and started to whatsapp Dorothy, but decided she's a skank for sleeping with Kris. I don't know how it ended up happening, but for some reason it was then 3am and I was just sitting on the floor of the gender neutral toilets sobbing into a radiator. I didn't even get to finish my snakebite.

Saturday 6th

So hungover today, I spent all day in bed and couldn't bring myself to turn my phone on in case Dorothy had messaged back.

Sunday 7th

Still haven't turned on my phone. I am back in the library so am using that as an excuse to not respond to her. Finished my essay though thank god! I made sure to put it all on facebook so people at home could see how hard it is going to Imperial sometimes. I've not seen anyone at home tag themselves in the library.

Monday 8th

Finally turned on my phone, and I only had one message from Dorothy saying we need to talk about what happened with Kris Craye. We met in the library café and I got there

early and bought her favourite, jacket potato with cheese and tuna.

I was waiting in the corner, and then Dorothy rolled into the cafe - she was in a wheelchair. She told me how the doctors said the feeling would return to her legs in three to four weeks and then she would walk again, and eventually she would regain the sight in her left eye once the protein-cleansing eye drops started to take effect.

She was also wearing a neck brace, and later told me she also has a makeshift tattoo saying "This ass was owned by the D...PW." She said the tattoo happened after they left the union, and although couldn't remember parts of it, they ended up in some 24 hour tattoo parlour in Soho. They went later to a casino somewhere apparently, then finally went back to his room in halls.

She said she was sorry, left her potato untouched, then slowly wheeled away. She accidentally tried to wheel through the wrong glass door of the library entrance, but I was so sad I didn't even laugh.

Tuesday 9th

Still sad about Dorothy. WHAT IF SHE WAS THE ONE?

Wednesday 10th

Saw Kris around campus being followed by about five other girls, apparently the fact that he was so good in bed he's left a girl unable to walk for four weeks has made him into a legend.

I went to the toilet in physics today and someone had drawn a giant penis on the door, and then someone had labelled it "Here for your Welfare."

Thursday 11th

Saw Dorothy today, using the mechanical lift by the stairs on Dalby Court. She shook her head sadly at me when I called her name, and slowly waved as she was rolled away by her friend into the building.

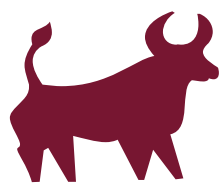
So sad about Dorothy I cried under the Queen's Tower during lunchtime. It was so dramatic.

HOROSCOPES



ARIES

This week, you are a rugby player. In support of your friend, you turn up at Council. The broken air con means you get increasingly hot, and decide to take your top off. Someone screams "It's happening again!" and you are escorted out of the room by security.



TAURUS

This week you are still DPW. You attend the Felix dinner in an attempt to woo a young lady, who you finally flirt with during the third course. Sadly she thinks Diary of a Fresher is a true story and considers you off the market already. Fucking Dorothy.



GEMINI

This week you are the Felix Arts Editors. Your Editor in Chief is concerned about the fact that you have managed to produce literally half of the pages in this issue in a single week and is now suspicious that you are slowly planning to take over the paper too. She happily lets you do so.



CANCER

This week you are the Felix editor, and write a 26-verse poem about Gerard Way for Phoenix. Unfortunately, the Phoenix editor decides that it is almost illegally filthy and chooses to print the "blank space" writing piece instead. You slunk sadly away.



LEO

This week you play Kerbal Space Program for 23 hours straight. Whilst you now see everything in terms of how it orbits around everything else, at least your gameplay clocked you up some ECTS! Now you don't have to worry about not doing that lab report!



VIRGO

This week you start playing Christmas Shopping Simulator to fill up space in the Games section. You become so heavily involved that you forget to leave, and wind up locked in the Felix office for the entire Christmas break. At least there are lots of mince pies.



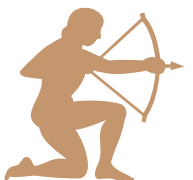
LIBRA

This week you are the Felix Editor. You text your friend about the copious mince pies in the office, but your phone autocorrects it to minge pie. Your friend thinks you are coming onto her, and asks you out on a date. Two tuna and cheese jacket potatoes to go please!



SCORPIO

This week you go to the Union for Christmas Dinner. Much to your surprise, you turn up at FiveSixEight to see silverware, crystal chalcises, and plates embossed with the College crest. Impressed, you order right away, only to discover the price has gone up to £30 for a tiny bit of turkey. And you got charged entry fees!



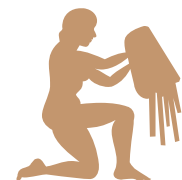
SAGITTARIUS

This week you go ice-skating at the Natural History Museum. You spend most of the time on the floor, before the marshals remove you from the rink due to customer complaints. Disappointed, you mount the stegasaurus and march off into the night. Vive la Revolution!



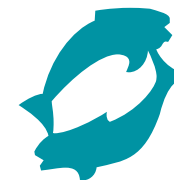
CAPRICORN

This week you are the Felix Editor's Dad. Can she borrow money please? She bought too many clothes from ASOS and can't be bothered to return them. Payment is accepted via BACS or Credit Card, and is reimbursed either in copies of Felix or branded pens. Never forget who is your favourite daughter.



AQUARIUS

This week you are Santa and have just discovered that the Imperial mentality of leaving everything to the last minute won't work with staff cuts and the increased population. You neglect Africa, reasoning "do they know it's Christmas time at all?"



PISCES

This week you go to the RCSU/CGCU Winter Ball. You turn up to find girls from the RCSU on one side and boys from the CGCU on the other, in a boozier version of your high school prom. Sadly, you feel ripped off having not being rick rolled at midnight.

Puzzles

Word Search

G O S X E W C H R W H S T E N E H F A S J T R E E D
 P N U A S L P A O E T G K A U S R R I E I K B Y G S
 S A I L I L G N N H K A R E T O Y A T L N X H N C M
 W A L D O N D N G D C C G A C O R N T C G I P K C I
 R F T D D F T I I S Y D A Q R G S K F I I Q A G H N
 B E U U R U L N A T I C A R A R T I S C E L T U I C
 D R I L R Y P M I R S D A P C E U N N I F G J B M E
 M A A N R N T E T C V I V N K H O C I W F F L U N P
 H N S I D S A R R E H T R I E T R E O W M E H B E I
 D R A H I E A L N I D O B H R O P N P K D T R S Y E
 A F R R E P E T I O H M L G C M S S U K A A U G M S
 R L H Y S R L R E A X S B A V H L E B E N L B I Y N
 L C S E M I M O T N A P K O S H E D R D P O N T U A
 W R A P P I N G P A P E R R A Z S W Y V A C B E L M
 F E S T I V I T I E S E P N O C S B T Y E O T M E W
 D A E R B R E G N I G Q U R R Y U I K M P H J O T O
 M U L L E D W I N E W K E O D T R L E Z C C B C I N
 S A L S E C N E W X K B O V T B B A L E G N A K D S
 L F F T O V F R S A H G A F F E T I S N I U G N F P
 B L I T Z E N H H F E U R S E L D N A C S L E I G H

A simple wordsearch to help you relax and get you in the mood for christmas!

Below is an almost-complete word list. There are 11 additional words in the grid that are all items you might wish to eat/drink at this time of year. Dig in!

ADVENT	PANTOMIMES
ANGEL	PARTRIDGE
BELLS	PENGUINS
BLITZEN	POINSETTIA
CANDLES	REINDEER
CHIMNEY	RUDOLPH
CHRISTINGLE	SAINT NICHOLAS
COMET	SATURNALIA
CRACKER	SCROOGE
DASHER	SLEIGH
FAIRY LIGHTS	SNOWFLAKES
FESTIVITIES	SNOWMAN
FRANKINCENSE	TREE
HANUKKAH	WENCESLAS
ICICLES	WONDERLAND
JINGLE	WRAPPING PAPER
MOTHER GOOSE	WREATH
MYRRH	YULETIDE
NUTCRACKER	

Quick Crossword

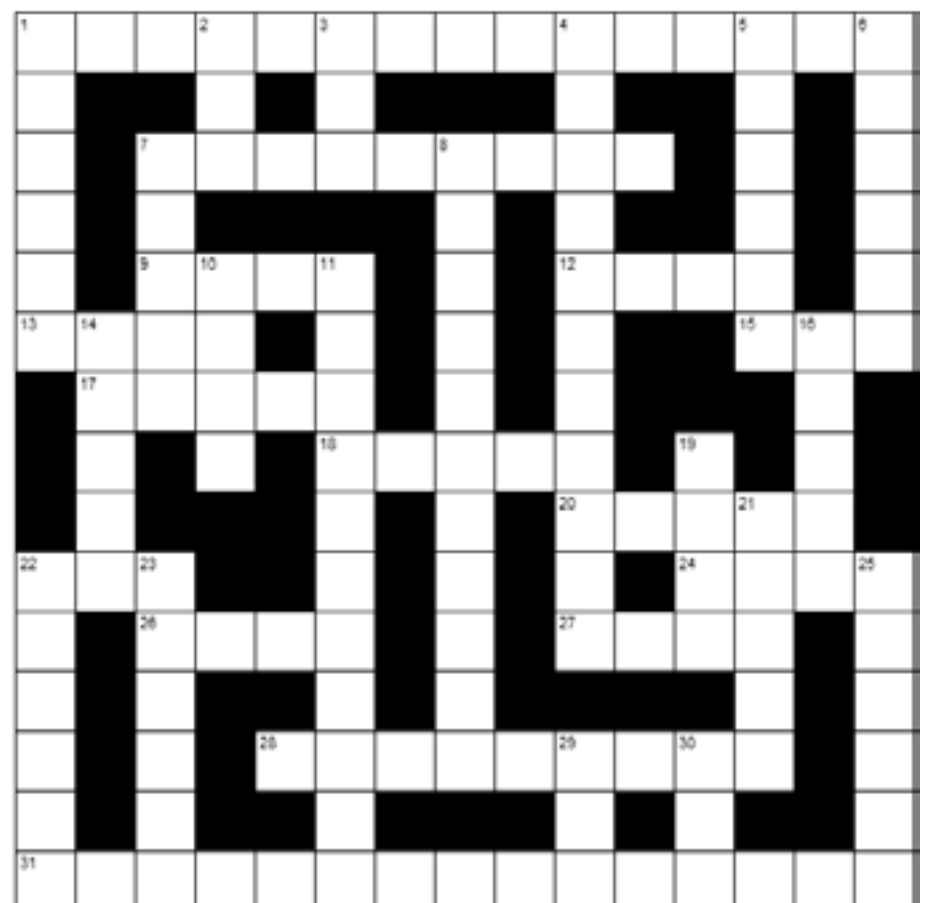
Jamie Dutton & Ben Harvey

Across

- Hit song by The Eagles (5,10)
- _____ Empire - TV show starring Steve Buscemi (9)
- Line of stitches (4)
- TV Warrior Princess(4)
- Dry (4)
- Decorative vase (3)
- Relieve of weapons (5)
- _____ Dent - Countdown lexicographer (5)
- Musical sound (5)
- Lead human character from the Pokémon TV series(3)
- _____ Cloud - composed of icy planetesimals surrounding the Sun (4)
- Christmas (4)
- Shade, hue (4)
- Traditional sunday lunch (5,4)
- Fictional mariner of Middle Eastern origin (6,3,6)

Down

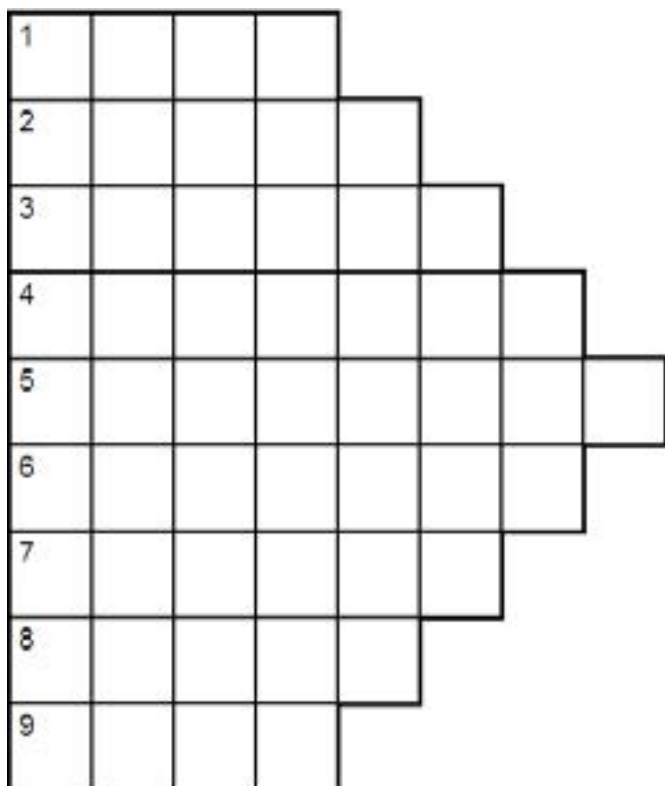
- Central American capital city (6)
- Self-esteem (3)
- Road vehicle (3)
- Cartoon animal (5,3,3)
- Central American capital city (6)
- Season (6)
- Sink (5)
- Major League Baseball Tournament (5,6)
- Cheese variety (4)
- (British idiom) Keep quiet (4,3,4)
- _____ Hound - British comedian (5)
- Dancer (5)
- Subatomic particle (4)
- Recurring element in a story (5)
- Plant growth hormones (6)
- Punctuation symbol (6)
- Meddle (6)
- Twice, again (3)
- _____ Manning - New York Giants quarterback (3)



Puzzles

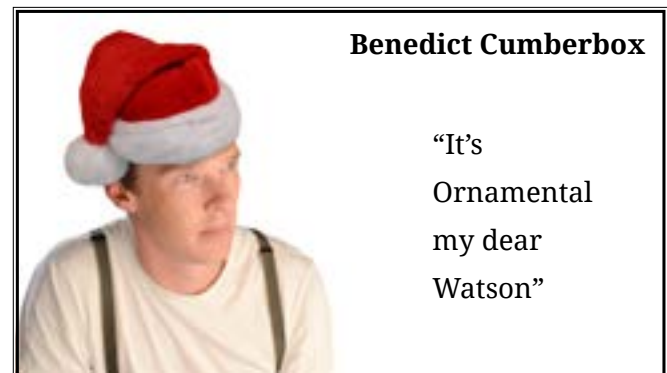
Acrostic Grid

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 type of vehicle.

- 1: Hobbling || Tea, for example
- 2: Concepts || Digression
- 3: That is || Unpleasantly
- 4: Invasions || Makes (someone) a priest
- 5: Returned money || Starved
- 6: Affronts || Leaving party
- 7: Bear-like || Cover
- 8: Bare || Massage
- 9: Genuine || Nobleman



Benedict Cumberbox

“It’s
Ornamental
my dear
Watson”

Sudoku

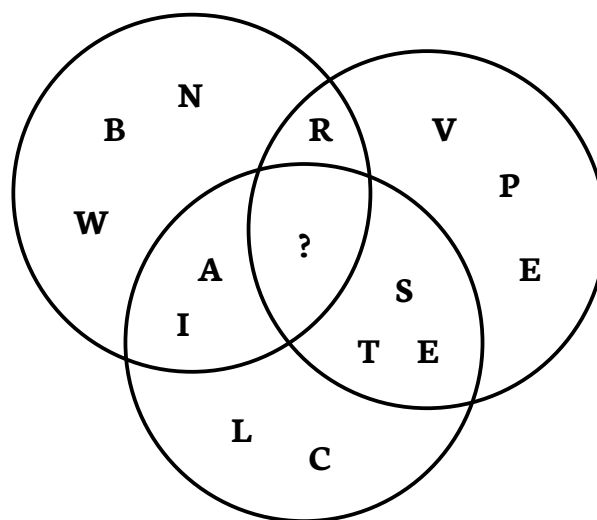
Not your traditional sudoku.

Fit the letters of the word **S N O W F L A K E** into the grid below.



Triple Word

These three circles contain words with a common theme. Find the missing letter and discover the link!



FUCWIT

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!

Points available this week:

Quick Crossword	3 points (+2)
Word Search	2 points (+1)
Acrostic Grid	3 points (+2)
Sudoku	3 points (+1)
Triple Word	2 points (+2)

Leaderboard

Individuals:

1. Adam Stewart	73
2. Catmelon	39
3. Kebab King	21
Jem Ong	21
5. Gabriel Quek	2

Teams:

1. Fully Erect	39
2. Mindsuckers	37
3. L3Gendary	33
4. AnyonebutKofi	8
5. Aerodoku	2
6. Guang <3 Le	1

Last week's solutions

Word Star

- 1. SAAB
- 2. VEAL
- 3. LAND
- 4. BEAD
- 5. VANS

Chess!



Quick Crossword



Word Search

The author apologises for the small error in the wordsearch in the previous issue, the first column of letters was missing. However, it was perfectly possible to get the correct solution by guessing the final word from the remaining letters (in bold below). The complete word list below has been adapted accordingly.

RHYMING SLAG

PORTUGUESE	ENGLISH	MANX	SCOTS	FAEROESE	NAGA	ETRUSCAN	TAMIL
ROMANSCH	CATALAN	INCA	THAI	MANDARIN	ERIE	GERMAN	SANSKRIT
AFRIKAANS	CHEROKEE	HACK	KOREAN	YORUBA	CHEYENNE	ANGLO-SAXON	URDU
FARSI	JAVA	HURON	SWEDISH	CREOLE	ALEUT	ALGOL	LANGUE D'OC
FORTRAN	AVAR	HINDI	MOTU	CURRY	PHOENICIAN	HERERO	PERL
SIoux	ARMENIAN	CASTILIAN	ALBANIAN	HAUSA	UTE	ERSE	FILIPINO
XHOSA	ITALIAN	CORNISH	SERBO	MAORI	PROTO-INDO	BRETON	WINNEBAGO
LATIN	IDO	TATAR	-CROAT	BASQUE	- EUROPEAN	HEBREW	INTERLINGUA
LOZI	SWAHILI	DUTCH	SAMOAN	LADIN	IGBO	ZULU	EFIK
ARABIC	EWE	GREEK	LAO	TWI	KHMER	LUO	BURMESE
OSAGE	MALTESE	GAELIC	CZECH	CHAM	CHINESE	FRENCH	GOSU

Clubs and Societies

felix@imperial.ac.uk

Imperial Swingers hit the mark

Ben Howitt on Imperial's first Dance Open Day

Over the weekend of Saturday 15th November, Imperial's dance societies combined forces to run a Pineapple style open day, offering classes ranging from Salsa and Swing Dancing through to Hiphop, Break and Belly Dance.

The event saw over 100 different students attending classes over the two days, with many attendees able to try out classes in styles they'd never tried before.

In addition to the styles that have been running for some time, the event also saw Pole Dancing's Strength & Conditioning class and a Musical Theatre Jazz class to 'Shake Your Tail Feather' from *The Blues Brothers*.

The majority of classes were taught

"The event saw over 100 different students attending classes"



An action shot from the Hiphop class. Photo: Chris Wood

by Imperial students, with one notable exception: the Swing Dance class on Sunday, led by Katie from London-based Swing Patrol. This forms part of a longer term plan to start running swing classes on a more regular basis at Imperial.

Special thanks go to ICU Dance Company and Funkology for the generous use of practice space, and to all of the volunteer choreographers who ran classes.

Following on from the Workshop Weekend, the collaboration, titling

itself 'Dance Imperial' (DI), is aiming to produce a show to run in the last week of term, with acts from all of the existing dance societies and some fusion acts put together by choreographers who met during the event. There are also plans to run a similar event in the Spring term, offering a wider variety of styles and types of dance.

If you want to know more about the collaboration, the show or the next DI Workshop Weekend, please feel free to get in touch at danceicu@gmail.com.

C&S Editorial: The Arts Issue

BEN HOWITT
SECTION EDITOR

This week we have not one, not two, but eight Performing Arts societies featured. Eleanor Glennon & Joseph Hosier's review of Dramsoc's *ROAD* can be found over the page, together with articles about the upcoming dance collaboration and MTSoc's autumn term.

This is also a big issue for new clubs and societies. Following on from last week's editorial, there is Owen Leech's *Metalwork Guild at Imperial*; there's already been interest in the *Felix* office, and I've been told that a few people have already emailed ahead.

Lots of exciting things starting next term, starting in the first week with *A week in the life of Felix*, the first of a series of club spotlights looking at clubs' weekly activity.

We're also looking at how the New Activities Committee works, and talking to the Union about ways to get society news like Dominic Price's Bridge Club match report out.

As ever, we are on the lookout for content! If you'd like to get involved, want your club to be featured in *Week in the Life of...* or have any other ideas for the section, get in touch at felix.clubsandsocieties@imperial.ac.uk. Until then, have a fantastic Christmas, and see you in the New Year!

Carrying the Banner: Coffee, Newspapers & Jazzhands

Ben Howitt reports on the caffeine-fuelled epic that was MTSoc's Autumn season

The Musical Theatre Society (MTSoc) ended their Autumn season last week with an all-singing, all-dancing musical revue. *Carrying The Banner* featured numbers from a spectrum of different musicals and cabaret acts, including *Wicked* and *Avenue Q*.

This is the third consecutive year in which MTSoc has abandoned any pretence of a storyline to allow society members to try directing and choreographing without the pressure

of a full show. Additionally, this year there were a number of musical directors from the A Cappella society and the Royal College of Music.

Over 300 people attended the three day run, which played to full houses on Thursday and Friday night.

Rehearsals began in mid-October, directly following the October show, *Acting!* With many of the cast having only just joined the society, the pressure was on, and a minimum of 12 hours of rehearsal every week

kept everyone busy. During the two weeks preceding the show, there was rehearsal or a band call every day.

The Artistic Director, Harriet Campbell, praised the cast's motivation and good spirit, saying "They're my favourite cast ever... not just because they're *my* cast."

Next term, MTSoc will present their *Spring Show, Merrily We Roll Along* by Stephen Sondheim. Auditions continue to run next week; contact musicaltheatre@imperial.ac.uk for more details.



The cast relax during a break in rehearsal. Photo: Shankho Chaudhuri

Bridge team place in London Cup

Imperial came back the proud owners of the second place trophy in last week's London Cup – the annual inter-university bridge tournament attended by teams from around the UK.

The Imperial team came in second, narrowly losing out to the victors from Cambridge University in an incredibly tight score-line; after 48 rounds of play the final score saw Imperial and Cambridge with equal

victory points and wins, only losing out when the head-to-head score was evaluated.

Imperial was represented by two other teams in the competition, and faced opposition from rival London universities LSE and UCL as well as a team who came down from Warwick.

The competition marked the first of this academic year's bridge tournaments, and showed that

despite losing some of the more experienced players at the end of last year Imperial is still a formidable force in the bridge world.

"It's a good result to start the year on, and I hope that it's indicative of the competitions to come" commented the club's president.

DOMINIC PRICE
C&S WRITER



Photo: Dominic Price

Clubs and Societies

felix@imperial.ac.uk

Hit the ROAD, Tom

Eleanor Glennon & Joseph

Hosier review Dramsoc's *ROAD*



"Are you fucking mental altogether?"

"I'll kill you Brian, I'll kill you – I'm not joking."

An ambitious and creative production, *ROAD* presents a bleak look at Thatcherite Britain in a northern town. The play leads us through the lives of the residents on a typical gin-soaked Friday night – from immediate and brutal violence to bawdy drunkenness and heartbreaking fragility. Almost thirty years after its debut, this play has lost little of its ability to shock an audience. Jim Cartwright's voyeuristic exhibit of the warts and all goings on of this single street reflect the resentment and very real fear of poverty felt in the hard hit north at the time, not so far from the imaginations of this recession's generation.

These relentlessly grim lives with a sometimes fatal lack of hope for the future play out with unremitting realism. Bare lightbulbs cast stark light and moody shadows on a series of brightly wallpapered rooms that surround the audience. This created world extends into the interval where the audience is drawn into the debauchery of this long and drunken night.

Jumpsuits, shoulderpads, Dr Martens and double denim coupled with an aggressively eighties musical backdrop transport the audience to a forgotten era. All this creates an

"taken on in all its leering grotesque glory"

immersive theatre experience that succeeds in bringing the audience into the centre of the lives of the *ROAD* residents.

The ensemble cast deliver some nuanced and convincing performances, with countless stand-out monologues in this epic of grimness and austerity. Our narrator and anti-hero, Scullery, first played by Ian Dury of *Hit Me With Your Rhythm Stick* fame is here taken on in all its leering grotesque glory with fresh energy by Oscar Gill.

Adam Lawrence's performance as Skin-Lad was particularly polished as he successfully captured the audience with his stage presence and intense physical rage. An unparalleled commitment to the role saw Lawrence embrace skin-head authenticity by actually shaving off his majestic golden locks of flowing shoulder-length hair.

Andrew Finn brings a sickeningly vivid depiction of helplessness, anguish and bitterness as his character Joey struggles to come to terms with life's lack of meaning. This anger is accompanied by Lizzie Riach's romantically fatalistic Clare, cutting a pitiful figure as she gradually fades away.

The final scene epitomises the uneasy emptiness of the lives we've glimpsed on *ROAD*, with Emma Little as the mouthy and world-weary Carol and the haunting pain and chilling desperation of Hasan Al-Habib as Eddie.

The pathos of Brink and Louise, played by Steven Kingaby and Issy Lucas respectively, complemented the scene perfectly as these four



Adam Lawrence as Skin-Lad. Photo: Thomas Lim

characters try to find some way to escape their inner torment. Together voices build to a crescendo that is fully charged and leaves the audience with the helpless and hollow feeling that director Tom Cunningham intended.

Without a glimmer of hope or

"one from DramSoc that is not to be missed!"

brightness, sometimes uncomfortably honest and occasionally hilarious – this is one from DramSoc that is not to be missed!

ROAD is running Wed 10th - Sat 13th December in the Union Concert Hall. Tickets are available on the door or online at imperialcollegeunion.org.

Metalwork Guild at Imperial

Owen Leech on why we should all hit hot metal with hammers

Well, what can I say? Blacksmithing is one of the most rewarding things I have ever done. The satisfaction that you get from turning a lump of dull metal into something useful or beautiful, and on the rare occasion both, is incomparable to anything else!

Don't get me wrong, a skill like this is very tiring and difficult to master and as such, coupled with modern manufacturing, it is a profession that is dwindling.

I have been lucky enough to have the opportunity to volunteer as a 17th century blacksmith at a first person re-enactment village where I have been able to develop my basic understanding of metalwork. It also gave the challenge of working with period tools which means no power hammers, no electricity, etc. just the sheer will and man-power to heat a piece of iron to 800°C and then bash, bend and bully it into the desired shape and size.

Over the few years that I have been

"Giving us an insight into the ruthless and selfish nature of humanity"

practicing smithing, many people have said to me "Wow! That must be really fun, I wish I could have done that!". This got me thinking: why can't we have a metalwork guild at Imperial?

I'm aiming to set up said society in order for anyone interested in a particular type of metalworking to be able to learn and practice.

If you are at all interested, or have any questions, then please don't hesitate to contact Owen at owen.leech14@imperial.ac.uk.



This is basically blacksmithing. We promise. Photo: Lord of the Rings



ICRFL Freshers attend invitational

ALEX RILEY
ICRFL CHAIR

On Saturday 29th November, Imperial College Rugby League took a core of players, mostly freshers, to Cambridge for a session hosted by the Green Lions. The day provided an opportunity for bleeding new players for both sides in a social environment. ICRFL, keen for their first run out of the season, attended in full kit striking fear into the hearts of the lions.

The day started with a joint training session, and a Cambridge plot to tire the IC players with some fitness, but reserves held and the session moved to skills based play. Having travelled with a small squad of players ICRFL found themselves short a dummy half and stand-off, but confident of

their passing abilities the positions were quickly filled by a prop and second row.

In awe of the accuracy of the passing skills of ICRFL's forwards the Green Lions started the main event, a 9s match. The game featured fantastic performances from the IC freshers. New to the sport, and concerned about the size of the players on the opposing team, Joe Dai perfected his sidestep, dancing around some Cambridge players before scoring an outstanding individual try. Other notable performances came from Andy making some exceptional supporting runs on our Captain, while Pavol found his skillset as an insurmountable defensive mountain.

The day finished with socialising in the club house, an invitation to ICRFL for special access to the Cambridge vs Oxford Varsity, and



Photo: ICRFL

a fixtures scheduled for full games between the clubs in the new year.

Imperial Rugby League is open to players of any experience from complete beginners to more seasoned players.

Those who have played the "other" rugby are also welcome. The team, training in Hyde Park, plays in the London and South East University League. Contact rfl@imperial.ac.uk for more information.

Liverpool, Tiger Woods and doping – the World Sport Column

KUNAL WAGLE
SPORT EDITOR

Liverpool saw their Champions League dreams end with a 1-1 draw against Basel. Brendan Rodgers' team needed to win to qualify, but will instead have to settle with the Europa League. Arsenal, who had already qualified, thumped Galatasaray 4-1, with Aaron Ramsey scoring an early contender for goal of the season. Manchester City qualified as well, courtesy of a 2-0 win in Rome.

Jenson Button has been awarded a new contract at McLaren. He will partner Fernando Alonso next season while Kevin Magnussen will be the team's reserve driver.

England batsman Craig Kieswetter looks set to miss the 2015 season after suffering a setback from the eye injury that he suffered in July. In the first Australian match since Phillip Hughes' death, Michael Clarke, David Warner and Steve Smith (all former team mates of Hughes at New South Wales) scored hundreds as Australia dominated the first two days against

What sport should you look out for this Christmas?

Kunal Wagle tells Felix about some of the best action over the holiday



Andy Murray will be hoping for a strong 2015 Photo: Getty Images

Football

Sunday 21st December:
Liverpool vs Arsenal.

Liverpool have had a poor start to the season, and Arsenal have not looked secure, despite qualifying for the last 16 in the Champions League.

Sunday 28th December:
Tottenham v Man Utd.

Right in the middle of the busy Christmas season, this game will be important. United are currently in the Champions League places but haven't performed overly well. Mauricio Pochettino and his Tottenham side have had a poor start to the season.

Saturday 3rd January:
FA Cup third round.

Expect numerous 'cupsets', as the Premier League and Championship teams enter this fabled competition.

Cricket

Tuesday 6th January:
Australia v India.

The third test match in this series is admittedly also during the holidays (it starts on Boxing day), but the Sydney Test match will probably be an emotional affair. The home state of Phillip Hughes, who tragically passed away two weeks ago, will play host to its first International game since the fatal accident.



There will be a repeat of the FA Cup Final Photo: Getty Images



It will be an emotional game in Sydney for Australia Photo: Getty Images

Tennis

Monday 5th January:
The start of the tennis season.

The tennis season begins in earnest on the 5th January, with tournaments in China, India, New Zealand, Brisbane and Qatar. If men's tennis is your cup of tea, then turn your attention to Doha, where the top players begin warming up for the Australian Open. The best of the

women's players will be travelling to Brisbane, so be sure to take a look at that as well.

Golf

Thursday 8th January:
USPGA tour begins.

The Hyundai Tournament of Champions begins in Kapalua, Hawaii in America on the 8th January. It is the first tournament of 2015.



Photo: Getty Images

India. On the third day Indian captain Virat Kohli was hit flush on the helmet by a bouncer from Mitchell Johnson. He recovered to score a hundred as India mounted a comeback on day three.

In his first competitive tournament after a four-month lay-off from injury, Tiger Woods finished in a tie for last place. Jordan Spieth won by 10 shots.

A German TV documentary has alleged that 99% of Russian athletes are guilty of doping. It has also since alleged that at least one Briton has avoided an inquiry, after 150 samples, marked as "highly suspicious", were not investigated.