



Felix

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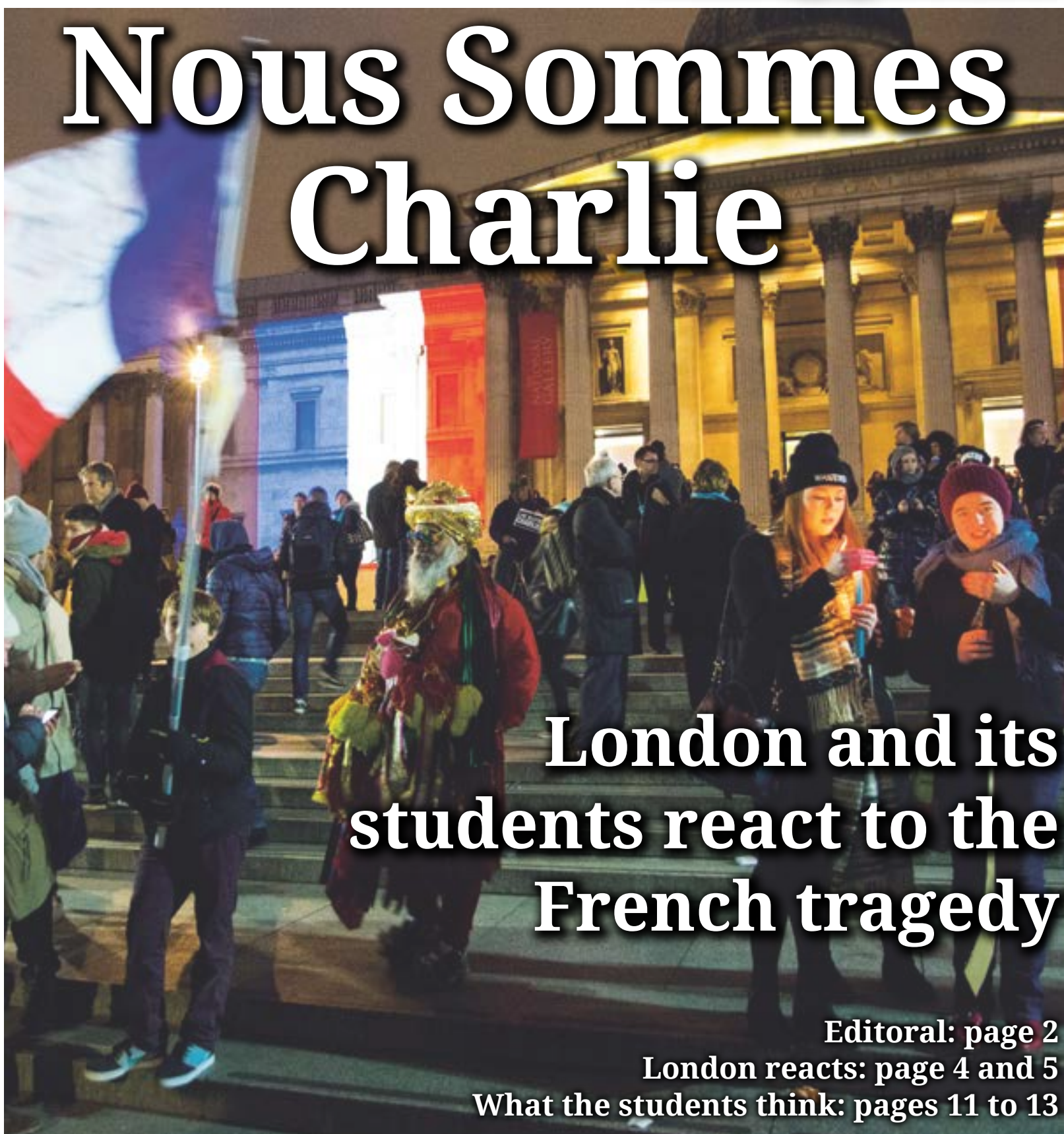
January 16th 2015



Keeping your wardrobe fresh

Clotho: the new clothes swapping scheme

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Nous Sommes Charlie

London and its students react to the French tragedy

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Nutt develops new Party Drug



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Felix Editor || Philippa Skett

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Defending the right to offend

THIS WEEK'S EDITORIAL

This week we are looking at the story of Charlie Hebdo, something that no doubt is already familiar to many of you, but still a story that is ongoing. Despite the fact that Charlie Hebdo has now bravely managed to put out their next issue in an act that proves they can't be stopped by such savagery, there are still many questions that remain unanswered.

These include the debate over what constitutes an expression of free speech and what is crossing the line, and yet another debate if there is even a line to tread.

The debate over printing the cartoons is also ongoing, with papers facing a daily battle over defending their choice to replicate the images or not. Felix has decided not to reprint the images of the Prophet Muhammad as a show of respect to our diverse readership and their beliefs, but we have printed the front cover we would have run with last week if we had gone to print.

Unlike all the national papers that week in the UK, we made a cover comprised of a select few previous Charlie Hebdo covers, to represent that nous sommes Charlie too. We may not agree with how tasteless some of their images may have been, and though we would not print everything that the magazine have done in the past, we agree they have the right to print them and not face the risk of death in doing so.

If we shy away from standing with the magazine because of how potentially sexist, racist or Islamophobic they are interpreted as, then we are also abandoning our support of their right to express views no matter how they are interpreted. The right to offend is



not a comfortable right to defend, but it falls under the umbrella of free speech, which, to succeed in its purpose in full, must be absolute. We, as an audience then have every right to challenge the media if we are offended, and this too is an absolute right.

Just like we print our centrefold, or our horoscopes, or even some of my more frightful late night articles, we do so because we've reasoned that we think they are appropriate to print such material for whatever purpose we align with as a publication. We can therefore exercise that right without fear for our lives. The same unfortunately could not be said for those working for Charlie Hebdo.

These people weren't fighting for anything when they put pen to paper, and didn't have any real cause to defend when they went to print each week. They simply enjoyed pushing the boundaries of humour, critical

thought and, if nothing else, print pure, sometimes illogical crassness that most people would pick up, maybe chuckle over (or simply grimace at), then move on with their day.

As a publication, pushing those boundaries was part of their niche, and they occupied it in the way they seemed fit. Part of our niche as a student paper is to inform our diverse body of students about what is going on at University and in our local area, so printing these cartoons in particular does not help us in succeeding as a publication.

However, our niche as an editorially independent newspaper is also to print what we do feel is appropriate, which aligns with the principles that Charlie Hebdo stood for, and what any true free press should stand for too. That is why we are Charlie Hebdo, and we are truly saddened by what happened.



SKETT'S BOX OF SHAME

We couldn't spot any errors in issue 1892, which is probably an error in itself.

Do let us know if you could find any.

We are looking to expand our news reporter base: fancy joining us?

Email: felix@imperial.ac.uk

and let us know!

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News

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News Editors ||| Carol Ann Cheah and Kunal Wagle

Shutterbug-gered: legal action may be sought against Imperial students

CAROL ANN CHEAH
NEWS EDITOR

A photo booth hire service is considering further legal action after incurring damages to its equipment during the joint RCSU-CGCU Winter Ball in early December last year.

Felix was told that the RCSU, who made the hire arrangement on behalf of the joint organizing committee, had paid the cost of the equipment damages in full upfront to Unlock Photo Booth after the night. A representative from the RCSU had said that Unlock Photo Booth had subsequently confirmed that payment was received. Unlock also “provided a photo of the culprits” it alleges were involved, with the RCSU turning over these names to Imperial College Union for further investigation.

However Unlock Photo Booth has since implied that this payment is now insufficient, saying that the losses suffered now include “the cancellation of 2 events as a result of the damage sustained. These cancellations not only took a huge

financial toll on our business, but were also extremely detrimental to our reputation.”

In an email to Felix, Patrick from Unlock goes on to say: “As I am sure you can understand, I am disgusted by the student’s actions, and we will not tolerate malicious damage to our equipment, as such actions are illegal.”

RCSU President Serena Yuen provided the following statement to Felix: “I can confirm that the RCSU has paid for the costs of damage, and several individuals have been identified to the Union who are now dealing with this matter instead of us. Naturally we are disappointed that an incident took place, but we are working closely with the Union to get to the bottom of this.”

ICU have confirmed with Felix that its investigation on the matter is still under way, and has since resumed having being briefly suspended over the Christmas term holidays. They are also currently reviewing the claimed loss figures with Unlock Photo Booth, and have said that the alleged culprits have been extremely cooperative throughout the investigation.

“We are working closely with the Union to get to the bottom of this”



Source: Unlock Photo Booth, taken from the RCSU Facebook page

These Aero-smiths didn't want to miss a thing ...but they ended up doing so anyway. **Philippa Skett** reports on an exam gaffe



Source: Emerson Industrial

Undergraduate aeronautical students were given a postgraduate exam paper to sit this week, with no-one realising until the end of the exam the mistake that was made.

Third year, fourth year and postgraduate students sat their Computational Fluid Dynamics (CFD) exams on Monday, with undergraduates and postgraduates seated in different exam rooms.

Due to an apparent shortage of papers for the undergraduates in one of the exam rooms, an invigilator was sent to get more papers, and brought two students the exam script only intended for postgraduate cohort.

With the papers having the same module title and being of identical duration, the students didn't realise the error initially until it was too late. They turned in their scripts once the exam had finished, and have been told that they will be marked and

graded with the other papers.

Sources from the aeronautics department have told Felix that the papers covered different CFD material, although the module content is exactly the same. The postgraduate paper allegedly covered more theoretical derivations than the undergraduate equivalent, although the department stated that the exams were apparently of similar difficulty.

Postgraduates and undergraduates are taught the same modules independently throughout the year. The department told us that this is because of space constraints and also to limit class sizes.

When contacted, the Aeronautics admin team told Felix that the mix-up was “a simple human error,” and that the students would be offered the marks of the paper they sat, but could re-sit the module if they were unhappy with the results. “Be reassured we are doing everything

to assist them so that they are not disadvantaged in any way.”

Felix spoke to one of the students involved, and said that he thought the department had handled the mix-up satisfactorily but that he would probably be re-sitting the exam after all. “I don't know if it was hard because it was a different paper or just because I hadn't revised! But I think the department is dealing with it well.”

Pascal Loose, Deputy President (Education) told Felix: “It is a very unfortunate incident, however the department's immediate response is very positive. We will be working with our Academic Reps to make sure that, if necessary, mitigating circumstances for these students are considered. Imperial College Union is committed to working with the College to ensure that the education our members receive is world-leading.”

News

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News Editors || Carol Ann Cheah and Kunal Wagle

One city mourns for another city's loss

Philippa Skett recaps the tragedy that has captured the world's attention, and how it has resonated through the capital

The world was stunned by the news last Wednesday, when two masked gunmen entered the offices of Charlie Hebdo, a French satirical magazine. Within half an hour, twelve people had been shot dead, including the editor of the magazine, two policemen and several cartoonists that had drawn the “blasphemous” and controversial front covers.

The gunmen, identified as brothers Said and Cherif Kouachi, remained on the run for a further two days, eventually holing themselves up in an industrial warehouse, before being shot dead by policemen storming the site. Another gunman, operating in the South of France, was also shot dead the same day, after holding shoppers hostage at a kosher supermarket.

Four of the hostages were also killed, marking the end of three days of terror that has been said to be the worst France has experienced in decades.

As it all unfolded live through social media and the news, people wanted to discuss little else. #JeSuisCharlie, a hashtag used to express solidarity with the publication was tweeted over five million times. It remained trending on twitter in London for the next two days as people discussed the attack, shared the cartoons that were found so offensive and talked about what this said about the right (or privilege, as some would argue) of free speech.

That evening people flocked to Trafalgar Square in their hundreds, singing La Marseillaise, France's national anthem and holding up pens, pencils and in the case of one person, an apple keyboard. The elevation of a pen became a symbol of support for the publication, a trend that swept Europe and was seen at the many other rallies that gathered throughout the evening.

The Guardian put together an impromptu #GuardianLive panel discussion for the following evening, with journalists and cartoonists alike coming together to discuss

the events. They also discussed the implications the attack could have on writers, small magazines right up the national press across the country. Felix went along to follow the debate, and listened as people spoke of free speech, the role of comics in newspapers and just what the point of a cartoon is.

They also discussed at length just what people could do to support the magazine. With many online posting the incriminating cartoons, newspapers were loath to follow suit. Many preferred to illustrate their front covers with an image of one of the policemen being shot, over the line drawings depicting the Prophet Mohammad.

Editors present cited that they were adhering to editorial policies that prohibit portrayals of the Prophet. Others suggested that those who are responsible for smaller publications should not make a decision that could also put their editorial team in danger. This was eerily prophetic: last Sunday, Hamberger Morgenpost, a German newspaper, suffered from an Arson attack after reprinting the cartoon. No-one was injured but two people have been arrested on suspicion of carrying out the attack.

Some said sharing the “insulting” cartoons doesn't do any favours, but instead people should take out subscriptions to the magazine, or donate money. Alan Rusbridger, Editor in Chief of the Guardian Media Group has pledged £100,000 to support Charlie Hebdo, an declaration that was greeted with a round of applause.

Sunny Hundal, one of the journalists on the panel, summed up that free speech is a two way street: “Why is it so difficult for liberals to persuade Muslims that free speech is also for them? Free speech is important for both those who wish to criticise religion and those who wish to practise religion too.”

However, others were quick to point out there is a thin line between satire and blasphemy, although who



Trafalgar square played host to the vigils in the city, with the National Gallery being draped in red, white and blue. Photos: [unintelligible]

determines where this line is drawn is also a contentious issue. The debate was impassioned, eye opening and informative: a silver lining of the otherwise dark cloud that had settled over journalism in the previous 24 hours.

That's not to say everyone has been supporting of the magazine. A coffee shop owner in Brick Lane has faced death threats over their “Je suis Charlie” sign outside their café. Adel Defilaux, a French-born Muslim, was confronted by an intruder demanding he remove the sign, stating that the cartoonists “deserved to die for what they did.”

Police are now investigating the

matter, but Defilaux has not let this deter him from showing his support for the magazine. “I feel weak by myself with my little café trying to fight against him but I won't let him do what he wants. I'm a Muslim like him and if I want to support Charlie Hebdo I will do it. I don't want to let him win.”

On Sunday, Trafalgar Square played host to a Unity Rally attended by the French Ambassador for the UK, Sylvie Bermann. Trafalgar Square, The National Gallery the London Eye and the Tower Bridge were also illuminated by the colours of the French flag.

Craig Buchanan, an Imperial

Postgraduate, went along and told Felix what it was like to be part of the rally: “There was quite a sombre atmosphere with some people holding candles and others signs with “Je suis Charlie” on.

“One corner of Trafalgar Square was closed off for the media satellite vans, with the reporters going around interviewing people. In front of the National Gallery was a quite moving collection of flowers, posters and pens.

“There was quite a crowd of people surrounding the display, and occasionally someone would step forward and light a candle or drop off a pen or pencil. It was also quite



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The panel for the discussion at the #GuardianLive (below) and Defilaux with his "inflammatory" cafe sign (above)
Photo: The Guardian/ The Daily Mirror

“It was a funny paper written by funny people.”

Felix spoke to Camille Grellet, a Bioengineer and the vice president of the French Society. Camille was in France during the attack, and told us how the country seemed to go into a state of shock. Stations, shops and locations of interest were closed whilst the terrorists were still on the run, and people were advised to stay in their home.

However, Camille said that people wouldn't let what happen stop them continuing to live their lives. “People now know not to be afraid after what happened; it was one of the slogans of the demo on Sunday in Paris, and the people of France won't let what happened impact on their freedom of speech.

“People were cautious and initially scared after the attack, but didn't let it keep them hidden away for long. The country woke up and kept going, and the display of solidarity in Paris during the Sunday demo was something that had never been seen before.

“It is important to point out just what Charlie Hebdo was: it was a funny newspaper ran by funny people, nice people with families, people who didn't mean genuine harm. They poked fun at everything, not just Islam, but in no way did they deserve what happened.

“When it initially happened, we were in shock. We flocked to the television and all people could do was watch it unfold. The country froze for three days, and only when the culprits were caught did people relax and continue with our lives.

“We need to fight what happened together, and not forget what happened. You aren't going to take control a country by doing this. We are stronger than that.”

a sight to see the Tricolour being projected onto the National Gallery, particularly considering the Square is named after a battle with the French and Spanish!”

With Paris holding the focus of the world's media on Sunday, as world leaders came together to lead the march through the city, one London student took to twitter to point out their sheer hypocrisy.

Daniel Wickham, a 21 year old student from the London School of Economics pointed out how many of the leaders were representing states where free speech had previously been threatened or downright disregarded.

Wickham told the Guardian after his series of tweets went viral: “There were so many representatives there from countries with really awful human rights records, like Saudi Arabia, Egypt and Bahrain.

“I'd already seen people tweet that the march was like a who's who of authoritarian leaders, and I just thought it was a real shame that the event, which is supposed to be for the victims of human rights violations, was being hijacked by human rights abusers.”

Yemen's branch of Al Qaeda released a video on Thursday, claiming responsibility for the attack, and stating they were carried out in

retaliation for the publications of the Prophet Mohammed. However, the magazine is nothing if not determined.

It was revealed earlier this week that the next cover of the magazine, drawn by one of the columnists of Charlie Hebdo, Zineb El Rhazoui, will feature the prophet Mohammed again, this time holding a sign reading “Je Suis Charlie” and announcing forgiveness for the terrorists that all but wiped out the editorial team of the small magazine.

“We don't feel any hate to them. We know that the struggle is not with them as people, but the struggle is with an ideology,” she told BBC Radio

4's Today programme.

The issue will be hitting stands in London today, with the South Kensington Bookstore opening at 8.15am and limiting copy sales to one issue per person.

At the time of print, people are already queuing outside venues across London, although there will only be 2,000 copies of this new issue available in the entirety of the UK. In total, 3 million copies of this issue have been printed as opposed to their average circulation of 60,000, defiantly proving that even after the mindless slaughter of their editorial team, the magazine simply cannot be stopped.

Craig Buchanan

News

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News Editors ||| Carol Ann Cheah and Kunal Wagle

Union review recommends an increase in amenity funds for hall activities

PHILIPPA SKETT
EDITOR-IN-CHIEF

An increase of the Amenities fund from £1.50 to £2.00 per person per week has been recommended by Imperial College Union. The recommendation was made as part of the Student Amenities Fund Review, and was presented to Union Council on Tuesday by the Union President, Tom Wheeler.

The recommendations came from a survey taken by current hall seniors, hall committees and the Wardening Teams. The majority of the responses suggested that a budget of £2 per person per week would be preferable to the current allocation of £1.50 set at the beginning of this year.

The Amenities fund, used by halls to run events and socials for students, was slashed at the beginning of the academic year to a flat rate of £1.50 per student per week, sparking outrage from wardens and hall seniors.

£1 of this was paid for directly by this year's freshers cohort rent, whilst the College paid for the remaining 50p, making £152,190 in total available for all students for all activities in the coming year.

However, next year the College will withdraw their contribution, meaning students will be paying double into the amenities fund compared to what students are paying this year.

The slash in funds amounted to a decrease of approximately £150,000 when compared to last year's figures. College were unable to explain where this £150,000 has disappeared to when Felix investigated the changes to the fund last term (Issue 1584),



Source: Selkirk Hall website

although it may have not been explicitly documented in the first place.

Wheeler told Council that due to the incredibly large sum of money taken each year through rent alone, this £150,000 difference may not have been specifically documented. He also told Council that although around £15.5 million is collected each year from rent, the Union does not know how exactly the rent prices were previously calculated.

However Wheeler was keen to stress the importance of transparency, and said he wants students to understand exactly what they are paying for in the future. If the recommendations are put into practice, students will receive an invoice for their student accommodation at the start of the year that will show the costs of their rent, and also the separate compulsory payment to the amenities fund.

The funds are now managed through eActivities, with hall committees functioning similar to a club or society and the amenities funds paid directly to the Union at the beginning of the year. Wheeler

countered the argument that halls could potentially underspend one year and have funds carried over for use by the next intake by setting spending timelines and ensuring that halls are on target. This will hopefully ensure that the money paid for by one cohort will not be rolled over and spent the next year.

One current hall senior explained to Felix that the cut in the funds this year have had the opposite effect the college may have hoped it would have in the first place. He told us: "I think that College has this idea that events that cater to students who drink exclude those that don't.

"However, with the reduction in amenities fund this year, events that are the easiest and cheapest to run are those that involve alcohol and we have actually seen that the events that don't are the first to go because of the higher cost.

"It is so much easier to order a load of alcohol for a social in the common room over trips to the theatre or abroad that cost more money; money thanks to the slashes in the fund we don't really have now."

Hall seniors however remained

sceptical of the recommendations to improve transparency. "The argument that they are increasing transparency by separating the fund from rent is just another way for college to pretend they are trying to reduce costs whilst really looking after their own profit margin."

The review also recommended a review of the eActivities system to improve the "speed and usability of the interface," something that will no doubt be well-received by any student involved in the administration of clubs and societies.

The Union is paid approximately £10,000 by the college to review the Amenities fund for the Amenities Fund Review Group, a panel consisting of Imperial College Union Staff, Sabbaticals, and College staff including Debra Humphris, the Vice Provost of Education. The review will then be considered by the Vice Provost Advisory Group for Education, a board within college that oversees the running of halls amongst other things.

Tom Wheeler spoke to Felix after council about the recommendations. "We are really pleased that the future

details of the Amenities Fund, now named Hall Activities Fund, will be decided yearly by feedback from the students that have administered it that year.

We had a really great discussion about the recommendations in Union Council and we look forward to seeing those changes put in place next year."

Debra Humphris also spoke to Felix about the recommendations. Said Debra: "It's been really helpful to receive feedback on the Student Amenities Fund from Imperial College Union following their consultation with students on the changes put in place last term.

"These changes increased the transparency and accountability of the Fund by putting it in the hands of the students who benefit from it. It is now fully administered through the Union's eActivities system, and has received additional funding from the Education Office to support this process during the transition.

"Putting these decisions into the hands of students is a really positive step and I'll be advising the Provost board of these changes in March."

First Council of the year fails to meet quorum

PHILIPPA SKETT
EDITOR-IN-CHIEF

Union Council met on Tuesday for the first time this year, although with attendance being so low was unable to meet quorum. This means that there weren't enough students present to allow any papers to pass and any decisions to be made. Email votes are taking place instead on the papers discussed.

Students present at Council casted

votes on the papers out of interest, although the votes were more so to gauge opinion and were not officially recorded.

Papers presented included the recommendations for changes to the Amenities funds, a proposal for annual general meetings, suggestions to reallocate the functions of the now defunct executive committee, and also whether or not the votes of individual council members should be recorded and then published.

The idea of publishing the votes of named individuals has proven to be a contentious issue; although those

present rhetorically voted in favour of publishing the choices made by elected representatives, it has not been a popular opinion in the past.

With the Union having invested £2,000 for electronic voting pads, they are already able to record which member voted in favour of or against any paper. However, some people have previously voiced displeasure of the idea of their being a permanent record of voting decisions. Said one Council member, "If that motion passes, I'm just going to abstain from everything."

Some students suggested that it

would make council members think more about their vote before they cast it, but also that some topics could still be voted on anonymously on an ad hoc basis.

Email votes have to be cast by the 16th of January by all council members on these papers, not just those who were not present.

Paul Beaumont, Council Chair, spoke to Felix about the importance of attending Council. Said Paul: "I can completely understand that at busy times of the year for students, it will be difficult for Council to reach quorum (January exams being a

prime example).

"It's totally understandable that elected students might have to miss a meeting or two due to other commitments. It is a pity that some members of Council do not attend at all though.

"Council is the place where students elect their most senior representatives to, and for them to then not use their vote is frankly confusing to me.

"It seems both a waste of time for the students who bothered to vote, and for the people who run for the positions."

News

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News Editors || Carol Ann Cheah and Kunal Wagle

Care for a legal high that's "Chaperon-ed by Imperial"?

It might sound Nutt-s, but development is underway. **Philippa Skett** reports

Imperial Professor David Nutt has begun research on a legal high that mimics ecstasy but may also stop binge drinking. The drug, known as Chaperon, is still being developed but could one day be available as a cocktail in bars across the country.

The idea of Chaperon occurred around a year ago to the anonymous Dr. Z, a mathematician who previously created mephedrone. Chaperon is the trade name for MEAI, or 5-methoxy-2-aminoindane. MEAI simultaneously invokes a chemical pleasure in those that take it and also makes alcohol seem repulsive, inhibiting consumption.

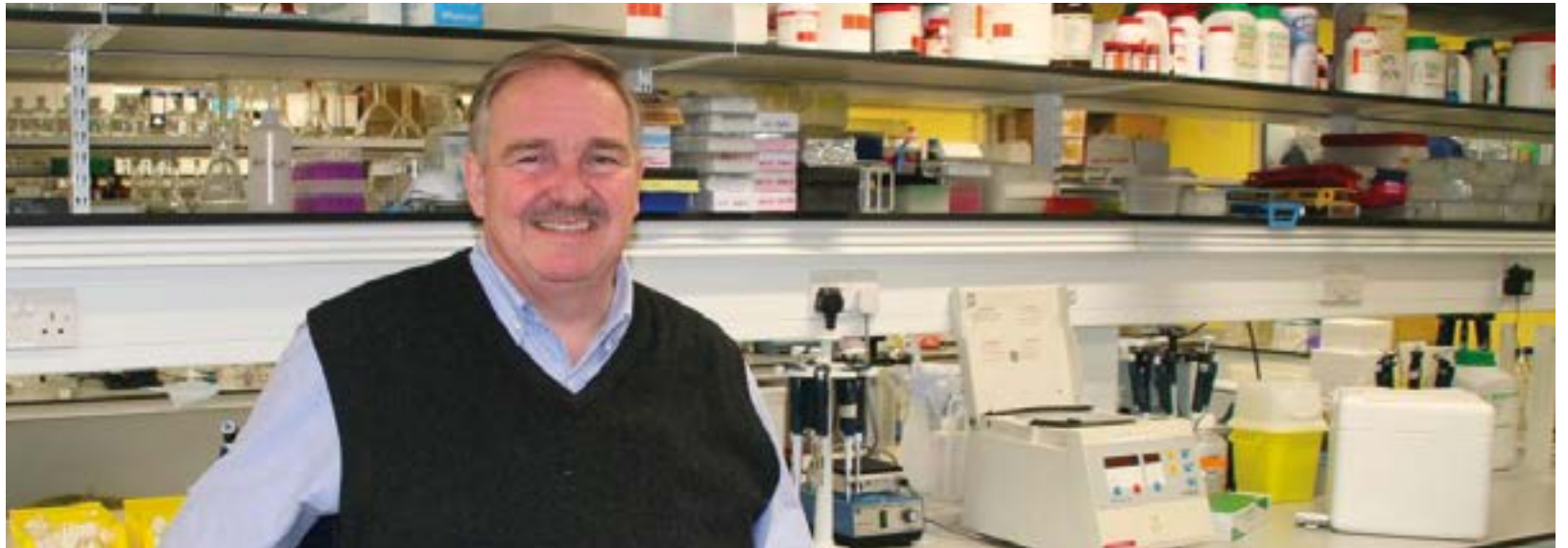
Dr. Z and Nutt hope that the drug could be taken to mitigate binge drinking but also deliver a relaxing high, described by some as an "intense euphoria."

Dr. Z initially planned for MEAI to be sold as yet another legal high, but has now gifted the provisional patent of MEAI and a number of other chemically similar compounds to Professor Nutt's charitable research group, DrugScience.org.uk.

This family of compounds is not particularly novel: they were discovered around 20 years ago as a means to treat depression. Although they are proven to have neurological effects, the idea to use these compounds to combat binge drinking is new however and something Nutt and his team are keen to develop.

MEAI has shown the most promise so far, so research is now underway to determine optimum doses, discover any potential side effects and look at the safest way for people to consume the drug and benefit from its influence.

Felix spoke to Nutt, who told us



Source: Wikipedia

how the idea to address and reduce the harmful effects of alcohol is nothing new, but the direction in which to approach this is constantly evolving.

Nutt told us: "We could develop an alternative or look to produce a substance that moderates the effect of alcohol. I found that it is difficult to find alternatives to alcohol, so we need something that moderates it instead."

Chaperon can be taken with alcohol as opposed to substituting it completely. It will hopefully minimise the harm, maximise the pleasure and limit the alcohol consumption."

So how long will it be before this wonder drug hits bars and pubs? Nutt plans to ensure that the social culture surrounding sensible alcohol consumption is maintained, telling Felix that still wants to keep people in bars, and would prefer the drug

to be served as a cocktail in an more up-market bar. "I want it to appeal to people who care about their health and pleasure, but want to reduce the harm of drinking too."

"I want to put drinking back into clubs; too much drinking goes on outside this drinking environment. I would really only want Chaperon available in licensed premises, not something that people sit in front of the television swigging!"

Although the patent is provisional, with enough research and funding the drug could be issued a complete patent that will then last a further ten years and allow for the drug to be developed for commercial sales.

Clinical and human trials of the drug have yet to be conducted under controlled conditions, all of which are dependant on more investors sitting up and taking notice. With the different stages of development needed for drugs being expensive

and lengthy, the cost will no doubt be high but there is no total figure on how much it will take to get MEAI out of labs into bars as of yet.

Finally, we asked Nutt if he had tried MEAI himself. "Of course I have!" he chuckled. "It's a lot like alcohol; it's relaxing and pleasant but it doesn't make you want to drink more. I haven't tried it with alcohol,

but will do so once we've pinpointed a dosage that works."

So how long could it be before we order Chaperon instead of Chardonnay? Concluded Nutt: "The bottom line is whoever puts money on the table determines whether or not this happens, but I'm very optimistic and excited to see how our research develops."

Fat or muscle?

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

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

Student Discounts At Fresh Hairdressers 70m from South Kensington tube



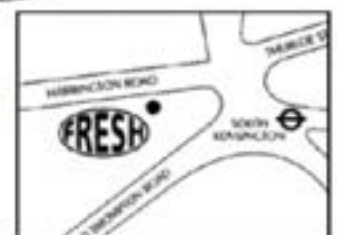
Men's cuts £22 (normally £35)
All over clipper cuts from £10
Women's cut and rough dry £28
Women's cut and salon finish
blow-dry £38 (normally £55)
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All change come elections time

New rules set to affect larger Clubs, Societies and Projects at Imperial



PHILIPPA SKETT
EDITOR-IN-CHIEF

Plans have been announced to change election regulations for clubs that have more than 150 members. Under the changes, clubs that hit the criteria would have to hold their committee elections as part of the Big Elections. Despite this, voting would still only be available for members of that society.

The move has been hit with criticism from some societies that would be affected under the new scheme. One society said that they would be meeting with representatives from the Union on Friday to discuss the changes. Cinema and Squash have also voiced concern, and their comments can be found below.

Some clubs have claimed that they weren't consulted about the proposed changes and were instead just told that they were being implemented.

When asked about this, Abi de Bruin, Deputy President (Clubs and Societies), said, "Last year we ran a trial of inclusion of some of the Clubs, Societies & Projects' elections in The Big Elections process. Several of the larger student groups were approached and some clubs specifically asked to be included as part of The Big Elections.

"The general feedback we had was that it was a positive change that increased turnout and also reduced administrative work. The Union Governance Committee discussed both of these outcomes from the test last year and made the decision to move all elections for Clubs, Societies or Projects with more than 150 members online."

De Bruin also said, "It did also highlight to us that some of the groups weren't actually holding democratic elections in line with the rules set out in our bye-laws". Last year Felix reported that two student societies – the Christian Union

(CU) and the Chinese Students and Scholars Association (CSSA) were found by Imperial College Union to be in breach of the Union's election byelaws. The CU have fewer than 150 members and aren't affected by the changes, but the CSSA will have to have their elections in the Big Elections.

When asked why the number 150 specifically was chosen, de Bruin said, "This number was chosen to reflect the reality of the size of lecture theatres available to hold offline elections in."

She continued, "We communicated this change to those affected at the beginning of the month and have received some feedback from groups who would prefer not to be involved in the online election. In each case we've asked for the reasons for this and will, in cases where a clear demonstration of how their current or planned election process will be fully democratic, make appropriate exemptions from the rule."

For the larger CSPs, this is no longer an option. Source: Wikipedia

Medics laughing all the way to the food bank

Philippa Skett reports on the substantial bounty given to Trussell Trust project

Imperial medical students made a last-minute but sizable donation to the local food bank earlier this month, after collecting dried goods before the Christmas bop at the end of last year.

Students brought non-perishable foods to the Reynolds building on the last day of the autumn term, which were crated up and collected by the local food bank after Christmas. Three crates were filled all in all: amassing to a total of just under 44kg of food that included tinned goods, pasta and cartons of juice and long life milk.

The amount of food collected will be able to feed between 8 to 10 people for up to three days. The food bank, which serves Hammersmith and Fulham residents, donates the collections to those in the local area who are referred to the centre by

social services, their local GP, their school or any other frontline care professionals.

Daphne Aikens, a member of staff who works at the bank, spoke to Felix. Daphne thanked the students of Imperial for the kind donation, and told us what a difference it can make to those who are in difficult circumstances.

"People who come to the food bank may not have eaten for days on end and may not even know where their next meal will come from.

"It is great that we can say the donations came from someone in the local community, including a medical student from Charing cross hospital, or a mum who lives down the street or a local business. That is very powerful and meaningful to these people receiving the food."

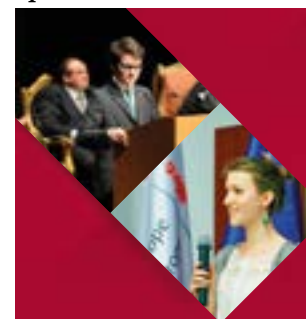
The collection was organised by the

Imperial College School of Medicine Student's Union (ICSMSU), and Mala Mawkin, the current social secretary, told us how inspiring it was to see classmates and other students donating to the cause. Mala said "What was really nice was that even though we were all poor students by the end of last term, everyone still was giving what they could to the people that needed it most."

ICSMSU President, Dariush Hassanzadeh-Baboli concluded: "We are very proud of our students. This goes to show the amazing community spirit at ICSM and the students' willingness to help those in need in the local community."

Students who are keen on getting involved are welcome to contact the Food Bank directly via their website: <http://hammersmithfulham.foodbank.org.uk>.

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Comment Editor || Tessa Davey

Why all the fuss about Charlie Hebdo?

Paris attacks have received widespread global attention, but why?



Je suis TESSA DAVEY
COMMENT EDITOR



Baga village in Nigeria was razed to the ground last week in attacks by Boko Haram. Photo: abc7chicago.com / AP Photo / Haruna Umar

The news over the past week has been dominated by stories about the terrorist attacks in Paris, killing 17 people, with the satirical magazine *Charlie Hebdo* among the targets. Also reported, but to a far lesser extent, are attacks by Boko Haram extremists in Baga, Nigeria, resulting in thousands of deaths. With all the media interest focused on *Charlie Hebdo* and France, the horrifying events in Nigeria have somewhat fallen by the wayside. Why is it the case that these attacks have received far less media attention, not just globally, but also in Nigeria itself? Is it the case that we in the Western world consider the lives of those lost in France more valuable and worthy of attention?

One reason is of course, practicality. There are thousands of journalists in France and Paris, within quick and easy reach of the action. In contrast, Baga is difficult to access, with very few international journalists nearby. While the news story is certainly more significant in terms of lives lost, reporting on it is far more perilous. The attacks in Paris were motivated by vengeance for satire of the Prophet Muhammad in the press, and many publications have been fearful of repercussions upon reporting on, and reproducing the original material. Despite this, the overwhelming attitude of the media has been of cautious support for *Charlie Hebdo*. While this attack has shown that the danger is real, the peril of being on the ground, reporting on the devastating attacks in Nigeria is on another scale entirely. With hordes of extremists roving through villages,

razing them to the ground, and killing hundreds, even thousands of innocent people that they encounter, the risk is far greater.

The attacks in France are more unique than the latest Boko Haram attacks. While these carry the horrifying new aspect of enslaving little girls to use as suicide bombers, these acts by Boko Haram have almost become commonplace, flooding our newsfeeds every week. While incidents such as those in France are not entirely unheard of – the threat was real enough for the *Charlie Hebdo* offices to have police protection – they are certainly more unusual, and far more relatable. It is the complete shock that an office in a European city could become the setting for such a tragedy that makes this story so compelling. We live and work in places like this and we rarely doubt our safety. The ease of empathy leads to a morbid fascination, and the media reflects this.

The journalists themselves, who report the news that we read, will be feeling these attacks personally. While every journalist is aware of the risks, the reality is jarring. The passion of the media itself on this story will drive the reporting further, raising it higher.

Political leaders from around the world have spoken out in condemnation of the actions of these terrorists, and in many cases, travelled to France to participate in rallies of support. All over the world, people have been shocked by these events. The Nigerian massacres have been treated with similar revulsion, with many western

world leaders issuing statements of horror, but the President of Nigeria himself, Goodluck Jonathan, has denounced the attacks in Paris but hasn't even acknowledged the attacks in his own country. The Nigerian government has done little to contain Boko Haram, and without this, the seriousness of these attacks is diminished. The striking sight of world leaders standing together in Paris, uniting against a common cause, is such dramatic imagery; it is easy to report. In the case of Nigeria, there are no sweeping statements of purpose; there is nothing as visually effective. To put it bluntly, it doesn't make such good entertainment, and that is, ultimately, the main prerogative of the media.

The Western world isn't indifferent to the suffering and slaughter of Africans. Other similar stories, such as the kidnapping by Boko Haram of 276 schoolchildren in Nigeria, have been as high-profile as any Western tragedy has ever been, and have struck a chord with people all over the world. But with the numerous bombings, shootings, kidnappings, and enslavements happening at the hands of Boko Haram in West Africa, they lack novelty, and people lose interest. This is natural, of course, but let us not forget the ongoing atrocities that are masked by the latest news. They remain worthy of our respect and attention, and these lives lost deserve not to be forgotten. While we may be morbidly enthralled with watching events unfold, we should remember that many people do not have this luxury, and are being subjected to other horrors.

“Is it the case that we in the Western world consider the lives of those lost in France more valuable and worthy of attention?”

“... hordes of extremists roving through villages, razing them to the ground”

“In the case of Nigeria... it doesn't make such good entertainment”

Comment

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Comment Editor || Tessa Davey

Freedom of speech in a civilised society

Should freedom of speech be given when it threatens social peace?



UMAR NASSER
COMMENT WRITER

Last week's heinous attacks on Charlie Hebdo caused an outpouring of grief and support from around the world for the innocents who lost their lives that day, and in the days that followed. The brazen assault was led by two masked gunmen claiming that they were avenging the name of the Prophet Muhammad, whose gross caricatures Charlie Hebdo had published in years gone by. And yet, 2 of the 12 murder victims that day were Muslim – one named Ahmed, the other Mustapha – both names of the Prophet Muhammad, a telling symbol of the character assassination that took place that day. In the coverage that followed, it became clear that the terrorists did more to defame the name of Islam than any cartoon ever could.

It should be absolutely clear that these attacks were the antithesis of Islam's peaceful teachings. The Qur'an does not allow any act of terrorism, likening the murder of a single innocent to the murder of the whole of mankind (5:32). One wonders then, how many Earths these terrorists would fill with blood. At this point, critics often join hands with extremists in misquoting verses regulating rules of warfare, whilst hiding the proviso that such warfare is explicitly only permitted in defence of innocents who have been attacked first (22:39), who have undergone severe persecution and whose legitimate rights have been ransacked (2:191-193). Freedom of conscience too is enshrined as a fundamental human right in Islam: "There is no compulsion in matters of religion," it says, effectively rebutting the totality of extremist ideology in just a few words (2:256).

With this said, the attacks have reignited the debate over how civilised society should practice freedom of speech. From the vile film released a few years ago, to the cartoons published by several European outlets, caricatures made of the Prophet Muhammad have repeatedly hurt the sentiments of 1.6 billion Muslims the world over. In the wake of last week's attacks, western media has wisely refrained from re-publishing any of the concerned cartoons, but there is a strong sense that this was more out of self-protection than responsible editing. "Publish and be damned" was the Independent editor's initial reaction, only tempered, he said, by a duty towards his staff. Worryingly for Muslims, two thirds of the British public would also support their publication, as a YouGov poll



Many Muslims condemn the caricaturing of the Prophet Muhammad. Photo: Huffington Post

revealed last weekend.

This kind of reactionary abandon is understandable, but misplaced. Free speech itself is a means by which society can exchange productive ideas and become better informed as a whole. However, when such an exchange threatens social peace and unnecessarily vilifies parts of the population, it is always curtailed. For instance, the French Catholic Church successfully blocked an 'offensive' advert depicting the Last Supper in 2005. Charlie Hebdo themselves fired one of their cartoonists in 2008 for an anti-Semitic article and cartoon. In general, western society acknowledges that gratuitous insulting, which serves no other purpose but to incite hatred and divide society, should be censored. The art of satire lies in the weak highlighting the inconsistencies of the powerful. Caricaturing the beloved hero of the already beleaguered French Muslim population, whose women cannot even wear headscarves whilst employed in public service, is a gross caricature of satire itself.

This does not mean to say that Muslims hold Islam to be somehow above criticism and debate. Muslims do not seek preferential treatment, but equal treatment to other populations whose sentiments are

routinely safeguarded. Horrendous though the attacks were, the British public mustn't let them knock askew their usual poise on issues like these.

For the time being, as a Muslim, I take the Prophet Muhammad as my role model in dealing with attacks on his character. Not only was he slandered repeatedly in his own lifetime, but several attacks were made on his life. Through it all, he stuck to the teachings of the Qur'an, to 'bear patiently with what they say' and turn to prayer for success (20:130); to 'turn away' from the slanderers, and 'keep on preaching' to those who would listen (51:54-55). Not only this, but he was deeply sensitive to the sentiments of others. On one instance, he rebuked a Muslim for having said to a Jew that the Prophet Muhammad held a station higher than the Prophet Moses. Though this was consistent with Islam's teachings, he disliked the idea that religious beliefs were being expressed in a way that would unnecessarily hurt the sentiments of others. With rights come responsibilities, he taught, and the commitment to social peace is one we must all fulfil.

This teaching is not just a thing of the past. A contemporary Muslim spiritual leader whom I follow exhorts the very same in this day

and age. After the infamous 2012 film caricature of the Prophet Muhammad, Mirza Masroor Ahmad, Caliph of the Ahmadiyya Muslim Community, counselled all Muslims to respond productively. He said they should defend Islam not with violent demonstrations, but through reforming their characters and by educating people about the true character of the Prophet Muhammad. But he also advised the public at large to use their freedoms responsibly, saying, "Let it not be in the name of freedom of speech that the peace of the entire world is destroyed."

The tragic attacks last week have given all sections of society much to think about. Condemnation has resounded from all quarters, but we cannot follow up injury with insult. We must defeat the terrorists by showing them that we will not let extremist thinking of any kind dominate our mindset, and that we will continue to safeguard the rights and sentiments of all sections of our society – an idea that is anathema to their twisted ideals. In defiance of them, we would all do well to take the following as a motto in these trying times: "Let not a people's enmity incite you to act otherwise than with justice. Be always just – that is nearer to righteousness." (Qur'an: 5:8).

“Let it not be in the name of freedom of speech that the peace of the entire world is destroyed.”

Comment

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Comment Editor || Tessa Davey

Most of us aren't Charlie Hebdo



GEORGE BUTCHER
COMMENT WRITER

This week's *Charlie Hebdo* poster features a cartoon man portrayed as the prophet Mohammed, crying and holding a sign reading "*Je suis Charlie*." Above is the slogan "Tout est pardonné" (You're forgiven).

Many Muslim people find this offensive. Not just because Islam forbids portraying the prophet in image, but because of the stereotyping of the image itself. A dark-skinned man with a skinny face, long thin nose and haggard beard – it's a cliché. A stereotype. It's reminiscent of drawings of Jewish people with big noses hoarding money drawn in 1930s Germany. It's not subtle, just deliberately offensive, and very French.

In an open and free society you can say and draw what you want. In practice we all live with a certain degree of censorship, whether self-inflicted, culturally instilled, or by a government's laws. In the UK it's illegal to incite hatred against someone because of his or her

religion. It's illegal to defame or slander people. We self-censor – when *Felix* ran a Hangman article a few years ago about Chemistry students using Rohypnol to get a date, it was quite rightly slammed. As a student newspaper, is it our role to offend our readership? No – we're supposed to represent the student community of Imperial; produced for the students, by the students.

This is why, along with mainstream media outlets, we're not reprinting the images of the prophet. It's needlessly offensive and if you want to see them a quick Google search throws them up.

This doesn't mean it's ever wrong for anyone to publish them. A design blog I follow reproduced it. It's not possible for a design blog to ignore what is to become one of the most iconic magazine covers of the year and discuss why it is so, without also showing it; you can't review offensive literature without reading it, or a film without watching it.

Should *Charlie Hebdo* be printing

these images in the first place? If they want to, it's their right. But as they are fully aware, they open themselves up to being justifiably criticised, often offensively. Interestingly, being violently attacked seems to protect them from insults themselves: no one wants to satirise murders.

Most of us aren't Charlie Hebdo. We go through life thinking about what we say, being tolerant of others' views, and doing our best to get on. If we truly were all Charlie Hebdo, then the world would be a worse place. In our global society it's more important than ever to get on with each other. The internet, cheap travel, and growing economies are throwing cultures together and many of us are still learning. We're a long way from the anti-Semitism of the 1930s, but we still have much to do. Recent polls of Jewish people living in Paris and the UK shows significant numbers of people fearing they have no future.

We all need to embrace the global culture we're faced with. It's

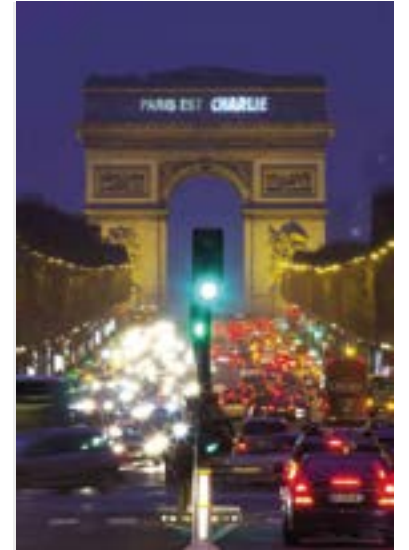


Photo: inquirer.net

important now, more than ever, that we are tolerant of the views of others, and also show respect for them. We need some Charlie Hebdos to remind us of our flaws, but it's far more important to embrace one another's own humanity.

Free speech and my right to be offended

Should my reaction depend on whether others find it funny?

USAMA SYED
COMMENT WRITER

Whilst I'm writing this to help provide a Muslim perspective on the recent *Charlie Hebdo* attacks, I do wonder how necessary that is. After all, is the Muslim perspective on the murder of over a dozen civilians really going to be different to the universal human perspective? Do you, Imperial College students, really need reassurance that your Muslim colleagues in no way condone such actions? Thankfully, I don't think you do. When you think of 'Islam', your personal experiences and interactions with 'normal Muslims' at university can help you overcome the imagery of AK-47 laden, freedom-hating bigotry that Fox News or the Daily Mail would have others believe defines this religion. But not everybody has this counterbalance of personal experience to fight off the recent ignorance-fuelled hatred and fear. It's only natural, therefore, that us UK-based Muslims feel a sense of apprehension when we see the media frame such incidents as a 'clash of civilizations' – the liberty loving West vs. the barbarism of Islam. One more step in what seems to be the inexorable path towards making Muslims 'the other'.

Let's not let that happen. Let's make the effort to identify and communicate our overwhelming similarities to others whose only

exposure to Muslims is through the fear-mongering cover pages of *The Sun*, and pave the way for a more harmonious future society.

As for the matter of 'freedom of speech' – this is a topic beyond the myopic snapshot of the current controversy. The decision on how far the legal right to offend others with your speech extends is not something I am interested in, as I would hope this wouldn't act as the determining factor in most people's behavior. (Am I legally entitled to make fun of you for being fat? Should I do so?)

That being said, if people for the sake of 'comedic value' choose to push these boundaries, the threat of physical harm should not be looming over them. If you are the resident of a country you implicitly agree to abide by its laws. If you find something distasteful, your response should be within the legal framework – Muslims of France, I'm sure, will have refrained from buying this magazine in a completely acceptable show of disdain prior to this mindless incident.

Whilst physical manifestations of displeasure are never justifiable, it is my unequivocal right as a Muslim to be offended by such lewd cartoon depictions of the Prophet Muhammad (peace be upon him, 'PBUH'). 'Lighten up, it's just satire! They drew disrespectful pictures of the Pope,

Jesus (PBUH) and the Virgin Mary as well and you didn't see Christians getting upset! I, for one, certainly won't be 'lightening up'. Whether or not others are capable of laughing at their religious figures has no bearing on what my expected reaction should be.

Myself and other Muslims around the world may have a degree of reverence and respect for the Prophet Muhammad (PBUH) that is difficult for those from the outside to understand, but it will not be changing. It's worth noting here that within our faith Jesus (PBUH) and the Virgin Mary are also exalted figures, and so whilst many Christians may not take offense to their mockery, Muslims also find this extremely upsetting.

The point being – champion your right to offend by all means, but don't try to impinge upon my right to feel offended. If you decide that you want to mock the Prophet Muhammad (PBUH), then do so knowing that you will be upsetting myself and all other regular Muslims who you live and work with, and who have no animosity towards you. If you still choose to exercise your 'freedom of speech' in such manifestations, the only choice Muslims should consider is to respond within the legal framework, and never to resort to vigilante retribution.

"I, for one, certainly won't be 'lightening up'."

"Am I legally entitled to make fun of you for being fat? Should I do so?"

Features

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Features Editor || VACANT

Exchange your unwanted clothes for Recent graduate **Vivien Tang** introduces you to Clotho and the

Our story began two months ago, when we founded our sustainable fashion business – Clotho London. The day of our graduation, swathed in black robes amongst the deep reds and grand mahogany of the Royal Albert Hall, we twitched with excitement in our seats as our phones buzzed. Each buzz signified another transacting customer, another sign of validation that all our previous efforts had not been completely crazy.

Or perhaps our story actually began five years ago, when I met my cofounder Caroline during our first week at Imperial. We studied chemistry together, and became lab partners in third year. From that moment on a dream team was born! Not for chemistry alas – our routine usually consisted of us donning our lab coats and goggles, making a cameo appearance in the lab lest the supervisors suspected us of skiving, and then sneaking off to the computer room to watch *Gossip Girl*.

With the end of University approaching fast, we would talk avidly about ways we could avoid applying for finance grad schemes, law conversion courses, teaching, and perhaps must of all, chemistry. All these options are great, but not suitable for us. We were told that the world is our oyster after graduating with a science degree, but none of the usually possibilities appealed.

Life really is too short to do something that doesn't make you happy, but we didn't even know what it was that made us happy. These rather gloomy thoughts loomed over us, growing ever stronger as each day passed. After our finals, I was poised to take a gap year, travelling aimlessly in the hope of finding that elusive aim. Caroline was prepared to enter corporate life, having accepted a position in a consultancy firm. We caught up one afternoon in the late summer sunshine, and started to daydream together again. We used to toy with the idea of starting a business, and were convinced that making cosmetics was the field for us. Caroline even bought a hundred empty lip balm containers at one point, and we set up a rudimentary kitchen laboratory. However, we realised that for two penniless graduates, it was just not feasible to start a cosmetics business without any capital. Thus it was back to the drawing board.

The seed for Clotho London had been planted during our post-uni girls trip to Marrakech earlier in the summer. We were preparing to go

"Our routine consisted of us making a cameo appearance in the lab and then sneaking off to the computer room to watch *Gossip Girl*."



out one evening and I was making a fuss, deliberating over what to wear. Caroline kindly asked me if I would like to take one of her dresses. She had brought it along for the trip but had never worn it, despite owning it for years. I felt guilty for taking her clothes, but she insisted, saying that otherwise it would be a waste. I tried it on and loved it so much that I basically never took it off all summer! Remembering this moment, we thought that many girls must have items that they never wear any more. The textile industry is a beast that consumes huge amounts of resources like water and fuel. Almost 150 million tons of shoes and clothing are sold worldwide every year, yet only a very small part finds its way back into the production cycle – especially disappointing since textiles are in the top five landfill materials that can be either recycled or repurposed for other uses. The textiles industry is also often associated with poor working conditions in order to supply cheap fashion. We can't ask people to stop buying new clothes – that would be like asking people to give up food in favour of soylent. No one would do it. So we came up with Clotho London, which allows people to satisfy their materialistic wants and needs with minimal impact on the environment, lowering the demand for cheaper items that may be produced by workers in unacceptable conditions.

Clotho essentially encourages women to exchange their clothing – we collect items from their homes to make it as convenient as possible. The items are then sorted, photographed and listed on our online shop. For the items that they submit, our customers receive credit, which they can redeem for new outfits in our shop. We charge just a transaction fee for each new item that the customer purchases.

Once we had properly fleshed out our ideas for Clotho, we decided that the next step would be to test out our clothes exchange idea. So we organised a 'Bitch 'n' Switch' event – an evening chez Caroline with all of our favourite girlfriends, where we brought along our old clothes. We then swapped items with each other over nibbles, drinks and gossip. The evening was a success; our friends went home that night with completely new wardrobes, and were supportive about us taking the plunge to set up Clotho. With nothing to lose, we threw caution to the wind and got to work.

Caroline had a meeting with Alice Bentinck, the co-founder of Entrepreneur First (a startup accelerator programme), to ask if we could join this year's cohort late with our business idea. Alice must be inundated with requests like this on a daily basis, so told us that she would consider it if we could prove that we had hundreds of transacting

customers in a month's time. We interpreted her words quite literally, and set ourselves a one-month challenge. Whilst that seemed initially to be ample time for us to achieve the goal, a quick breakdown of the month ahead revealed that we had essentially a week to persuade as many girls as possible to sign up for a trial run. We hastily cobbled together a rudimentary landing page with a signup form. Armed with iPads, we started to roam around London, pouncing on stylish girls to persuade them to sign up. We covered most of the London universities, Westfields, High Street Kensington, and the pubs around Fulham. Persuading strangers to sign up to something that essentially didn't exist yet was more difficult than we imagined, but we gritted our teeth through all the rejections and managed to acquire a list of just over 400 girls at the end of the week. After calling everyone on our list, we assembled 50 girls who were available to take part in our pilot, and began collecting their items. We spent that week mostly on the Underground, annoying commuters by taking up too much space with our huge bags of clothes.

My bedroom was converted into our photography studio by taping white paper to the floor. With absolutely no idea as to what we were doing, we began pointing a camera at clothes and snapping photos. We thought

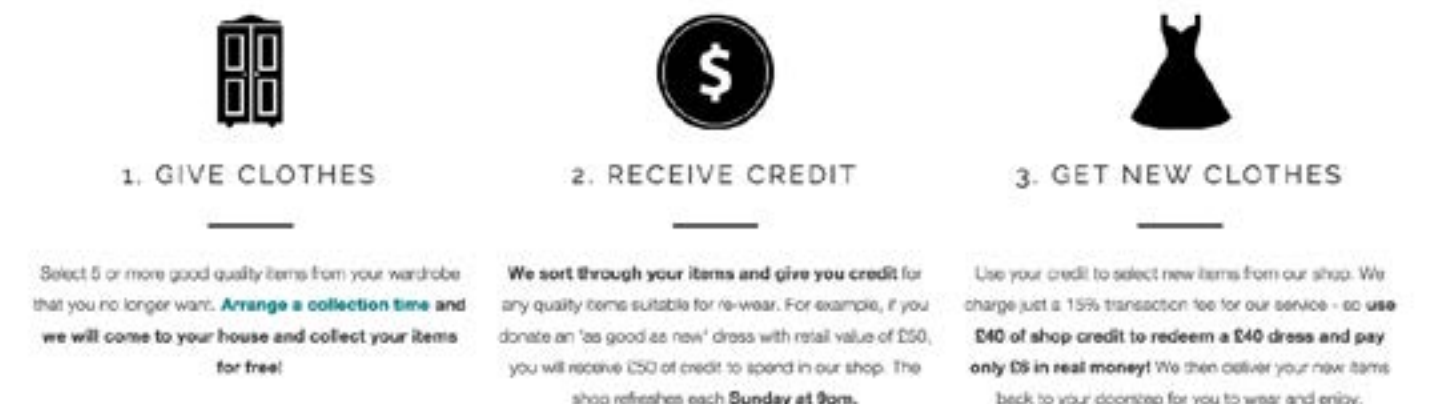
"We thought that many girls must have items that they never wear any more."

Features

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Features Editor | VACANT

new outfits at a fraction of the price ups and downs of being an entrepreneur



TOP LEFT: the dress that inspired the idea for Clotho. BOTTOM LEFT: Vivien Tang and Caroline Wood, Clotho founders during graduation. RIGHT: the front of their website Photo: C. Wood

that the clothes would look better if the items were photographed on a model, so with our limited resources we began taking it in turns to try on all the items. Caroline was responsible for sizes 4-6, whilst I handled sizes 8-16. It was a ridiculous situation and there were moments, wading knee deep through other girls' dresses, when we did question if we had made the right decision. But we had promised our customers that the shop would open at the end of the month, and had no choice but to barrel forwards. Once all the items had been photographed, we realised that our pictures needed serious editing, so spent an intense night on Photoshop. For the online shop, we used e-commerce platform Shopify. After uploading all our products, we held our breath and launched.

"Textiles are in the top five landfill materials that can be recycled."

This was a defining moment, as we would see if customers would actually transact money. To our delight, within seconds of the launch, girls started to spend their credit. We had warned everyone in advance that they would need to be quick to snap up the best items, but we didn't imagine that most girls were poised for attack! One customer informed us later that it had been 'an exhilarating experience!' And exhilarating it was us too, as we spent the rest of the night before graduation watching items being sold out, screaming with excitement at each other down the phone until we were hoarse.

Once we had dispatched all the orders, we organised another meeting with Alice and her co-founder Matt. She told us that we had taken on her challenge somewhat more literally

than she was expecting, but was impressed with what we had achieved, and decided to accept us onto this year's EF accelerator programme! The programme culminates in a Demo Day, which is a chance to raise a round of seed investment – our next challenge! We have been working with the support of EF for a month now, and have recently begun refreshing the stock in our shop once every week on Sundays at 9pm. Our working days are still very surreal – meetings with advisors interspersed with zipping around London for collections, promoting, photographing, editing etc. Life really does seem stranger than fiction now, as fiction must oblige by the rules. But we've found great reward by not following expectations and rules – neither of us can believe that this is

"Neither of us can believe that this is our real job"

our real job, and are excited to further our business. If you would like to read more about our entrepreneurial adventures around London, visit our blog at www.theclothogirls.wordpress.com.

We are now bringing Clotho to UK universities – we will be collecting and delivering clothes from central campus locations. We are kicking things off on our home turf at Imperial and will be doing our first University collection here next week. We will be collecting clothes in the Sherfield Building from 12-2pm 22nd Tuesday – 24th Thursday January.

If you are a girl then have a rummage through your wardrobe over the weekend, bring along some items that you no longer wear and get credit to spend in our online shop next Sunday!

Genes behind heart disease identified

James Bezer on Imperial research that could improve diagnosis and save lives

Genetic mutations that lie behind a common type of heart disease have been identified by researchers at Imperial, laying the foundations for better treatments and more accurate diagnosis of a serious and often fatal condition.

Dilated Cardiomyopathy (DCM) is a degenerative disorder that causes the heart to become enlarged and unable to beat properly, often leading to heart failure and sudden death. It is believed to affect about 1 in 250 people, and causes over 10,000 deaths every year in the US.

Unlike the most common form of heart disease, which is caused by narrowing of the coronary arteries due to a build-up of cholesterol, DCM is often hereditary and typically affects younger people, with most sufferers aged between 20 and 60. It has historically had a very poor prognosis, although new drugs and other treatments have improved patient outcomes in the last 10 years.

In many people with DCM, a key protein in heart muscle called titin is shorter than it should be. Mutations in the gene that codes for titin are very common, causing shortening of the protein in about 2% of the population. The vast majority of people with shortened titin have no symptoms of DCM. The reason for this difference is unknown.

Titin is also an extremely large protein, more than a micrometre in length, made up of almost 35,000 amino acids. These factors have made it difficult to identify harmful mutations and establish a genetic test for the condition.

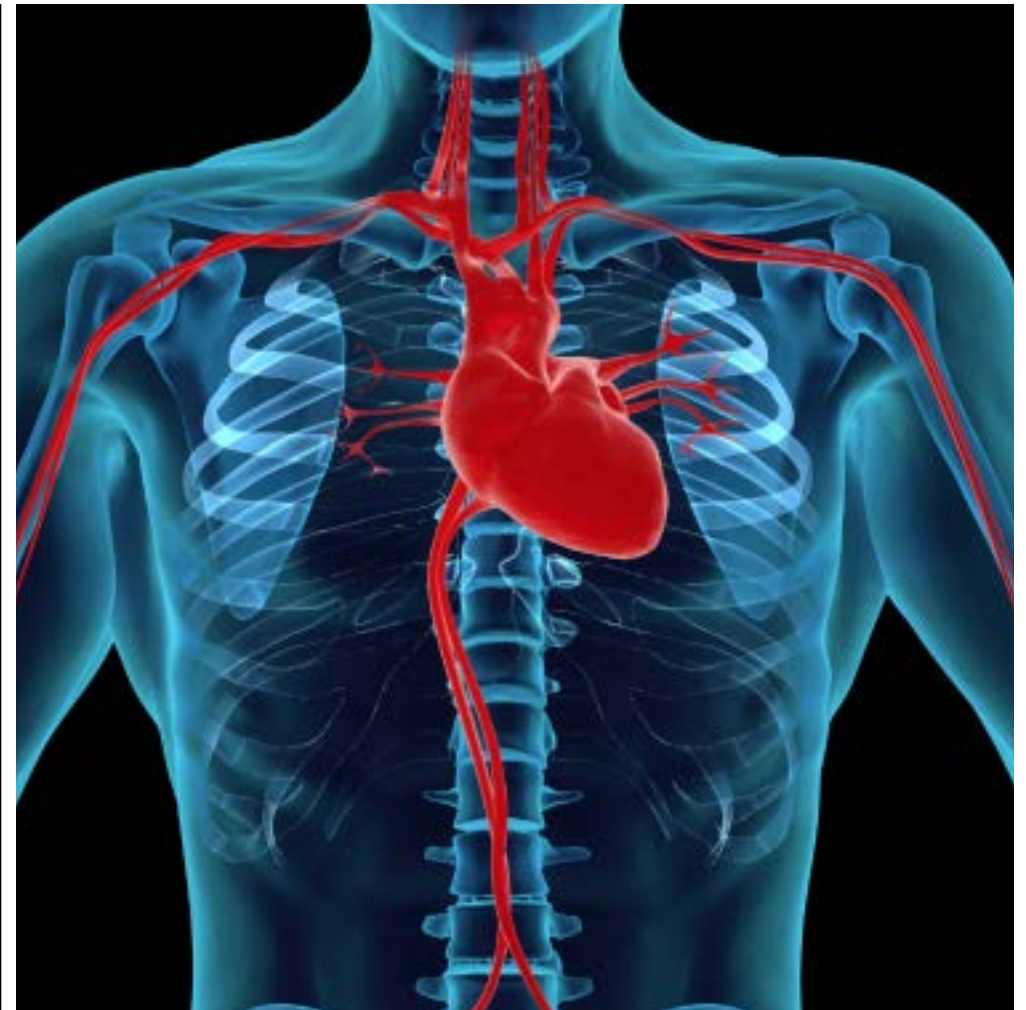
Scientists at Imperial and the Royal Brompton hospital sequenced the gene in 5000 people, and determined the location of mutations in the genes of healthy patients and those with DCM. This data enabled them to identify exactly which types of mutation are harmful and which are not.

The study, published in the journal *Science Translational Medicine*, could allow relatives of sufferers to find out if they too will develop DCM, assisting earlier diagnosis and improving treatment outcomes.

According to Professor Jeremy Pearson, Associate Medical Director at the British Heart Foundation, "This study defines, for the first time, a comprehensive list of mutations in the titin gene, which of these are associated with dilated cardiomyopathy, and which are harmless. This information will be extremely valuable for correct future diagnosis and treatment as we enter an era when many people's genes will be sequenced".

DOI: 10.1126/scitranslmed.3010134

"This will be extremely valuable for correct future diagnosis and treatment."



The research improves our understanding of dilated cardiomyopathy, which kills 10,000 people a year in the US alone. Photo: imgkid.com

Shark gives birth on camera

JAMES BEZER
SCIENCE EDITOR

A thresher shark has been recorded giving birth in the wild for the first time. The photograph was taken in 2013 by marine biologists from the University of Chester on an expedition to Monad Shoal in the Philippines.

The researchers were observing the shark at cleaning station, where small creatures such as shrimp remove parasites from the bodies of larger animals. They noticed that she was becoming agitated but didn't realise why until they analysed the data.

The remarkable photo shows a pup emerging from the shark's cloaca. Published in the journal *Coral Reefs*, the image sheds light on the reproductive behaviour of oceanic species, which remain largely unknown.



This image shows the first time a thresher shark has been filmed giving birth. Photo: A. E. Bicskos Kaszo

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Are you a rusher, or are you a dragger?

JOSHUA RENKEN
SECTION WRITER

WHIPLASH

Director: Damien Chazelle
Screenplay: Damien Chazelle
Cast: Miles Teller, J. K. Simmons



Written and shot by the young American director Damien Chazelle, *Whiplash* is an ambitious piece of storytelling that chronicles the development and suffering of a young musician with dreams of becoming one of the greatest drummers of his generation. The film follows Shaffer Conservatory of Music freshman Andrew Nieman (Miles Teller), who is handpicked by the demanding and much-feared teacher, Terence Fletcher (J.K. Simmons), to be a drummer in a jazz orchestra created for the competition circuit.

Bald, muscly and always wearing black clothes, Terence Fletcher is volatile and predatory from the outset. In his position of power Fletcher uses intimidation and fear tactics to push his jazz band to perfection. He uses his students



Photo: Damien Chazelle, Bold Films

as though they themselves are instruments that need to be manipulated to get the sound he wants. At times Fletcher's actions push past the point of credibility and the plot in general gradually becomes less believable as it builds to a climax.

Unforgiving barks such as "alternates, will you clean the blood off my drum set?" and "I'm not going to have you cost us a competition because your mind's on a fucking Happy Meal instead of on pitch" are directed at anyone who isn't up to scratch. His enraged monologues feel simultaneously horrific and darkly humorous.

Fletcher makes no apologies for his tough love and is confident that the

next great drummer will rise to the occasion. He puts a face to the cut-throat world of the performing arts and this savage character brings out a truly unforgettable performance by J.K. Simmons.

Andrew deals with Fletcher's mental and physical abuse by subjecting himself to days of intensive practice in a frantic obsession to gain a stronger beat. This makes for one of the most emotionally charged montages I've ever seen on the big screen. The film details Andrew's suffering with an almost pornographic sensibility. Lingering close-ups of the blood, sweat and tears shed during the film are used to highlight the pervading

atmosphere of sadomasochism that the central characters inhabit. Few films maintain such a strong feeling of suspense throughout, and *Whiplash* is one of them.

With a total running time of just 106 minutes, the tight editing keeps the audience engaged throughout and adds to the impact of the storytelling. In a time where many films are too long and too dumb, *Whiplash* makes for a refreshingly raw and enigmatic watch.

However, Andrew is too much of a blank slate away from his drum kit and the film would have benefitted by fleshing out his character. The relationship Andrew initiates with Nicole (Melissa Benoist) near the beginning of the film feels too much like a throwaway subplot. Nicole is simply there to provide contrast between her indecisive outlook on life as a mediocre student, and Andrew - a rapacious tunnel-visionary.

Their brief relationship comes across as a weak attempt to demonstrate the sacrifices Andrew feels he must make under the distressing conclusion that he cannot love and drum at the same time. The blunt break-up explanation shows the first signs that Andrew is beginning to see the method in Fletcher's madness.

Whiplash has little to say about the practices of the characters it follows, except for making you wonder, in this struggle for the beau ideal, whether

the sacrifice is worth the reward.

The title of the film refers to the Hank Levy song of the same name, which is played during Andrew's audition. But the title also alludes to the break-neck speeds with which Andrew's situation changes, usually coming as a result of his teacher's calculated exploits. Fletcher's seemingly instantaneous transitions between periods of neglect and bursts of savagery is what makes this film so exhilarating and Damien Chazelle does a fantastic job of captivating the emotional whiplash that Andrew experiences.

Despite the amount of drumming in the film, *Whiplash* is more of a suspense thriller than a musical drama. Music merely provides a backdrop in this whirlwind exposition of an intense mentor protégé relationship, during which we observe Andrew's metamorphosis from a shy, lonely first-year to a musician every bit as stubborn as his teacher.

Whiplash has its faults, but you cannot criticise the execution, with thrillingly fetishistic cinematography thanks to Sharone Meir and a great soundtrack from Justin Hurwitz to boot. Critics have gone as far as to say that *Whiplash* is to drumming what *Raging Bull* is to boxing. For a 29-year-old to create such a visceral piece of cinema in only his second feature length film on a shoestring budget of \$3.3 million is simply astounding.

Into the wild without delay

JOHN PARK
SECTION EDITOR

WILD

Director: Jean-Marc Vallée
Screenplay: Nick Hornby
Cast: Reese Witherspoon, Laura Dern



Reese Witherspoon goes through a career comeback of sorts, after starring in a string of disappointing films after her Oscar win. Her raw, uncompromising, uninhibited performance is without doubt the best thing she has done in years, and her production company securing the rights to produce Cheryl Strayed's autobiography was a smart



Photo: Jean-Marc Vallée, Fox Searchlight Pictures

move, as evidenced by the accolades she has been receiving lately. It is Witherspoon's very own *Eat Pray Love*, but unlike Julia Roberts' cringeworthy, self-indulgent vom-fest of a film, this one feels truly personal.

After several personal setbacks, Strayed (Witherspoon) spirals violently out of control, ending up in a drug-fuelled, sex-filled mess. Hitting rock bottom kick-starts her decision to do something about and with her life, and that leads to her embarking on a solo trek across the Pacific Crest Trail. She is not trying to set a record

for herself, nor is she doing this for any other incentive than to find herself, to heal, and to go back to what once was a peaceful, grounded life.

From the get-go the trek poses great challenges. Seeing the petite Witherspoon struggle with her weighty travelling backpack offers some laughs, as do her self-deprecating narrative remarks that remind her that this may not have been such a good idea. She has the wrong gas canister so ends up not being able to cook, pitching a tent turns out to be harder than it looks,

and walking for miles and miles under the sun takes a toll on her feet, her toenails (a rather graphic but necessary scene focuses on this aspect), and her stamina overall.

Beautifully edited together to show her present time at the Trail, as well as weaving together relevant scenes from her past that led up to this point, you quickly get the overall picture as to where it all went wrong in the first place. Strayed's mother Bobbi (Laura Dern) plays a big part in the flashbacks, and yes, it does appear to be a slightly odd casting decision to have someone who is only nine years older than Witherspoon to play her mother. But Dern is so wonderfully warm and maternal that the age gap hardly seems to matter in the end, and the two actresses work so well together to create a touching mother-daughter connection.

They share particularly a tender moment in which Dern's character

wisely guides her daughter to be appreciative of all the positive things left in her life, even in the most challenging situations. Cheryl naturally rolls her eyes and dismisses her corny mother, but it is a small, standout moment in a film that is full of these little gems.

This is Witherspoon like you have never seen her before. She has two timelines to juggle essentially and is wonderful in every minute and frame of the film. Her struggles along the Trail, the wilderness she encounters as well as some particularly unsavoury characters she comes across, make the end result all the more inspiring, whilst also sporadically throwing in the eventual near breakdown in her past heightens the sense of achievement. Just how far she has come as a person when the film closes, should serve as an inspiration for us all, to always live your life to the fullest.

Bradley snipes Love and loss



Photo: Clint Eastwood, Village Roadshow Pictures

JOHN PARK
SECTION EDITOR

AMERICAN SNIPER

Director: Clint Eastwood
Screenplay: Jason Hall
Cast: Bradley Cooper, Sienna Miller



Clint Eastwood directs the true story of American hero Chris Kyle (Bradley Cooper), a celebrated war hero from Texas who, during his four tours in Iraq, managed to set the record for having the most number of kills as a sniper, with 160 confirmed and probably even more.

Being a film made by Americans for Americans, the never-ending debate the film is likely to spark surrounding the morality of his actions is irrelevant, and Eastwood is only interested in making a tightly focused biographical war film looking solely at Kyle himself.

A keen long-range shooter from a young age, American patriotism is instilled early into the minds of

Chris and his younger brother Jeff. Attacks on U.S. Embassies around the world spark his interest in joining the Navy SEALs, and before he knows it he is being deployed to his first tour, leaving behind his wife, Taya (Sienna Miller). Events progress rapidly from the point where Chris is shown as a child, to how he sails through the training to become a SEAL.

The training montage conveys nothing spectacular, aside from hammering home the point that Kyle would do anything to serve his country, which he regards as the best country in the world, and that it is this unshakeable mindset that drives him to persevere.

The various deadly missions in Iraq are the film's highlight; the tautly shot action sequences easily build tension. The dilemmas Kyle faces alone in silence as the rooftop guardian for all the soldiers on the ground, mostly involving child and female Iraqi individuals who attack the troops, are effective in creating a confusing moral debate with tough choices to be made in a short time span for Kyle. The safety of his brothers in arms depends on whether he decides to take the shot or not, but the repetitive killing does eventually take its toll on Kyle.

It is from this point on that the film

unravels, never giving its leading man Cooper enough material to portray a man going through some form of post-traumatic stress, merely sticking him in cliché-ridden scenarios.

Valuable supporting characters are nowhere to be found: Kyle's father is only seen in the first few minutes. He is referenced once, never to be mentioned again. His brother too is seen only briefly, and doesn't return.

Miller has a thankless, meatless role as Kyle's wife, which is surprising given how her character was set up when the two of them first meet. We are also never allowed to connect with anyone besides Kyle himself, which is why the on-screen deaths of American soldiers whose character names you will not be able to remember remain just as unmemorable as the deaths of the Iraqi enemies.

As a viewer it is only natural to wonder who Kyle really is, how the war affected his mental state, to what extent he enjoyed the killing of those who threatened his beloved homeland and the how he coped with the process of adjusting to life back in America. But the film is only interested in painting Kyle as the reluctant hero, and it is that much more difficult to relate to this one-dimensional individual without a coherent story.

JOHN PARK
SECTION EDITOR

TESTAMENT OF YOUTH

Director: James Kent
Screenplay: Juliette Towhidi
Cast: Alicia Vikander Kit Harington, Dominic West



Vera Brittain's First World War memoir is given the big screen treatment in this sweeping war epic, which tries to be as grand and spectacular as the superior classics. It is a film that puts its heroine into unimaginable ordeals, made all the more heart-breaking by its "based on a true story" nature.

However the tragic aspect of its themes is never quite as impactful as it should be, with a lack of crucial character development standing in the way of creating a truly convincing spark between the leads. The film tells an incredible, unforgettable story, but it surely could have had a better transition from page to screen.

That being said, rapidly rising star Alicia Vikander is excellent in the lead role. The narrative encompasses years of Brittain's life, starting with her as a young rebellious female wanting to study at Oxford University in the 1910s. She even finds time for love, locking eyes with Roland Leighton (Kit Harington), who impresses her by writing poetry and taking long walks in the woods.

Everything seems to be going swimmingly for Vera until war breaks out, turning her world upside down. Vikander embodies the many changes of her character fully, whilst always holding on to her fighting spirit no matter what situation she finds

herself in.

Roland signs up to fight for his country willingly, as a part of his patriotic duty, as does her brother Edward (Taron Egerton), and her close friend, Victor Richardson (Colin Morgan). Little do they know that this war would drag on for four years, taking countless lives with it. Vera also does her part in the war, postponing her university studies to serve as a nurse. "Our youth has been stolen from us" she says in her narration.

The horrors of war are captured in a predictable but solid manner, seen through the eyes of Vera during her days as a nurse. There is a scene, echoing *Gone with the Wind*, in which lines and lines of the wounded and dead are slowly revealed in an aerial shot. The profound effect this visual had in a 1939 film still works today in 2015.

Less well-established are the supposedly close bonds shared by the characters that ultimately matter in the end for that all-important emotional resonance. Vera and Roland look longingly at each other, but the close of their relationship is held back by unexpected restraint. Even the portrayal of the most tragic event that hits our heroine does not come across as a worthy tribute. The film also neglects the other two important men in Vera's life, her brother and her friend-zoned secret admirer, significantly reducing their relevance in the telling of her story.

Commendable are the technical achievements: the warm, comfortable pre-War period setting, followed by the more frantic, harsh atmosphere of a deadly war; the lush costumes; and the effortless editing together of scenes that span quite a timeline. Anchored by a strong lead performance this is by no means an insult to Vera Brittain's literary work, but also a film in which more should have been felt in its closing moments.



Photo: James Kent, BBC Films

Music

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Music Editors || Grace Rahman & Amna Askari

The headline acts of 2014

Aiden Langan reviews the show stoppers of the last year that have graced the capital with their mind-blowing gigs

Looking back at 2014 there have been some incredible live shows by many artists from **Kate Bush** returning to perform at the Hammersmith Apollo after 35 years away to metal being represented at Glastonbury Festival for the first time with **Metallica** headlining the Pyramid Stage.

I have had some personal highlights this year in terms of concerts and I will be ranking my top five concerts that I have gone to in London (and not of this year in general, otherwise Kate Bush probably would probably be in this list).

5. Damon Albarn at the Royal Albert Hall (16th November)

In April **Damon Albarn**, of **Blur** and **Gorillaz** fame, released his first solo album *Everyday Robots*. While I enjoyed this record, it was not the easiest album to just listen to. This was a worry that I had going to this concert; would it just be a lot of solo stuff and very few fan-pleasing Blur and Gorillaz hits? Luckily, Albarn did neither of these. His set contained 25 songs in total and only 8 of these were from the solo album but he included all of the best songs from the album including 'Everyday Robots', 'Mr Tembo' and 'Heavy Seas of Love'.

He also played some rarely heard and even previously never performed Blur and Gorillaz songs such as the B-sides 'The Man Who Left Himself' (Blur) and 'Spitting Out The Demons' (Gorillaz), which was a surprise. Furthermore, there was a nice representation of all of Albarn's career with his *The Good, The Bad and The Queen* and *Mali Music* projects represented in this set.

However while all of these things were good, it was the guests which made this concert very special and why it was included in my top five. **Graham Coxon** joined Albarn in the first encore to play some Blur songs, including 'Tender' which got the whole of the Royal Albert Hall singing. Then in the second encore, **Kano** was the guest for 'Clint

Eastwood' and **De La Soul** were the guests for 'Feel Good Inc.' which led to a massive burst of energy right near the end of the concert. The final guest however was definitely the most surprising; **Brian Eno**. Joining Albarn for 'Heavy Seas of Love', it was an extremely special moment and even Albarn seemed shocked that it was happening.

4. Metronomy at Alexandra Palace (5th December)

Metronomy have fine-tuned their show to be a masterclass in how to perform live. Despite not being a sell-out show – likely due to them headlining Field Day and playing a host of other festivals – Metronomy performed at perhaps their best ever.

They played a longer set than expected which featured 23 songs and contained a good mix of their whole history as a band – unless you love *Pip Paine* (*Pay The £5000 You Owe*) which only had one song featured. The band had plenty of charisma (that thing Louis Walsh tells everyone on the X Factor they have; just to let you know none of them really do).

They took hits from *The English Riviera* such as 'The Bay' and 'The Look' and took them to the next level with slightly weird but amazing dancing by the band and a light show to rival much bigger artists'. They even took on the huge **Beatles** song 'Here Comes the Sun' and didn't just give it justice but made it their own.

Also, whilst *Love Letters* was not as strong an album as *The English Riviera*, they made those songs full of life which did not occur as well on record. But the highlight for me was 'You Could Easily Have Me' from *Pip Paine*, which turned Alexandra Palace into a massive dance arena. This was the year that Metronomy became truly huge and they are worthy to headline bigger places.

3. Foals at Alexandra Palace (14th February)

Foals, at this point, had headlined

their first major UK festival at Latitude the previous summer and were fully ready for challenge of Alexandra Palace, which was jam-packed ready to see this Oxford indie rock band. They took their extremely popular songs and perfected them live; they were extended to just the right point with the band in perfect unison with each other.

Foals took songs from their whole career from 'Hummer', one of their first singles, to 'Providence' from *Holy Fire*. Their set only contained 13 songs in total but when the songs are played so well it made little difference.

The crowd was simply mental; mosh pits opened throughout and took the width of Alexandra Palace, they hit the floor like a tribal dance and generally sung and danced like there was no tomorrow. The band had a very impressive light show particularly during 'Spanish Sahara' with a show more akin to dance music concerts than an indie rock concert.

However, the main highlight was 'Two Steps Twice' which is one of the best songs to end a gig; it builds up slowly for about eight minutes until the drums really kick in and everyone screams the lyrics and runs into each other. I left with a bruise over my face but it was incredible and that lone song cemented them on this list.

2. Kasabian at Brixton Academy (1st December)

Kasabian had a huge year in 2014, in which they had another number one album with *48:13*, played a huge homecoming show in Victoria Park in Leicester and headlined the Pyramid Stage at Glastonbury Festival. Finishing the year they went to a much smaller venue, Brixton Academy, for a five day residency.

There was a huge hype right before them due to a bright pink timer which counted down until the first song, 'Bumblebee' which was performed initially acoustically. The crowd still went for it with all of their might singing every word



Clockwise from centre: Arcade Fire, Kasabian

as loud as the band could play; this gig was definitely the loudest I had experienced at Brixton Academy. Random words such as 'two-er' and 'flannel' would appear on the back screen which were likely an in-joke by the band. As the gig went on, the energy of the crowd did not wane and mosh pits remained a permanent feature of the concert.

Their songs featured some snippets of other famous songs such as 'Black Skinhead' featuring as the introduction for 'Shoot the Runner' which increased the energy of the crowd even more. The best of these snippets was 'Word Up' by **Cameo** during 'Re-Wired'. They did not skimp on the new songs either, with 7 out of 21 songs being from *48:13*, which in my opinion is the best album since their self-titled as a whole.

They did not have just the hits in the show either, with rarely played songs such as 'Cutt Off' which made

This was the year that Metronomy became truly huge and are worthy to headline bigger places

This gig was definitely the loudest I had experienced at Brixton Academy!

Music

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Music Editors || Grace Rahman & Amna Askari



, Foals, Metronomy, Damon Albarn Photo Credits: Huffington Post, Standard, Getty images, The Line of best fit, Independent

the gig extra special. While the energy did not wane at all, it increased hugely during the encore which featured 'Vlad the Impaler', during which another timer appeared. When it had counted down, Brixton Academy seemed like it began to collapse under the pressure of the crowd jumping.

Then there was 'L.S.F' which got the crowd singing their loudest; they did not stop singing when they left Brixton and I was still humming it when I had returned home and the next day at University.

1. Arcade Fire at Earls Court (7th June)

Arcade Fire were preparing for their biggest gig sharing a stage with **Dolly Parton** headlining the Pyramid Stage in Glastonbury by playing one of the last ever shows at Earls Court. They wanted to prove their naysayers

They wanted to prove their naysayers wrong with a true show, not just a concert.

wrong with a truly great show, not just a regular concert.

They asked the audience to come in costume, with a significant amount doing so – in pirate attire, cow onesies and even dressed as the band themselves. The band went in all guns blazing with 'Reflektor' which got this massive aircraft hanger-esque building dancing. The sound was practically perfect for such a tricky venue to play.

For **Arcade Fire** it was not just about the sound; there were things going on everywhere with a B stage in the middle of Earls Court, on which there were male cross-dressing dancers during 'We Exist' that many did not realise was happening until near the end of the song.

They took songs from their whole career from *Funeral* all the way up to *Reflektor* with a good mix from all, though some would bemoan the lack of songs from *Neon Bible*. Early hits

in the set such as 'Neighborhood #3 (Power Out)' and 'Rebellion (Lies)' got the crowd singing and dancing. There were mosh pits during 'Month of May' and people on shoulders throughout, specifically during 'No Cars Go'. The crowd was really into it and so the band gave their all as well.

After the show band member **Will Butler** revealed that one of his fingernails had fallen off when hitting his drum, breaking it in the process, during 'Rebellion (Lies)'; this shows the dedication of the band that he continued to play for the rest of the tour, where someone else may have cancelled their tour – Morrissey, I'm looking at you.

During 'It's Never Over (Dear Orpheus)', **Regine** was duetting from the B-stage with **Win Butler** on the main stage, over a crowd of 20,000 people and they looked just right into each others eyes which lead to huge cheers.

It went further than just being a concert: it was a full, live event where many people were dancing and singing.

This was a moment which could not be recreated in a smaller venue or at Glastonbury and this was what was so special about this moment during the show. To start their encore, their bobblehead band appeared on the second stage playing 'Helter Skelter' by the Beatles.

The actual band covered 'London' by the **Smiths** as an homage to the city in a hugely energetic performance. With 'Here Comes the Night Time', confetti covered the whole of Earls Court, which is huge and so massively impressive. To finish, they played 'Wake Up', an anthem which showed why **Arcade Fire** are so loved.

The reason this concert was the best of the year is because it went further than just being a concert: it was a full-on live event where many people were dancing and singing, which added so much more to the show and made it incredible to experience.



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Arts

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Arts Editors || Fred Fyles & Kamil McClelland

A Tale of Two Halves from the RSC Fred Fyles & Kamil McClelland take turns reviewing the Barbican Centre's production of Henry IV

Henry IV, Part I

reviewed by Kamil McClelland

The Royal Shakespeare Company has shown once again that it defines how Shakespeare should be performed. Unusually at the Barbican as opposed to the Globe, the restraints of performing in the round were removed, opening up more options for staging and props. This allowed a realistic scene to be set, engrossing you more fully in this world of debauchery and rebellion.

I don't usually find Shakespeare history plays all that exciting. Although just as excellent as his other pieces, they sometimes feel bound in their creativity by the need for at least some historical accuracy. And despite this somewhat being the case here later on, the performance showed that it needn't be so; not for a second did I feel bored in this gripping portrayal of the king's troubled life.

The play tells the story of newly crowned Henry IV and the many issues he faces, both personal and political. From the north comes opposition from the previous king's elected heir, Edmund Mortimer, as well as from impulsive Harry 'Hotspur' Percy. On top of this, the king must deal with his depraved son

Prince Hal and his band of miscreant friends from the taverns of Eastcheap. As opposition bubbles over into open rebellion, the king must try to reunite his fractured country as well as his fractured lineage.

What makes Shakespeare plays so genius is of course the playwright's phenomenal command of the English language. This was perfectly accentuated here by stellar acting performances, especially from lovingly and poetically inebriated Sir John Falstaff (Antony Sher). However, during battle scenes towards the end of the play, it unfortunately felt as if the dialogue took more of a back seat in place of too great an emphasis on dramatic stage fighting. Admittedly not entirely the fault of the production, the beauty of the language felt overpowered by clichéd sound effects of clashing swords and roaring armies. Scenes like this may have been better at the Globe, stripped back with a greater purity, where you cannot hide behind cheap sound effects and the lyrical mastery has space to soar.

Thus, I felt the production was generally extremely good, as one can always ensure with the Royal Shakespeare Company and their excellent troupe of actors. However, whilst the new setting had its upsides, some of the simple beauty of the Globe was muddled amongst distracting additions.



Joshua Richards, Antony Sher and Youssef Kerkour in Henry IV Parts I and II Photo: Tristram Kenton

Henry IV, Part II

reviewed by Fred Fyles

Sadly, the exciting first half gives way to a much less nuanced production of *Henry IV Part II*. The set-up is largely where we left off from Part I; after crushing one rebellion, King Henry IV must fend off a second one, led by the Archbishop of York, whilst also fighting illness. Prince Hal has - much to his father's chagrin - resumed his philandering with the aging Falstaff. Beyond this there are a couple of subplots, although they take up far more time than is necessary, meaning that the political intrigue of the first half is more or less removed. Instead, we have an increase in bawdy humour, painted in much broader strokes by Antony Sher, and while I understand that Shakespeare can be difficult to understand at the best of times, gurning to the audience and breaking the fourth wall does not a witty comedy make.

We do have a number of stand-out performances in this half, none more compelling than that of Paola Dionisotti, who plays the Eastcheap tavern owner Mistress Quickly with verve and aplomb; stalking the stage like a sinewy version of Eastenders' Peggy Mitchell, her impressive performance has all of us completely captivated.

Ultimately, this move towards a more mainstream comedy does the play a disservice in two ways: first of all, the scenes are simply less interesting. Rather than being a political drama, in which Falstaff is included as light relief for those who can't tell their earls from their dukes, the second half quite simply becomes 'The Falstaff Show', which - although

giving Sher a chance to show off his obviously considerable acting talent - does very little to drive the plot along; we lurch from one Falstaff scene to another, as the drama is consigned to the background.

It also means that when drama does occur it simply feels out of place. It's all fun and games with Falstaff, and then suddenly we are reminded that there is a bloody war going on, dragging us into the action abruptly. The ending of the play is particularly disappointing; Prince Hal, taking advice from his father and the Chief Justice, spurns Falstaff's advances, barking at him 'I know thee not, old man'. This is supposed to be a crucial moment of the play, a spine-chilling reminder of the death of innocence, and the fickle nature of human kindness. The preceding action means that the line has very little impact; it is tossed aside, like a piece of garbage; it deserved better.

Henry IV is certainly a difficult play to put on. The balance between comedy and drama is a fine line, that is - as we saw tonight - easy to cross. While most of the performances were wonderful, the experience had a weird disjointed feel, when it should have flowed like sack from Falstaff's cup (but then again, maybe after 5 hours of theatre anyone would begin to feel the strain). It is also unfortunate that Barbican are putting on the play so shortly after Phyllida Lloyd's critically-acclaimed, radically reinterpreted version of *Henry IV* was on at the Donmar Warehouse and inevitably comparisons will be made. If you're a bit of a perfectionist, who insists on seeing things in their entirety, then go along to both parts; just bear in mind that - like the warring factions of Middle Age England - the road to unity can be a bloody one.

Editorial: Looking Forward, Looking Back

FRED FYLES
KAMIL MCCLELLAND
SECTION EDITORS

The new year brings with it an opportunity for new beginnings: a chance to plan for the future, to make new goals, to set out on a path into a brighter tomorrow. But it's also a chance to reflect, to look back on what has happened over the last year. This process, of looking back and looking forward, is central to the world of art, and the progression of creativity. George Santayana said that "those who can't remember the past are condemned to repeat it". This may be true for the vast majority of cases, but in art those who know the past are able to learn, be inspired by, and indeed repeat it.

With that in mind, we spend our first issue of the year looking forward to the coming months, and taking a trip back through artistic history. We start with a review of one of Shakespeare's histories, *Henry IV*, which reinterpreted, and was based on the story of the 15th century king of England. Given that there are two parts, and two arts editors, we decided to tackle a section each, giving our differing opinions on each.

This year sees a very special anniversary, which seems to have been overlooked by all but the Whitechapel Gallery; they celebrate the centenary of Malevich's *Black Square*, a work that ushered in an era of abstract modernism, and changed the artistic world forever. We let them take us on a journey through the past century, seeing how the square has touched all our lives in a myriad of ways.

A large part of the world of theatre is looking forward, trying to predict what is going to be the next big production, or the next Meryl Streep. With that in mind, we've sent Max Falkenberg around London to try and discover the best and brightest in small theatres. These are plays that may have slipped through the net, not having the same publicity as other, larger productions. As we see from his reviews, there may be a reason that this is the case...

We then finish this week's section with a term preview of arts, letting you know what the hot tickets are going to be in the world of art, theatre, dance, and opera. With such a large range of options on offer in the capital, it can be confusing to know exactly what to go for; luckily we can give you a little nudge, letting you know what is coming up over the next couple of months. Onwards and upwards.



Henry IV Part I, 2014, Antony Sher and Alex Hassell Photo: Kwame Lestrade

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Pig Girl – A Murder Most Foul

Max Falkenberg explores Finborough Theatre's gruesome new production

"People don't disappear into thin air. Not in this country. Not in Canada."

Pig Girl is a gruesome story we've heard all too often. Although a work of fiction, the play is inspired by the disappearance and murders of predominantly indigenous women over a number of years in Canada. Plagued by poor communication and the indifference of police forces, the carnage led to the deaths of thirty three women at a single pig farm on the outskirts of Vancouver.

The play depicts the interactions between a dying woman and her killer, the pain and devastation of the woman's sister and a police officer's role in the investigation. Staged at the intimate **Finborough Theatre**, the audience watches as the killer slowly unfolds his desire to hang the woman by a pig hook, as he has done with countless women before her.

The desperation of the dying woman is beautifully played by Kirsten Forster whose mentality towards her captor is fascinating from start to finish. Perfectly balanced between anger and a necessity to plead with the killer, the comforting stories she tells from her childhood only seems to deepen the pain her sister feels recounting the same stories to the police.

In contrast to his victim, the killer, played by Damien Lyne, has an incredibly harrowing, obsessive consistency in what almost feels like an out of control fetishistic

"The script does little to show real development in the characters"

game. Lyne's physicality perfectly matches the nervousness and mental instability of the killer, but also highlights how he is emotionally damaged in a very similar manner to his victim. While the killer and his victim's story develops over a number of days, the sister and police officer's story unravels continuously, spread over a number of years. What starts a plea for attention from the sister, played by Olivia Dornley, turns into an officer seeking her help after years of uncertainty. Placed either side of the victim and her killer, their conversation accompanies the violence from a perspective even more painful for an audience since it feels so much closer to what could be our own experiences.

Generally, the delivery of the story and the commitment of the actors give the story a powerful and effective narrative. However, the script does little to show real development in the characters. Except for the police officer, played superbly by Joseph Rye, the characters feel like they are emotionally at the same place throughout the performance. While for Dornley, this seems to be a result of the writing, the more graphic moments between the woman and her killer are at times stunted from the difficulty of portraying violence in such a small, intimate space.

Likewise, the use of the pig hook feels unconvincing. Although I appreciate hanging an actress upside down is not easy, I feel the director Helen Donnelly could have taken a few



Dying Woman (Kirsten Foster) and Killer (Damien Lyne) in Pig Girl. Photo: Finborough Theatre

more risks throughout the staging. This said, the limitations of the space make it understandable that some images could not have been achieved from a practical standpoint.

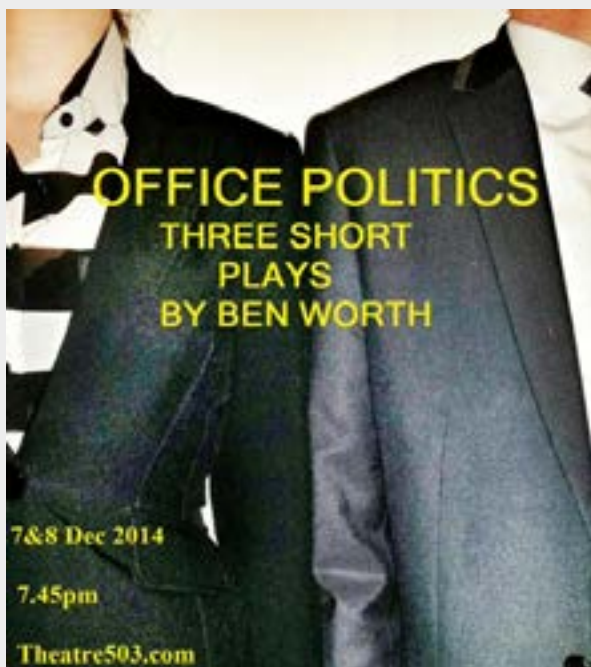
The overall result is a dark, powerful production which has all the hallmarks of an excellent psychological play. Colleen Murphy's script does a good job of balancing the emotional stance of all the characters

without at any point feeling overbearing.

Although not a production which should be seen for enjoyment, the show is definitely worth seeing for its realistic depiction of such a horrible story.

Pig Girl is showing at the Finborough Theatre until 16th February. Tickets are £18, £16 for concessions

"The overall result is a dark, powerful production"



Office Politics was performed at Theatre503 in Battersea

Office Politics - A Car Crash of a Play

Two days before I went to see *Office Politics*, I was hit by a car cycling home. Unfortunately... it would not be the only time I came close to death that week.

In my time writing for Felix I've seen shows which were great, and some which were mediocre, but nothing has come close to the complete travesty of Ben Worth's *Office Politics* at the **Theatre 503** in Battersea. Maybe I'm boring – after all a hefty chunk of the audience laughed throughout, but crass, poorly stereotyped, immature rubbish just doesn't cut it for me.

Office Politics is a play about... wait for it... Office Politics. Mindblowing, I know. Now, think of all the standard, boring office stereotypes you can think of; the whiny jealous woman; the coke fuelled banker; the slightly less attractive, less coke fuelled, less successful banker; the posh private school boy whose 'daddy' got him an internship; the 'chav' who's gotten the same internship; and the slightly ditsy bimbo who's sleeping with her boss. Now put them all together with dialogue written by a hyperactive fourteen year old, and the result? You guessed it, Ben Worth's *Office Politics*.

"None were really funny enough to justify the abysmal story line."

Ok, I admit, it hasn't exactly been a glowing start to this review, but there really were very few redeeming features. The show is made up of three twenty minute plays which stand-alone and link with the office theme. Although the theme is clear, the three plays display little story. Rather, the plays form stories about the characters interaction with colleagues. In principle, this is not a bad thing, giving the play an opportunity to play with straight and comedic characters. But instead, everyone seemed to linger in the middle. None were really funny enough to justify the abysmal story line, and equally, none were serious without seeming completely farcical.

I could go on but very little remains to be said. While the show was generally let down by its writing, none of the ensemble cast really stood out, and the staging, while suiting the venue, was an almost blank stage throughout. It is a shame considering the theme has great potential for situational comedy (Ricky Gervais' *The Office* etc.), but on this occasion it simply wasn't worth it.

MAX FALKENBERG

Black Squares: A Century of Celebration, Triumph, and Tears

Fred Fyles heads down to the Whitechapel Gallery as they take an abstract adventure through the ages.

It's not really a square. That's my first impression when faced with *Black Square*, the Kazimir Malevich work from 1915 that starts off the **Whitechapel Gallery's** retrospective of abstract art. It's more like a slightly squished rectangle, and after all the hype, it's actually pretty small. However, its size belies the huge impact that this little artistic gesture has had on modern society; over the last hundred years the black square has gambolled through Europe, zipped along the highways of America, and spread its influence across the entire globe. The title of the exhibition - *The Adventures of the Black Square* - is therefore fitting; we are invited to join this unassuming canvas as it charts a novel path into a bright, uncertain future.

We begin with four key artists, who were producing work in the 1910s and 20s, introducing us to the main themes running through this retrospective; Lyubov Popova, the Soviet constructivist whose work represents the intersection between abstract art and the built environment, catchily termed *Architectonics*; Gustav Klutis's abstracted illustrations of loudspeakers, influenced by the increasingly complex world of communication; Sophie Taeuber-Arp, whose textile work reveals the innumerable ways abstract art infiltrated everyday life; and finally Kazimir Malevich, whose black

square became a null void, sweeping away the conventions of art history, making way for a new vision of a modern utopia.

Even within these four works, a myriad of themes emerge, all of which are explored throughout the exhibition. The curators have made sure not to place one type of work above the other, and there is no hierarchy of medium; thus Anni Albers' geometric textile work, representing the pinnacle of Bauhaus arts, sit happily alongside Lebanese modernist Saloua Raouda Choucair's rarely seen sculptures, which face a wall of Alexander Rodchenko's dramatic photography. The works may seem disparate when seen apart, but the Whitechapel manages to show that all have been touched by the magic of Malevich's utopian ideals.

This huge range of material is best shown by the work of the American abstract artists working in New York in the 1960s: Dan Flavin's neon piece *'Monument' for V Tatlin* can be viewed whilst walking over the giant lead blocks of Carl Andre's *10 x 10 Altstadt Lead Square*. Steel and neon. Lead and glass. This celebration of modernity is a direct descendent of early abstract photographers like László Moholy-Nagy and Alexander Rodchenko, whose dynamic images of pylons, typewriters, and machinery transform mechanisation into an aesthetic virtue. It also forms a counterpoint to those who feel that



Black and White. Supremacist Composition, Kazimir Malevich, 1915, Oil on Canvas Photo: Moderna Museet, Stockholm

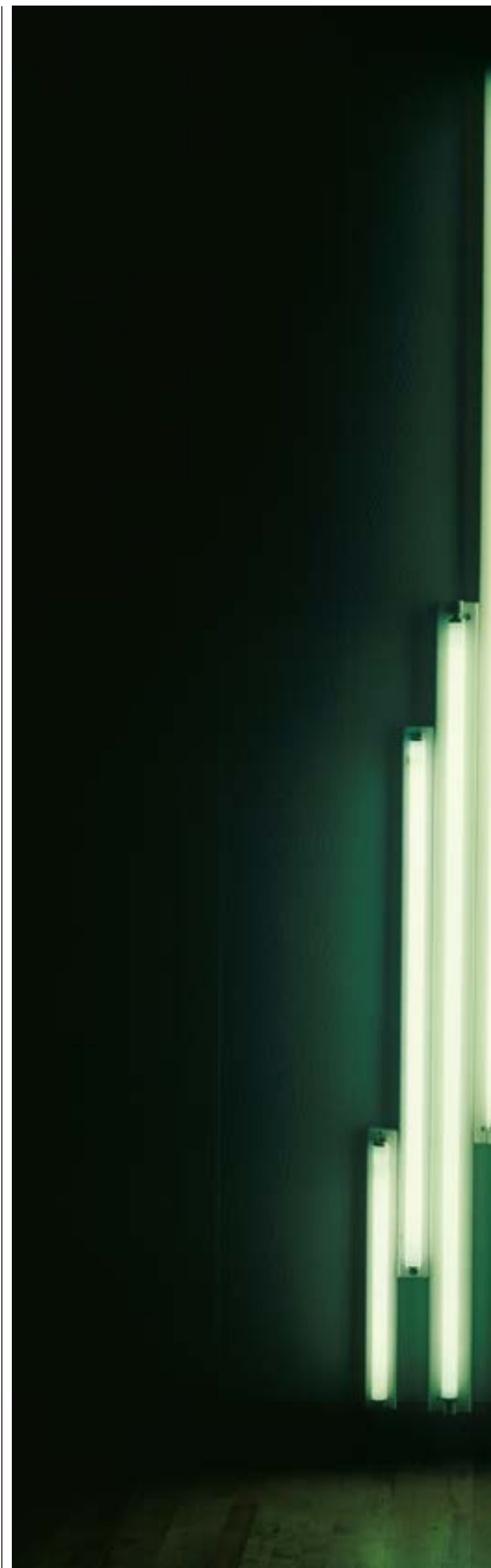
abstraction is all about objectivity and coldness; Flavin and Andre are following in the footsteps of early constructivists like Vladimir Tatlin, for whom materiality and non-objectivity were the focal points of modernism.

The key historical marker from which Whitechapel take their cue is Petrograd's *0.10* exhibition of 1915, in which ten key artists displayed their vision of the future, among them Malevich, Popova, and Tatlin. This started a boom of abstract art that would spread around the world like wildfire. With the movement's emphasis on objectivity and abstraction, a new means of communication was formed through the use of manifestos and artistic publications, a huge number of which are on display here.

Unlike some other exhibitions, these are not useful for mere historical reference, but are works of art in themselves, exemplifying the modernist emphasis on graphic design and typography that came to a head with Moholy-Nagy's work on 'typophotos'. The space left behind by cutting out all unnecessary detail, leaving behind only line and colour, has been filled with ideas, texts, and debate, creating a new visual lexicon of artistic theory.

These ideas were not only spread through texts, but also through teaching, a process which is captured beautifully by the gallery; the first area of teaching we encounter is the Bauhaus, that veritable behemoth of early modernism. As fascism became more and more powerful, artists such as Anni and Josef Albers moved to New York, where they taught students from all over the world. Thus we have exposure to a whole globe of artists, shattering the myth that abstraction was solely a Western phenomenon; from Argentina we have Tomás Maldonado's bright minimalism; from Israel come Zvi Goldstein's tableaus inspired by the iconography of communication; and from Iran we

"Over the last 100 years the black square has gambolled through Europe."



'Monument' for V. Tatlin, Dan Flavin, 1966-1969, Fluorescent Tubes New York

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have Nazgol Ansarinia, whose cut and paste versions of Tehran's newspapers draw a direct line from the dadaists to today.

Another interesting aspect of the exhibition is the focus it places on women artists. The majority of the art world is largely focussed on male artists, mostly dead, nearly universally white – the abstract modernist movement is no exception. For many art historians, the story begins with Malevich, and ends with rugged American minimalists like Flavin and Richard Serra. Slipping through the cracks are innumerable women artists, particularly those of a minority. Luckily, the curators of this exhibition have clearly undertaken meticulous research, and can offer us a wealth of little-known artists.

A personal favourite of mine is Dora Maurer, a Hungarian artist who defied the official censors of the 1970s by refusing to conform to the Socialist Realist movement; instead she pursued her interest in abstract photography in her *Rotations* series. Initially holding up a blank square, she repeatedly photographs herself, twisting the camera around until her form dissolves into a kaleidoscopic mirage of shape and form. Another Eastern European artist, Béla Kolářová, explores the role that feminine articles can play within art, creating abstract compositions with cosmetic samples and clothes fastening; by using such material, traditionally dismissed as frivolous and immaterial, Kolářová makes us reinterpret what we mean when we make such judgements. After all, what could be a better representation of Soviet industry than the miniscule poppers, meticulous in their detail, that make up her work?

It is easy to overlook the political and social connotations of abstract art. From our vantage point, it is difficult to see Malevich's *Black Square* as anything other than a playful jibe at traditional art, let alone a severe political threat, but this is not always the case. Malevich could feel the rising tension in the USSR, and fled the country in 1927, leaving his work to be destroyed by the censors. Klutis never got out; he was murdered by officials under the order of Stalin. This atmosphere of tragedy is one that never quite leaves the exhibition, but there is youthful optimism in there too. These artists believed, and still believe, in a better future through abstraction.

Modern political links are explored through the work of American artist Jenny Holzer; in *TOP SECRET 24* the black square becomes areas of censored documents, the text redacted by the US government as part of their war on terror. What was in 1915 a symbol of hope and optimism now has become a tool used by an oppressive regime, a powerful reminder that art is a tool for both liberalism and totalitarianism. The very spirit of abstract modernism has its roots in revolution, with many of



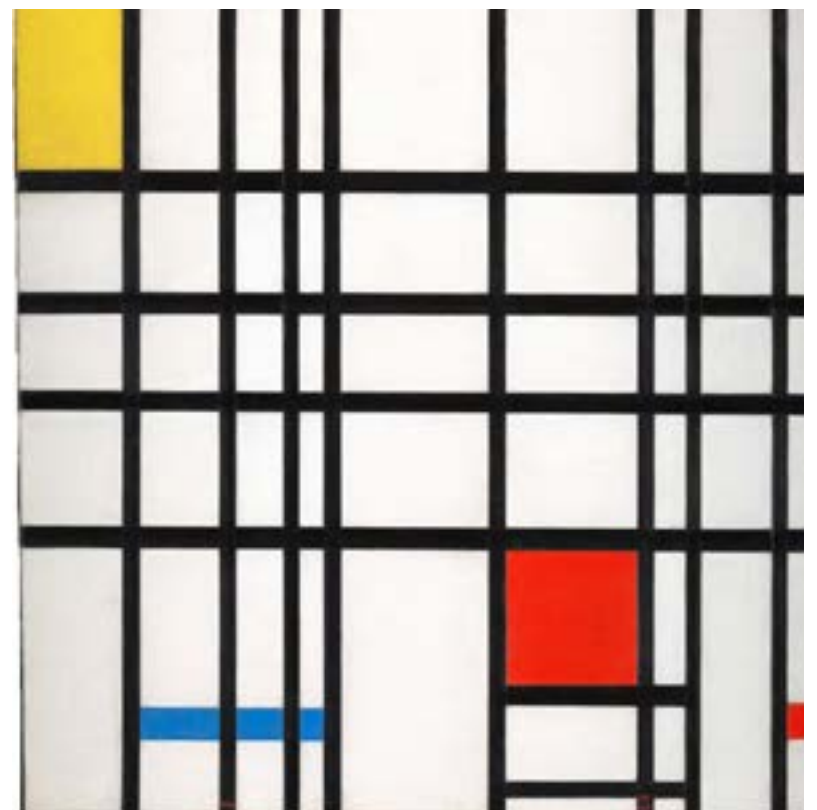
Seven Rotations 1-6, Dora Maurer, 1979, Gelatin Silver Print Photo: Dora Maurer

the original Russian constructivists seeing their art as a means of furthering the dictatorship of the proletariat, and therefore it should be no surprise that the political is intertwined with the aesthetic. Even with this expectation, however, the dearth of art coming out of Altin America during the years of numerous military juntas is still harrowing, leaving a noticeable gap in the time-frame of the exhibition.

We end on a brighter note, with an exploration of the legacy of the black square by Scottish artist David Batchelor; he attempts to oppose the overwhelming tendency for chromophobia among the arts community by filling the blank space with expanses of colour. He takes the square apart, filling it with coloured baubles; a black triangle becomes a

pyramid, spouting beams of bright light in rainbow colours. He turns the black void on its head, and by doing so reveals the bright new future that it promises. Abstraction has always had a sense of humour and fun at its core, as well as a never-ending hope for a brighter, better tomorrow; the Whitechapel Gallery has recognised this, and avoided the po-faced seriousness that often accompanies discussion of the abstract art movement. We are invited along for an adventure that charts a century of creativity, chaos, and celebration; I suggest that you go along for the ride.

Adventures of the Black Square: Abstract Art and Society, 1915 - 2015 is running from 15th January until 6th April. Tickets £11.95 adults; £8.85 students.



Composition with Yellow, Blue, and Red, Piet Mondrian, 1937-1942, Oil paint on canvas Photo: DACS, London/VAGA, New York 2014

"An atmosphere of tragedy never quite leaves the exhibition, but there is optimism"

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Your Spring Term Guide to Art

Arts editors **Fred Fyles** and **Kamil McClelland** share their picks of the best things on in London in the next couple of months



Juma Sharkah, Landry Adelard & Valentine Olukoga in *Liberian Girl*. Photo: Johan Persson

The Rise and Shine of Comrade Fiasco @ The Gate Theatre

Finally, a play about Zimbabwe's war for independence. Fiasco is a freedom fighter, unaware that Zimbabwe had been freed from colonial rule. It is up to Chidhina, Febi and Jungle to explain to him

the story of the war. But in doing so, they are forced to reflect on their own scarred memories of the conflict and whether it was worth it.

26th February – 21st March

The Eradication of Schizophrenia in Western Lapland @ Battersea Arts Centre

You wouldn't expect a play with this name to be just another production. Put on by the **Battersea Arts Centre**, the play is more of an experience than anything else. Gaining critical acclaim at the Edinburgh Fringe, the work aims to transport the audience

into the shoes of a schizophrenic as they deal with the change of their new life, all the while dealing with strange auditory hallucinations.

3rd – 14th February. Tickets £15, £12 for concessions

Multitudes @ Tricycle Theatre

Lastly, a work that is extremely relevant in light of recent events: **Multitudes** at the **Tricycle Theatre**. Islam, British identity, immigration and military intervention in the Middle East, the play explores the different ways British Muslims make sense of the world they live in and gives insight into their sense of

belonging. This play does not shy away from addressing sensitive issues of multiculturalism and diversity. There are even post show Q&A's and discussion events associated with the show, which acts as a springboard for debate more than anything else.

19th February – 21st March. Tickets from £11

Theatre

How can you survive something as dehumanising as war? How do you come to terms with what has happened? These are the questions a number of plays showing this Spring try to answer.

Liberian Girl @ The Royal Court

This tells the story of a teenage girl's survival in her country's civil war, in the face of unfathomable evil. This production scares me; it is a standing performance, immersive and intimate, a straight 95 minutes with no intervals, the kind of performance

that forces you to confront the issues raised. And when the issues include death, sexual violence and the distortion of a child soldier's mind, you can only leave a changed man. *Until 31st January. Tickets £20, Mondays £10*

Fireworks (Al'ab Nariya) @ The Royal Court

Another production at the Royal Court, *Fireworks (Al'ab Nariya)* follows a similar theme. It tells the story of two Palestinian children under siege in an apartment block. How does a child conceptualise war and death? What is it like to live in these circumstances? This play looks

at how war affects childhood and gives us insight into the long term effects the siege of Palestine will have on a country where over 50% of the population are children.

12th February – 14th March. Tickets £20, Mondays £10



The Eradication of Schizophrenia in Western Lapland. Photo: Ridiculusmus

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Art

Rubens & His Legacy @ Royal Academy

This term, the **Royal Academy** present a full-scale retrospective of the Flemish master Peter Paul Rubens, whose baroque work emphasised movement, physicality, and sensuality. Looking beyond the fleshy nudes for which he has become most well known, the exhibition will display a number of his masterpieces, along with work that has been inspired by his legacy. It is refreshing

to have the opportunity to explore the mark that such an artist left on the world, and for those of you who are sick to death of 17th Century art, fear not; the exhibition runs all the way from Rembrandt to Bacon, taking on Picasso, Delecroix, and Gainsborough along the way.

24th January - 10th April. Tickets £15. Concessions available.

Marlene Dumas: The Image As Burden @ Tate Modern

This long-awaited retrospective of South African artist Marlene Dumas has been a long time coming. Dumas, who first came to prominence in the 1980s and 90s, uses the figurative portrait to explore ideas of gender, class, race, and sexuality. Often described as 'The Artist's Artist', Dumas has remained a closely protected secret of the art world, making this retrospective all the

more exciting. Her paintings are both delicate and imposing; blurred faces, contorted bodies, and garish hues, they look like a cross between a David Lynch fever dream and some of Francis Bacon's most grotesque visions. With their arresting qualities, they pack a supremely powerful punch

5th February - 10th May. Tickets £14.50 adults; £12.70 concessions.



Pan and Syrinx, 1617. Peter Paul Rubens Credit: Museumslandschaft Hessen Kassel



Helena's Dream, 2008. Marlene Dumas. Kunsthalle Bielefeld. Photo courtesy of Peter Cox

Alexander McQueen: Savage Beauty @ V&A

Finally, McQueen returns home. This long-awaited retrospective of the late British designer first opened at the Metropolitan Museum of Art in 2011, becoming one of the most visited exhibitions in its history. Four years later, the show comes to London, the place McQueen called home, where he nurtured his artistic talents. Known for his subversive, gothic vision of beauty, McQueen was one of the most important British

designers, whose work went from strength to strength before his suicide in 2010. It is difficult to think of a better tribute than this exceptional tribute in his home city. Already taking bookings, this show – like Bowie before it – will be the hottest ticket of the year. Grab yours now, before it's too late.

14th March - 19th July. Tickets £16 adults; £9 students

Human Rights Human Wrongs @ The Photographers' Gallery

Taking the Universal Declaration of Human Rights as its starting point, this exhibition explores the link between conflict, rights, and photography in the 20th and early-21st centuries. With an incredibly broad scope, the gallery will take on the civil rights movement in America, struggles for liberation across the African continent, and protests in

Europe, alongside numerous other large-scale and small-scale conflicts. The relationship between camera and conflict is a strong one, which will be fully explored in this exceptional show.

6th February - 6th April. Tickets £4.50 adults; £3.50 students; free Mon-Fri 10.00-12.00

Magnificent Obsessions: The Artist As Collector @ Barbican Centre

Rather than looking at the work artists produce, the Barbican Centre has taken a different approach, instead focussing on what artists collect.

This helps to reveal key aspects in their personalities, and can give us a rare insight into the personal

obsessions of modern artists such as Damien Hirst and Andy Warhol. After the triumph of their recent exhibition, this is set to be a key show in the season

12th February - 25th May. Tickets £12 adults; £10 concessions; £8 students

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Dance

Sadler's Wells Theatre

Taking up a position round the corner from Angel station in North London, this theatre forms one of the centres of London's dance scene. Their plans for this season are set to combine stalwarts of classical dance with the very freshest of new talents.

They start off with *Plexus* (22nd and 23rd January; tickets from £12), a new commission conceived for the Japanese dancer Kaori Ito, who will - over the course of an hour - explore a forest of shimmering strings that seem to float over the stage.

They then move on to a celebration of **Richard Alston Dance Company** (26th and 27th January; tickets from £12), whose energetic, vivid choreography has made them one of the most respected institutions of contemporary British dance. Taking on four pieces, this promises to be an explosion of high-impact dance.

February sees the celebration of some of **Sadler's Wells'** freshest talents, when three of their **Associates** - Hofesh Shechter, Crystal Pite, and Kate Prince - take to the stage to present their latest works (5th - 8th February; tickets from £12).

Later in the month sees Wayne McGregor return to the stage with his

production of *Atomos* (13th & 14th February; tickets from £12), which received a rapturous reception on its premier in 2013.

Finally, they take a step back from cutting-edge dance, instead inviting the **English National Ballet** to perform *Modern Masters* (10th - 15th March; tickets from £12), a celebration of three of the 20th century's most influential choreographers: Jiří Kylián, John Neumeier and William Forsythe. This caps off what is set to be a very exciting season.

Although on after the end of term, it is worth noting that Sadler's Wells will again be welcoming the **Tanztheatre Wuppertal Pina Bausch**, the brainchild of the famed late German choreographer. After a decade's absence their production of *Ahnen* (23rd - 26th April) is being revived, along with a piece never before seen in the UK, *Auf dem Gebirge hat man ein Geschrei gehört* (15th - 18th April). While Bausch's work has always been hugely popular, the last couple of years have seen a surge in interest, and therefore it is highly likely that these tickets will sell out. Book early to avoid being let down!

Royal Opera House

The other big daddy of London dance, the **ROH** generally commissions more traditional work, focussing on ballet and opera. This season is set to be no exception, starting off with their production of *Don Quixote* (Until 22nd January; day tickets available), created by Cuban-born dancer Carlos Acosta - perhaps the closest thing the dance world has to a superstar. This promises to be an evening of Spanish flair and passion, played out across the stage.

We then have something more classical: John Cranko's 1965 adaptation of Pushkin's novel Eugene Onegin. *Onegin* (24th January - 27th February; tickets from £5) features a range of different dancing styles, ranging from sensuous ballet duets to modern and folk, all set to music by Tchaikovsky.

The love for Tchaikovsky is continued into their next centrepiece: a revival of *Swan Lake* (10th February - 9th April; tickets from £6). Surely one of the greatest of classical ballets, this production uses the 1895 choreography, and features a wealth of lush costumes reflecting the opulence of the Imperial Russian court.

However, it's not just classical

fare on offer here; February sees a welcome return of **Ballet Black** (10th - 14th February; tickets from £8), who present a dynamic programme of mixed dances from some of the world's leading choreographers. The company, which is made up of classically trained black and Asian dancers, forms a refreshing change from the stereotypical image of most ballet companies.

This contemporary theme is continued in their production of *Draft Works* (24th & 26th February; day tickets available), in which the Royal Ballet perform choreography still in the making. Eschewing the traditional lighting and costumes, this should be a stripped back appraisal of the power of modern dance.

Finally, we have something much more provocative from the ensemble **Ballet de Lorraine**, who perform *Cover* (11th - 14th March; tickets from £5), a new ballet from Israeli choreographer Itamar Serussi. Set to music from Berlioz, this production will tell the tale of a young artist whose passion for a woman drives him to euphoria, and eventually to the edge of madness.



WNO Walther (Raymond Very) & Hans Sachs (Bryn Terfel). Photo: Catherine Ashmore



Jennifer Hayes, Nathan Goodman, and full Richard Alston Company Photo: Chris Nash

Opera

Royal Opera House

As its name would suggest, the Royal Opera House is the place to go for opera in London. They start this season with a passionate tale of love, rebellion, and the French Revolution. *Andrea Chénier* (20th January - 6th February; day tickets available) was written by Umberto Giordani in 1896, and tells the tale of a young poet's quest for love across the barricades.

We then have an opportunity to see one of the earliest operas by that great master, Richard Wagner; *Der fliegende Holländer* (5th - 24th February; day tickets available) is a dark exploration of trust and possession. It centres around The Flying Dutchman, a cursed man who can only come ashore every seven years. His only hope for redemption is in the love of the beautiful Senta.

This classical theme continues, with a production of one of the most well-loved operas of all time: Mozart's *Die Zauberflöte* (23rd February - 11th March; day tickets available). A firm favourite amongst opera-goers since its premier, this mystical story has found a home in the ROH; don't expect many radical reinterpretations from this version by David McVicar,

but then again, maybe some things are better left alone. You are pretty much guaranteed to have outstanding singer, incredible costumes, and killer arias from the Queen of the Night.

If modern opera is more your thing, you are going to love Bertolt Brecht and Kurt Weil's eerily poignant work *Rise and Fall of the City of Mahagonny* (10th March - 4th April) at the Royal Opera House. A satire on the fickle nature of consumerism, this opera is as relevant as ever ninety years after it was originally produced. Telling the story of the founding of a city of consumption and excess and its eventual decay, you can easily draw parallels with many of the new cities emerging in the East.

Finally, we finish the term with another pillar of the opera world: Puccini's *Madama Butterfly* (20th March - 11th April; tickets on sale 27th January), which spins a wicked tale of East against West, modern against classical, tradition against industry. Centring around the abortive relationship between an American soldier and his Japanese bride, we promise that this will leave you in tears.

Barbican Centre

From the **Barbican Centre**, we have the London premiere of Nicola LeFanu's opera *Tokaido Road: A Journey after Hiroshige* (25th February; tickets £10, £5 for concessions) performed for one night only. It's quite rare for the Barbican Centre to put on an opera - they are perhaps better known for their theatre and dance - but this should be a hot ticket

for this season. The work tells the story of the artist Hiroshige and his journey along Japan's ancient Eastern sea road from Edo to Kyoto. In an amalgamation of art, music, mime and poetry, LeFanu has created a fusion of East and West in what promises to be possibly the most interesting opera production on show this term.

English National Opera

This season is looking to be an exceptional one for opera. The **ENO** is once again experimenting with reinventions of classics with their take on Wagner's comedy *The Mastersingers of Nuremberg* (7th February - 10th March; tickets from £16). It is always a pleasure to see how truthfully the ENO manages to conserve the character of the original work through translation but in the hands of critically acclaimed director Richard Jones, I am sure it will maintain all the epicness of Wagner's score.

ENO follow on with *La Traviata* (9th February - 13th March; tickets from £12), Verdi's epic, in which the beautifully brittle Violetta is placed

in an untenable position, forced to defend her lover's reputation. A tragic tale of the moral demands society places on women, it is an opera that still resonates today.

Their next production also has a woman at the centre, a rarity in opera, and one thing that makes *The Indian Queen* (26th February - 14th March; tickets from £12), on show at the ENO, so special. A personal perspective on Europe's first encounter with the Mayans in the New World, director Peter Sellars has combined Purcell's score with new text inspired by Nicaraguan author Rosario Aguilar, all on a set designed by LA graffiti artist Gronk - a blending of art forms that will guarantee a unique experience.

Television

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Television Editors || Guila Gabrielli & John Park

Inside Charlie Brooker's weird and wonderful mind

Giulia Gabrielli reviews the *Black Mirror* Christmas Special

I will say one thing: this article will be biased. Biased because I love Charlie Brooker, biased because I want to be Charlie Brooker, biased because I enjoyed the first two seasons of *Black Mirror* so much that it would physically pain me to have to criticise it.

Luckily, there is no need to lie. We've seen what Christmas is like in the head of this great – if quite abrasive – man, and it is evil and wonderful. Not only was the Christmas Special as brilliant and subtle as the rest of the show, it also starred a very special main character: Jon Hamm, of *Mad Men* fame. Since whenever Don Draper enters the scene one can't avoid being transfixed, it is no surprise that the combination worked.

Brooker decides to take a stab at social media (shocking) by creating a society where people can be blocked in real life and prevented from interacting with others; a simple idea, with harrowing consequences.

His is a world where a person's brain can be exploited to discover their habits and secrets. A world where eyes that show everyone what we are looking at exist and where mini-copies of our identities act as slaves for their larger owners.

Even so, it is not a futuristic world. Technology doesn't look foreign and alien. It is a reality like today's, with products surprisingly similar to Apple iPhones, and where something has gone terribly wrong.

Normal people are put through mental torture by a society that has simply grown too big for its boots. Joe (Rafe Spall), who – if you hadn't guessed from his name – is an everyday guy, has few worries in life.

Happy enough in a stable, if boring, relationship, he drinks too much and enjoys karaoke and taking stupid selfies. Sounds familiar? However Joe's life becomes a nightmare when his girlfriend harshly blocks him, dragging him through an emotional spiral of rage and desperation which eventually comes to a climax in a terrible event.

His story is narrated through a conversation with a dark, and frankly dodgy, companion (Jon Hamm) while the two share a lonely Christmas meal in a far away hut. Since there is nothing more introspective than a desolate hut, Joe reveals way too much, while we learn few, disturbing elements of the other character's life. This adds a great veil of mystery to Hamm, who obviously wasn't sexy enough to start with.

Whether it was meant to provoke or entertain, I must say that *Black Mirror: White Christmas* definitely struck a chord. Maybe I spend too much time Facebook stalking? Maybe I read too many "Top 10 Celebrity" Buzzfeed articles? Maybe I form too many of my opinions from trending hashtags? I guess once again, Charlie Brooker has served his purpose. His latest work is a masterpiece, or at least a thoroughly entertaining choice.



Rafe Spall, an admirable performance, despite not being Jon Hamm. Photo: Channel 4



Goodbye Miranda!

So Miranda Hart has decided to wave goodbye to her beloved eponymous character and pursue less typecast roles. And Christmas Day and New Years were the chance for loyal fans to salute this great woman of comedy for the final time.

The event in itself was slightly disappointing. With the last two episodes of the sitcom *Miranda*, which started in 2009 and gave us classics such as the human gallop, proving more of a look on past gags and happy times rather than a new entertaining plotline.

Season 3 left us last Christmas with a surprising cliff-hanger: romantically challenged Miranda gets asked for her hand in marriage by two very eligible bachelors.

However, these final episodes were less about who Miranda was going to get with and more about who she was going to develop into as a person. With actress and creator Hart claiming she wanted Miranda to "grow up".

Of course there is a romantic ending, one which the fans will find very satisfying (and which we won't reveal to maintain the magic, but it is far from surprising). Even so, the focus really is on the main character freeing herself from her mother's protection and from the quirks we are used to, in order to become an all together less ridiculous human being. What is the only problem? A less ridiculous human being is also a less entertaining one, and Miranda's humour, which was largely based on slapstick, fails to mature with her.

Nevertheless, in memory of the lovely times spent with this show and because, after all, it's only the last two symbolic episodes, I feel like complementing the effort. This really was a Christmas bonanza for the whole family – one to watch when the tummy is slightly too full and the remote is slightly too far.

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Travel Editor || Yung Nam Cheah

The colder and darker side of Prague

Yung Nam Cheah visits the infamous Christmas Markets and more



The main Christmas Market at Old Town Square Photo: Yung Wing Cheah

Despite the chills and long nights, there's something amazing about Europe during December, when the festive spirit of Christmas is at its highest. One such destination is Prague, who, with its medieval cobbles stone streets and squares flopped with wooden stalls, will get you into the joyful holiday mood in no time. The Czechs have spared no expense, putting up lavish Christmas

lightings virtually everywhere, and almost every square spots a Christmas tree. Unless you live under a rock, it's near impossible not to notice that Christmas is near.

The main Christmas market is at the Old Town Square, with an impressive backdrop of churches, palace and historical houses. Every effort was made to bring Christmas to the Old Square; with a towering

Christmas tree beaming like a beacon, brimming with all manners of lights and baubles. A stepped stand allowing tourists and locals alike to climb up and admire the views on a vantage point, there is even a petting zoo for children on one side of the square. The surrounding trees and green space is filled with lights of all kind; angels blowing trumpets to sheep and three wise men. If you want a better view of the whole square, you can climb up the astronomical clocktower adjacent to the square and tour the heritage site.

A mere five minutes' walk away is the Wenceslas Square. Spanning across several blocks, it hosts two markets on either end. Though stands are fewer in number, and decorations less extravagant, a smaller Christmas tree and a novelty stand were present in area.

Here's where I introduce you to the two best buds that will keep your energy and temperature up: Svarak and Trdelnik. Whilst they might sound exotic, Svarak is actually just traditional Czech mulled wine, and Trdelnik is a Transylvanian snack consisting of a roll roasted on a bit and dredged through cinnamon and

nuts. Traditional hams, sausages and fried potatoes are amongst the other food stuff you will find dotted across the markets. In terms of shopping, stalls usually sell souvenir, winter accessories or Christmas decoration. Wooden figurines, baubles, lace cutwork or the typical magnets, most stalls sell very similar, tourist targeted items. If you are looking for more than just the usual tourist hideouts, try the Christmas Markets at Namesti Miru (Namesti means square) in district two.

Aside from the Christmas markets and decorations, the cold, wintery times brings out a different side to

the sights, too. Head to Charles Bridge after dark (which shouldn't be that hard at all), where the fog will descend giving the medieval bridge a sinister vibe. You might argue that you can see the bridge in the summer during night time, too. However it would never feel the same as when you see it in the cold, dark night of winter. Legend has it that the statues of the bridge come alive during the night and roam the city, and it's not hard at all to imagine the weathered figures stepping down from their centuries-old place and stretching their stone limbs like a scene out of Night at the Museum.



The gloomy Charles Bridge at night Photo: Yung Wing Cheah

Why traveling should be your New Years' Resolution

It is the start of another New Year, though for many of us that just mean it's getting close to exam time, or course work deadline. New Years' Resolution? Who has time for that! However, whether you had time to jot a list that you vow to adhere to for the rest of the year; or merely re-wrote the one from last year, here's some reason as to why traveling should be on your list!

1) Student/Youth discount

That's something every student should be familiar with. Your student card is actually worth more than you think. You get discounted tickets or even free entries to major sites and museums. I saved thirty euros alone when I was in Athens.

2) It is an experience like no other

This might sound cheesy, but traveling is one of the few things you can buy that would make you richer. It will open your eyes to a whole new culture, widening your horizon. It also gives



From top left clockwise: a view of Prague from Castle district; Santorini donkey riding; famous shipwreck bay on the island of Zakynthos Photo: Yung Wing Cheah and Yung Nam Cheah

you a break from the gloomy weather of London.

3) Time

Believe it or not, you are never going to be more free, or more free of responsibility in your life. You can go wherever you want to whenever you want to (providing you don't run out of cash or miss too many classes) without having to explain to your boss why you suddenly need an extra week off.

4) You can endure the hardship

This might sound a bit dodgy, but trust me, as you grow older you get more picky and fussy. You don't want to stay at a cheap hostel, you want your own room so you can have some privacy, or you can't walk as much, or stand cramping on a tiny seat for ten hours.

5) Because the world is beautiful

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Volunteer experience: my month with YBS in Jakarta

Chris Richardson shares his how-to guide for living and volunteering in the 'Big Durian'



Children gathering for story time. Photo: Chris Richardson

I spent a few weeks working with the Foundation for Mother and Child Health – Yayasan Balita Sehat (YBS) – in Jakarta, and thought I'd share my experience with any would-be volunteers out there. Jakarta is a destination that most avoid like the plague, but I think that for seasoned Londoners the downsides (traffic and crime risk) are tame at best and offset by the benefits: I met some brilliant people, did some cool stuff, and in general had a great time. It was a solid experience, being in an interesting place and working for a useful cause.

Working at YBS

YBS is an NGO focusing on mother and child health. They're based in a small office in Cipete, South Jakarta. As it's a relatively small team, you'll quickly get to know names and faces, and everyone is extremely accommodating. Based on your experience and interests, the team will make sure your project is interesting, enjoyable, and useful. And they'll be sure to put your nerdy Imperial skills to good use.

The main focus of my time was to run a project on social impact measurement, looking at the three main programmes at YBS in order to assess their effectiveness. This will be useful for YBS to work as successfully as possible, and also allow them to better showcase their work to sponsors. I developed this project from the initial research and

designing the study, through to data collection and analysis, responsibility I doubt I'd have been given at a larger organisation. The team were incredibly helpful throughout the process, especially when translating from English to Indonesian, and interviewing the mothers invited to participate in the study.

There are also plenty of opportunities to get involved with as much as you'd like alongside your main project. Whilst there I went out on site to visit beneficiaries in their homes, as well as visiting a factory outside of Jakarta to see a health education session in action. I also ran a couple of smaller projects on the side but, most importantly, had fun spending time with the children who come to the pre-school every morning – a much more fulfilling break than the trivial water cooler chat I've encountered at other offices.

Given that work fills so much of your day, it's important that you enjoy what you do. I loved working on my project, and have no doubts that subsequent volunteers will have similar positive experiences.

Living in Jakarta

I tend to be an open-minded guy when it comes to travel destinations. But everyone I spoke to on the road told me some variation of "don't bother with Jakarta". Twin that with the city's nickname – the Big Durian – and you're left with some pretty low expectations. But, perhaps

unsurprisingly, I was pleasantly surprised. As a tourist, sure, there's very little for you here, unless you're a big fan of sightseeing. But once you're rooted here for more than a few days, Jakarta starts to get well and truly into your veins. Let's quickly cover the basics:

Accommodation: YBS were extremely helpful in helping me to secure a spare room just two minutes' walk from the office, at \$125 (US) for the month (yes, month). For that I got a spacious room with a double bed, en-suite bathroom, and air conditioning. Mr Halimah and his family were lovely and ensured my stay was comfortable. There are countless host families in the neighbourhood – just a stone's throw from popular expat hangout Kemang – and all the other amenities (supermarkets, laundry services, malls) you could need within a fifteen minute walk or two minute cab. If you'd rather opt for something else, there's always CouchSurfing, which we'll come to now.

Social scene: As soon as you arrive, get onto CouchSurfing and have a look for events in Jakarta. At the time of writing, there's a hugely popular Wednesday pub quiz held at de Hooi in Pondok Indah, with a perfect blend of locals and expats to keep you entertained. I went in my first week and never looked back. From that initial evening out I made some great friends and had invitations to more social events than I could attend: a weekly indie movie night, a weekly Sunday fun run, and various one-offs. My top 3 times are probably catching a decent DJ from the top floor of a skyscraper overlooking the city, a weekend snorkelling trip away to the Thousand Islands, and a tour of the Google offices. I cannot stress enough just how easy CouchSurfing will make your social life in Jakarta.

Transportation: I'll admit that I never got around to taking a local bus. But that's because the taxis and ojek (motorcycle taxis) are so cheap. For taxis, you'll want to aim for either a Blue Bird or Express (2 reliable companies), and expect to pay \$1 (5 minute) to \$5 (1 hour) – just wait on the street and flag one down. Ojek should be easily spotted by their signposts, but if you're stuck just ask the nearest local and they'll point you in the right direction – remember to ask a friend roughly what to pay, and negotiate the price with the driver

before you hop on. In general, taxis are nicer for longer journeys or if there's rain brewing. Ojek, on the other hand, are perfect during rush hour, as they can weave through the cars and get you to your destination in a fraction of the time.

Food: Jakarta caters for all price brackets – from \$0.50 street snacks through to decent restaurants that'll still set you back less than \$10 for a main. I got into the habit of stocking up on breakfast from the supermarket, grabbing lunch from a nearby local restaurant (\$1), and then heading out with friends for dinner in the evening. There are so many dishes to try: nasi goreng (fried rice), rendang padang (beef curry), and sate (grilled meat skewers) will become your staples, always served alongside a hearty dollop of fiery sambal (chilli sauce). But there's also the multinational names you see everywhere, but at a fraction of the cost you're probably used to – a large Domino's pizza will set you back about \$3.50.

So I think that just about covers it. Overall I loved my project at YBS and made some brilliant friends in Jakarta who I hope to keep in contact with for a long time. The experience was a fantastic one that I would recommend to anybody: Jakarta is a happening city and YBS is a cause worth being a part of. Use the above as a guideline, but I'm sure if you stitch together various sources with some information on the ground, you'll find the perfect blend of things to keep you entertained.

To find out more about YBS, visit fmch-indonesia.org or contact the Editor.

"YBS is a cause worth being a part of."



Nothing makes your day more than making someone happy. Photo: Chris Richardson

"Jakarta is a happening city...."

Welfare

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Welfare Editors || Diba Esbati & Chanon Wongsatayanont

Time to beat that homesickness

Chanon Wongsatayanont shares his first experience living away from home

As this is the second term for the Welfare section, let's start things in a different direction! As an International student myself, I'm going to talk about what it's like to come study abroad and how I learned to cope with it. England is a strange place to live in and while the experience can be exhilarating, it can also result in major homesickness.

For those of you who'd never been away from your home country before coming to University, the second term might start with pangs of homesickness, especially if you've gone home for Christmas and New Year surrounded by old friends and family.

This is completely understandable. I've been studying in England for nine years now and I still find myself missing my warm home and the local cuisine in the first week of coming back here.

But let me tell you from experience that it does get better and easier. Though sometimes a certain shift in perspective will help you get there faster. I'll share my experience so you'll see what I mean.

I came to study in a boarding school here when I was thirteen years old and that was probably the biggest change in my life at that point. I was pretty attached to my home in Phuket, Thailand then, never leaving home for more than a few weeks at a time. So when I have to move to an all-boys boarding school where the majority of students are British, I call that a bit of a culture shock.

I was immediately homesick. I wanted to go back to somewhere I can speak without an accent and not be constantly greeted by "So where are you from again?" or "Where's Thailand on the map?". Not to mention how I was always the smallest boy in every class when I was average height back at home.

Having moved from tropical Thailand, British weather is another kind of shock. At first enjoyed the way steam came out of my mouth when I spoke, but I soon missed the boiling sun and rains that didn't last for days. I even missed the very air in Thailand since the dry British air really irritated my skin.

I did not cope well at all in my first year abroad. I actually shut myself in instead of trying to adapt to my new environment, burying myself beneath books, games and piles of international call bills.

Luckily there was another Thai boy who was having a first year abroad like me, so I ended up socialising only with him. It did not take long for my British classmates to dismiss me as "that quiet Asian nerd" and forget



After the Christmas break where you're surrounded by friends and family, it's natural to miss home. Photo: Eli Fosl

about me.

Initially, I preferred that to the constant attention I got from being different. But in my second year, I began to ask about what I was even doing in England.

Of course, I still think a lot about when I'm next going home, but I began to realize that enduring homesickness was not as good as adjusting and coping with it.

I knew I would be in England until the end of high school at least, so I should do something about being homesick every moment I spend here.

That was when I began to do stuff outside of regular classes. Unfortunately, there were only a few Thai students in my high school so I didn't get to join up with them, but I did talk to British students and tried to make friends (albeit much later than everyone else).

At first, it was awkward as hell, but I was slowly overtaken by curiosity

and the interactions became more genuine. Before I knew it, I began to have friends and a sense that I belonged there.

Then, after every holiday, on my flights back to England, I found that the best cure to homesickness is to have something to look forward to in the place far away from home. In a sense, I feel that it's about making that place your new home with a new group of friends and activities or societies you can do there to make you feel that you belong there.

The most difficult part that led me to snap out of homesickness was the shift in attitude from "Oh please let me go home because this place will never be home" to "This is not home, but I'm stuck here so might as well try make it one."

This is not a conscious switch and it's not easy (took me a whole year) but I think it's an essential first step to deal with homesickness.

"I began to realise that enduring homesickness was not as good as adjusting and coping with it."

"The most difficult part that led me to coping with homesickness was the shift in attitude."

I should add that there are many ways to go about it: becoming sociable or pushing yourself out of your comfort zone doesn't have to be a scary prospect. Find a community or club where you fit in comfortably and join that. This can be a hobby or a group of people from your own country. It would go miles towards making you feel that you belong here.

Granted, it would be good to try something new and go out of your comfort zone, but for most people that's the second step. The first is to actually settle in somewhere they've never been before and make it possible to live there.

Dealing with homesickness is a part of that first step. And once that's done and you're feeling ready, the joy of trying out new things in a new country will begin in full force.

If you're homesick now, don't worry. The fun will start as soon as you've made this new place home!

Welfare

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Welfare Editors || Diba Esbati & Chanon Wongsatayanont

Let's score a goal for equality

Kyle Hellemans wants to know your experience in sport



Enjoyment of sport shouldn't be barred by sexual orientation and the survey will take a shot to address homophobia on the sports field.

Photo: Wikipedia

In 1990, Justin Fashanu was the first English professional footballer to come out as gay. Throughout this, he faced abuse from his teammates, fellow players and even his manager. He committed suicide just eight years later.

Equality in sport has come a long way since Justin Fashanu's death. From 23 openly lesbian, gay and bisexual Olympians competing at the Olympics in London, to role models such as Jason Collins in basketball, Robbie Rogers in football, and Tom Daley in diving. Add in Casey Stoney who has captained both Arsenal and England's women's football team, and you can see that there definitely has been a change.

However, there is still a long way to go to challenge perceptions and problems facing lesbian, gay, bisexual and transgender sports people. Thankfully, there are groups and campaigns such as "Football vs Homophobia" and "Pride Sports" which are working to challenge these issues.

Yet it is still not uncommon to hear homophobic slurs on the side-lines of some large sports matches or sporting professionals using homophobic remarks behind the scenes.

Often transgender people who want to be involved in sports face huge barriers too, and it is often unclear on how they can be involved with

each National Governing Body of each sport having a different stance or policy.

What about University sport and students?

A recent survey carried out by the National Union of Students called 'Out in Sport' found that nearly 50% of LGBT students who do not participate in sport find the culture around sport alienating or unwelcoming.

Furthermore, almost 20% of LGBT students who participate in team sport are not open about their sexuality to anyone, and of those a further 20% are worried it might result in verbal or physical abuse on account of homophobia, transphobia or biphobia.

Sport is such an integral part of many students' life at university. Whether one competes in the elite of their field, joins a club or a team to develop their skills or make friends, or just gets together with students from their class, research group or halls to play a game in Hyde Park, the fact is that sport does an excellent job at bringing people together.

Every student at Imperial, who wants to, should feel able to participate in all the sport offered through our huge number and wide variety of teams and clubs at Imperial.

As part of this, we've decided to

research the experiences of students who take part in sport at Imperial. We want to find barriers to engagement or if there are positive experiences of LGBT students feeling accepted and welcomed as part of a team. (We want to celebrate those!)

Feeling accepted regardless of sexuality means that students will feel more comfortable and able to focus on their sport, and will be able to play better.

Once we have the results of the survey, we will look to identify changes we can make to ensure that teams feel supported in tackling homophobia in their sport, or creating an easier method of reporting incidents of homophobia, or running a campaign where we ask sports teams to come out for equality.

You can take part in the survey via the recent 'Inclusive Sport at Imperial: Survey' post on the Union website.

All responses are confidential and most questions are optional should you uncomfortable with disclosing certain types of information.

Furthermore, we will be holding in-depth interview sessions to further our research, so please do your note down your email if you are interested. Alternatively, you can contact me at icu-lgbt@imperial.ac.uk, along with any questions you might have regarding this survey.

"Nearly 50% of LGBT students who do not participate in sport find the culture around sport alienating."

"Feeling accepted regardless of sexuality means that students will feel more comfortable and able to focus on their sport."

Helplines and resources

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.

Puzzles

fsudoku@imperial.ac.uk

Puzzles Editor | Michael Faggetter

Word Search

Paul G. Gogen

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

Find 50 areas of study hidden in the grid horizontally, vertically or diagonally.

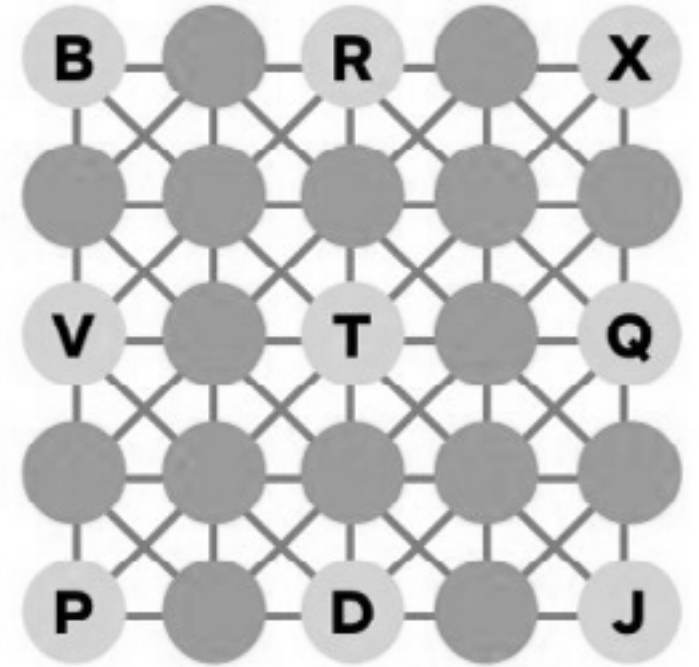
All the words to be found of seven letters or less are listed below, but it's up to you to discover the longer ones.

When all the words have been found, the remaining letters, taken in order, will spell out three places of education

- ALGEBRA
- ANATOMY
- ART
- BOTANY
- CIVICS
- CONICS
- ETHICS
- GREEK
- HISTORY
- LATIN
- LAW
- LOGIC
- OPTICS
- SCIENCE
- SONICS
- ZOOLOGY

Gogen

Stephen Ball



Fill in the missing letters of the alphabet so that the following words can be formed by moving between adjacent letters either vertically, horizontally or diagonally.

- ACQUITS
- BORAX
- FIDGET
- INKED
- JUDICATORY

- MUTED
- PETS
- SOLVENT
- SWATCH

Quick Crossword

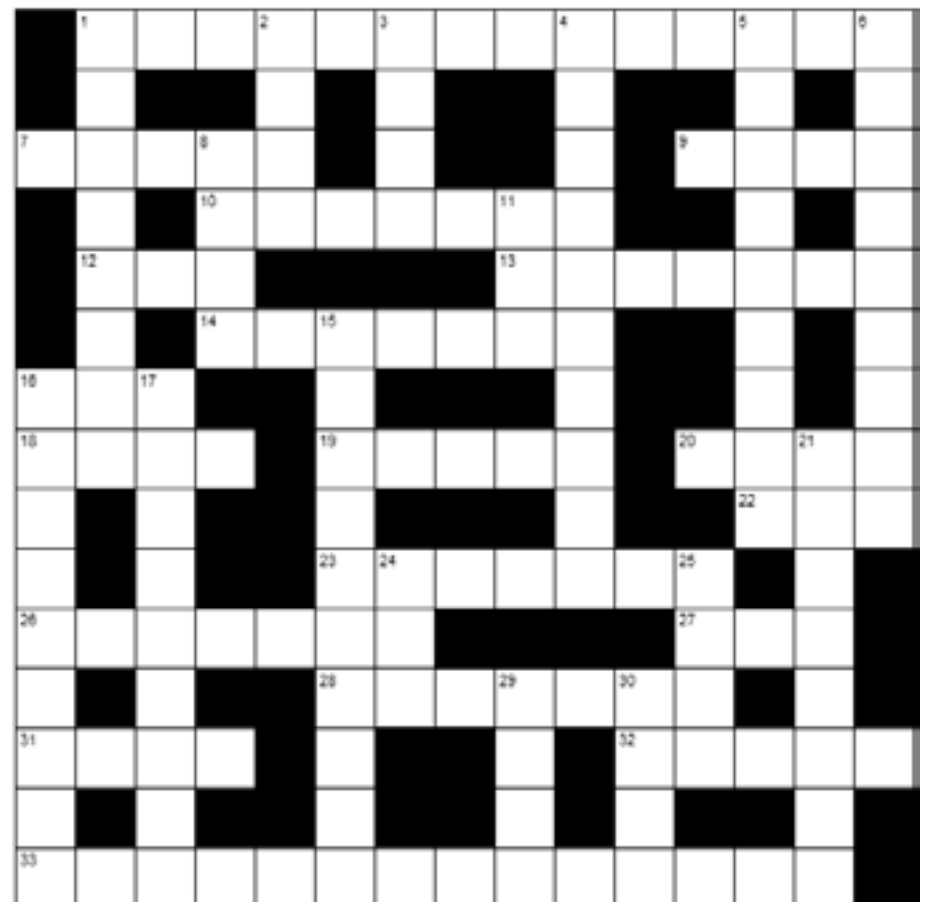
Jamie Dutton & Ben Harvey

Across

1. An attempt with little prior knowledge (1,4,2,3,4)
7. _____ Wright - British film director (5)
9. Mix (4)
10. Caribbean Island(7)
12. Rock containing mineral (3)
13. City in Florida (7)
14. Home of Santa Claus (7)
16. Explode (3)
18. Smooth (4)
19. Organic compound containing a basic nitrogen atom (5)
20. Cease (4)
22. Biblical woman (3)
23. Amble, walk leisurely (7)
26. Assume, distrust (7)
27. French electronic music duo (3)
28. Shouting (7)
31. Press (4)
32. Spooky (5)
33. British long-jumper (4, 10)

Down

1. Yuri _____ - Former leader of the Soviet Union(8)
2. Shrub with edible green pods (4)
3. Metrical foot in poetry (4)
4. Novel by E.M. Forster (7,3)
5. Decrease in amplitude of flux through a medium (9)
6. Systematised arrangement of chromosome pairs (9)
8. Biblical man (4)
11. ____ Cheadle - actor (Iron Man and Ocean's series) (3)
15. British political party (5,5)
16. Dying (9)
17. Submarine optical instrument (9)
21. Too pleasant (8)
24. Consumed (3)
25. Anger (4)
29. Winter sport (4)
30. Brand of foam-based weaponry (4)



HANGMAN



hangman@imperial.ac.uk

Student actually prepared for post-Christmas exams

As the last greasy drops of festive cheer are inexorably wrung from the common Imperial student, Hangman took a brief moment this week to glean superior knowledge from that most rare of beasts - a student thoroughly prepared for their post-Christmas examinations.

"I wouldn't say I'm arrogant, but I'm successful in literally everything I do." So says third year biology student Sergey Van Hamme, whose current position of choice is lounging on a cream Chaise Longue in his Fulham riverside penthouse.

"Everybody keeps complaining about how hard these exams are, especially following a festive break. I just don't understand why, and it's not because I'm the best student in the year."

So what's the secret? What drives this incandescent prodigy to be the best? Nothing, apparently: "To be fair, I don't even need to revise. You know those horrifically irritating people who do next to no work, but end up top of the class? They're entirely below me."

But it's not all about thoroughly undeserved top grades; Sergey has a life too!

Keen to emphasise his "patrician"



taste in film, he praises recent Benedict Cumberbatch hit *The Imitation Game* as "the funniest comedy of the year."

"What made the humour so on point was the way in which this guy kept on struggling and struggling to break this big code. Clearly, if it was real life, all you'd need is a couple of hours with a pencil, some paper, a bottle of Cava and some Beethoven on the radio. God knows I've cracked harder - and easier! Like these exams."

Next up for Sergey? "A

departmental award, obviously. I'm a modest guy, but my limitless talent deserves the sincerest adoration."

It's not all fun and games for the savant, conceding that envious rivals are always around the corner.

"This ingrate who doesn't even have the vaguest understanding of N-terminal myristoylation sites in plant proteins said that he wanted to break my nose last week."

So I turned around and told him that I hoped he got hit by a bus - a bus of knowledge and intelligence, that is."

Number of Imperial students who take the bus increases by 4600%



This Tuesday, industrial action by the trade union Unite saw a huge upswing in the proportion of university students who take the bus.

Exam officers in every department currently holding mid-year tests have been inundated with emails from bus commuters who were otherwise completely cut off from campus.

One first year aero student from Pembroke Gardens found herself unable to reach college, with the industrial action rendering the 52 and 452 busses out of action.

"It was terrible," she told Hangman in a coffee shop on Notting Hill Gate, with Queen's Tower visible in the middle-distance over Hyde Park.

"Try as I might there was no possible way to get to the department in time for my exams."

Meanwhile, undergrads in other years were left to attempt a day's experimenting alone across several faculties. "My lab partner just texted to say he can't make it because of the bus strike," a third year was quoted as saying, "which I guess would be okay, but we live in the same flat. On Fulham Road."

Hangman interviews the anonymous admin behind Imperial's most recent Facebook page

An anonymous student has bravely decided to sacrifice his revision time over the Christmas holidays to run a Facebook page for Imperial students, despite having three final year exams to tackle later on this week.

The page, Imperial Humans Tell Someone in the Central Library their Secrets about the Fourth Floor, has over twenty posts detailing various anecdotes, worries and shameful secrets from Imperial students, all submitted via an anonymous Google doc set up by our hero.

Not only that, this valiant figure has decided to remain anonymous too, despite numerous people calling for his identity to be revealed. However, Hangman can exclusively announce that this elusive engineering student has granted us an interview, to really find out what makes this admin tick.

We met up with him in the Central Library café, where he was slunk low down at one of the desks, his black

fringe obscuring his face. He had a MacBook open in front of him, and had already started sorting through the messages he had received that day.

"I mean, I just really feel like I am making a difference," he told us, whilst trawling through the Google document submissions. "People come to this page to really discuss how they feel, and I think people appreciate that."

He highlighted a post calling out someone in Beit Hall "a fucking useless wanker," and published it to the page, before taking a bite from his jacket potato. "People at Imperial need an outlet where we can be ourselves, connect as a community, and maybe share a bit of banter too."

He shrugged, before dragging another post into the status bar, which names and shames some girl in Wilson who had apparently slept with numerous people on her corridor. "I've always been a bit distant, elusive, and separate from Imperial before



now. I've never really lived out of halls before, and in second year I was failing my degree."

He toys with removing her name, whilst continuing with his train of thought. "I decided to sort my academic record out, so basically moved into the library on the fourth floor. It was then I got the idea for the page, and it seems to have taken off since then."

He pauses, then decides to delete her name, before adding, "I feel like people almost trust me, you know?"

He opens the page, and shows us a previous post, which features a link to a picture of someone's faecal matter in a sink. "People don't have to hide who they are anymore."

He picks a thread from his beige trench coat absentmindedly as he tells us how he plans to return home to Singapore soon, once he graduates. We ask him what will happen to his page after, and he tells us of his plans to continue to run it remotely.

A sly smile crosses his face, and he leans in. "College tutors can't get me if

I'm out of the country, you know?"

He re-adds the girl's name to the drafted post, pauses, then adds, "Fuck you, you skank!" before pressing submit.

He leans back in his chair, and then muses, "Everyone loves free speech, eh? People appreciate that we tell the truth, even if it hurts."

He collects his notebook, oversized headphones and camera, and we shake hands before he leaves to return to the library. "I would just say, don't hate, appreciate, yeah? Bless."

HANGMAN



hangman@imperial.ac.uk

Diary of A Fresher aged 18 3/4

Saturday 10th January

Packing to go back to uni now, and it is taking forever as I don't want to leave any Christmas presents behind in case Mom gets offended. Like, I don't need a lamp desk or another dressing gown but she might start crying again about me leaving. So ready to go back to uni though, I have missed my hallmates so much

Sunday 11th January

It was kind of odd being back in halls, with a roommate and a single bed. The fridge is a state in the kitchen and not full of free food and I forgot how cold it is without heating. I forgot that weird musty smell all the corridors seem to have

Whatsapping home friends straight away about being back in London and how crap it is. They are taking the piss as apparently all I spoke about at home was how good London was but I dunno I thought I was pretty modest and humble about living in the city.

I unpacked then went straight to the library (fourth floor). Am still here.

Monday 12th of January

Have been in the library for 23 hours and no longer can focus on the page. Exam is tomorrow and I only managed to do 80 out of the 600 hours I needed to cover each lecture twice then do outside reading. Have literally only revised about 10 lectures out of 50 but have spent all of today working out what is most likely to come up then reading a load of random wiki pages surrounding the topic.

That should pull me through, right? I ran into my lab partner in the library and he said he had only really looked at his notes a bit, and hadn't really revised at all. He reckons he will scrape a 2.1 he said, which he said he is cool with because it's literally only 60% which is basically a low B and he got three A* at a-level anyway

Saw Dorothy getting a jacket potato during a revision break, she's on crutches now and has an eye patch, but she looks good.

If I sleep for two hours I should be able to get up at 5am then revise another four lectures. I have a plan, it should be fine.

Tuesday 13th of January

Overslept and was nearly late to my exam. It was a disaster. I ran to campus and got there sweaty and out of breath, then spent the first twenty minutes trying to calm down before asking for some water.

So embarrassing. I also could only answer like one question but I waited long enough so it would appear I had just bossed it by leaving early, although now I am like what if I fail and don't get back in. Maybe the next one will go well?

Might google UCAS final deadlines just in case

Wednesday 14th of January

Just missed UCAS final deadline

Been in library for about eight hours and literally did nothing. I think I was staring at some point on the wall for around 2 hours before snapping out of my daydream and realising that maybe I am fucking thick and university was way too ambitious. maybe I could do a BTEC or something?

Thursday 15th of January

Second exam. Went just as bad. Want to cry. Now very drunk at the union and saw Kris Caye on the screen and just bawled and bawled and bawled. Am now crawled up in a ball scrolling through our old whatsapp messages.

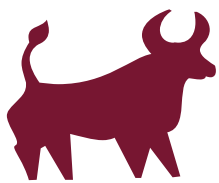
Hall mates are knocking on the door asking if I want more sambuka but I think I will literally be this sad forever. I want to go back home. I miss Mom

HOROSCOPES



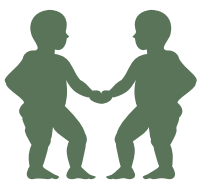
ARIES

This week you start your New Years resolutions. You'll go to all your lectures, do all the problemsheets the day they are set and spend at least three hours a day writing up notes. It's been a couple of days and you've only had one lecture. You've already failed.



TAURUS

This week you return home to find out that your housemate has decided to switch rooms with you, leaving you with the tiny box room that your furniture doesn't really fit into, and he's somehow changed the locks to. To get revenge upon him, you decide to take the only course of action available to you, and jizz in his milk.



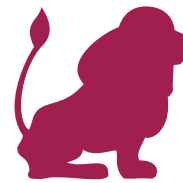
GEMINI

This week you post to Imperial Secrets. "A girl I've had a thing for for days just told me she'd never want the D... PW. I'm currently crying heartbrokenly in the toilets." Of the twelve responses, the nicest is "Shut up wanker"



CANCER

This week you're on Jeremy Kyle because at New Year, you accidentally kissed your girlfriends mum rather than her, and now she's pregnant with your baby, and no-one is talking to each other. Oh well, could be worse, at least your teeth mostly fit in your mouth.



LEO

This week you've got your first exams at Imperial. You didn't do much revision over the Christmas holidays, but it's not like the exams are going to be that much harder than A-Levels. You leave the exam room in the knowledge that if you get everything you answered completely right, it's still only 30%. Bless.



VIRGO

This week, you're stuck on Level 4 of the library, when you see someone walk past without shoes on. At first you're disgusted, but as the hours drag by, your toes start calling out to you. When you answer their siren song, you delight in the moment of sweet relief before the cheesy smells wafts up to join you.



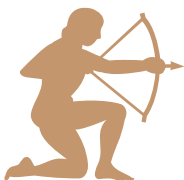
LIBRA

This week you come home after the Christmas holidays, to find your house an absolute tip. There are maggots in the sink, cockroaches in the bathroom, mice in the hallway and you find a dead rat in your bedroom. Your housemates are delighted by the discovery, they've finally hit pest bingo. Only six months to go...



SCORPIO

This week everything has been going great! You're exams are over, your girlfriend has finally agreed to try anal and you've finally got the biggest room in the house off the housemate who wasn't really there that much anyway. The only slight problem is that your Frosties tasted a bit strange this morning.



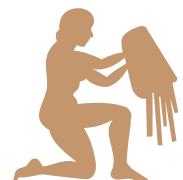
SAGITTARIUS

This week you miss out on a PhD. The reason? Over the last year you have slept with every member of the research team. As you tell your friends this, they are not sure whether to judge you, congratulate you, or worship you as their god.



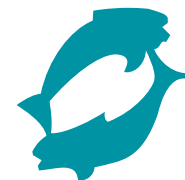
CAPRICORN

This week you're woken up by the sound of the postman ringing the doorbells. He hands you a mysterious package which, when you open it, turns out to contain glitter that goes all over the hallway. As you and Henry team up to clean up the mess, you try to figure out who could have sent it. 23 possibilities so far.



AQUARIUS

This week you are completely heartbroken. The person most important to you throughout your childhood has betrayed you. You don't know what to do or who to trust any more. They've changed the chocolate in Cadbury Creme Eggs. Everything is over.



PISCES

This week your film is snubbed by the Oscars. Despite what you've been trying to convince people for the last few months through the medium of very catchy song, it turns out that not quite everything is awesome.

FRIDAY 16 JANUARY



**EVERY
 FRIDAY
 FROM
 17:30**

Every Friday we will be transforming Reynolds into a cocktail lounge with a chilled atmosphere, relaxed music and a new venue layout. Come on down and let our newly trained mixologists whip you up some classic cocktails, plus our very own creations and specialities!

COMING UP!

Date	Event	Time	Location
Monday 19	Nice 'n' Spiky present Live Comedy	20:00 - 23:00	The Union Bar
Friday 23	Spin	20:00 - 02:00	FiveSixEight & Metric
Friday 23	Reynolds Bop	18:00 - 01:00	Reynolds
Every Tuesday	Super Quiz	20:00 - 22:00	FiveSixEight
Every Tuesday	Reynolds Film Club	19:00 - 22:00	Reynolds
Every Wednesday	CSP Wednesday	19:00 - 01:00	FiveSixEight & Metric
Every Wednesday	Sports Night	19:00 - 00:00	Reynolds
Every Friday	Reynolds Cocktail Club	17:30 - 00:00	Reynolds

Clubs and Societies

felix.clubsandsocieties@imperial.ac.uk

C & S Editor || Ben Howitt

A Week in The Life of: *Felix*

Ben Howitt on the daily life of the student newspaper

We decided to ‘start strong’ with *Felix*, under the assumption that we could write most of this over the break.

I started writing on Monday morning.

Saturday/Sunday

The Union staff have already been back for a week, and the news that’s come in over Christmas means we have things to report on other than rugby clubs misbehaving. IC Radio & LeoSoc take over the *Felix* Office for their weekly meetings.

More organised section editors have already sent out their commissioning emails, leaving the rest of us trailing in their wake.

Skett is excited, and tweets about it.

Monday

Content is starting to be written, with other section editors in as well. This week the Food Editor’s busy on an essay.

Typical Mondays are usually admin and social media updates, as well as sourcing stories. This is also when section editor’s meetings take place, as most people tend not to be writing up stories.

Tuesday

Content keeps being written, the keyboards (and writers) sounding a little more tired and harassed. Skett asks us in an email to tell her how many pages we have by 18:00 or “I’ll cut your fucking section”. As this is still being written, I have little idea how long this piece will be.

The never-ending cycle of searching for non-stock images starts in earnest, to finish on Thursday when all of the high quality versions have been found.

Today there’s been a long discussion on Charlie Hebdo, as there’ll be a comment piece going in this week.

A few people usually come in on Tuesday to start layout, and many of the comment articles and



Scenes from a newsroom’s mind. Photos: Thomas Lim/Twitter

collaborative pieces are written today.

Wednesday

Layout day! Arts are in early as always (7 pages this week). Most of the content should be (read, isn’t) in now, so all that’s left is fitting it onto the page. Pretty much everyone picks Wednesday to lay out, or, often, write their editorial.

I pick up the camera that’s lying around in the office, having realised that my glorious plan of doing excellent photojournalism throughout the week has failed

in spectacular fashion – I quickly realised that I have absolutely zero talents as a photographer. I collar the next person through the door and pressgang them (thanks, Tom!).

Thursday

We go to print this evening. Copy Editors start coming in to go through the paper, although there are only two of us at the moment. Usually we barely reach 11:00 before the first shout of “Why can’t they spell!?” goes out – highlights from last term included an in depth conversation on whether 4000 should have a comma



in (hint: it shouldn’t), and whether or not avengement is a word (hint: it’s isn’t).

Tardy section editors wonder exactly how much more of this they can take before snapping, and decide to stay late on Wednesday from now on.

News is still being written, and Skett decides again that we really need to get some more News writers.

We receive a picture of A Fresher’s Diary from an anonymous source, and everyone gathers around the computer for a reading.

We have sourced enough pictures

to fill the issue!

The print deadline is at 23:00, and we agree that it’s looking like a late finish.

Friday

The paper arrives from the printers on Fridays, and the web team come in to upload News and Comment. Angry emails arrive to complain about the Issue (more on this next week!).

Commissioning emails are sent out. The cycle of looking for pictures starts again.

Skett is tired. And tweets about it.

Give Felix a Go!

Earlier this week, Abi (the DPCS) put up a blog advertising the Give-it-a-Go (GIAG) events that Clubs and Societies are running this term. *Felix* are also running a challenge to give new writers a chance to get their first article published. Here’s how it works:

- 1) Email us at felix.clubsandsocieties@ic.ac.uk with the subject line “GIAG Challenge”
- 2) Come to the *Felix* GIAG event on Monday 26th January, 12:30-13:30.
- 3) Attend as many GIAG events as you can, and keep us updated of your total.
- 4) Write a 400-500 word article about one (or more) and send them into us!

The only rules are that events cannot be run by a society of which you’re already a member and events must be on the Union What’s On Calendar

The challenge is also open if you don’t want to write about it (although we would really appreciate it).

Looking forward to hearing from you!



KP, Southampton and Roger Federer. What have you missed in sport?

Kunal Wagle recaps some of the major stories from the holiday

A lot has happened in football over the Christmas holidays. From a position of relative strength, Chelsea drew against Southampton and lost to Tottenham to allow Manchester City back into the title race. After the Tottenham defeat Chelsea and Manchester City could in fact only be separated by alphabetical order. Since then, though, Chelsea has opened a two-point gap.

Just behind them in the table is Southampton, who won at Old Trafford for the first time in 27 years to overtake Louis van Gaal's side and go third. Manchester United are now in fourth, two points behind Southampton, and one ahead of Arsenal.

The bottom of the table is also very close, with just three points separating twelfth placed Everton and nineteenth placed Queens Park Rangers. The other two teams in the relegation zone are Hull City and Leicester City.

The manager merry-go-round as already started. Neil Warnock and Alan Irvine have been sacked and replaced by Alan Pardew and Tony Pulis respectively. Newcastle are currently looking for a manager. Wilfried Bony has completed a move to Manchester City from Swansea for £28m.

Ched Evans is still searching for a new club to play at after a proposed deal with Oldham Athletic fell through. Oldham had contacted sponsors to inform them that a deal had been agreed, but reversed their decision in light of sponsors backing out and a 40,000 strong petition. Evans, while still maintaining his innocence, would later apologise. The previous day he had released a statement saying that he blamed 'mob rule' as the talks were terminated.



Photo: Getty Images

In cricket, Indian captain Mahendra Singh Dhoni retired from



Chelsea have seen their lead in the Premier League cut significantly since Christmas. Photo: Getty Images

Test Match cricket after the third test against Australia in Melbourne. Dhoni had played 90 tests in his career. His replacement as captain, Virat Kohli, became the first person to score three centuries in his first



Photo: Getty Images

three innings as captain, when he scored 147 in the fourth test in Sydney. Australian captain Steve Smith scored a century in each test as Australia won the series 2-0 to reclaim the Border-Gavaskar trophy.

Sacked England batsman Kevin Pietersen caused a stir during a commentary stint in the Big Bash in Australia. Pietersen said "I know that the current [one-day] captain would love to have me in the England team." He later added: "I want to play for England. I honestly believe I am batting as well as I have ever batted at the moment."

In tennis, Andy Murray has been seeded sixth for the Australian Open.

He beat a top-four player for the first time since the Wimbledon final in 2013 when he thrashed Rafael Nadal in the semi-final of an exhibition tournament in Abu Dhabi. He would go on to win the tournament,



Photo: Getty Images

as Novak Djokovic pulled out of the tournament having fallen ill. Djokovic then suffered a shock defeat at the hands of 35-year-old Ivo Karlovic in the quarter-finals of the Qatar Open in Doha.

Roger Federer created history when he secured his 1000th career win on the ATP tour. The milestone victory came for Federer in the final of the Brisbane International. He beat Milos Raonic in a hard fought match that went the distance, with Federer eventually prevailing 6-4 6-7 (2-7) 6-4. Federer is the third person to reach the landmark. Jimmy Connors was the first, while the most recent player (Ivan Lendl) reached the milestone

in 1992. Federer demonstrated the immense form he is currently in with a 39-minute victory over Australian hopeful James Duckworth in the quarter-finals. Federer said of the 1000th win: "I've played a lot of tennis over the years so to get to 1,000 wins means a lot to me.

"It's a special moment, no doubt about that. I will never forget this match."

Jo-Wilfried Tsonga and US Open Champion Marin Cilic have pulled out of the Australian Open due to injuries.

In a light-hearted moment, Serena Williams, having lost the first set to Flavia Pennetta 6-0 at the Hopman Cup in Perth, asked the chair umpire if it was against the rules to have a coffee. She would later order an espresso from a ball girl (citing jet lag as the issue), before going on to win the match convincingly.

In rugby, Ben Morgan has been ruled out of the Six Nations with a broken leg. Saracens lock George Kruis was cited for a tip tackle and subsequently banned for three weeks. He will be available for the Six Nations.

And finally, Paula Radcliffe has announced that she will run the London Marathon in April, but that it will be her last ever race.

"I know that the current captain would love... me in the England team"

"It's a special moment. I will never forget this match"