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The world that's hidden from view

Arts: the Hidden issue
pages 32 to 39



**Imperial
online:
the rise
and fall
of the
pages
filling
our news
feeds**

Includes: jihad orgies,
College investigations
and the page admins
from hell

News: pages 8, 9 and 10

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suspended after tour



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Felix Editor || Philippa Skett

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Thinking about the students behind the screen

This week we are doing an analysis on the rising trend of Facebook pages ran by Imperial students, that are gaining a lot of traction again as people are sitting January exams and therefore also spending a lot of time on Facebook.

With pages amassing thousands of likes at a time, and individual posts being liked and shared too, and then throwing in the fact that students are talking about the page and showing it to their friends, the cumulative reach of these pages in total, all things considered, can be quite vast.

One of the pages we investigated this week is Imperial Tell Someone Something, a page that is no longer active and was shut down last academic year, after the admin was reported to the College Tutors. This page was especially slanderous, with the admin also being particularly vile to students voicing their complaints and refusing to take posts down that were mentioning their name if the admin thought the offensive posts were justified.

Both the admin and the page was reported to both ICT and the College Tutors, and although College Communications could not discuss individual cases to us, as far as we are aware, nothing was done to the individual despite his full name

THIS WEEK'S EDITORIAL

passed over to this board of senior staff that deal with disciplinary procedures and are also there to keep the welfare of the student body in check.

Students are joining these pages because of the sense of community they emulate, not just for the joke posts and the humour. They join because they see a page named after their university, and, as a student body that is often criticised as being fractured and divided, enjoy these online windows that capture the ethos of Imperial so succinctly.

Liking it takes no effort at all, and suddenly any post from that page is catapulted straight to their timelines.

Despite College offering all of their policies on IT, branding and image use, in their responses to our questions this week, in practise no page has ever been shut down or any action taken against students running these high-profile platforms. And we are not saying they should; most pages and their posts are amicable and are not a cause for concern at all.

However some posts tread a thin line, and with such a large audience and seemingly no consequences for what is posted and when, and

Imperial seemingly powerless to intervene, these pages are almost a ticking time bomb. With admins changing as people graduate, and some pages taking content from anyone through those Google submission forms, one pressed button or poorly worded message can reach the corners of campus in a matter of minutes, including the student it may be about.

If people are joining a page because they are using the Imperial name to draw that large audience in, Imperial should also be intervening when students come to them for help over the posts. It's all well and good to have these policies, but when College is aware of the pages and they are still posting defamatory posts and even attacking students, College is failing in keeping their students safe.

For now though, there seems to be nothing more threatening than students attempting to organise a distasteful orgy, along with some pretty dodgy science chat-up lines.

Enjoy them, even post to them if you like, but remember that anonymity can make people feel even more alone and compound that feeling of being targeted. People may be more brazen on one side of the screen, but they are equally more vulnerable when on the other, receiving side.

**Fancy finding out how we write news?
It's not just scrolling through facebook
looking for orgy posts, we promise.**

**Felix News Reporter Workshop
Monday 26th January
Meeting Room 3, Union Building
12.30pm until 1.30pm**

Attendance is free and snacks are provided.



SKETT'S BOX OF SHAME

We accidentally attributed an article to another author, when in fact Kunal Wagle wrote the piece last week "All change come election time."

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News

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News Editors ||| Carol Ann Cheah and Kunal Wagle

A Capella comes to Imperial

The semi-finals of the ICCA's will be held this Saturday at Imperial

BEN HOWITT
NEWS REPORTER

The semi-finals of the International Championship of Collegiate A Cappella (ICCA) will be held this Saturday at Imperial College. The competition is presented by Varsity Vocals, in conjunction with the Union's A Cappella Society, which is also sending three groups to compete against a range of University A Cappella groups from around the UK.

Felix spoke to Henry Harrod, the A Cappella Chair, about the progress of the competition: "Ever since the New Year came around, suddenly it dawned on all the groups just how quickly it was [coming up]... that we have actually quite a lot of pressure to advertise it."

The groups competing are The Techtonics (all male), Imperielles (all female) and The Scopes (mixed), all of whom perform regularly and have

previously competed in local and national A Cappella competitions. There are five other teams attending.

"The fact that we're hosting has given everyone a massive boost, compared to what we had at Voice Festival... it's nice to have the home advantage, you've got the home crowd. I think that will go a very long way in the results. I mean, who knows what group, if any, will win."

Following the competition, the winning group will go on to compete in the Final at New York's Beacon Theatre in April. They will follow in the footsteps of Birmingham University's **Sons of Pitches**, who won the International video round in 2013. The group has since released their debut EP, *Not Too Shabby*, and will be MC'ing the event and giving a guest performance.

"The excitement's definitely building. There's been a kind of... issue surrounding the ticket pricing... there are quite a few extra charges. Having chatted to people who'd done



The Techtonics are just one of three Imperial groups competing on Saturday Photo: The Techtonics

it before, I requested paper tickets... it's been good having a lot of them at the list price".

Despite the discussions surrounding ticket pricing, and some crossed lines regarding whether the event should be an external or internal event, with the system described as "completely arbitrary", all the rooms are booked.

The event begins at 19:30 tomorrow evening (24th January) in the Great Hall.

More than 400 tickets have already

been sold, with confirmed attendees including Tom Wheeler, Imperial College Union President, and Richard Dickins, Imperial College's Director of Music, in addition to Varsity Vocals senior management. Based on the tickets sold so far, more than half of those attending will likely be Imperial students.

Henry wanted to pass on his thanks to the Sabbatical Officers and the Union staff for their help in putting the event together, and the

Conferences team for their continued support.

"It's going to be a very exciting time; there are going to be a lot of emotions riding on the night, regardless of what happens... it will literally be a real life Pitch Perfect."

Tickets cost £15 for students and £20 for adults. Tickets can be bought online, or you could buy a physical ticket today at 13:00 in the JCR.

There will also be tickets on sale at the door.

Women's rugby team to headline at the Stoop

KUNAL WAGLE
NEWS EDITOR

The Women's Rugby team have been asked to play their Varsity match after the JPR Williams Cup at the Stoop in Twickenham. The match, which will take place on 18th March, will be contested with ten players a side. It will be 20 minutes each way, to form a 40-minute match. The logistics of the rest of the day,

such as timings, aren't known yet, but it is believed that the men's match will be first, and the women will headline afterwards.

The captain of Women's Rugby, Mona Theodoraki, said of the event "This is a great opportunity for women's rugby and for women's sports in general. Hopefully it'll inspire more girls to join and help the club grow. Just hoping people won't head to the bar the second our match starts though."

Last year the Imperial College Medicals side were triumphant in the women's fixture, winning 26-10, which served as sweet revenge for the 26-5 reverse they suffered in 2013.

The Stoop is the home of Harlequins FC and has played host to many high profile matches. Next month, they will host the England Women's Team as they play Italy. The England Women's team won the Rugby World Cup in 2014.



Photo: ICU Women's Rugby

NBA Star John Amaechi visits Ethos

KUNAL WAGLE
NEWS EDITOR

National Basketball Association (NBA) star John Amaechi visited Imperial College London's sports centre Ethos last week as part of a promotional drive for the Global Games London. Amaechi is widely regarded as one of the best British players in NBA history.

Amaechi had attended the event as part of a promotional drive for the Global Games London game between the New York Knicks and the Milwaukee Bucks at the O2 Arena, which took place last week.

At the event, which was a grass roots event for youngsters, Amaechi shot hoops with the players. The clinic was organised as a joint venture by the NBA and Warner Bros. and was named the "Looney Tunes JR NBA

Clinic". Other distinguished guests included Bugs Bunny and Daffy Duck. How good they are at basketball is open to interpretation.

Speaking at the event in Kensington Mr Amaechi said: "These are the best times of the Global Games, as you really get to involve the community. The children are able to have contact with real players, an experience which isn't regularly repeated in many other sports, and they have been unbelievably excited."

During his time in the NBA Amaechi played for Orlando Magic, Utah Jazz and Houston Rockets. He is credited with being "one of the world's most high-profile gay athletes" after he came out publicly in his memoirs. At six feet ten inches tall (2.08m) Amaechi played his first game in the NBA for the Cleveland Cavaliers in 1995, and his last game in 2003.

That humanities essay wasn't enough fun writing for you?

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news.felix@imperial.ac.uk

News

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News Editors || Carol Ann Cheah and Kunal Wagle

Another broken coach window and a suspension for the ICSM Boat Club



Photo: ICSM Boat Club

PHILIPPA SKETT
FELIX EDITOR

Another sports club tour has resulted in a broken coach window, with the club now currently suspended as a result.

The incident happened on the mixed Medics Boat Club tour to Leuven, Belgium, last weekend, as the coach was waiting at Dover to board the ferry. The coach was not in motion, and as we understand no students were hurt.

The low quality CCTV shows a member of the party falling against a window, and they either broke the window as they fell or they may have used an emergency hammer. It is believed that the person responsible is a qualified doctor.

Felix understands that the coach also required valeting as, allegedly, 25 bottles of port were recovered from the floor of the vehicle, eight seats were covered with vomit and three condoms were found down the side of some of the seats.

Sources also have said that during the journey many students were out of their seats, which may have increased the risk of a student falling against a window in the first place.

Felix has also been told that the total damages amount to £3,075, which the company are currently pursuing through Imperial College Union. This includes the cost to repair the window, valet the coaches and also the loss of earnings after

having to take the coaches off the road to be cleaned properly.

The club were suspended on Monday (yesterday), and were told in a club email that they are banned from any sort of training and social activities until “they are told otherwise.” They have been advised to not wear any kit with their logos or branding on them, and refrain from posting on social media in regards to the tour. They have also been told not to “discuss what happened with anyone not involved.”

Another email, sent to the mailing list shortly after, advised students not to attend a suggested party after the tour, and also thanked students who helped to clean up the coaches after the journey.

This year’s tour to Leuven, Belgium, known as the 10+1 Tour since it is now in its eleventh year, was organised last term, and both students and doctors who had recently graduated were in attendance. The tour consisted of 100 students, spread across two coaches, and each coach ticket cost £55 per student, with the club paying £5,250 in total to book the coaches and the ferry trip.

The students left Hammersmith at 11pm Friday night en route to Dover to catch a ferry. However the coach company had to send another vehicle to Dover at about 2am to take the stranded students to Leuven, after their previous vehicle was rendered unsafe due to the broken window.

They arrived in Leuven around 1pm on Saturday, remained

overnight in a hotel then returned Sunday evening. The coach arrived back in Hammersmith at 9.15 pm.

The coach company had previously told the students it was permitted to drink on the vehicle.

Tom Wheeler, Imperial College Union President, when asked for a statement on the matter, told Felix: “During a 48-hour Medics Boat Club Tour to Belgium, damage was caused to the rear window of a Coach. The damage was caused by an alumnus of the College. It is believed that the window became damaged following contact with the member’s body. The Club has been suspended pending a Union investigation.”

Dariush Hassanzadeh-Baboli, the President of Imperial College School of Medicine, told Felix: “The incident that occurred recently is not being taken lightly by ICSMSU. We are currently investigating the incident in order to get a full picture. ICSMSU Boat have been co-operating fully since the incident was reported.”

The club declined to comment on the incident.

This comes only months after the Imperial Medicals Rugby team smashed a coach window last term whilst on tour too, that time to Bristol. The team was also suspended as a result.

NOTE: This article has been edited from the original online version to add in Dariush’s statement on the matter, and redact any direct quotes made by the coach company on their request.

Andrew Mitchell, MP, speaks at Imperial

JAMES BEZER
NEWS REPORTER

Former cabinet minister and current MP for Sutton Coldfield, Andrew Mitchell spoke to students this week about the importance of aid and charity in improving the lives of people in the developing world.

In front of large audience in Blackett Lecture Theatre 1, Mitchell – perhaps best known to readers for his involvement in the so-called “plebgate” scandal – spoke about his two years as International Development Secretary.

Tuesday’s event, organised by Imperial Raising and Giving (RAG), covered a wide range of topics, from the importance of educating women in overcoming the hardships faced by those communities living in extreme poverty.

What Britain excels at, Mitchell said, is using development funding to generate lasting social and political solutions: training teachers and doctors, not just building schools and hospitals. Mitchell was also keen to emphasise the benefits that foreign aid spending can bring to the UK: helping British business and reducing the risk of conflict and terrorism.

Turning to his record in government, Mitchell said he is proud of pushing through the Bribery act that prevents companies engaging in corrupt practices abroad that they would never consider doing in the UK.

He was also keen to stress the

decisions made at DfID to ensure efficiencies and value for money for the taxpayer, often, for instance, paying charities and NGOs to carry out operations, rather than using an already overstretched military.

Mitchell also defended the UK’s historic aid to India. Although this funding is now being wound down, the government has been criticised for still providing aid to a country, which now has its own space programme.

In response, he pointed out the levels of poverty that still exist there, and that the space programme is privately funded, and will aid India’s development through improved communications across the vast country.

Mitchell was also keen to encourage students to get involved in international development, and offered advice to those considering a career in the sector.

When asked how he would respond to those critical of funding projects overseas in a time of difficulties in the UK, he replied: “charity begins at home, but it doesn’t end there.”

Mr Mitchell has had a varied career including spells as an army officer and an investment banker before first entering parliament in 1987, before eventually rising to the position of Conservative chief whip.

RAG chair Ben Fernando said: “I’m really glad Mr Mitchell could come along and engage in a really interesting discussion with us about International Development.”

It was also good to see how many passionate people there are at Imperial on this subject.”



News

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News Editors ||| Carol Ann Cheah and Kunal Wagle

Hundreds queue to see ASOS CEO Nick Roberston give a talk in Huxley

Cecile Borkhataria goes to the event hosted by IC Entrepreneurs

On Monday, an event hosted by the Imperial Entrepreneurs society (IE) saw Huxley flooded with students hoping to see ASOS co-founder and CEO, Nick Robertson, give his insight into the success of his company. As the queue of hopeful students extended onto the Sherfield walkway, members of IE handed out flyers “guaranteeing” entry to the event.

Once first year Maths students finally left Clore lecture theatre, the room was inundated with students from all courses and years.

The ambience was decidedly electric and students were very excited. Some tried to save seats for their friends, only to be told by members of IE that, due to high demand, no seats could be saved for anyone – places were to be allocated on a first-come-first-served basis only.

Once the crowd was finally seated,

Nick began his inspirational talk. He came across as laid back and confident, and was clearly used to speaking in front of large crowds of people.

The 30-minute speech saw Nick take the audience on the journey towards the highly successful company that ASOS is today.

The fashion retailer, established in 2000, was originally called As Seen on Screen, which featured links to websites where people could buy the furniture and clothes featured in their favourite movies and sitcoms. At the time, Nick bought the domain name for just £50. The website gained revenue from featuring relevant brands on the website. Eventually, Nick and his business partner (his brother) decided to source the actual products and sell them for a mark up.

ASOS saw a big change in its business model after it hired a new

buyer, who used to work for Topshop. The new buyer sourced the most demanded items from wholesale stores around London to be sold online.

With growing success and noticing that the fashion side of the business was performing better, the firm saw a transition from retailing clothing and homewares to just accessories and clothes.

The brand encountered a setback in 2005 when a nearby fuel depot exploded near the ASOS warehouse, causing the online business to close for six weeks, with a loss of stock worth £5 million.

ASOS’s target customers are young people in their twenties, particularly women, who are fashion conscious. Since its founding, the business has slowly accumulated an impressive portfolio of huge brands.

During the Q&A session after

his talk, Nick Roberston said “five years ago, if you’d have told me that River Island would be sold at ASOS, I wouldn’t have believed you.”

Indeed, the fashion retail website started out supplying smaller, independent brands (such as Lipsy when it was first introduced), and as traffic grew, the business gained traction and larger global brands began to join the businesses repertoire.

The ASOS ‘free returns’ policy has been a significant aspect of the brand’s success, and Nick said the decision to implement it in 2006 was simple, as he thought he should “give the customers what they want”. Nick emphasised that this was a marketing spend that improved customer loyalty, and is important as 35% of all orders are returned.

The next priorities for ASOS are to optimise its app, as 30% of its sales are

made through a mobile device.

Along with mobile device optimisation, Nick hopes to transition from spending huge sums for Google search engine optimisation, to building the ASOS brand and media even more.

When I asked Nick if he would consider opening ASOS stores in the future, he said that he’s been tempted to secure attractive retail spaces, but would prefer to stay online, as most young people spend a large proportion of their fashion budgets on the internet.

Nick proves that you don’t have to be a whiz kid to found a hugely successful business: he got a D and an E at A-Level, yet ASOS has an estimated worth of £159 million.

As the UK’s largest independent online and fashion retailer, ASOS has revolutionised the fashion industry and continues to grow rapidly.

News

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News Editors || Carol Ann Cheah and Kunal Wagle

Imperial Facebook pages: the good, the bad, and the downright hilarious

PHILIPPA SKETT
EDITOR-IN-CHIEF

The rise of Imperial Facebook pages spans several years, but despite sprouting a number of different pages they are all for pretty much of the same audience. These include such as Imperial College Secrets, Spotted: Central Library and Humans of Imperial, some of which allow students to anonymously submit content to be posted on the page, with others having admins that track down and curate content themselves.

The first page to gain serious traction was Imperial Memes back in 2012, with posts accumulating up to 200 likes apiece and students commenting and submitting constantly. The page became inactive when the moderator graduated the following year, although by then more pages were springing up and attracting thousands of likes by students across campuses and year groups.

The pages' popularities seem to coincide with holidays or revision periods, and understandably so. Imperial College Secrets, which began in September 2013, has only recently exploded as the Christmas holidays came to an end, with posts dramatically increasing in frequency on the page and the number of likes increasing by a few thousand in a matter of weeks.

The obvious draw of these pages are the sense of community they provide: Imperial College Secrets in particular has attracted a lot of students posting about mental health difficulties, with other students posting comments of support.

Slightly more bizarre was also the attempt to organise some sort of orgy for students complaining about sexual frustration, but generally the posts have been sincere, if not saddening to hear about students struggling with various issues.

Other posts have not been so savoury or positive: one included a link to a photo of someone's faecal matter in a sink, which was viewed hundreds of times. Another post is about medical student who admits to sleeping with a consultant, with many more posters admitting to drug use, illicit sex, hatred for room/hall mates, and a general apathy for Imperial as a University.

A shocking number seem keen to discuss ejaculate, whether it is in food, shampoo bottles or a jar kept on the window shelf.

It is easy to underestimate the number of students that are actively



interacting with the page; despite many posts on Imperial College Secrets attracting tens of likes, some of the polls posted, such as "Which Biology lecturer would you sleep with?" have seen over two hundred votes (Tim Simpson was the winner of that, by the way).

These admins can also be held as liable for the content posted online, as propagating lies or slander to an audience is considered defamatory and can even be sued as a result. Even if the admin doesn't write the defamatory comment, the fact that they republished the material to an audience, regardless in size, leaves them liable under the Defamatory Act 2013.

Felix investigated exactly what College could do about these pages should they become unsavoury. A spokesperson said that users of College's IT facilities must not "display, store, receive or transmit images or text which could be considered offensive e.g. material of a sexual, pornographic, paedophilic, sexist, racist, libellous, threatening,

defamatory, of a terrorist nature or likely to bring the College into disrepute."

They continued: "Where appropriate, the College will investigate and may take action under its procedure for dealing with student disciplinary offences."

They also told us that written consent should be sought from College to use "Imperial College," either alone or as part of a longer name. This also extends to the crest, and applies to both commercial uses of both of these elements and social purposes too.

"It is the responsibility of all members of the College to ensure that publications and communications bearing the name Imperial College London should not contain material that is inaccurate or detrimental to the good reputation of the College."

Such pages are not unique to Imperial, and in fact, some aren't even run by Imperial students. The page Things Imperial Students Don't Say is ran by the Tab HQ, the national student tabloid group, alongside

many other "Things students don't say" pages for other Universities.

Some have also attracted a lot of bad press in the past, especially those that became popular nationwide.

Laura Bates, the founder of the EverydaySexism project in the Guardian last year, called out the "Spotted" pages, which were very popular with Universities nationwide. These pages often contained posts from students about others, they had "spotted" in the library, although many people were photographed without permission and then posted on the page for thousands to see.

Bates said the pages were demonstrative of "Objectification, harassment and misogyny." She outlined how female students felt awkward or nervous going to places which had these pages associated with them.

Rate Your Shag pages also attracted the attention of the national media in 2013 after Facebook removed them because of naming students in full. Loughborough University warned students that they would be kicked

off their course if they were found to be posting on the pages.

The pages aren't limited to Facebook either: there has been several Twitter pages of the same nature, although it seems students aren't ready to move to Twitter just yet. The anonymous twitter account Imperial Gossip Girl (@ICGossipGal) has currently 54 followers, and has only tweeted 23 times.

No doubt more pages will spring up in the future, probably in conjunction with the exam season, although for the time being it seems that the niche is pretty saturated with pages addressing pretty much all aspects of a student's life at Imperial.

That's not to say the majority of the posts on the Imperial Facebook pages aren't funny or entertaining. Many of the posts on Imperial pages seem to capture the ethos of the university very well and make for a great procrastination tool, if nothing else. If you ever wanted to scroll endlessly through snippets into the lives of Imperial student, these pages are probably the best place to start.

News

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News Editors || Carol Ann Cheah and Kunal Wagle

Felix investigates: the admin that didn't remain anonymous



PHILIPPA SKETT
EDITOR-IN-CHIEF
CAROL ANN CHEAH
NEWS EDITOR

Felix has reason to believe that a single student may be behind many of the popular Imperial Facebook pages.

We suspect the individual has now graduated, after completing an undergraduate degree in Aeronautics. Felix has managed to procure email correspondence and personal anecdotes from a number of students, giving us more information on the individual behind many of the popular pages that students are posting to currently, and that were active last year.

The student started at Imperial in 2008, and has been intrinsically linked to the now defunct Tell Someone Something (TSS) page, Humans of Imperial (HoI) and 4th Floor Central Library. Felix also suspects he was also behind Imperial Secrets in its infancy, although we are yet to confirm he is still the admin of Imperial Secrets this year.

The individual was first linked to the Imperial TSS page after making an admin post during the last RAG Week, asking for sponsorship under

the name "TSS Admin" to take part in their annual bungee jump. After approaching the stall and presenting the funds raised through a post on the page, he had to give the committee his full name and CID number.

The same student was also identified as the photographer, and and probably the admin, of Humans of Imperial last year, as he would approach students and staff himself to post their photos on the page. The posts on HoI though are all amicable and friendly, and ownership of the page has since been transferred to a team of five students still at Imperial.

For the TSS page, members of Imperial could anonymously send in messages via a Google form, which were then collated and published. It didn't take long for the TSS page to come under fire for its content, which ranged from racist and sexist posts to defamatory ones.

These included posts labelling an individual as a "n*****r" and "[smelling] awfully bad", accusing a hall warden of sniffing the underwear of students, and asking a student with a "fugly Indian-Chinese" partner "what's it like putting a piece of s*** into your vagina every night".

Complaints made by students about objectionable content, as well as requests to remove said content,

were repeatedly defended under a "freedom of speech" banner. This is in spite of the fact that legally, the admin of a page is responsible for all published content under defamation laws. At this point, the page had amassed just under 3000 likes.

Several people whose full names were published on the page made use of Facebook's "Report Abuse" system, as well as directly messaging the admin of TSS to remove the posts. These were met with threats and a spike in the targeted bullying messages on both the page and an affiliated Twitter account.

In one instance, when asked by one student to remove defamatory posts towards them, the admin became defensive and threatened to post more. When asked for the name(s) of those posting the abuse, the admin replied: "Don't bite the hand that feeds, dear lady. Do what you think is right, we know we will." A post from the admin subsequently appeared on TSS, encouraging those who authored the threats to confront the victim directly.

Following this, they continued to post abusive and upsetting posts concerning that student on a daily basis before the group was shut down.

Hypocritically, while the admin refused to censor offensive remarks

against students, comments that questioned or were critical of the page were swiftly moderated. At one point, a student's complaint regarding an insensitive joke about the missing MH370 flight was removed, but the post containing the joke was allowed to remain. A post with the same MH370 joke is still visible on the 4th Floor Central Library page.

The issue was escalated to ICT, with screenshots of their conversation with the admin included in the complaint. However, ICT dismissed the complaint and said there was nothing they could do, as Facebook pages were beyond their control.

RAG released details of the admin to Imperial College Union to aid with their investigation into abusive Facebook pages. The individual was reported to the College Tutors, a group of department-independent senior pastoral advisers, in a series of emails sent from the Union. No formal action was taken against him, however meetings were held between College Tutors, the Union and students affected by the cyber-bullying posts on the page.

While College and the Union were collating evidence against the admin responsible, a number of the more offensive posts and comments started to disappear from the TSS page. The

page admin then published an open letter, seemingly speaking out against bullying. However, students believed this was an attempt by the page owner to whitewash their actions.

Despite the Union advising against it, following an article by The Tab Imperial during the course of the investigation, the Imperial TSS page was removed from Facebook, leading to the investigation being suspended indefinitely. The Tab were unaware of the progress of the Union's investigation, with the reporter in question later saying that they were not aware that the College had been given a name by the Union.

All three pages cited here (Imperial TSS, 4th Floor Central Library, and Humans of Imperial) feature(d) identical posting styles, graphical design and use of language. These features are also consistent with the Imperial Secrets page.

Lastly, Imperial TSS and Imperial Secrets bore huge similarities in how their header graphics mimicked the graphic identity of Imperial College, especially in font and colour scheme.

Felix has spoken to those who previously lived in halls with the student believed to be behind the pages, and also cast a net further to find more out about his background. The individual has been confirmed as suffering from a number of health issues, and often exhibited irrational behavioural patterns.

Those in halls reported that he was asked to move out due to a long stint of thieving food and equipment from the kitchens over an extended period of time. The individual was only caught once, as those who shared a kitchen with him planted a camera overnight, and repeatedly caught him on film emptying the fridges and cupboards.

There are also a number of reports in the public domain about the individual being involved in multiple cases of theft in his home country during a year out from Imperial, complete with pictures. This has subsequently led to a criminal record, as well as a fine and jail time.

College were unable to provide us with a reason for the suspension of the investigation, stating that "action taken by the College is considered on a case-by-case basis. It would not be appropriate to comment on individual cases."

We emailed the individual in question for comment, although they did not respond. Separate attempts to contact the Imperial Secrets and 4th Floor Central Library pages also went unanswered.

News

news.felix@imperial.ac.uk

News Editors || Carol Ann Cheah and Kunal Wagle

Imperial students attempt to organise a “Jihad themed” orgy through Secrets Facebook page

More highbrow reporting from Felix as **Philippa Skett** finds out just what the hell went on

Imperial Secrets has lent itself as a platform to a lot of odd posts, but one took a bizarre turn when it resulted in emails being sent to students inviting them to a “Jihad themed” orgy.

A post made on the page last week included an online survey asking people to sign up for the orgy. The survey asked students where it should take place, attendee eligibility, and for potential theme suggestions.

Over 200 people replied to the survey. The gender split of those that replied was reflective of the Imperial ratio as a whole.

Subsequent comments promoting the survey on the Imperial Secrets post was made by a fake profile, named “The-Orgy Master.” The profile photo was a rather erotic snap of what appeared to be an eastern Asian family in their underwear, potentially taken in the eighties.

The Facebook profile, and the survey asking people to take part in an orgy, were managed by four first-year students of Imperial. The students are a mixture of males and females from the chemistry and engineering departments, but they are unaware of who runs Imperial Secrets.

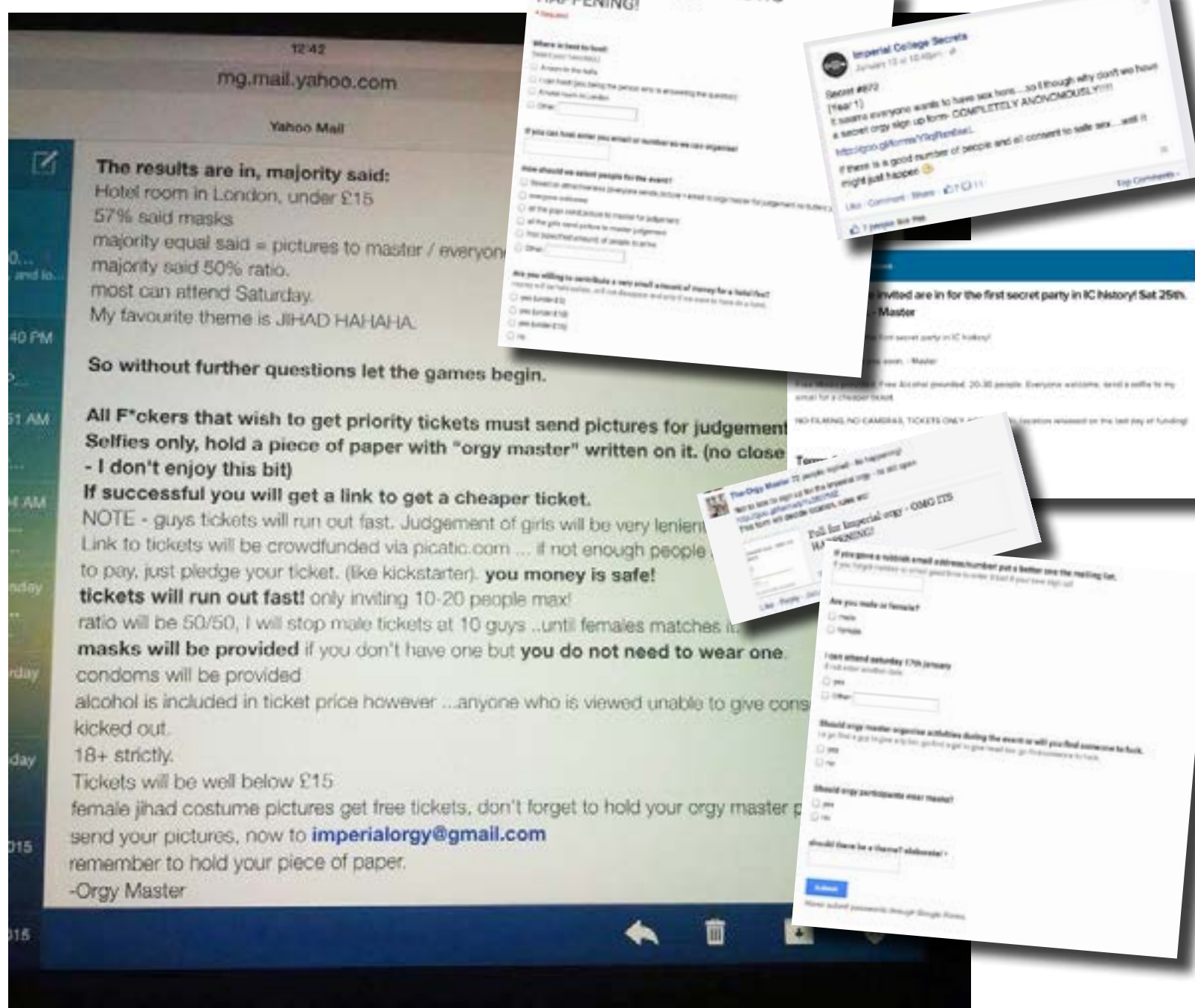
They spoke to Felix about the stunt, and why they did it. “On seeing the Imperial Secrets page we saw there was a high demand of students with frustrated sexual needs.”

“At first it was just a joke but after seeing 200 people sign up to the event we thought it might be interesting to see if people would buy tickets, 4 of whom did.”

Students who signed up through the survey were sent a confirmation email from imperialorgy@gmail.com, which is jointly run by the four students. The email stated that the theme of the orgy would be “JIHAD.” It also informed them that tickets would be below £15 and would cover the costs of a hotel room, condoms, masks and alcohol.

The email also requested that people send photos “for judgement NOW,” to decide on who could take part. It went on to gallantly state that “judgement of girls will be very lenient but still send a picture!”, though the authors were also generous enough to offer free tickets to those that send in “female jihad costume pictures”.

The students told us that the “Jihad” theme was not the only preference



Main Photo: The final confirmation sent that first mentioned the “Jihad” theme. **Other Photos (Clockwise):** The first half of the form to sign up; The original post on the Secrets page; The Welcome page on the form; A running count from “The-Orgy Master”; The second half of the form

cited by those that filled in their form. They said to Felix: “Many [of the themes suggested] were worse than jihadi. We just found that one humorous - plus we don’t stand for terrorism so why not ridicule it?”

The students told us other themes suggested via the online survey included, but were not limited to, Hitler, a Children’s party, S&M, Teletubbies and, the most Imperial-sounding of them all, one based on the Periodic Table of elements.

Apparently those who are lonely could have attended as “one of the noble gases.”

The fake Facebook profile later confirmed that “four people had purchased tickets,” and stated the names of the students in full. These were taken down a few days later, although were publically viewable for anyone who clicked on the profile through the Imperial Secrets page, currently approaching 3,000 likes.

Felix contacted the students

named as ticket buyers, and those that replied said they were unhappy being named in full on such a public profile. The students have also said that as far as they are aware, no money has changed hands. Some told us that they were just signed up by friends as a joke.

However two were particularly upset, as they didn’t think their names would be made so public. Said one: “I am frankly annoyed that any information was released. It’s really

not okay to do this kind of thing.”

The students behind the page said they were sorry for publishing the names, and “As a group [we] apologise deeply for any harassment or abuse that may have ensured.”

The final question is, will the orgy be taking place? Sadly it seems, it will not. Concluded the four students behind the stunt: “Logistics would have been too difficult.”

Back to the drawing board then.

News

news.felix@imperial.ac.uk

News Editors ||| Carol Ann Cheah and Kunal Wagle

Controversy as Imperial joins others in boycott of Universities "Green League"

PHILIP KENT
DEPUTY EDITOR

Controversy has broken out over the decision by 69 of the 151 Universities eligible to take part in pressure group People & Planet's University League to pull out of the survey. Imperial College were one of the institutions to not submit a return this year.

The survey, known until this year as the 'Green League' ranked universities based on a number of factors attributable to environmental sustainability. Factors in this year's survey include water and carbon reduction, staff and student engagement, sustainable food sourcing, and ethical investment policies.

This year, Plymouth University came top of the table, while Imperial College ranked 112 of 151. Last year Imperial came 113rd of 152. In a breakdown, People & Planet gave Imperial a score of 0% in categories of "Environmental Policy", "Ethical Investment", "Workers Rights", "Sustainable Food", and "Waste Reduction".

Institutions are allocated 'degree classifications', with Imperial attaining a 'third class'. Considering only Russell Group institutions, Imperial was joint 16th with Glasgow and Cambridge.

Whilst many institutions refused to submit data, they could still be ranked as higher education institutions are subject to the Freedom of Information Act and hence People & Planet could obtain information via alternative means.

In a joint statement dated August 4th by the Environmental Association for Universities and Colleges, and the Association of



Students protested at the University of Glasgow Photo: People and Planet

University Directors of Estates, they praised the Green League for its role in "helping us to account for and improve performance."

However, the organisations raised "serious" concerns, referring in particular to the "[insufficient] timings given to universities, and changes to the survey which are perceived as time-consuming and detrimental to the credibility of the results."

The Guardian also reported that the University of Cambridge expressed concern about the "[failure of the survey to] recognise the difference between institutions", referring to the older nature of its buildings leading to concern that comparisons with other institutions with newer buildings would be unfair.

Meanwhile, according to a

spokesman from Goldsmiths, University of London, providing the information requested would have taken "up to a month of full-time work", continuing "smaller institutions in particular – those with just one or two members of staff working on sustainability – do not have the resources to gather the data requested."

Under Freedom of Information Act rules, organisations are not obliged to provide information under the Act if it takes longer than 18 hours to collate the information.

There have been accusations that the majority of the institutions who chose not to take part did so because of prior poor performance. Commenting on reports that three quarters of the institutions who did not reply were in the bottom half of

last year's table, University League manager Hannah Smith said, "This is a boycott against transparency led by under-performing universities. When people ask our universities what they are doing to meet the biggest challenges of our time, we'd expect them all to answer."

In a statement to Felix, a College spokesperson said, "Imperial is committed to carrying out its mission sustainably and to minimising the environmental impact of its operations. The College recognises that sector comparisons have a role to play in helping us continue to improve our performance."

"However, in line with the approach taken by 68 other UK universities, Imperial did not submit a response to People and Planet's Green League survey in 2014. The College shares the

view expressed by the Environmental Association of Universities and Colleges and the Association of University Directors of Estates that changes to the methodology used in the Green League survey are detrimental to the credibility of the results."

"Given this, the College considered that the substantial time and resources it would take to respond to the survey would not be justified."

The League started under its previous name in 2007 and has been critically acclaimed by a number of organisations including the World Wide Fund for Nature (WWF) and has received a Green Gown award from the Environmental Association for Universities and Colleges. Chris Huhne, has also publically praised the league.

Venture Catalyst Challenge begins shortly

Do you have an idea that could change the world, or that could even become a career itself? Imperial's Create Lab is once again hosting its Venture Catalyst Challenge – a competition that gives it participants the chance of winning £10,000, one-to-one mentoring from industry experts, evening masterclasses, and free space to help bring your idea to reality. The competition itself takes

place over six weeks. The one-to-one mentorship sessions will include time with Michael Rolph (co-founder of Yoyo) and Tak Lo (Director of Techstars). Culminating in a showcase to 400 investors and venture capitalists, and guaranteed winnings of £10,000, there's plenty of financial incentive for budding inventors. If that's still not enough, entrants will continue to have access to development space and support from the Create Lab Team even after

the competition ends. The competition is open to anyone – including undergraduates, postgraduates, alumni, or members of the public. Applicants need to complete the online application before Monday 26th January. For more details and to apply, visit <http://imperialcreatelab.com/vcc2015/> Imperial Create Lab is a pre-accelerator that aims to equip students with innovation skills

and support them in making their ideas into a viable product or career path. Offering regular sessions, Create Lab is supported by Imperial Innovations, a UK leading technology investor, and in the last two years has already supported over 3000 students with their products and helped them source over £2.8 million.

STEPHEN BALL

**Venture
Catalyst
Challenge**



News Reporter Workshop

**Do you want to learn how to
write news stories?**

**Are you interested in journalism,
but don't know where to start?**

Our workshop will cover:

- How to investigate and write a news story**
- How we decide on what stories we want to print**
- A question and answer session with the news team**

**Location: Meeting Room 3, top floor
of the Union Building, Beit Quad**

Time: 12.30pm

Attendance is free!



Comment

comment.felix@imperial.ac.uk

Comment Editor ||| Tessa Davey

Charlie Hebdo just isn't funny enough

Publish offensive material if you like, just make it good!

JOSHUA RENKEN
COMMENT WRITER

Let's face it, 2014 was not a great year. Tragedies ranging from epidemics to political tension to aviation mysteries to religious extremism defined those twelve depressing months. Even the supposed sporting highlights were overshadowed by allegations of greed and corruption. At best, it was a 3/10. Everyone is hoping that 2015 will be different. Is a 6/10 too much to ask? Only seven days in, however, the dream suffered a huge body blow. The *Charlie Hebdo* attack has been widely covered and I'm sure you all know what happened.

The mass shooting was as moronic as it was despicable. To kill over a cartoon is the kind of improbable overreaction that you only see in a cartoon. The attackers' plan was deeply flawed and the assault on *Charlie Hebdo's* head office, considering their motivations, was incredibly counterproductive.

I doubt that many Muslims have ever read *Charlie Hebdo*. It was not a hugely popular publication, with a circulation of around 45,000 a week. The left-wing magazine describes itself as strongly anti-religion. This makes the paper very easy for Muslims to avoid. But after the attack the paper became the most talked-about publication in the world, and the subsequent edition increased its print run to 7 million in order to meet demand, and it seems that an act of savage terrorism has temporarily saved the print industry.

Unsurprisingly, the Prophet Mohammad made an appearance on the front of the magazine. It is now a lot harder for those who will be offended by the publication to avoid these cartoons, and support for the satirical newspaper has increased exponentially. This attempt to suppress freedom of expression has seriously backfired.

Like most people, I had never heard of *Charlie Hebdo* before news broke of the senseless killings, and knew nothing of their controversial depictions of the Prophet Mohammad. After the unforgivable shootings, I had a look at the cartoons, and if I'm honest, I had a problem with them: they just weren't that funny.

Charlie Hebdo's portrayals of Mohammad are cliché and stale, and don't even attempt to make any kind of point about Islam. Any satirical message is undercut by juvenile humour, and this makes reasonable followers of Islam less likely to understand the majority of the West's peaceful position.

Most Brits want to coexist with the

"Charlie Hebdo's portrayals of Mohammad are cliché and stale"



Charlie Hebdo increased their print run dramatically in light of the attacks, but it's a shame that it had to be over something so unfunny. Photo: The Independent

Islamic world but these images will not get us any closer to this ambition. I whole-heartedly support *Charlie Hebdo's* right to publish the cartoons; but that does not mean that I like them.

Society functions best when citizens can have reasonable debates about their views, and challenge each other's opinion. One such vehicle for this is satire, but it seems to me that the *Charlie Hebdo* cartoons in question barely qualify as satire. It's just a dumb picture of Mohammad – a lazy caricature devoid of wit and commentary. The correct response to these cartoons is to voice your opinion about them, or write a

"...the cartoons provoked a lot of hatred without making many people laugh"

column like I have here, not to shoot the people responsible. People who will kill others over a joke, no matter how offensive, are sick in the head.

In order to prove the terrorists have lost, we must go back to business as usual. When I heard that *Charlie Hebdo* was going to print the next edition only days after the brutal deaths of their colleagues I applauded their courage and perseverance. The 'Je suis Charlie' demonstrations that took place reassured me that people are ready to protest against threats to a free society. I just think it's a shame that the cartoons provoked a lot of hatred without making many people laugh, or even think.

Comment

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Comment Editor || Tessa Davey

We are not standing up for free speech

The mainstream media is not respecting the enlightenment of society

THOMAS MANFORD
COMMENT WRITER

The Comment section of last week's *Felix* made for interesting reading, unsurprisingly, the writers for the most part choosing to focus on the *Charlie Hebdo* massacre, which has been dominating headlines these past weeks. I'll start by saying that there were good ideas expressed in those articles, and in the centre-left's media response as a whole, however, I believe that *Felix* and the rest of the mainstream media is wrong not to stand up for freedom of expression and publish the cartoons.

Firstly, there's no question that *Charlie Hebdo* is a crass and offensive publication – albeit that particularly delightful brand of crass and offensive, reminiscent of *South Park*, which achieves impartiality through indiscriminate lampooning. They shine a light on hypocrisy, whether it can be found in synagogues (they were ferociously critical of Israel's bombing of Gaza), churches or mosques. They have also always been extremely disparaging of the far right bigotry which many seem quick to assume they represent, few having taken the time to look at anything other than their cartoons of Muslims.

A quick perusal of their past publications is enough to reveal that the magazine – whilst undeniably unsubtle – is satirical, as well as morally sophisticated and consistent, meaning that obtuse comparisons of the cartoons to Nazi propaganda are neither apt nor helpful. I'm not here primarily to defend *Charlie Hebdo*, however I think that the interpretation of the 'Je suis Charlie' campaign as agreement with anything in particular published by the magazine would be a misunderstanding.

I feel that the mistakes that liberal journalists and intellectuals have made can often be traced back to good intentions – they are wary of criticising the beliefs of minorities for fear of inciting or contributing to persecution, and are very conscious of the historical (and contemporary) oppression of foreign peoples by Western powers. This attitude becomes dangerous when it stifles criticism of virulent ideologies through reflexively and uncritically defending any position, simply by virtue of the fact that it is held by a minority. Basically, the existence of persecution against Muslims doesn't mean that Muslim ideologies and sensibilities need defending at every turn.

Charlie Hebdo satirises anyone and everyone, and I think that it's plain to see that the groups which show the



Many publications, including *Felix*, chose not to print the cartoons. Photo: ddinews.gov.in

greatest resistance to that practice, even going so far as to threaten and exact violent retribution, are those most in need of it. Not only because their sensitivity is usually a product of the weakness of their position, but because if men with guns tell us not to do something perfectly harmless and we comply – even though it's clearly the safest and easiest option, and many of us may not even have thought to perform the offensive action in the first place – we have capitulated.

They go away (for now) secure in the knowledge that violence has once again trumped peaceful debate. Others watch, and eagerly load their weapons. The cartoons may not mean much by themselves, we may even find them distasteful and crude, but demonstrating to the world that the western media can be silenced with such threats weakens our credibility when it comes to criticising extremist Muslim ideology on other topics – homophobia, misogyny and sectarian conflict to name a few – of far greater importance. It is important to try to get along with people and embrace their ideas, but some ideas are genuinely terrible and need to be criticised, whether in cartoon form or any other, and doing so isn't bigotry.

I am sure that many will object to my assertion that publishing these cartoons is 'perfectly harmless'. Of course they don't exactly fly in the face of visual stereotypes, and it would be something of an understatement to say Muslims have objected to them on religious

grounds. But the truth is it isn't reasonable to be offended by satire to this extent. Relative to the violent response amongst extremist Muslims to offences of this kind – and the 'deafening silence' in the wake of that violence we see all too often in moderates – the drawing of satirical doodles is completely harmless, and asserting anything else is lunacy.

It doesn't make ethical sense to complain that a murder victim was 'needlessly offensive' for insulting their attacker's haircut, and doing so would veer dangerously close to an attempt to justify the crime. And yet we see this being argued all too often, in the *Felix* last week as well as in the liberal media as a whole.

Those moderate Muslims who share our desire for freedom should understand why we have to make this statement and print these cartoons, and that we mean no particular offence to them in doing so. I would say the same thing to moderate Jews or Christians if terrorists of their faith were willing to kill journalists in the name of censorship.

In the long run, if we don't stand up for the ideals that our society has strived to institutionalise over the past centuries then we risk losing them. And if we don't defend them in print or by other peaceful means then we allow it to get to the stage where we must do so with police snipers, as was the case in France. So that's why *Felix*, and every media publication with any respect for the enlightenment values so central to our society, should have published those cartoons.

"They shine a light on hypocrisy"

"...if we don't defend them in print... then we allow it to get to the stage where we must do so with police snipers"

Comment

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Comment Editor ||| Tessa Davey

It's time for action on mental illness

Why are university students still so afraid to admit they need help?



YIFEI WANG
COMMENT WRITER

I've never been a good writer, and have never before written for Felix. However, I have lately felt a strong desire to write, as a voice for those who may be suffering in silence.

Throughout the last couple of months, and up to the turn of 2015, a small but highly significant number of people I have become acquainted with have revealed that they have been suffering from mental health problems in one form or another. These shocking stories are often revealed in personalised narratives to friends, via Facebook, after a long period of silence. I daresay those who are brave enough to do so represent only a minority.

Why does it take people so long to tell someone that they need help? And what about those who have never told anyone? The reason is people are scared. People are afraid that they will be judged. People are fearful of being labelled as 'mad' or 'not normal'. The consequences and stigma associated with mental illness lead to many people preferring the option to suffer in silence. They should not be. After all, we all have different personalities. Our experiences shape our individual selves. Therefore university students should not be afraid to speak out.

Without support from college, and a caring community, however, people



A lot of people have started admitting that they need help after long periods of silence. Photo: Facebook

with mental health problems find it difficult to cope with the pressures and demands of university. Having been high-achievers all their lives, they are advised to take a year or more out of this environment to recover. As a result, they are kept away from their close friends, and indeed their friends may have graduated by the time they are well enough to resume education, which poses an additional difficulty.

The truth is that mental illnesses are more common than people think, especially in an intense environment that strives for academic excellence,

where competition between peers can be a contributing factor. People with mental illnesses may never fully recover, despite the best medicines and talking therapy. Their condition can relapse unexpectedly. Mental illnesses are unpredictable, much like the British weather!

Mental illness sufferers are vulnerable. They are more likely to become victims of physical, sexual, and drug abuse. The chances of this are further aggravated by an unsupportive or unknowing college community.

The same goes for students whose

chronic physical health problems cause them to experience an interruption in their studies. People with chronic physical illnesses often develop mental health problems in the long term.

In this New Year, there ought to be actions taken by the student body to address this matter of concern. Mental Health Awareness Week is only the start of a long road ahead. Imperial College students should embrace colleagues with mental illnesses and support their study at university. It is time to break the silence.

Some brief notes on Labour

Christy Kelly discusses whether votes for Labour mean social change

I might characterise a typology of reactions by us, on the left, to the three-main parties in the forthcoming election as follows: firstly, repulsed by the Lib Dems for the betrayal of much of their electorate at the last election and their hypocritical self-righteousness in their moral criticism of the Tories, which tries to cover up their support for the same austerity economics. The Tories are even worse, if that's possible, in their banal nationalism, their hatred of education and their offensive neoliberalism; while the incompetence of Labour leaders and their mild economic reformism can only come as a remarkable let-down in the face of a genuine radicalisation of the British public over the past few years or so.

As a sad aside, I will mention here that the biggest beneficiary

of this radicalisation has been UKIP. UKIP perform the tried and tested techniques of all right-wing populisms: a fairly abstract, and thus often reasonably accurate, criticism of existing political institutions and structures, followed by a short-circuit mediated by some 'enemy' – in this case 'immigrants' or EU bureaucrats – to conservative – in the sense of conserving the current status quo – or reactionary policies.

UKIP's economic policies are largely conservative (although in another sense, the current neoliberal dogma is radically utopian and not conservative in the least), their policies on immigration reactionary. The prime reason for the growth of UKIP, however, is not the radicalisation of the British public as such, however, but the failure of the traditional parties of the left to

capitalise on this.

This failure is worth reflecting on; with the collapse of the Soviet Union, the traditional socialist and communist parties were decisively discredited. Subsequently, the 90s were, following an influential article by political theorist Wendy Brown, a period of melancholy for the left, with the most trenchant intellectual example probably being Eric Hobsbawm's magisterial but deeply pessimistic *Age of Extremes*. It was probably this collapse more than anything else that allowed – to again reference Hobsbawm – the neo-revisionism of a 'Thatcher in trousers' to completely bankrupt the social democracy of the Labour party, self-advocated until 1995.

This neo-revisionism has deeper roots, however; Eduard Bernstein was the leading intellectual light

for the early Labour grandees – Keir Hardie and Ramsay MacDonald – while the Labour party was formed in opposition to, or at least as distinct from, Hyndmann's Social Democratic Federation and William Morris' Communist League. This gave Labour a reformist tendency from its conception which it has never lost.

This reformist instinct pushed Labour to the right over the course of the 20th century. The tendency was neither uniform nor total: the growth of Communist parties – immediately after 1917, just after the depression, just after WWII – tended to act as a countervailing force for Labour pushing it left to preserve its electorate, while the great advances of revisionism were in the 50s under Gaitskell, due to the success of capitalism in the period and cold war tensions, as well as the late 80s

and 90s, in response to persistent defeats at the hands of a new global neoliberal ascendancy originating with Thatcher.

The problem with Labour today is that it has remained insensitive to the ideological currents of recent years. There is much overblown talk of a 'return to socialism' from Labour but alas, the most depressing moment of the Labour party conference was not the spectacle of an incompetent party 'leader' delivering an embarrassing speech, but an Ed Balls whose economic proposals rang out in a Tory register, the occasional dissonance – say, the mansion tax – serving only to highlight the essential harmony. It is perhaps high time to face the fact that Labour is not a party of the left, and voting for them serves more to settle our own consciences than help promote social change.

Comment

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Comment Editor || Tessa Davey

Should we celebrate the loss of Page 3?



ELIZABETH CAMPBELL
COMMENT WRITER

This week, The Times reported that The Sun had dropped their Page 3 feature. Following the writing of this article, the naked ladies were reinstated on Thursday.

The Sun dropped its Page 3 feature this week, ending a 40 year tradition of featuring young, beautiful women on their third page, mostly topless and with suggestive headers or sidebars with “The News in Briefs”. The change comes following a 28 month campaign by No More Page 3, lead by Lucy-Anne Holmes. The No More Page 3 website states, “This is not about censorship, or passing an Act of Parliament to force Dominic Mohan, the editor of The Sun, to scrap Page Three. We are asking him – politely – to remove it voluntarily.”

This week they succeeded in their aim, but the response hasn’t been totally supportive. Some women have accused the movement of being anti-sex-worker, of being prudish, and of opposing the free press. Past campaigns to remove the pictures have led to women being branded “fat and jealous”, and as “battleaxe(s)” by the newspaper itself, which has maintained silence over the surprising decision not to feature the pictures since last Friday. Why the

feature was removed from print is still a mystery, but since new topless photos are available on the Sun website daily, something tells me it wasn’t a sudden feminist epiphany.

Personally, I think the removal of Page 3 is just a small step towards a fairer representation of women in the media. Whilst I am in favour of the freedom of women to utilise their bodies in any way they would like without reproach, from glamour modelling to serving in the army, I believe that while the British media continue to underrepresent the words and actions of women in the news, and focus instead on looks and boobs, they are still upholding sexism and inequality in our society.

In a 2012 study on women in journalism, it was found that 84% of people mentioned or quoted in front page articles were men. Only 24% of journalists at daily newspapers are women and male experts who were quoted or interviewed in science pieces outnumbered women 4 to 1. Women will have fewer mentions in political and scientific news, because of the dearth of women in these fields, but the refusal of national news to acknowledge the opinions and actions of half the population leads in turn to the view that women do not belong in these spheres.



Page 3 has been a long-running feature in The Sun, used to front many campaigns such as breast cancer awareness. Photo: The Independent

No More Page 3 has got into trouble with some critics due to members of the campaign shaming the Page 3 models, and extending this shame to all female sex workers. It is this side of the campaign which lead many members of Imperial Feminist Society, including myself, to decide against supporting the campaign, because we believe that sex workers deserve the same respect as any women, and that the Page 3 models are not the people acting in ways that we should be campaigning against. Page 3 in isolation would be mere

titillation, but with the backdrop of the continuing absence of women’s voices in British news it takes on a more serious role.

If we can work towards a more equal media representation then by all means plaster erogenous zones (of all genders!) all over your tabloids. Until then Page 3, scantily clad celebs in “candid” photographs and the lack of women’s voices in the daily news all simply seek to reinforce the idea that women have no more to offer than their looks, and that is what we should really be campaigning against.

I want to say thank you to the bad people Maybe it isn’t good to compare myself to them, but I do

PIETRO ARONICA
COMMENT WRITER

This goes out to all the bad people. This is for the terrorists and the murderers; for those who are violent and bigoted, or ignorant and entitled; for the unscrupulous businessmen and the hypocritical prigs; for the unrepentant criminals and the self-righteous moralisers. To you, I want to say thank you.

You bad people make my life so much easier. You see, I’m not a good person by any stretch of the imagination. I’m lazy, self-centred, pretty arrogant and spoiled. I’ve been known to not recycle, and I demand of others more than I ask of myself. I’ve never volunteered, I barely ever donate to charity, I struggle to eat my five-a-day and I once killed a puppy. I lie a lot and spend too much time playing video games. But, I’m not a bad person. Not while people who are worse than me exist.

It’s really, really easy to destroy any feeling of self-improvement when I

compare myself to you, bad people. I may not spare two thoughts for impoverished girls in Africa, but at least I didn’t kidnap them and force them to marry me. I may have vague and ill-informed opinions about society and gender roles, but I have never harassed someone over the internet in the name of abolishing the patriarchy or defending ethics in game journalism.

When I look at my failures and my faults, they all seem small and insignificant when measured against the enormities that other people commit. It becomes clear to me that even if I did try to improve myself, I’m still better than many others through inaction. By simply minding my business, I do not harm other people, which is more than can be said for those who are bad. Sure, I don’t help other people either, but indolent passivity seems like an acceptable second to being a good person.

Besides, the modern age has made

"I've never volunteered, I barely ever donate to charity, I struggle to eat my five-a-day and I once killed a puppy."

"I'm glad I live in this society, where I can justify my flaws..."

it all the easier to be good. Donating to most charities takes a few clicks at most, and simply hashtagging the buzzword of the week shows that I care. If I’m feeling extra-helpful, I could even change my profile pic on Facebook to something like ‘Je suis Charlie’ or whatever will be the next catchphrase in order to “increase awareness” and “show solidarity”. I mean, I haven’t done any of those things, but it’s good to know that there’s always the option in case I need it.

In a better society, I would be a bad person. I would feel forced to improve myself, to sacrifice something to help others, to stop wasting time and money for selfish reasons, to try to be something more than I am right now. But that would take effort. So I’m glad I live in this society, where I can justify my flaws by saying, ‘at least I’m not as bad as those guys’.

And for this, I have to thank you, bad people.

Science

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Science Editor || James Bezer & Lauren Ratcliffe

Have we entered a new human-dominated epoch...

Lauren Ratcliffe on doom, gloom and the sixth mass-extinction

Sunset for the Holocene

Last week scientists confirmed that we have entered a new geological era called the Anthropocene. To put this into context the last epoch, known amongst geologists as the Holocene, began around 11,700 years ago after the Pleistocene, whose beginning was punctuated by the wide-spread mass extinctions of large megafauna – animals weighing over 40kg – apparently due to the synergistic impact of both climate change and the colonisation of mankind, whose populations during this time quickly spread across the world from Africa across to South America and Australia.

Like an invasive species mankind gradually dominated the landscape, species therein and Earth's energy fluxes. The proposed current Anthropocene epoch is defined as an age where this spread and expansion of human populations during the Holocene and present day has had, and continues to have, a widespread influence over the planet. The precise beginning of this era, however, has been heavily debated. Exactly when did humans start being the main drivers of environmental change?

A destructive new dawn

Since the late 17th century it has been recognised that mankind has had a disproportionate effect on Earth's systems, but pinning down a precise turning point along the planet's timeline has proved to be difficult.

Many geologists have suggested that the beginning of the Anthropocene was at the start of the Industrial Revolution, while others suggest it started even further back during the dawn of agriculture.

Last week a group of scientists agreed that the Holocene-Anthropocene boundary should be defined by the first A-bomb test in 1945, which carried radionucleotides into the Earth's atmosphere. The presence of these radioactive elements ties closely with other large-scale changes brought about by mankind.

Triggered after World War II, the Green Revolution pushed to intensify agriculture and converted pristine habitats to crop and pasture land in order to crank up food production. The global transformation of land for agricultural use has been forecast to take up over half the world's land surface by 2050.

To increase efficiency and yields a myriad of fertilisers, insecticides and pesticides began to be mass-produced



The Anthropocene is defined by mankind's effect on the global environment. Photo: climatica.org.uk

and extensively used with disastrous consequences for native wildlife.

The imprint of these agro-chemicals can still be seen today; recently corn farming in the USA has taken over the landscape to meet the demand for biofuel production.

This in turn has caused fertiliser run-off into the Mississippi River and the mass deaths of marine life in the Gulf of Mexico due to nutrient enrichment. Furthermore, a rise in commerce and international transport has relocated non-native species into new habitats, such as the infamous Cane toad in Australia which has since dominated and destroyed native communities.

En-route to a sixth mass extinction?

You don't need much imagination to envision how humans have appropriated the landscape – just look around you. Mankind has historically exploited, manipulated and destroyed parts of Earth, often without thought of the consequences for other species or long-term repercussions for humanity. This has led to what scientists suggest is the beginning of a sixth mass extinction.

Again, let us put this into context. As a whole, over the last 3.5 billion years since the beginnings of

photosynthesis and life on earth, approximately 4 billion species have roamed, swum, flown and giggled their way across this planet. 99% of these species have subsequently gone extinct, demonstrating just how common extinction is; however, this is over a very long time and is usually balanced by speciation.

In contrast, the 'big five' mass extinction events are times in Earth's history where extinction rates were far greater than normal, often defined as times where over 75% of species were lost. These include the infamous Cretaceous-Tertiary mass extinction event around 66 million years ago, when we waved goodbye to the dinosaurs and around a quarter of all other species.

Normally extinction rates are actually much lower than this, with an average 1 extinction/million species/year. However, estimates of current extinction rates range from 100-1000 times this background rate and are projected to reach the same magnitude as the 'big five' mass extinctions within three centuries.

So the future is not looking so bright, and the rapid expansion of mankind's populations and our exploitation of Earth's resources has continued mostly unchecked, bringing us all into a new era of global destruction.

Sunrise and sustainability

But it's not all doom and gloom, I hasten to add – and you probably knew most of this already, or at least had a hunch. The introduction of government environmental policies and monitoring is reducing the impact of some of mankind's damage to the planet, for instance in the case of agro-chemical regulation.

In addition, increased understanding is enabling scientists to better inform global decision makers. The Lima Climate Change Conference in Peru late last year reached an agreement to reduce greenhouse gas emissions, in order to limit the global temperature increase to 2° Celsius above current levels.

Furthermore, the Convention on Biological Diversity have set out specific targets – Aichi biodiversity targets – to be achieved by 2020. These include the transformation of 17% of terrestrial land and 10% of coastal and marine areas into protected areas.

So we now know that the Anthropocene era has arrived. What happens next will depend on our response to environmental change and a movement towards a geological era defined not by mankind's destruction but by our sustainable use of the planet.

"The start of the Anthropocene was at the start of the Industrial Revolution."

"Current extinction rates are projected to reach the same magnitude as the 'big five' mass extinctions."

Science

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Science Editor | James Bezer & Lauren Ratcliffe

First UK organ transplant from a newborn

James Bezer on the new procedure performed at Imperial

The UK's first organ donation from a newborn baby has been performed at an Imperial College NHS Trust hospital.

The donor, a baby girl, was born after an emergency caesarean at Hammersmith hospital. She was deprived of oxygen during the difficult birth and suffered severe neurological damage. Despite efforts to treat her, doctors soon realised she was brain dead and had no hope of recovery. Six days after birth, her heart finally stopped.

Two patients received tissues from the donor. A patient suffering from renal failure received her kidneys, while another received a donation of hepatocytes, which are cells that make up the bulk of liver tissue.

Dr Gaurav Atreja, consultant neonatologist at Hammersmith hospital said: "It is due to the extreme generosity of the parents and wonderful professional collaboration between the neonatal team and the organ donation team that this process was successful."

"We know for many families who suffer the heartbreaking loss of a baby or any family member, that the donation of organs, which could help other sick patients to lead healthy lives, can provide a huge sense of comfort."

This is the first time in the UK that organs have been donated from an infant who was under 2 months old, although similar operations have

previously been performed in the US, Germany and Australia, where guidelines differ.

People who have suffered brain stem death, but whose heart is still beating, are often suitable organ donors. If the heart has stopped the body is no longer receiving oxygen, and tissues will become irreparably damaged very quickly. Donors are often kept on a ventilator to prevent damage to their organs until they can be transplanted.

In the case of very young children however, doctors are required to wait for their heart to stop beating before carrying out the transplant, as their nervous system is not sufficiently developed for doctors to be certain that their brain is no longer functioning. Unfortunately, this means that the blood supply to their organs is cut off for a time, risking long term damage that would make them unsuitable for transplanting into another patient.

Although it's extremely rare for approval to be obtained to use organs from very young babies, a 2014 study by Great Ormond Street Hospital found that up to half the newborns who died in their intensive care facility could be eligible to donate organs. A review into the current guidelines, which prohibit doctors from diagnosing brain death in newborns, will be published by the Royal College of Paediatrics and Child Health later this year.



Hammersmith hospital: Two patients received tissues from the donor, a baby girl who died six days after birth. Photo: Imperial

Hubble takes 1.5 billion pixel photo of Andromeda

JAMES BEZER
SCIENCE EDITOR

The Hubble space telescope has taken the highest resolution image ever made of a galaxy.

The image is so detailed that it's possible to resolve individual stars in a 61,000 light-year wide panorama.

Andromeda is the Milky Way's nearest neighbour, 2.5 million light-years away from us. The image, taken as part of the Panchromatic Hubble Andromeda Treasury (PHAT) programme, was formed from over 7398 individual images taken over 411 pointings.

It was formed from images taken in the near-ultraviolet, visible and near-infrared parts of the spectrum. Much of the image shows large dust structures. The centre of the galaxy is filled with densely packed stars. Large groups of blue stars indicate star forming regions.



The highest-resolution image ever created by Hubble shows the Andromeda galaxy, 2.5 million light years away from earth Photo: NASA

Technology

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Tech Editors ||| Jamie Dutton & Osama Awara

Taking another step into the smartphone world

The new Felix App Update is available to download this week. **Felix Technology** takes a closer look at the latest version.

KUNAL WAGLE
FELIX DEVELOPER

This week *Felix* released the latest version of its app for iPhone. It includes a major revamp of the way it works, adding benefits both in its user interface and in its engine for the user. Today Felix Technology takes a look at what we should expect from the latest addition to *Felix's* digital "empire".

For those who had either of last year's versions of the iPhone app, the difference is obvious from the start. The user interface has been completely changed. Gone is the splash screen that prompted the user to "Click on the cat to launch *Felix*". No, the user is sent straight into the action of the news page. Users are greeted with the top three articles for the section, and an easy to read table of the remaining articles for the section.

One of the first things you notice is the speed. Previous versions of *Felix* have been designed in a way that they always download the latest content instantly, images and all. This takes time. Precious time. Now it's all different. The *Felix* app downloads the article once and saves it. Beyond that, you can manually refresh to get new content. This has many benefits, but speed is a major factor. Now that all your articles are already downloaded, the app doesn't try and download them again whenever it

"One of the first things you notice is the speed"



loads. It's just there, instantly.

But these benefits obviously have the occasional sacrifice with them. In order to ensure that the app loads as quickly as possible, images are not downloaded together with them. This means that the app downloads the images again each time it loads. This has both advantages and disadvantages. The major advantage is that it saves memory, ensuring that the *Felix* app doesn't take an unreasonable amount of space on your phone. The obvious disadvantage is that images don't appear instantly.

"The differences are obvious from the start"

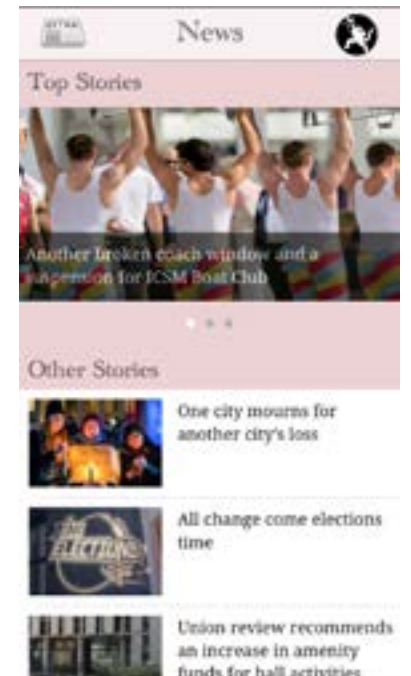
One big change to the new edition of the app is the ability to read articles while offline (without images). As long as the article has been downloaded to the app (the latest content can be downloaded using the traditional "pull-to-refresh" feature in the table), you can relax with the knowledge that it can be read even when you aren't connected to the Internet.

So what else can you do on the new *Felix* app? You can access profile pages for all of the *Felix* section editors, and use that to contact them with any comments, feedback or suggestions that you may have for their section. It's easy to get to this page; just swipe to get to the right sidebar, and click on the section editor you wish to talk to.

There is a search feature, which allows you to search for articles based on article name, article teaser, author name or author username. To access this incredibly useful feature just swipe to get the left sidebar and click on "Search for an Article".

When viewing an article, there are many things you can do. You can send the link for the article by email to a friend. There is also a button that opens Safari and takes you to the comment section of the article, so that you can have your say, or see what others are saying about the article. And of course, you can access profile pages of each of the authors of the article.

Felix is always looking to improve the way that it presents content to



you, our esteemed readers. If there is a change you want us to make to the app, or indeed anything we do, please don't hesitate to contact us. The best way to offer feedback about the app would be to leave a review on Apple. But if you want your comments to be aired in a slightly less public environment, please email kmw13@imperial.ac.uk with any suggestions.

The Felix app is available to download from the iPhone App Store. If you have your smartphone handy, you can get it from the QR Code in the advert below.

Get the **new** Felix App for iPhone today!



Technology

technology.felix@imperial.ac.uk

Tech Editors ||| Jamie Dutton & Osama Awara

The art of war for faceless people

Osama Awara discusses the modern weaponisation of hacking



From left to right: James Franco and Seth Rogen pick a poor time to announce their bromance, someone's getting sacked in the morning at US Central Command and people commemorating the victims of the Charlie Hebdo attacks. Photo credits: filmschoolrejects, ITV, The New Yorker.

The previous few weeks have seen a surge in cyber warfare like no other. From the Sony Pictures hacking over *The Interview* - a satire film depicting the assassination attempt of Kim Jong-Un, to the ISIS hacking of US Central Command Twitter account. The hacktivist group Anonymous have vowed to take down pro-Islamic extremist websites and social media accounts in light of the recent Paris attacks on Charlie Hebdo. The main objective that all these hacks have in common is not necessarily to undermine security, but to create a psychological impact.

Towards the end of November, a group known as the 'Guardians of Peace', or GOP for short, were able to sneak into Sony's computer systems and obtain ultrasensitive information. This ranged from top movie casts' salaries, such as Seth Rogan and James Franco, to private emails regarding Hollywood actor Adam Sandler's performance with his movies described as "mundane" and "formulaic". But by far the biggest weight these hacks had on Sony Pictures and theatres across the US was the fear factor of the 9/11 style attack threatened by GOP. It seemed that GOP did not want the movie to be released at any cost which led many to believe that North Korea was behind the attack due to the leader's reverence by the regime. The US government claimed that all evidence

pointed towards North Korea as the culprit with methods used in this attack similar to those used in a 2013 hack on South Korean companies. After the terrorist threat made by GOP, theatres at the time chose not to screen the movie and quite rightly due to fear for viewer safety. Arguably the hackers had won in forcing *The Interview* not to be aired through their methods of coercion. Naturally this led to the criticism of Sony for backing down, with Sony defending itself by stating that it was the theatres' choice to screen the movie or not.

With regards to their actions, GOP were quoted as saying: "We will clearly show it to you at the very time and places *The Interview* be shown [sic], including the premiere, how bitter fate those who seek fun in terror should be doomed to. Soon all the world will see what an awful movie Sony Pictures Entertainment has made. The world will be full of fear. Remember the 11th of September 2001. We recommend you to keep yourself distant from the places at that time."

One of the most important aspects of terrorism is the mental impact that the aftermath of an attack has. Regardless of the physical consequences, if the terrorists see the reaction they desire then they have achieved their main objective. In the case of the GOP attacks, the cyber-terrorists managed to obtain their

"The world will be full of fear. Remember the 11th of September 2001. Keep yourself distant"

"Anonymous is looking to not only do mental damage but physical damage to its opponents"

desired response. In order to salvage a comeback over GOP, Sony decided to air the movie in select theatres on Christmas day, making it also available online for purchase or rent grossing \$17.8 million overall.

Another hack with a similar fear-inducing agenda was the most recent cyber-attack from pro-ISIS hackers who dubbed themselves as the Cyber Caliphate. They managed to compromise the Twitter account of US Central Command, filling the account with ISIS propaganda and threats to US soldiers. The significance of this was that one of the most feared groups in the world had seized control of one of the most prominent US government organisations and despite their reign lasting a mere 30 minutes, they were able to deal significant mental damage. The US Central Command website commented in response: "I recognize that this has caused significant angst among family and friends who are understandably concerned about their loved ones' safety. I want to personally reassure you that we are taking this matter very seriously and we continue to take all possible measures to keep our personnel safe."

The recent Charlie Hebdo attack in Paris, where 12 journalists were murdered by two brothers claiming to avenge the Prophet Muhammad due to cartoon depictions of him, brought the concept of freedom

of speech into the spotlight. Many people believed that this was a direct attack on their freedom of expression and went out in the streets of Paris to express solidarity with the Charlie Hebdo victims. In response to the attack, Anonymous hacktivists have declared a cyber-war against terrorists naming it "Operation Charlie Hebdo" or "OpCharlieHebdo" as its social media hashtag. The first website reported to have been taken down was *ansar-alhaqq.net*, with the result of the attack posted on Anonymous's Twitter account. Anonymous is not out just to undermine the extremists through social media and website hacks but to also expose individuals who are involved with extremism. Anonymous is looking to not only do mental damage but physical damage on its opponents also, through their veteran experience in cyber warfare.

As we enter the second half of the decade, it becomes ever clearer that cyber-attacks are more prominent in social media websites, illustrating that hacking is no longer used merely for obtaining sensitive information but also for undermining the attacked organisation on a psychological level. Cyber warfare is no longer about the material gain. If you are going to keep up with the battle of minds you are going to have to keep up with the battle of tweets and posts. If you control your opponent's tweets and posts, you will have a major advantage on the mental platform.

Film

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Film Editors || Ellen Mathieson, John Park and Jack Steadman

“You all look the same to me”

Ellen Mathieson on three films with just one plot between them

This week I somehow found myself with a day free, so made the choice to go and see a triple bill of *Whiplash*, *Birdman* and *Foxcatcher*, which between them have accumulated an impressive selection of award nominations and wins, including nineteen Oscar nominations. So there was one thing about them that really surprised me, and I possibly only noticed it watching them back to back. Though they are set at different times, in different places, with vastly different plots, they are exceedingly similar.

The first and most obvious point is the theme of these films. All feature a male lead, trying desperately hard to be the best that they can be, to be someone who will be remembered. It's the same fear that fills all three of these men, and the same hope. The hope that after they die, they will be the sort of person who is worth remembering, the sort of person to be discussed around the dinner table.

Which is pretty similar to what you find in *The Theory of Everything*. Stephen Hawking's search for the eponymous theory is portrayed as not only wanting to find it for science, but as way to be remembered too.

It's a well known fact in the film world that pretty much every film is the same. This was first made famous by Blake Snyder, who wrote a beat sheet in his book *Save the Cat* (if you've got a free moment, take a look. You will never look at films the same way). It's a plot template that break films up into a nice three act structure. And it can be applied to almost every film, often down the page number on the script.

The thing that surprised me



Photo: Alejandro G. Iñárritu, New Regency Pictures

"pretty much every film is the same."

about the three films is the not only how similar they are in reaching their climactic moments, but how similar they are too. You could literally switch the two scenes from *Foxcatcher* and *Birdman* over and the films would still make sense.

One of the big issues that plagues all three is the lack of strong female characters. It becomes harder and harder to make an acceptable film that doesn't really feature any women. Look at the *Hobbit* trilogy.

Yes, there were a lot of complaints about the addition of Tauriel, but there would have been even more complains about the lack of females.

Some of the Oscar nominees are fine, look at Felicity Jones in *The Theory of Everything* for example, or Keira Knightly in *The Imitation Game*. Both played strong female characters, and both received a Best Actress nomination for their efforts.

I was less than impressed by the three I saw. Emma Stone in *Birdman*

"They are well made, interesting and enjoyable"

is wonderful as an actress (and a Best Supporting Actress nomination to boot), but is not particularly well characterised. As for every other female, they barely exist other than for convenience.

In *Whiplash* there is one female character, and I still haven't worked what she added to the film, if anything. The only thing worse than a bland character is a pointless one.

Foxcatcher manages to have a healthy two, but I'm fairly sure they were only there because this was based on a true story and they thought they couldn't really get away with not adding the characters.

The soundtracks are oddly similar too. All are incredibly drum heavy. That makes sense in *Whiplash*, it's a film about a drummer after all. But all three films? Solo drumming is something that you don't normally find in a film score, after all you normally have access to an entire orchestra so why would bother only have one instrument. I was bemused by the fact that three films released at the same time had such similar music.

I feel that it wouldn't be fair to pick apart these films without mention how wonderful they are. They are well made, interesting and enjoyable, fully deserving the recognition that have received.

Each takes a subject with a fairly limited fanbase (drumming, theatre and wrestling respectively), and make them interesting to much wider audience.

Perhaps it is only because I saw all three at the same time that the seem so similar or perhaps I am just being pedantic, but the more I think about it, the more similar they seem to me.



Photo: Bennett Miller, Annapurna Pictures



Photo: Damien Chazelle, Sony Pictures

Chandor's trifecta



Photo: J. C. Chandor, FilmNation Entertainment

JOHN PARK
SECTION EDITOR

A MOST VIOLENT YEAR

Director: J. C. Chandor
Screenplay: J. C. Chandor
Cast: Oscar Isaac, Jessica Chastain



Chandor has a faultless record as a writer/director with his previous films *Margin Call* and *All is Lost*. The record continues unblemished with his newest simmering crime drama. This time he is tackling 1981, statistically the most violent year in New York City – hence the title. Trying to expand your business, and wanting to make it to the very top is a dangerous ambition to have, even more so when the climate is this volatile. Yet this does not stop Abel Morales (Oscar Isaac) from pushing forward with his plans. He puts in a significant amount of deposit for a new oil refinery, with big dreams to get ahead.

Abel faces a lot of challenges to be a successful businessman. His sinister rivals look as though they are up to no good, there is a particularly persistent District Attorney (David Oyelowo) who is investigating Abel's company for illegal activities, his oil truck drivers are constantly getting attacked and the oil itself is getting stolen left and right. Who is behind this attempted sabotage? It is difficult to tell or pinpoint one person given how many would profit from seeing Abel fall from his position of power. As a hard-working, idealistic immigrant, Abel wants to keep things all legal and clean. He wants to have nothing to hide but when the atmosphere is this corrupt,

he soon learns that it becomes increasingly difficult to have his morality intact. His wife Lady Macbeth Anna (Jessica Chastain), on the other hand, is more realistic in her vision of the world, seeing it for what it truly is. She laughs and scoffs at her husband's naive beliefs.

Always impeccably dressed and accessorised, Chastain's supporting performance is a real treat. "You're not gonna like what'll happen once I get involved" she says, and she means every word. She also has no trouble facing off against the District Attorney, insisting that he should treat her family with a little more respect. Abel's struggle to keep everything under control as an upstanding citizen is captured immensely well by Isaac, an actor who has racked up a number of impressive roles in a variety of relatively smaller, independent films, largely in supporting roles. Here, he makes for a very engaging lead, and his charismatic presence fits in well with the smart narrative.

Chandor is not interested in packing the film with big, showy scenes that tend to make their appearances during the annual awards seasons. Even in a story that could call for a big bust-up between competitors and a never-ending body count, the film remains intimate, staying as close to the central characters as possible. What secrets, if any, is Abel hiding? Is he really as honourable and trustworthy as he claims to be? Running into financial troubles, and an imminent threat that puts him, his wife, and their daughters at risk, will no doubt push him into the ambiguous, hazy zone of moral values. Keeping the violence mostly at bay, despite the title, delivers further shock to the audience when blood is eventually and unavoidably spilled. The story keeps you guessing, and that is because even the characters themselves cannot figure out just what they are ultimately capable of.

The Babadook



This week, Imperial Cinema are taking a trip into the depths of your nightmares, and into one of the greatest horror films of the past few years.

Written and directed by Jennifer Kent, this is the story of the widowed Amelia (Essie Davis) and her son Sam (Noah Wiseman), who find a pop-up storybook about "Mister Babadook". As Sam's behaviour grows more erratic, and terrifying events with no earthly explanation begin to consume their household, Amelia is left to fight for her sanity and for her son. But you can't get rid of the Babadook.

Tuesday 27th and Thursday 29th January, 19:00

Tickets are £3 for members and £4 for non-members. Doors open 15 minutes before the advertised start time.



Wahlberg's gamble

JOHN PARK
SECTION EDITOR

THE GAMBLER

Director: Rupert Wyatt
Screenplay: William Monahan
Cast: Mark Wahlberg, Jessica Lange, John Goodman



Mark Wahlberg goes for the most serious, scruffy performance of his career so far, playing a gambling addict who just cannot help himself go on a majorly self-destructive path that affects not only him, but also many of people around him. Jim Bennett (Mark Wahlberg) loves the rush of playing blackjack, betting on roulette colours, and even going so far to cut cards with loan shark Neville Baraka (Michael K. Williams), the kind of person who does not look kindly on late payments. Taking part in an underground gambling ring owned by violent Koreans only takes up the night time of his life. When he is not busy losing money and owing a lot of important people lots of money, Jim is a literature professor who is struggling to keep his class interested in the subject he is teaching.

Is he purposefully setting himself up to hit rock bottom? It is an entirely conceivable theory, given the way he is acting. His shockingly cavalier attitude towards everything certainly suggests that whatever harm that may come to him is of absolutely no concern to him whatsoever. Threats from both the Koreans and the loan shark seem to have unfazed him. When he is given the deadline of seven days to come up with a grand total of \$260,000, he has no trouble, nor any sense of shame in strutting

back to his wealthy mother Roberta (Jessica Lange) to beg once again for money. Another very unwise plan of his includes approaching yet another loan shark, as if he does not have enough of those in his life. Frank (John Goodman) is quite an individual who enjoys talking the big talk, and showing to everyone who is boss, and Goodman has fun with this larger-than-life character, despite his limited screen time.

Wahlberg is in a highly dislikeable role, and seeing him as a supposedly intelligent English professor, who is quite possibly a genius as is hinted at throughout the film, talking about Shakespeare to a classroom full of college students is not without its awkward moments. His portrayal of an addict is never given enough room to breathe, which does nothing for the actor to show anything unique in his performance. Gambling addiction, like any addiction, can be seen as a disease, and the protagonist's relentless effort to do nothing about it, provides interesting opportunities for the writer to explore in depth just what on earth is going on inside his head.

Sadly director Rupert Wyatt is interested only in stringing together one implausible subplot after another. Jim's blossoming romance with his genius student Amy (Brie Larson) marks a particular low, as is everything that comes from it, and yes that includes that final clichéd scene of a last-minute dash. The talented Jessica Lange deserves a meatier supporting role than this, one that preferably includes something more than slapping Wahlberg across the face for being an ungrateful brat. The film also dabbles in sports betting, and an intentional rigging of scores to satisfy powerful betters. The well-intentioned message is clear: an addiction affects more than just the addict. The final execution however falls short of delivering it.



Photo: Rupert Wyatt, Paramount Pictures

Everything is not awesome

Jack Steadman reports back from Hollywood



You might have noticed there's been a bit of controversy about the Oscars. *The LEGO Movie* got completely snubbed for Best Animated Feature, and a lot of people got very angry, very, very quickly. The directors (Phil Lord and Chris Miller) responded in their typically wonderful style, with the former posting a picture of an Oscar statuette made of LEGO, and the latter issuing heart-felt thanks to all involved in the film, as well as noting that "everything [was] not awesome."

But with the obvious outrage over an animated snub aside (even though it's true, *The LEGO Movie* has been pre-emptively robbed), there's been a more pressing and glaring issue, in the complete overlooking of *Selma* – or, for that matter, any actor or actress of colour. *Selma*'s Best Picture and Best Song nominations feel like a token gesture – a vague gesture in the direction of a film that has won near-universal acclaim. Morten Tyldum – the director of *The Imitation Game*, a film that was good because of its strong lead performance, not its weak direction – was nominated over Ava DuVernay, who produced something truly incredible in *Selma*.

Elsewhere, there were some genuinely valid nominations – Michael Keaton's turn in *Birdman* is almost a dead cert, and rightly so, while Wes Anderson finally gets a nomination for his directing work for *The Grand Budapest Hotel*, his finest film to date. Rosamund Pike's performance in *Gone Girl* finally got her the recognition she deserves, while seeing J.K. Simmons nominated for his appearance in *Whiplash* just feels right.

Guardians of the Galaxy sneaks in with two nominations – Visual Effects and Make-Up & Hair, while the film that it was hoped would finally mark British director Christopher Nolan's embrace by the Academy falls a little short, with *Interstellar* only making appearances in the technical categories, albeit deservedly so.

It's a mixed bag of nominations, all in all. There are some very, very right calls, and there are obvious front-runners for the awards. But there also some worrying omissions, with the fact that the Academy is predominantly old, male and white being more obvious than it has in years.



Felix Film's Guide to Oscar betting

As the awards season builds up to its maximum climax that is the Oscars, it becomes increasingly easier to predict the winner. And so here are some of the predictions in the popular categories. Bet at your own risk.

Best Picture: As shown in the poster above, the clear frontrunner here is *Boyhood*, a film of remarkable achievements that was made over the period of twelve years. The only real competitor this faces is *Birdman*, but given how *Boy* has triumphed over *Bird* in pretty much all the important awards thus far, the top prize of the night is likely to go in favour of what has been dubbed *12 Years a Boy*, taken after last year's winning picture, *12 Years a Slave*.

Best Actor in a Leading Role: Michael Keaton, in his fantastic return to form in *Birdman* is bound to take home his first ever Oscar of his career. He does face stiff competition from audience-favourite Eddie Redmayne of *The Theory of Everything*, but the Brit actor is far too young to be winning in this category.



Best Actress in a Leading Role: Julianne Moore, believe it or not, has never won an Oscar. She has been nominated a bunch of times and has sure been snubbed over the years. 2015 will be her year, in her heart-breakingly real portrait of an early-onset Alzheimer's patient, in *Still Alice*.

Best Actor in a Supporting Role: J. K. Simmons, who has long been working as a character actor appearing in bit parts, finally has the chance to shine as a ruthless, terrorising conductor of a jazz band. His supporting performance in *Whiplash* is winning all sorts of accolades, and rightfully so.



Best Actress in a Supporting Role: Patricia Arquette's beautifully nuanced performance, spanning a period of over a decade, is a part of what makes this ambitious tale of *Boyhood* work so well. With a Golden Globe already in the bag, an Oscar is looking very much a likely scenario for this underrated actress.



2015 Golden Globes

Best Motion Picture – Drama
Boyhood

Best Motion Picture – Musical or Comedy
The Grand Budapest Hotel

Best Director
Richard Linklater – *Boyhood*

Best Actor – Drama
Eddie Redmayne – *The Theory of Everything*

Best Actor – Musical or Comedy
Michael Keaton – *Birdman*

Best Actress – Drama
Julianne Moore – *Still Alice*

Best Actress – Musical or Comedy
Amy Adams – *Big Eyes*

Best Supporting Actor
J.K. Simmons – *Whiplash*

Best Supporting Actress
Patricia Arquette – *Boyhood*

Best Screenplay
Alejandro Gonzalez Inarritu, Nicolas Glacobone, Alexander Dinelaris and Armando Bo – *Birdman*

Best Original Score
Johann Johannsson – *The Theory of Everything*

Best Original Song
Glory (Selma) – John Legend, Common

Best Foreign Language Film
Leviathan (Russia)

Best Animated Feature
How to Train Your Dragon 2

Spin
YOU CHOOSE THE MUSIC

Friday 23 January
20:00 - 02:00
Metric & FiveSixEight
Free before 20:00
£2.50 after

**Spin the wheel to choose
which song you'll hear next!**



**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
Friday 23	Spin	20:00 - 02:00	FiveSixEight & Metric
Friday 23	Reynolds Bop	18:00 - 01:00	Reynolds
Friday 30	Good Form	20:00 - 02:00	FiveSixEight & Metric
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



**The Cheese Board Camembert All
Come to Cheese Lunch on Thursdays...**

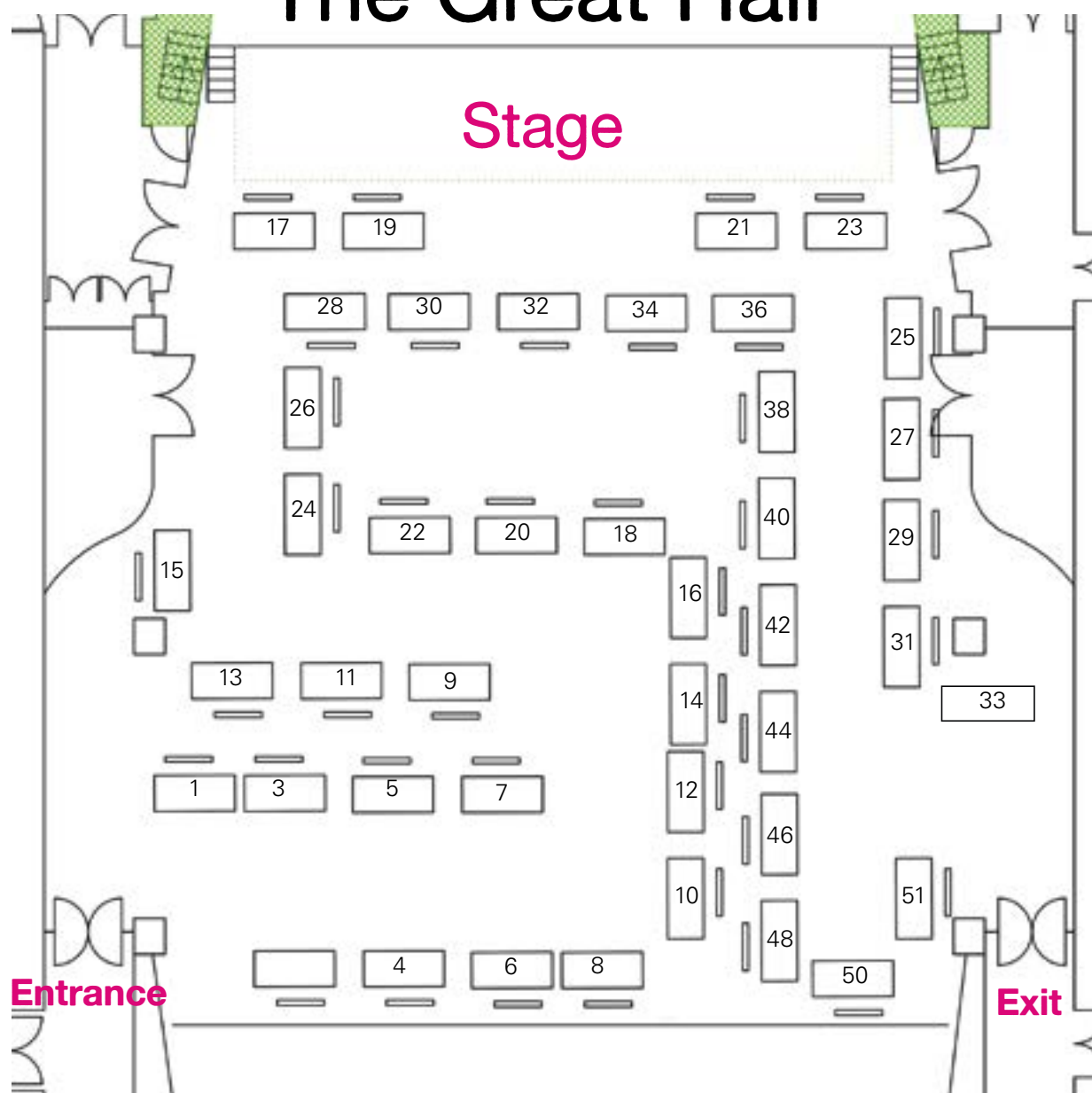


We might not be naked

Refreshers' Fair 2015

Check out the map for the Refreshers' Fair on
Wednesday 28 January, 11:00 - 16:00. See you there!

The Great Hall



Clubs Societies & Projects

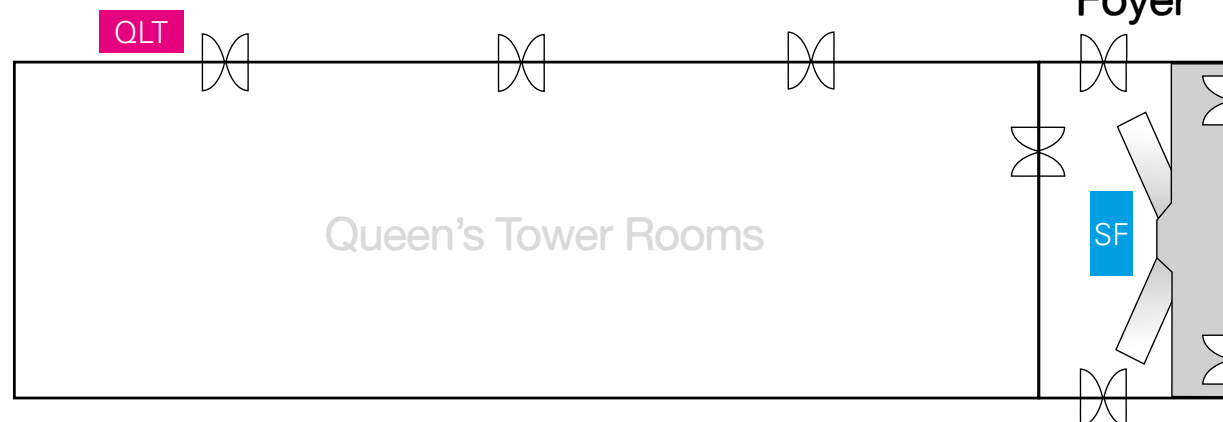
- 27 AMSA
- 5 Belly Dance
- 27 Buddhist
- 34 Canoe
- 7 Comedy
- 5 Dance Club
- 21 DramSoc
- 51 Every Nation Christian
- 13 Fashion Society
- 14 IC Yoga Club
- 23 ICRadio
- 9 Imperial Entrepreneurs
- 6 Imperial Obstacle Course Racing
- 10 Leonardo Fine Arts Society
- 6 Liberal Democrats
- 28 London Forum for Science and Policy
- 22 Rounders
- 31 Shaolin Kung Fu
- 17 Synchronised Swimming
- 22 Tennis
- 36 Underwater Club
- 38 Vehicle Design
- 19 Wind Band
- 17 Windsurf

External Companies & College

- 24 Action Tutoring
- 20 Britten Sinfonia - Student Pulse group
- 30 Community Connections & Imperial Plus
- 15 Dow Jones & Co Inc
- 40 Gideons International
- 25 Gradbridge
- 2&4 Image Scotland
- 12 Imperial Business School
- 46 Imperial Chaplaincy
- 32 Imperial College Union
- 18 Imperial Healthcare NHS Trust
- 11 Imperial Hub
- 26 Imperial Safety Department
- 44 Imperial Student Recruitment & Outreach
- 29 London Business School
- 33 Nandos
- QLT Pricewaterhouse Coopers
- 42 Sport Imperial
- SF Teach First
- 48 Toni&Guy
- 16 Tutor Fair
- 8 Victorstone Property Consultants
- 1&3 Virgin Media

Queen's Lawn Terrace

Sherfield Foyer



All information correct at the time of going to print.

THE **BIG** ELECTIONS 2015

are back!

We've got more students this year, more positions and hopefully more voters - the largest students' union election in England and Wales is now even bigger!

You can stand...and we can help.

You might have a few queries or worries about taking part in our elections. We're running a number of information sessions before and during the Nomination period about the elections and campaigning to help you when you stand.

Learn more about...Full-Time Positions

Wednesday 28 January, Meeting Rooms 1&2, Union Building, 12:30-13:30 or 18:00-19:00

Monday 2 February, Meeting Room 3, Union Building, 12:30-13:30

Learn more about...Student Trustees

Thursday 29 January, Meeting Room 3, Union Building, 12:30-13:30

Monday 2 February, Meeting Room 3, Union Building, 18:00-19:00

Learn more about...Constituent Union Presidents

Tuesday 3 February, Meeting Room 3, Union Building, 12:30-13:30

How to...write your way to election success

Monday 9 February, Meeting Room 3, Union Building, 12:30-13:30

Tuesday 10 February, Meeting Rooms 1&2, Union Building, 18:00-19:00

Thursday 12 February, Meeting Room 3, Union Building, 12:30-13:30

Wednesday 25 February, Meeting Rooms 1&2, Union Building, 18:00-19:00

How to...be a campaign machine

Wednesday 11 February, Meeting Room 6, Union Building, 18:00-19:00

Monday 16 February, Meeting Room 3, Union Building, 12:30-13:30

Wednesday 18 February, Meeting Room 3, Union Building, 12:30-13:30

Monday 23 February, Meeting Room 3, Union Building, 18:00-19:00

Your candidates revealed: The nuts and bolts

Monday 2 March, Sir Alexander Fleming (SAF) Building, Room G34, 12:00-13:00

Nominations open **Monday 2 February, 00:01**

imperialcollegeunion.org/elections

All information correct at time of going to print

imperial
college
union

Television

television.felix@imperial.ac.uk

Television Editors || Guila Gabrielli & John Park

Brooklyn Nine-Nine: For Your Consideration

JOSHUA RENKEN
SECTION WRITER

Sitcoms are notoriously hard to get right; and cop genre comedies especially so. TV history is full of huge success stories and miserable failures. For every triumphant series there are four or five flops, many of which never even make it to the pilot stage. But despite the significant challenges involved in creating a popular situational comedy, the occasional show is destined to succeed. *Brooklyn Nine-Nine* is one such success story. Created by Michael Schur and Daniel J. Goor, *Brooklyn Nine-Nine* is arguably 2014's best new comedy series and has only just premiered in the UK.

The single-camera series follows a team of detectives and a newly appointed captain in the fictional 99th Precinct of the New York City Police Department in Brooklyn. Captain Ray Holt (Andre Braugher) takes over the precinct, which includes Jake Peralta (Andy Samberg), a gifted but childish detective whose non-conformist practices inexorably become questioned by his new Commanding Officer. The main cast includes Detective Amy Santiago (Melissa Fumero), Jake's driven and diligent partner; Detective Charles Boyle (Joe Lo Truglio), Jake's people-pleasing and hardworking friend; Detective Sergeant Terry Jeffords (Terry Crews), a keen bodybuilder who recently left field work after the birth of his baby girls; Detective Rosa Diaz (Stephanie Beatriz), a rugged and mysterious coworker; and Gina Linetti (Chelsea Peretti), the precinct's cynical yet perceptive administrator.

Brooklyn Nine-Nine packs in the jokes, ranging from very smart to very stupid. The series seems refreshingly playful and there



Photo: Dan Goor, Michael Schur, Universal Television

is a noticeable effort to get in a substantial amount of character development for by sitcom standards. For instance, Captain Ray Holt is one of the most nuanced and multidimensional gay men I've ever seen on television. Holt suffered in the NYPD and despite many years of outstanding service to the department, has only just been promoted to the position of Commanding Officer. He ascribes this to prejudice against his homosexuality and created a group that supported gay African-American NYPD members to address the problem. The Captain himself shows little in the way of outward emotion (something which the cast regularly refer to) but proves to be an attentive and considerate boss who cares deeply

for his team.

Despite the core power struggle between Holt and Peralta, *Brooklyn Nine-Nine* is very much an ensemble series. In shows of this kind, it is often the case that the group will feature one or two characters that aren't quite as funny or developed as the others. However, each actor seems perfectly cast for the part and they all get a share of the big laughs.

The series employs flashbacks that make for interesting pacing and character advancement. If the dialogue contains some highly convenient piece of information, you can bet someone will point out that it was far too convenient. Yes it's American and yes it's a little corny at times, but far less cheesy than the likes of *The Big Bang Theory* or

some other cringe-inducing sitcom. To be clear, I admire the writing of *The Big Bang Theory*, but somehow I can't stand watching it. I've probably polarised the audience there. Okay, I (don't really mind/honestly loathe) *The Big Bang Theory*. Delete according to your prejudices. Happy now?

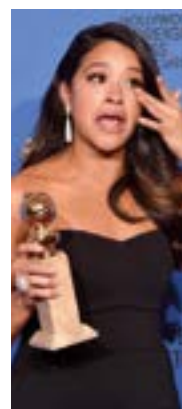
Brooklyn Nine-Nine grows on you like any effective sitcom until you crave the sense of warmth and familiarity that the characters give you. It is this emotional investment in the characters that makes a popular sitcom look like gold dust to a television network. An added benefit to well defined characters is that the plot can occasionally be less engaging in and of itself and the quality won't suffer. *Brooklyn Nine-Nine* is an example of one such series and

the quality over the first 22 twenty-minute episodes only improved as it went on.

It goes for more enlightened jokes and often deals with topics such as race, gender and sexuality in an intelligent manner. All this, combined with the motley crew of personalities and the peculiar scenarios they are put in, makes for high quality amusement that warms the cockles of our cold, cold hearts. If you are looking for an entertaining and uplifting sitcom to watch during a break from revision or just to relax, then *Brooklyn Nine-Nine* might just be for you.

The first series is now on Netflix and the show premiered in the UK on E4 January 15th.

2015 Golden Globe winning television stars



The Winners:

Kevin Spacey, *House of Cards*
Ruth Wilson, *The Affair*
Jeffrey Tambor, *Transparent*
Gina Rodriguez, *Jane the Virgin*
Billy Bob Thornton, *Fargo*
Maggie Gyllenhaal, *The Honourable Woman*
Matt Bomer, *The Normal Heart*
Joanne Froggatt, *Downton Abbey*

Best Drama: *The Affair*
Best Comedy: *Transparent*
Best Mini-Series: *Fargo*

Music

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Music Editors || Grace Rahman & Amna Askari

Interview with a vampire

Max Falkenberg interviews *Vampire Diaries*' Michael Malarkey, as he releases his debut EP

Tucked just off Cable Street, a short walk from the hustle and bustle of Aldgate, **Wilton's Music Hall** is one of the hidden treasures of London's East End. Positively steeped in history and tradition, it is one of the capital's oldest music halls, and one of the very few surviving ones that retains its original features. With such an illustrious legacy, it is understandable that some musicians may feel nervous when they emerge onto the stage.

However, last week saw the London debut of a performer who is no stranger to treading the boards, and commanded the audience with poise and grace.

Michael Malarkey may be best known for playing the role of Enzo, the handsome anti-hero of the American drama series *The Vampire Diaries*, but has actually been writing music for the best part of a decade. While this combination of music and drama may sound strange, Malarkey is part of a rich tradition of actor-musicians; after all, what would **Kylie Minogue** be without *Neighbours*, **Drake** without *Degrassi*? We had a quick chat with Michael, who made an appearance at Wilton's last week, following the release of his EP 'Feed The Flames' late last year:

Max: When did you start making music?

Michael: I started off playing in punk and hardcore bands just after high school in Ohio. I didn't play any instruments; I was the singer – although I was screaming most of the time. I began teaching myself how to play guitar around this time and have been writing my own songs ever since.

Ma: Is there anybody in particular you have taken inspiration from for your music / acting?

Mi: My holy trinity, if you will, of musicians is **Tom Waits**, **Nick Cave** and **Leonard Cohen**, though Tom Waits is the main reason I wanted to start writing my own songs. It literally blew my mind when I first heard 'Rain Dogs'.

As far as acting inspiration goes, I've had the pleasure of working with a wealth of incredible actors, directors and mentors over the years and it's fair to say that they have all influenced me in different ways. I feel like I learn from everyone I work with, whether I know it or not...



Michael Malarkey wowing crowds Wilton's Music Hall. Photo: Mystic Sons

"I was the singer – although I was screaming most of the time."

Ma: What's the experience been like on the set of *The Vampire Diaries*?

Mi: It's a charming and passionate group of people who all look out for each other. It's a beautiful thing when you get to work with that sense of camaraderie and it allows you to relax into the work with abandon. We film in Atlanta, Georgia as well (our home away from home) and I've come to really love the vibe down there.

Ma: What influenced the decision to change to music from acting?

Mi: I am by no means changing

"When the spark isn't there I don't force it. I have to be in a certain mood."

horses midstream. Music is what I have always done in my downtime, even before I was an actor. They are two different forms of expression and I feel like I am at the point in my life where I feel I am creatively able to juggle both.

It's not a crossroads, more a merging of lanes!

Ma: What process do you go through to write your music?

Mi: When the spark isn't there I don't force it. I have to be in a certain mood. Coffee helps.

Ma: What made you take the decision to move to London from

the states?

Mi: I had to relocate for *The Vampire Diaries*. I'll be back...

Ma: Do you have any big plans for the future? Where can our readers find your work?

Mi: I am currently planning to get into the studio as soon as I can to record some more music and we are currently still filming Season 6 of *The Vampire Diaries*. My EP 'Feed The Flames' is out now and you can download it on all media outlets. You can catch *The Vampire Diaries* here on itv2 on Tuesdays at 9pm. Follow me on Twitter/Facebook/Instagram @mkmalarkey for

Music

music.felix@imperial.ac.uk

Music Editors || Grace Rahman & Amna Askari

The gospel according to Zouk

Chris Richardson catches some house and techno heavyweights along Singapore's coastline

By the time it came around to **ZoukOut** I'd been on the road for several months, a continuing holiday trend throughout my time at Imperial that's led to me missing almost every major music festival since I started uni. This year was supposed to be different but, alas, my optimistic **KaZantip** plans crumbled in the face of the Crimean crisis when organisers were forced to cancel. I swore to myself that if I heard the words "turn down for what" or "why you gotta be so rude" one more time, I was just about ready to cut someone and/or myself. Embracing music is certainly a healthy part of any travel experience. I mean I love reggaeton as much as the next guy, totally digged that **Omar Souleyman** record and even managed to sniff out some tidy South African tribal house on a trip there, but nothing could compare to the heavyweights on the bill of ZoukOut 2014.

ZoukOut is Asia's only sunrise beach festival, and every year sees tens of thousands of revellers take to the sand to bounce to some of the world's best international DJs – seven of the eight international DJs on the Star Stage featured in this year's Resident Advisor Top DJs poll – kicking off at dusk and continuing well past dawn the following day. The festival is the brainchild of the good people at Zouk, a Singapore institution that over the last two decades has been graced with talent from **Carl Cox** and **Paul Van Dyk** to **Bonobo** and **Tale Of Us**. It takes place on Siloso Beach in Sentosa, an artificial paradise along Singapore's southern tip.

The festival acts are split across two stages. The Moon Stage is the main stage, catering for arguably-bigger names including **Above & Beyond** and **Steve Aoki** on the Friday, and **Martin Garrix** and **Skrillex** on the Saturday. But my focus at the festival was the smaller Star Stage, which hosted the likes of **Loco Dice** and **Richie Hawtin** on the Friday, and **Maya Jane Coles** and **Nina Kraviz** on the Saturday. During the festival there was the typical snobbery found among the dance music crowd, with some at the Star Stage disregarding the Moon Stage – as one reveller put it – as "commercial shit that's ruining dance music culture". A far cry from the 'one tribe' idea put forward by the festival's promoters.

Anyway, I can confirm that the VIP areas at both stages were full to the brim with barely-dressed girls and peacocking meatheads more interested in scoring than enjoying



They don't have palm trees at Glastonbury. Photo: Chris Richardson

the music, so both sides certainly have their vices. I personally view the Moon Stage as a great introduction for those previously unacquainted with the dance music world: a gateway drug to darker sounds, if you will. Throughout the weekend many made the trek to the Star Stage, with most of them mesmerised by unfamiliar sounds, a trend towards musical discovery that'll no doubt continue in the festival's wake. And surely opening people's eyes to new sounds can only be a good thing. That said, I'd much rather have Richie Hawtin smash a speaker in my face than get caked by Steve Aoki.

The festival went in hard on the Friday night, as party goers waved goodbye to the working week and put on their dancing shoes. After a couple of striking opening sets that got everyone in the mood, Detroit's **Magda** hit the decks to pick up the pace with some rich industrial vibes, which segued into **Loco Dice's** established brand of groovy bass, before Richie Hawtin closed the evening with a hefty dose – he had the longest set across both stages and days

– of dark minimal techno. Saturday night was equally strong, with rising star **Mano Le Tough** and veteran **Damian Lazarus** delivering quality performances, setting the scene for a delicious deep set from Maya Jane Coles that coincided with beautiful fireworks over the water behind both stages. Next, Grammy-winning **Dubfire** spun a seamless funky set before stepping down to make way for techno goddess Nina Kraviz, who absolutely killed it as always.

I was particularly interested in the presence of home-grown talent, of which the Star Stage at ZoukOut offered plenty, both behind the decks and grooving on the sand. Red Bull have spotted the potential in **Debbie Chia**, while Zouk resident **Jeremy Boon** has already made it as far as Amsterdam Dance Event. A special shout-out also goes to **Hong**: Kraviz is undoubtedly a tough act to follow, especially at 7 o'clock in the morning, but he managed to creatively prevent a mass exodus by spinning the latest **Caribou** effort 'Can't Do Without You', which kept revellers glued for the final hour. It could be

the mixing skills, sure, but this was obviously aided by dropping this belter from Imperial's most beloved musical alumnus (sorry **Brian May**). It was also refreshing to see a solid representation of Singaporeans in the crowd, proof of the unabating power of the internet to deliver fresh beats to anyone interested, irrespective of geographical location.

You might think that Singapore's harsh drug laws would be a double-edged sword, and you'd be wrong. The logic of drug advocates usually goes that alcohol brings out the worst in disgruntled young men and ruins the vibe of the party, although my experience at ZoukOut and recent reading of Mark Easton's *Britain Etc.* would lead me to believe that this is probably just a British (or, at best, European) phenomenon. While it would be difficult to separate narcotics from western club culture, there was a distinct absence at Singapore, which was extremely refreshing to see. Rather than looking around to spot young minds losing their shit to pretty much anything blasting out of the speakers,

Singapore's sober crowd required a certain level of finesse in order to be entertained. There were no fights breaking out or casualties arising from tainted batches of pills, just a bunch of young people there for a good time. This adds a huge degree of credibility to a subculture that for too long has been tarnished by stimulant use; for this I believe ZoukOut is worthy of some bonus points.

All in all, ZoukOut was executed with perfect precision. The organisers did a fantastic job on every front, including free transport to and from the venue, reasonably-priced (by Singapore standards) food and drinks, and a blinding array of fireworks. But, most importantly, the artists were at the top of their game; every set was flawless and brought unique magic to the dance floor, projected far and wide by the epic sound systems. Whether you're interning, travelling, or heading home for the holidays, be sure to have ZoukOut on your cards for next year.

Arts

arts.felix@imperial.ac.uk

Arts Editor || Fred Fyles & Kamil McClelland

Revealing the Costs of War

Kamil McClelland on the Royal Court's new play

The debut work of 31-year-old playwright Diana Nneka Atuona, *Liberian Girl* has already made an impact, performing at the Global Summit to End Sexual Violence in Conflict last year and winning Atuona the Alfred Fagon Award for Best New Play of the Year in 2013. So what is all the commotion about?

The play tells the story of Martha (Juma Sharkah), a fresh-faced fourteen-year-old girl on the cusp of womanhood, who lives in a village with her grandmother, Mamie Esther (Cecilia Noble). When rebels attack, the two head for Monrovia to find refuge with a relative, Martha disguised as a boy so as to not distract the gaze of the coked-up soldiers. But when they are separated at a checkpoint, Martha finds herself propelled into the surreal world of the 'Small Boys Unit', stuck in her false identity as a man. From then on, you watch as Martha, now named Frisky, loses her childhood and becomes numb to what she experiences, a sad reflection of the other children in the unit, now hardened, who must have gone through the same traumatizing process. Whilst at the start you felt fear towards these soldiers, confronting you and shouting you, just under the skin lies a child, terrified of the situation they find themselves in.

This insight into the Liberian Civil War and the perverse press-gang of child soldiers certainly did leave an impact on me. Set designer Anna Fleischle wanted to create a space that "physically infringes on you, as if you are somehow complicit" and, as you are herded around the space, at one point split into males and females, you cannot help but feel privy to what was happening, totally immersed in this horrifying world. Shockingly immediate, you are verbally confronted by the child soldiers but are powerless to intervene in the rape and murder on the red earth in front of you.

From 1989 to 1996, a civil war that pitted Charles Taylor against rival Prince Johnson ravaged Liberia, leaving 200,000 dead and millions displaced. But what particularly stood out about this conflict was the recruitment of children into 'Small Boys Units', separated from their families and forced to fight in a world of rape, death and destruction. Although Atuona doesn't particularly dwell on the circumstance of the war, we are given insight into its terror through the story of these children, robbed of their childhood but yearning for a father figure in their

"The story is more one of the way that warfare distorts peoples' childhoods"



Michael Ajao in *Liberian Girl* Photo: Johan Persson

leader Taylor, whom they call 'Papay'. But because of this, the story becomes less about the particular historical context but more one of the way warfare distorts of childhood, one that could be applied to any conflict around the world.

This play represents Sharkah's professional stage debut, impressive seeing the quality of her acting and that of the rest of the cast, especially the younger members, such as Weruche Opia (*Finda*) and Michael Ajao (*Double Trouble*). Her stony façade as Frisky as she slowly becomes incorporated into the unit does not stop her true inner self, delicate and caring, to shine through, especially in her relationship abused and imprisoned Finda. I only wish there was more in-depth analysis of the psyche of children in warfare, more quiet moments between the gun-wielding bravado to explore the background of these children, their mentality and how they yearn for

"You feel affronted by the intimacy and violence, yet can still empathise"

normalcy.

But the work did get most other things right, helping you understand that the world of drugs, violence and misogyny was not the fault of these ignorant, lost children, but the work of the adults who manipulated them into committing atrocities through the promise of a father figure and some kind of stability.

It really was an excellent play. You felt affronted by the intimacy and violence yet you could empathise with the perpetrators, knowing, through the story of Martha, that it is not their fault but out of necessity that they act this way. And whilst the production might not be everyone's cup of tea, I think it does an excellent job in demystifying this world that superficially seems utterly unbelievable to outsiders.

Liberian Girl is on until the 31st January, at the Royal Court. Tickets are available online, £20 each; concessions available. Age guidance 16+.

Editorial: The Hidden Issue

FRED FYLES
KAMIL MCCLELLAND
SECTION EDITORS

This week is the Hidden Issue, where we uncover what is hidden in art, revealing aspects of it that have never been seen before and will enrich our experience of art. We start with Kamil McClelland's review of the new Royal Court production, *Liberian Girl*. This play tells the hidden stories of child soldiers during the Liberian Civil War, revealing the horror of death, violence and rape that was a way of life for these children.

Next, Max Falkenberg sees *Bat Boy* at Southwark Playhouse, a musical about a boy, who is a bat, and how he adapts to this reality. Max also creates the first part of his review of some of London's best small theatres, top quality venues that are concealed behind the rich and gaudy West End theatre houses. *Bull* at Young Vic tells the story of the sinister world of Office Politics that lies hidden away from public view. Fred Fyles reviews the production, set in a bull ring that sets colleague against colleague in a brutal Apprentice-like stand off. Ben Howitt visits the *Cirque du Soleil* production *Kooza* at the Royal Albert Hall, a performance that sees acrobats contorting into almost impossible positions, exhilarating stunts as well as traditional clowning around — a true spectacle.

Next, Clara Clark Nevola visits the concealed world of *Secret Theatre* as in a revealing act of sadism, you are made to push an actor to their limit, truly unique theatre.

Unseen at the Courtauld, visited by Max Falkenberg, celebrates the opening of a new gallery space by exhibiting works in their collection that have not been seen for decades. It is only going to an exhibition like this that you realise the riches such galleries hold and you find yourself discovering artists that, although not famous, create an artistic world years ahead of their time.

William Gewanter then visits Charles Stewart's exhibition *Black and White Gothic* at the Royal Academy. William discovers that through his dark imagery, Stewart is able to achieve a hidden world of redemption.

Finally, arts editors Fred Fyles and Kamil McClelland give a list of their five top hidden artists, overlooked by society not because of the quality of their work, but more due to circumstance or due to the bias and racism inherent in the art institution. For through uncovering what is hidden, you find an art world richer than you could ever imagine.

Arts

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Arts Editor || Fred Fyles & Kamil McClelland

London's Best Small Theatres - Part 1

Max Falkenburg kicks off our guide to overlooked city venues

The Finborough Theatre

If every small theatre were like the Finborough I'd probably never have any complaints. Punching well above its weight, the Finborough has long been regarded as one of the absolute best fringe venues in London for a number of years. A small theatre which uniquely hosts a number of well-known actors and writers, the Finborough's creative vision is

unique in that they pursue a policy of never performing a play which has been shown in London in the last 20 years. Whether that is new writing or unloved masterpieces, the Finborough is known throughout the theatre community as a sure-fire bet for a good show. Completely unsubsidised, few other theatres need your support as much as the Finborough.

Next: *The Grand Tour*
1st January - 21st February

As much as I hate musical theatre, this may genuinely be a show to look out for. The European premiere of a multi Tony award nominated musical, the re-ispotential to completely immerse the audience with its deeply unsettling story set in Nazi occupied France.



The Finborough Theatre, Earls Court Photo: Matt Freestone



Theatre 503, in Battersea Photo: Ewan Monro

As their website likes to remind us, Theatre 503 is "arguably the most important theatre in Britain today". Known for their support of new and exciting playwrights, the theatre – an offshoot of the superb Gate Theatre in Notting Hill – offers more new writing opportunities than any other theatre in the country, cementing its reputation as one of London's leading small theatres. Winner of a number of awards and nominated for countless others,

this charming small theatre makes the most of its humble space. With only around a hundred seats, the 503 offers an intimacy which many larger theatres can only dream of. (the seats are exceptionally uncomfortable, but that's hardly the point.) Theatre 503 really is a special venue, since it offers so many shows which wouldn't/couldn't appear anywhere else. But, as is always the risk with new writing, sometimes what you see is a complete travesty...

Theatre 503

Next: *The Seperation*

27th January - 21st February

Set in the run-up to Ireland's historical divorce referendum of 1995, this play explores the mechanics and intimacies of a breakdown of a family in crisis; within a domestic setting, dark truths are brought to light and expunged in this dramatic tale.

Wilton's Music Hall

Although once a mainstay of London life, the music hall has disappeared from our streets; luckily for Wilton's, the historical value of such venues has been recognised, and the hall is now Grade II* listed, protected from demolition. Others have not been so lucky. Currently under restoration, although not closed, the hall plays host to a number of productions, including opera, music, cabaret,

and dance. Its location is also unique: just off Cable Street, the hall is at the junction between the city and the East End, an area that has been dynamically changing for years, and is now rapidly gentrifying. With many original features still remaining, Wilton's Music Hall is a one-of-a-kind venue, and certainly worth checking out for anyone interested in culture, architecture, and even the history of the city we all live in.

Next: *La Serva Padrona (The Maid as Mistress)*
3rd - 8th February

A Rococo romp through Marylebone in the mid-18th Century, this production should serve as a perfect introduction to the world of theatre and opera for those who are intimidated by their reputations. Performers bring life and laughter into this magical venue.



The interior of Wilton's Music Hall, Cheapside Photo: Nigel Homer



The interior of the Southwark Playhouse, Southwark. Photo: Southwark Playhouse

Southwark Playhouse is alive. With the look and feel of an Edinburgh Fringe venue, this theatre is one of the most vibrant and interesting spaces south of the river. Built into the railway arches just along from Elephant & Castle, Southwark Playhouse is on the larger side of the small theatres in this series while still using every inch of space available. The auditorium is filled to the brim with seats and the set is only a metre or so from the back of

Southwark Playhouse

the room. While I imagine the layout feeling somewhat ominous when the house is not full, when sold out the theatre has a buzz that I can't say I've felt in a London venue in many years. With a pretty chilled bar (if a little on the expensive side), and what feels like a devoted, regular crowd, Southwark Playhouse offers the chance to see young, edgier productions, while still retaining a sterling reputation.

Next: *How I Learned To Drive*
11th February - 14th March

Staged on the Playhouse's smaller stage, the revival of this heart-breaking Pulitzer-winning play will give the audience a chance to see contemporary American writing at its very best. A small cast who tell the story of a 17 year old Maryland girl, and her troubled relationship with an old man, through a series of driving lessons

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There's More to Art than White Western Males

Fred Fyles and Kamil McClelland give five overlooked artists that you should know about

Cyprien Tokoudagba is quite simply my favourite contemporary African artist yet hardly known outside a very small group of art consumers, left in the wake of the well established El Anatsui and Ablade Glover. Unlike the stereotypical loud, busy and somewhat overwhelming African art, Tokoudagba draws from influences other than the continent's rapid urbanisation and explores aspects of the region's rich cultural and spiritual history. Harking from Benin, the home of *Vodun* (voodoo) and the powerful Kingdom of Dahomey, the sculptor and painter established his career as a restorer of traditional royal palaces and temples and hence had unprecedented access to the dying traditions of the Fon people. Creating surreal works steeped in *Vodun* symbolism, his works leave you with a sense of unease, haunting, as if left in a trance by the creatures suspended on the cream background. His works paint a different picture of Africa, one of its too often overlooked history, as opposed to its perceived present of corruption, war and famine.

Unlike Tokoudagba, the young Ivorian artist Aboudia forces Africa to confront its dark present. Taking the stylised image of the mask, he adds violence to it with his harsh brushstrokes, ripping apart this romanticised symbol of African pride. He shows that the world that is represented through these masks no longer exists, replaced by a cruel world of death, violence and destruction. With his heavily overlaid collages, he creates conflict and confusion, dark colours and skeletal figures draped in AK-47's. He provides a rare critique, a rare protest amongst artists who force themselves to be positive whilst ignoring Africa's ugliness. These two artists are nothing like what you would expect from African Art.

Much like the internationally renowned human-rights lawyer and activist Amal Ramzi Alamuddin is now forever known as 'Mrs Clooney', Camille Claudel has gone down in history as 'Rodin's lover'. The truth is so much more interesting than that; a French sculptor and artist, Claudel – barred from attending the *École des Beaux-Arts* due to her gender – took it upon herself to learn her craft, studying under Alfred Boucher, and renting a workshop with other young female artists. Her work is dramatic, heroic, romantic, and tragic. What little of her work survives today reveals a true artistic talent, whose ability to transfigure a block of onyx into a living sculpture is nothing short of astonishing. In 1913, at the request of her brother, Claudel was



Clockwise from top left: *Untitled* by Cyprien Tokoudagba; *Detail from Spiritual Conversations* by Aboudia; *Bongiwe Twana Kunene* by Zanele Muholi; *Study Rug* by Anni Albers; *Waltz* by Camille Claudel

admitted to an insane asylum; she never left, dying there in 1943. Her remains were buried in a communal grave, an insult to her legacy and talent.

A lot of art is about empowerment, about representation. It is this that makes the work of Zanele Muholi so important. A South African photographer who mixes in activism with her work, Muholi documents the lives of innumerable South African lesbians who live in fear of corrective rape, assault, and

murder. Mapping the identity of her community, Muholi documents an unsteady course through post-apartheid South Africa, a country in which equal marriage is enshrined in the constitution, but the LGBTQ community is constantly under threat. Although active for more than a decade, her work is still highlighting this tragedy that is often ignored by the Western media.

Ok, so Anni Albers may not be an 'unknown artist' – her Wikipedia page describes her as the best

known textile artist of the 20th century – but her medium is grossly underappreciated in an art world that tends to be hostile to anything deemed 'decorative' or 'trivial' (never mind the fact that such fields tend to be those in which women are most prominent). Studying at the Bauhaus during its golden era under Walter Gropius, Albers immediately displayed a strong skill with textile work, particularly her eye for repeating geometric patterns. Marrying fellow artist Josef Albers,

the pair fled to North Carolina in 1933 to escape the Nazis – once there she began to teach at art schools, and published numerous articles on modern design. Passing away in 1994, at the age of 94, Albers has left a legacy in textile design that is unmatched by any other artist; her striking patterns, which take in Russian constructivism, German modernism, and pre-Columbian artistry, are ground-breaking in their freshness, looking just as new as the day they were woven.

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Bonkers, But Not Brilliant - Bat Boy: The Musical

Max Falkenburg heads to Southwark to check out their cult musical revival

I am not a fan of musicals. There, I've said it. When you grow up spending every waking moment with 'theatrical types' who sit around reciting ballads from *Les Miserables*, musicals can make you hate them. Listening to song after whiny song which all fail to add any story to the show, and with music which is at best a notch above mediocre, for me, musical theatre is a curse.

That said, as much as I despair admitting it, there is the odd bit of musical theatre I'm quite partial to (big U-turn I know, bear with me). *Chicago* can't really go wrong; *Billy Elliot* was a good tory-bashing laugh, and *Cabaret*, well that's just pretty awesome (although it's a push even calling it musical theatre). The difference is that in these musicals, the scenes between the songs don't feel like they've only been included to give the band a break. A real plot, with interesting characters and, to top it off, good music is such a rarity in musical theatre. So, with all that considered, this week I went, voluntarily, off to see the Morphic Graffiti production of *Bat boy*.

Bat boy is about a boy, who is a bit of a bat, and a bit of a boy. In what feels like the deleted scenes from a low-end episode of *South Park*, the show opens in the beautiful town of Hope Falls (or High Falls... I can't remember), and a delightful group of fundamentalist Christians stumble across what can only be called a mini-

Dracula. Right from the get go we are greeted to a huge, spectacular, if pretty dull opening number. With a set not far off a west end stage, and the costume and lighting to match, all the indicators are that of a high end production. Directed by Luke Fredericks for **Morphic Graffiti** and produced by Paul Taylor-Mills Ltd, the team behind *Bat boy* is stunning for a small theatre show.

The problem is that in musicals, all the singing and the dancing and the band mean that actors have to wear microphones (another thing I hate). In principal this would have been ok, but, whether it was the fault of the American accents or the tech, I couldn't understand a word. For anyone who has ever been on stage, two of the first things you are taught are to perform towards the audience, and diction. Not for the sake of it, but because above everything else, the audience have to understand what you are saying. So it was for the whole first half, in which we see a typical American family take in and teach Batboy, that all the big musical numbers sounded like a glorious chorus of mumbling.

Somewhere between a college humour sketch and a tame version of the *Book of Mormon*, the first half of *Bat boy* doesn't really know what it wants to be. Having jumped around the stage with almost no purpose for the first thirty minutes of the show, in the space of one song



Rob Compton as Bat Boy and Georgina Hagen as Shelley Photo: Garry Lake

"Finishing on a high, the only regret is that it took them over an hour to impress us"



Lauren Ward as Meredith Parker and Rob Compton as Bat Boy Photo: Garry Lake

Batboy suddenly develops into a well-spoken, intelligent and (somewhat) caring member of the family. With his newfound wisdom, Batboy desperately wants to be accepted into the community, but of course not all goes to plan.

Usually, I'd leave out the rest of the story not wanting to spoil it, but this time there isn't really much plot to talk about. The first half continues in much the same vein, stuck in second gear with little prospect of the show picking up. It's a shame since the production value of the show is particularly impressive for such a small venue, but the mixture of random serious moments and a white guy rapping (badly) makes the whole first half feel oddly ridiculous.

As you can imagine, I did not have huge hopes for after the interval but remarkably, the second half opened with vastly more energy and enthusiasm than before. A number of particularly funny moments and an almost interesting story finally gave me something to smile about. Although the Christian revival scene fits all the secular clichés, the music (a jazzy number with a bit of life) had my foot tapping away to the almost certain irritation of the guy sitting next to me (he seemed to enjoy the show even less than I did). Followed by a few raunchy scenes between Batboy and his pseudo adopted sister, and a hilarious appearance by "mother nature", the show reached a somewhat sexual climax that the second half certainly deserved. Topped off by an amusing twist at the end, the show finished on a high with the only regret being that it took them over an hour to try and impress us.

"Staging, costumes, lighting... all the indicators are that of a high end production"

The cast need to be given their due credit when it comes to performing in musical numbers. Although few performances really stood out, more experienced members of the cast such as Lauren Ward and Matthew White playing Mr & Mrs Parker came across as more comfortable on stage and felt more convincing when singing and acting. That is not to say that the performances of *Batboy*, played by Rob Compton and of Shelley Parker played by Georgina Hagen did not impress. However, too many musicals compromise on a performer's ability to sing, act or dance. It takes an incredible performer to pull off all three parts of musical theatre well and although the cast of *Bat boy* gave it a good shot, such performers are in particularly short supply.

So the question is would I go see the show again? No, probably not. I hate musical theatre and *Bat boy* really doesn't fulfil many of the criteria which would make me change my mind about a musical. It is funny, and at times even the music is good. But if you're like me, as good as the second half was, the first is just too boring to voluntarily sit through. As is often the case, large chunks of the audience absolutely loved the show; I guess I've just got too many of the critical genes in my family. I'm just way too boring for musical theatre (give me *Hamlet* any day). But if you're not like me and actually like to have a good time, should you go see *Bat boy*? I don't know. Go watch it and if you loved it, I will happily take the credit - if you hated it, I told you so.

Bat Boy: The Musical runs until 31st January. Tickets £22 adults; £18 concessions.

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A Fight to the Death in the World of Office Politics

Fred Fyles explains how Young Vic's *Bull* misses the target in places



Neil Stukew in *Bull* at the Young Vic Photo: Simon Annand

Three people enter. Two people leave. Anyone who is familiar with the BBC show *The Apprentice*, in which a collection of terminally unlikable corporate drones are paraded in front of the camera, will be familiar with this format; every week a contestant is sent packing, the grizzly tones of Sir Alan's catchphrase "You're fired" still ringing in their ears. In the Young Vic's latest production *Bull*, this format is brought to the stage, and we are presented with a similar dilemma.

With the recession causing their company to downsize, three office workers must compete for the two jobs that will remain after (in business jargon-speak) the 'restructuring'. Over the course of a mere 55 minutes, we watch as simple power plays – 'Why aren't you wearing your nice suit?' – turn to something much more sinister, with two corporate sharks ripping apart their limp colleague.

Sam Troughton plays Thomas, the unfortunate pawn in this game of social Darwinism; with his receding hairline, wire-frame glasses, and slightly-too-tight shirt that does little to hide a developing paunch, Thomas is a difficult character to like, let alone sympathise with. Sweating under the stage lights like

a televised Richard Nixon, Thomas is like a deer in the headlights before his colleagues: the stereotypical high-flying ice-queen Isobel (Eleanor Matsuura) and the horrifically 'alpha' Tony (Adam James), described as a person who "runs marathons to sleep with the charity workers".

Slowly and surely, subtle digs and misinformation turn into something much darker, with a clear conspiracy emerging between Tony and Isobel; Thomas can only watch as any chance he had of remaining in the job slips away from him (this isn't a spoiler – the game is fixed from the very beginning). Troughton plays the part with aplomb, his desperation eventually spilling over into sheer physicality as he charges around the stage. However, while his performance is simultaneously heart-breaking and revolting, there are moments where the dialogue feels slightly stilted; in some parts of the play, what should be lightning-quick witticisms are delivered somewhat laconically, disrupting the tensions.

That being said, as individuals, all the actors are fantastic; even Neil Stuke, whose role as the CEO amounts to little more than a cameo, manages to imbue his short time on stage with a sense of sadistic

power. Special mention, however, must go to Matsuura, who inhibits her character with a cold, clear-cut sensibility; quite the opposite of Troughton's bumbling stature, she manages to maintain a ramrod posture throughout the performance, heightening her frigid physicality. It is also Matsuura who delivers the stunning closing monologue, giving a *bravura* performance in which she remorselessly shreds any dignity that Thomas was clutching onto.

Director Clare Lizzimore, working with designer Soutra Gilmour, has made the bold choice of presenting the action in a boxing ring; in one corner ominously sits a monolithic water cooler, while the audience is divided into tiered spaces, both seated and standing. This gives us a much greater sense of a spectacle, and also makes us somewhat complicit in the torturing of Thomas; as observers we are also collaborators, especially when barbarous taunts are flung from Isobel and Tony. We really shouldn't be laughing at such a pathetic creature as Thomas, but Mike Bartlett's witty script makes it difficult to resist.

Ultimately, while *Bull* is certainly a strong play, held up by a terrific small cast, there is a feeling that something is missing.

Before the play starts, while the audience is assembling, loudspeakers blare out *Frankie Goes To Hollywood's Two Tribes*, and *Survivor's Eye of the Tiger*, psyching up the audience in a way that the play never quite lives up to.

"Oscillating between mounting suspense and outré moments"

Whilst watching, I was reminded of two similar plays, which tackle the same themes: firstly Yasmina Reza's *God of Carnage*, in which two sets of suburban parents try and settle a dispute between their sons, but end up drunkenly hurling insults at each other; and secondly Lucy Prebble's *Enron*, which exposes those responsible for the Enron scandal of the early-noughties.

Whilst Reza's work bristles with a slowly mounting tension, Prebble's sacrifices tension and reserve for larger-than-life characters, who become horrific near-caricatures of actual financiers (although, the play is that much more chilling because even then the characters are completely believable). *Bull* tries to do both, oscillating between a mounting suspense and outré moments in which the characters are unbelievably revolting. As a result, we never really get a full picture of what is trying to be done; are things supposed to be tense, or horrifically comic? At one point, a bit of dialogue about sexual abuse gives us hope – if that is the right word – that things will take a much darker turn; but then this is simply dropped, and never mentioned again. Rather than charging around in the dark, *Bull* would surely be better if it had a clear target and vision that it could aim for. Despite the great cast and the innovative direction, it is difficult not to get the sense that something more could be done with the plot to elevate it beyond a simple tale of office politics.



Sam Troughton, Adam James and Eleanor Matsuura Photo: Simon Annand

"While Bull is certainly a strong play, there is a feeling that something is missing"

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Send in the Clowns — A Return to Traditional Circus

Ben Howitt reviews Cirque du Soleil's Kooza at the Royal Albert Hall

We arrived at the Royal Albert Hall for the Friday matinee performance of Cirque du Soleil's *Kooza*, and almost immediately began a mission to find somewhere to buy the programme and video recording. It turns out that the Londoner's assumption of "oh, they'll probably take card" does not extend to ushers on doors at theatres – and also that I get disoriented very easily in circular buildings. Nevertheless, glossy purple programme in sweaty hand, we made our way to the Grand Circle.

Kooza last played at the RAH in 2013, as part of its continuing world tour. It is the 20th show that Cirque has produced, and is described by Guy Laliberté, one of the company's founders, as "the return ... to the roots of Cirque du Soleil". David Shiner, the director, describes it as "a show ... devoted to the 'spirit' of the clown".

As such, the show contains all of the circus staples: high wire, swinging trapeze, unicycles and people standing on other people (standing on a third person). It also features no less than three clowns, and a full body puppet dog that caused no end of laughter from the various school groups in attendance.

The storyline follows a central character, Innocent, as he discovers the mysterious world of *Kooza*. Played by Stéphan Landry, he is led into a mysterious world of acrobats and wonder, controlled by the mysterious Trickster. In the second act, entrusted with the power to control the world, he discovers a more sinister and unsettling world altogether. But there is beauty here too, and during the second act, he is appointed King of the realm by one of the clowns.

Landry gives an excellent performance, and acts as the audience's perspective on the show. His status as a clear Mary Sue is a device also used in Cirque's feature length retrospective, *Worlds Away*, but it is not tired here.

The three clowns pervade the performance, and are in general very loud and slightly irritating: a quality that good clowns should aim for. Despite being stymied by a sound operator who could have been watching far more closely, they pulled off some excellent audience interaction, especially during the second half and their dance break with 'some guy called Chris'.

However, the standout performance came from Barry Nathan Lowin as the Trickster, the ruler and controller of the world of *Kooza*. Effortlessly poised, and



Chinese Chair at Cirque du Soleil's *Kooza* Photo: Owen Carey

possessed of an unsettling ability to flip upside down without warning, he has been with the production since its inception in 2008. It is perhaps reasonable that he's got his act down flat, but from his emergence from a jack in the box at the beginning to the ceremonial closing of the curtains in the finale, he is a pleasure to watch.

Lowin also proves himself as a performer in his own right as the Skeleton King in the second act. It is rare to find such a talented dancer in the circus community, and Clarence Ford's 40s and 50s inspired choreography give him the chance to show up his compatriots in appropriate style.

Kooza, quite sensibly, uses the tradition of making sure that the 'most stupid' things to do happen at the beginnings and ends of acts. The beginning and end of the show are performed mostly by a single group of acrobats – the *Charivari*. Three-high shoulder stands and an early man-supported trampoline establish the show as classic circus.

To end the first half, we are treated to a circus staple – the high wire act, in this case involving 4 acrobats. Starting fairly lightly, with some fake fencing, runs and skipping(!) on the high wire, the act culminates in one acrobat, standing on a chair, on a pole, on two more acrobats riding bikes. On a high wire. It was

unfortunate that the apparatus took so long to set up, though, and the use of a confetti cannon on various sections of the stalls didn't do much to pass the time.

The Wheel of Death, the first acrobatics of Act 2, also disappointed me slightly. Having seen what is possible on the apparatus in the recording of *Worlds Away* – it's on the US Netflix, I highly recommend having a look – it was a shame not to see any somersaults outside of the wheels. The performance, by its very nature, also lacked a strong character, and unfortunately it felt rather too much like an exhibition and not enough like a masterclass.

Other weaker performances were the contortion, unicycle and hoop acts. I am increasingly convinced that all hoop artists look almost exactly the same, and despite the circus adage of "those in the first few rows, may get wet", I do feel that many within the auditorium might have wanted to see the sweat – or at least the performer's faces.

I did, though, highly enjoy the swinging trapeze and hand-on-hand acts – and not just because they're styles I love to watch in any forum. The acts were seamless, and the emotional love story in the hand-on-hand was truly excellent.

The *Charivari* return at the end to perform a teeterboard act. For those of you who don't know, this consists

of something that looks very like a children's see-saw. An acrobat places themselves at one end, and then two to four more jump on to the other end. The flyer is catapulted 5-6 metres into the air, and flips occur. Occasionally the acrobat being thrown starts on one or two stilts.

One of my favourite aspects of the production was in the non-traditional treatment of the ringmaster. The show is started by one of the clowns, a ridiculous creature, before being superseded by the enigmatic Trickster. In a rare twist however, Innocent makes most of the decisions in the second half; indeed, by the finale the show is placed firmly into the hands of the audience.

The range of acts is huge, and there is something for everyone in the show, completing Shiner's aims of "[revealing] the interior life of the clown... his hope, innocence, fear, solitude, joy, and above all his love".

Kooza is emphatically a Western production. Despite visually engrossing costumes and set, implementing Indian and Eastern European influences, the style, character, and indeed language are aggressively North American – specifically, Canadian. It leaves behind abstraction to return to the fun-loving circus of Cirque's early days, and is well worth the price of a ticket.

"It is rare to find such a talented dancer in the circus community"

"The range of acts is huge, and there is something for everyone"

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A Series of Increasingly Impossible Acts. Image: Lyric Hammersmith

The Peculiar and Unexpected World of Secret Theatre

CLARA CLARK NEVOLA
ARTS WRITER

A hipster little theatre in Kilburn. A cast of young actors. An improvised piece on the meaning of life. As far as hints go, the **Secret Theatre** production of *A Series of Increasingly Impossible Acts* hadn't got me too fired up. And yet, despite my initial reticence, I was completely blown away by what proved to be a brave, hilarious and heart wrenching show.

The Secret Theatre formed a few years back when the **Lyric Theatre** in Hammersmith was undergoing huge building works. In order to continue putting on shows ten young actors joined up to create unusual shows, in which the audience would turn up not knowing what would be performed or where it would be performed within the building site. It turned out to be a huge success and the company has carried on producing shows in much the same way, despite the fact that they know have a fully-constructed theatre.

Confusingly, London has another Secret Theatre company (**Secret Theatre London**) which veils its shows in mysteries and forbids reviews from spilling the beans. Prepared for total secrecy, I was surprised to see that a quick Google of *A Series of Increasingly Impossible Acts* returned reviews openly sharing the main outline was being referred to openly: a cast member gets chosen by the audience to undertake difficult, unpleasant or impossible tasks on stage.

What's the point of a secret if everyone knows it already? Perhaps a better name would be the Unexpected theatre – it wasn't the show's format which was a surprise, but the emotional charge it carried.

On the night I went, Leo Bill's name was drawn out of the hat, and he proceeded to be subjected to a farcical fitness circuit: bending iron bars, licking his elbow, eating lemons. This lap was repeated throughout the show, a symbol of the change the actor was undergoing under our eyes. He was assaulted, offended, hurt, helped, teased, embarrassed and kissed by the rest of the cast, as the performance turned into a journey of discovery of the actor. The journey was subtle and natural, with moments of comedy punctuating an otherwise very moving and touching show. By the end of it I really felt as if I knew Leo very intimately – his hopes and his humour, but mainly his fears, insecurities and wounds, which he had laid bare in front of the audience.

Yes, of course I know that the show was semi-rehearsed, and that the spontaneity stemmed from the actors' talent rather than from them totally opening up on stage, but the effect it had was nevertheless truly poignant. The real physical duress the actor undergoes strengthens the emotional upheaval you seem them go through – the dialogue may well be contrived, but you can't fake the acidity of a raw lemon, the cold of an ice bucket or sweaty, shaky muscles after a wrestling match.

Somehow, through all the silliness, the Secret Theatre has managed to do what all theatre strives to do – they struck on something true. Something that resonates at some deep level, by showing you that this is life. This chaotic, difficult, loving, scary, pointless and beautiful thing is life.

The Secret Theatre will perform all of their 6 shows between the 12th of February and the 1st of March at the Lyric in Hammersmith, as a farewell before the company parts. Tickets are £15 and I really urge you to get yourselves some!

"With moments of comedy punctuating an otherwise very moving and touching show"

Unseen — The Hidden Wealths that Lie in the Depths of the Courtauld

MAX FALKENBERG
ARTS WRITER

This January sees the opening of the **Gilbert & Ildiko Butler drawings gallery** at the Courtauld. The wonderful purpose built gallery, designed by 2013 Stirling prize winners Witherford Watson Mann Architects, finally gives the public a chance to see one of the most celebrated collections of drawings in the country. With over 7000 works, this is a remarkable opportunity to see a glimpse into the overlooked riches of the **Courtauld Institute**.

In this first exhibition in the new gallery, *Unseen* presents a small selection of works, all of which have not been exhibited at the gallery in the last twenty years. Predominantly by lesser known artists, the works range from the renaissance to the twentieth century with a remarkable breadth of subject matter and style. Although the works of some well-known artists are presented including Rubens and Henry Moore, the true delight of this exhibition is the number of works which show styles and technique often centuries before their time.

Caricature of three Ecclesiastics by the high baroque painter Pier Francesco Mola (1612 - 1666) is one of the most captivating works I have very come across. In this highly stylised caricature, Mola depicts a fattened bishop begging from his comparatively malnourished cardinal. With the pope seated in the background, this profound satirical image not only feels like a work from the 20th century but could comfortably be shown in any satirical magazine today and not feel out of place. A sketch which

couldn't have taken the artist more than ten minutes, the image gives a remarkably deep insight into religious tensions throughout Mola's career.

Shown by Mola's caricature and a number of other works, the exhibition is particularly successful in highlighting the artistic freedom drawing offers artists.

At a time where the majority of major works were produced for the aristocracy or the church, sketches could often touch on subjects that larger works couldn't. This is why Mola's incredibly modern caricature is so profound.

Other pieces such as Valentin Klotz' 1675 work *View of Grave* graphically depicts the destruction following a siege against the heavily damaged church of St. Elizabeth in the background. With the foreground littered with a number of cubic houses, delineated with nervous pen, the work shows a fascinating combination of realism and impressionism. Like Mola's caricature, the modernity of Klotz' structures seem to be from another time, not reflecting what is typically expected from the late 17th century.

The exhibition also displays a number of more typical works including a number of including a study of the female head and a 1962 work by Larry Rivers, the "godfather" of pop-art. While beautiful in their own right, they do not offer quite the same surprise that a number of the lesser works do. However, as a collective, the pieces exhibited are a christening for this wonderful new space at the Courtauld. Spacious and incredibly well lit, the new gallery fills a gap in the Courtauld's repertoire and will give the public another gem to see when visiting the institute.

"A remarkable opportunity to see a glimpse into the overlooked riches of the Courtauld Institute"



Valentin Klotz, *View of grave on the Mass after a siege, 1675*. Image: The Courtauld Gallery

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Black and White Gothic — Redemption through Darkness

William Gewanter explores the importance of Charles Stewart's works

It seems a safe bet that never before in the history of the Royal Academy of Arts has the **Tennant Gallery** been adorned with either a bowl of glass eyes or a mannequin that can lay claim to having posed as the Queen for a world famous portrait. *Black and White Gothic* offers both of these and more. Pairing personal artefacts with pieces both polished and in progress, this exhibition provides a rare glimpse of not only of the works of a first rate, yet little known artist, but also an opportunity to examine something of both the process of their creation and the character of their creator. Despite the fact that more than two thirds of the members of the Royal Academy have worked as illustrators in the past, this art form has remained unfairly neglected. This one room showcase focuses largely on Stewart's illustrations for an edition of Joseph Sheridan Le Fanu's 1864 novel *Uncle Silas*; a series of darkly evocative stills brimming with barely contained motion, it is well worth a visit for anyone with an interest in the gothic or in illustration and its influence on modern cinematography.

Charles Stewart was born in 1915 on the island of Panay in the Philippines. Due to poor health and questionable logic on the part of his parents, he was shipped off to the 'restorative' climes of Scotland as an infant. The influence of Shambellie House, the family's baronial estate near Dumfries is unmistakable throughout his work. A turreted, gothic house "lit by oil lamps and candles... [that] to a small child... seemed a giant's castle... [in which] ghosts were largely taken for granted by the inhabitants", Stewart's formative years were heavily influenced by his physical environment. A series of beautiful, though haunted landscapes provided a dark frame for his developing artistic vision. As an air raid warden in London during World War II Stewart endured a world of terror and darkness on a day-to-day basis. These experiences lend his work a power that elevates his illustrations from purely decorative addenda to the novel's text into the realm of independently gripping works as atmospheric as any of the accompanying prose.

Described by a colleague as a "neat, rounded man with a gentle pink face and snow white hair" who was often to be spotted dressed in tweeds lunching at the Royal Overseas League in nearby St James', he approached his work in a scholarly fashion. Meticulous research of Victorian costume and artwork was integrated with a lifelong appreciation of both



Charles Stewart, *The figure of Uncle Silas rose up, with a death like scowl*. Image: Royal Academy of Arts

"A series of darkly evocative stills brimming with barely contained motion"

cinema and the stage. A number of visits to the set of a 1947 film production of *Uncle Silas* were to be highly influential upon Stewart's work, as his illustrations in turn influenced the cinematographers. The artist's profound understanding of movement on stage and its depiction in still art stems from his balletic training, undertaken while simultaneously studying at the Byam Shaw School of Drawing and Painting in the 1930s. Learning quickly, Stewart went on to perform with the *corps de ballet* at Covent Garden during the 1936-37 season under the direction of Sir Thomas Beecham. It is clear that he was in a particularly advantageous position to marry still art with that of the theatre. This naturally led him into the company of cinematographers, especially those who shared his passion for tales of gothic horror. This is reflected in the wide range of media on display in the exhibition, ranging from a scene from the 1947 film, through many of Stewart's original drawings to a 1953 watercolour of a larch tree in the grounds of Shambellie. The tree immortalised in an instant, darkly silhouetted against a bright winter sky. Stewart feared in later life that an increasingly competitive world would induce the corralling of young people's interests into an overly narrow focus in order to drive up academic or professional standards.

"Gothic art at its best speaks to us on a visceral level"

The frontispiece for *Uncle Silas* (1947) is convincing argument against any such a shift in educational practice. Whirling figures straining with movement speak volumes of the influence of his balletic training, something he suspected that he would not have been able to pursue had he been born today into a more limiting environment.

Today, many find themselves alienated from fine art by the perception of the culture that surrounds its appreciation. The stream of seemingly randomly assigned symbolic meanings and interpretations that bear little, if any resemblance to the works on display leaves many cold to the prospect of giving galleries a chance. I would like to think that Stewart would have sympathised with this position. The indifference of most art critics was something he faced throughout his career and was something that seems to have left him largely unmoved. Gothic art at its best speaks to us on a visceral level, evoking the creeping sensation present at the back of every mind that all is not as it seems. Much of his work is simple, but rather than a weakness this represents its

greatest strength being indicative of the universality and importance of the themes he explores. There are few works of art that manage to engage with humanity's universal terror at its inescapable mortality while concluding on a fundamentally invigorating note. The fact that Stewart has achieved this is as impressive as it is important. In 1976 Stewart gave Shambellie House to the government, which was soon reopened as the National Museum of Costume. In 2013 it was announced that the museum was to close despite intense local opposition due to financial pressures.

The underlying message of Stewart's work is simply too important to be allowed to similarly fade into oblivion. At times we are all of us beset by horrors, but more often than not the key to our salvation lies in finding the strength within ourselves to slay our demons, once and for all.

Black and White Gothic runs until 15th February 2015. Complimentary entry for Friends of the RA, with a valid exhibition ticket or with a £3 general admission ticket.



Charles Stewart, *Uncle Silas: Frontispiece, 1947*. Image: Royal Academy of Arts

2015: Three Games that Excite

Max Eggl really, really looking forward to these titles

Star Wars Battlefront

My first ever shooter was *Star Wars Battlefront 2* for the ps2. Trust me when I tell you that I wasted an extraordinary amount of my school years playing this game. It was a pretty epic game. However, it was released back in 2005, 10 years ago. Therefore the announcements that the next *Battlefront* is coming this year have filled me with excitement as well as trepidation. Excitement, because obviously I get to see a new version of a game I hold dearly and trepidation because this new version is going to be produced by EA.

The teaser trailer really did a lot to hype the game, and I just hope that this won't be a re-skin of *Battlefield 4*. This game is expected on all platforms and will be released with the new *Star Wars* film in late 2015.



Just Cause 3

The grappling hook, parachute and crazy physics have all entered gaming culture. Now it seems we will get to use them once again in the newest *Just Cause*, in addition to a wingsuit. While the game mechanics will remain mostly the same, the location and story are completely new. The new map is on par in terms of size with that of JC2, but you now have the ability to explore subterranean caves. Furthermore, its located in the Mediterranean and you return as Rico to battle against the dictator General Di Ravello.

Given the stance that there will be no microtransactions in this game, I have hope that this game will deliver on all its promise. This game will be available on all platforms with no exact release date at the moment.



Zelda Wii U

Legend of Zelda is that one franchise that everyone has heard of, and anyone who calls themselves a gamer has played at least one of the entries of this juggernaut. Therefore a lot is riding on *Zelda Wii U* (the official title is still unknown). The hype training has just been going on and on, and ever since it was known that it would be open world, been gathering speed. The description that it looks like the Skyrim version of Zelda does seem to have some truth, and all the better.

Hopefully this game will be able to fully utilise the hardware that the Wii U has to offer and incorporate the second screen in a meaningful way.

This game will be only available on Wii U (kind of obvious since it's Nintendo), however a more specific date is not known.

"I just hope that [Battlefront] won't be a re-skin of Battlefield 4"

Review of 2014: Pretty Disappointing

MAXIMILIAN EGGL
GAMES EDITOR

2014 could have been such an amazing year. There was so much potential. We had the graphical promise of what could have been a true GTA rival (*Watch Dogs*), we could have had a spiritual successor to *Halo (Destiny)*, we might have had the MMO that finally knocks *WoW* off its porch (*Elder Scrolls Online*). That is not even a tiny bit of the disappointments that gamers faced; think the botched launches of the *Assassin's Creeds*, *Titanfall* or *Sims 4*. These were all supposed to be amazing games that would build on their predecessors and push gaming boundaries. What we got were rushed games, that really didn't offer much apart from lacking content, micro transactions, DLCs or bugs.

However, while the big studios all in all failed to deliver on the year of the next generation, the indies and smaller studios stepped into the limelight. Excellent games like *Goat Simulator* and *5 Nights at Freddy's* became viral, and made up for the other publishers failings. In fact, we also had a big shift in the gaming world with bigger companies buying into the success of the smaller companies, like Microsoft buying Mojang and Facebook buying Oculus Rift. One big winner of 2014 was Nintendo. After getting a lot of flack for their Wii U and a lack of titles, Nintendo has been able to build some momentum, flying under most gamers' radars. With excellent Pokémon games (especially the unexpected remakes of *Sapphire* and *Ruby*) as well as a new *Zelda* game they have driven up sales of their 3DS. The Wii U was aided by releases of *Mario Kart* and *Smash Bros* among others. Nintendo's situation doesn't seem as dire anymore, and 2014 once again proved that in terms of actual IP, Nintendo is king.

Worryingly 2014 has seen an increase in Day-One DLCs, Micro transactions and paytowin mechanics. This monetisation of gaming is frightening, and I hope that it is a trend that won't continue into 2015.

The Next Big Gaming Trend: Space Simulations

Maximilian Eggl on why *No Man's Sky*, *Star Citizen* and *Elite* are the future

The past few years, ever since the release and subsequent re-release of *DayZ*, we have had an explosion of *Zombie* survival MMOs. In fact, I am surprised when there is a month when I don't see news about a new one. However, it has become quite tiring, since there are only so many times I can wake up on an abandoned beach. It seems that most of the gaming market is coming to this conclusion, as we have reached a saturation point. Looking at upcoming releases, I feel that the next big gaming will be the open world *Space Sim*.

Being an astronaut is a dream that most kids have, and I can promise you I was one of them. However, given that most of us enjoy a pint or two/ don't have a pilot's license or enjoy 20/20 vision it is not really that likely. Furthermore, the kind of space travel as repeated in the science fiction

novels is not really the kind of stuff you will be getting up to. Therefore at this given time the only way to experience space and everything beyond is through your computer.

However, up until just a few years ago the computing power to galaxies,

solar systems and even planets was not really in the hands of the average Joe. Therefore the games that allowed you to truly feel like you were cruising out in space, in terms of raw computing power as well as virtual reality accessories, weren't being

created. The dreams just didn't have the tools to become reality.

Until now. The ability to procedurally generate billions of planets, each one of them unique is one of the key features of the game *No Man's Sky* which will be released in 2015. However, this isn't even the entire story. In addition to planets, suns, black holes the entire surface of the planet, with oceans, mountains, plants and animals will always be created in your computer. This is only ONE of many games coming out in the next few years.

Others in the list include *Elite: Dangerous* and *Star Citizen*, both games that were funded on Kickstarter. In fact, *Star Citizen* managed to garner of \$60,000,000. That if anything shows that there is interest out there for an immersive, almost infinite universe that you can explore in your own spaceship.

Both these games will feature a pervasive multiplayer galaxy that is much larger than anything you could ever explore. Furthermore, they focus on realism so that the orbits of the objects you will fly around will be as close to real data as possible. You have the ability to play the game the way you want, as a smuggler, pirate or trader with hyper realistic game mechanics and come the closest to living out your dream of being an astronaut.

We were all born too early/ too late to really have any part in any large explorations. We cannot rediscover America or be the first to see things on Pluto that no one ever has. This need for curiosity to see new things and be places no one has ever been is an inherent trait of each human, and the only way we can satisfy this need is through the simulations of these games.



Food

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Editor || Carol Ann Cheah

How to quickly use your noodle(s)

Carol Ann Cheah offers a healthy solution to the instant stuff

Happy 2015, everyone! Between deadlines in early January, prepping for new module lectures this term and catching up with the stuff I missed last term when the Vile Bug of Winter '14 hit Imperialites (and their dogs...) finding time to cook decent meals has been rather difficult: So difficult that the headline pun this week is an awfully poor reference to what most of us have been doing during the exam week just gone.

I digress. As the academic year resumes and speed picks up, I'll gladly admit my meal routines easily suffer. Though thanks to the combined genius that is Hugh Fearnley-Whittingstall (the River Cottage bloke, yes!) and J. Kenji Lopez-Alt (of The Food Lab on Serouseats.com), I may have found one of my new favourite fallback lunches. It's even easier and quicker than my favourite mushroom and cream pasta, or my fried rice mainstay – these being my usual no-brainer solutions to a quick, healthy and filling meal.

Ladies and gents of the Imperial realm, I present to you a somewhat-instant noodle solution that's full of POTential, yet only requires you to Just Add Water™ when it's mealtime. (No, I'm not apologizing for this pun either.)

But first: why even bother?

You don't need me to tell you about the perils of conventional pot noodles: everything from the nutritional value (or lack thereof), to the fact that it's not the most appetizing-looking thing you can have; two things which the solution I'm about to show you fixes very well. *Felix Food* published an "Epic(ally Broke) Meal Time" feature in the last issue of Summer 2013, with ideas on turning boil-in-the-pot instant ramen into a cheap gourmet meal.

That's all and well when you have access to a stove, but how about if you're constantly at your desk? It's actually easier than you think to DIY some cup noodles to your tastes.

The best way to come up with a variety of flavour options is to "compartmentalize" the components of your "pot noodle" meal, and then do a bit of mixing and matching. We'll go over each component separately; think of this as a method overview rather than a recipe per se.

The soup (base)

Full disclosure: this is the bit that is going to contribute the underlying flavour and salt to the whole meal, so it's wise to be prudent with the base that you end up using. The Food Lab



"But Caz, why are you so angry with that Italian chef?" "It's fusilli reasons." Photo: Felix Food

swears by Better Than Bouillon soup base (available on Amazon), which has quite a substantial meat content; our River Cottage master uses good-quality bouillon powder/cubes. The key takeaway is that it has to be concentrated to save space, and as dry as possible so it stays fresh for longer.

If you go down the bouillon route, your OXO and Knorr mainstays just aren't going to cut it here. The flavour quality just isn't up to snuff, and the salt content is going to give you a heart attack in more ways than one. I've found that Kallo isn't too shabby for this; they make "very low salt" versions that don't skimp on the flavour. In the meantime though I'm actually coming up with a base alternative to Better than Bouillon; there will be a sequel to this article – with other ideas – when it's perfected!

Most of the time, I tend to amplify the bouillon base with other sauces and pastes in my larder. Miso, *gochujang*, black or yellow bean... there are loads of options out there. It just adds that much more complexity to the dish. I've even used homemade *kimchi* as a flavour booster before!

Your meat and (two) veg

One advantage you're going to have here is that you can add lots more unprocessed colour and flavour. It's important however that you NEVER use raw meat; it's not going to properly cook when you add water. Meat plucked from a supermarket roast chicken (or from leftover Sunday roast) works well, though you can get amazing results with beef biltong/jerky.

For the veggie component, small diced frozen veg is great for this. I've used everything from grated carrot and julienned bell peppers to raw

sliced mushrooms.

The freshness doesn't stop there. I almost always keep a plastic packet of chopped herbs/scallions to garnish when the noodles are 'done cooking'.

The noodle noggin'

So now you've eschewed the pre-fried ramen, the easiest noodles to use in these are rice noodles – namely vermicelli, or the flat stuff used in pad thai. After that, fresh egg noodles (the 'straight-to-wok' kinds in chiller cabinets) work well.

If you really must use dried noodles or pasta, it's definitely worth par-cooking them a bit, then shocking them in cold water to stop them from cooking any further. You might find some of the straight-to-wok noodles might need a bit of help as well.

From here, I'll drain and toss them in a wee bit of oil (sesame preferred) to stop them from sticking, then add them to the jar I'm using.

The vessel

You want something that's pint-sized onwards. Glass jars are great; recycle a mason/jam jar if you have one that size. I'm a sucker for loads of veggie in my dish though, so the volume of my clip-top jar (Kilner and Tala make loads of them) is more like 700ml. Just be careful of the amount of boiling water you add if you use a bigger jar; it's easy to add too much and over-dilute your soup.

All in all...

...I love these because I still get a fairly balanced meal that doesn't skimp on the convenience, and forces me to get creative while "thinking inside the pot". Over to you guys now!

Old friends, new ventures

CAROL ANN CHEAH
SECTION EDITOR



In the last fortnight I've had the pleasure of meeting up with my former colleagues from Earl's Court on two separate occasions. The weekend before term, a work junior of mine invited me for a catch-up cocktail to gossip about changes at my old workplace.

Over my lovely Tiramisu martini, made by my favourite ex-colleague bartender, I was treated to a bunch of horror stories about my former manager gone wild. Nothing I was surprised by, going by past experience; nevertheless, it's still rather saddening watching the place go from being open every day to only operating Thursday-Saturday. The bar staff, though mostly unchanged from when I 'left' (it's a long, unpleasant story), have had to pick up second or even third jobs to make up for the drop in pay. The waiting staff, who spend the most time dealing with the manager from hell, have all but changed – excluding the work junior who invited me. Mismanagement rot is a lovely thing... not!

This visit gave me the closure I needed, though; I was still very much miffed at how I was left hanging without hours or a word back in August...but looking at how the place has gone downhill, I've probably dodged a bullet there. In hindsight I'm not sure what I was thinking, juggling late bar hours with an engineering degree. Never again, definitely not in the near future.



As for the other colleague, who was the former head chef of the place... he had a stint opening his own traditional Neapolitan pizza joint in Stansted, but has since left that venture and has now broken into the London street food scene. At the moment his old-school Citroen pizza van operates two days a week, though they're looking to double that by April. The Sud Italia team keep things interesting by changing the menu offerings every week.

I managed to check out Bruno's wares this Saturday just gone: the pizzas were just as yummy, if not more so, from what I recall him making at the old bar. The best bit? It's all properly wood-fired – yes, from that little truck! He also has an adjoining stall selling little food tidbits like buffalo mozzarella, *amaretti* biscuits and *pecorino* flown in from Italy... as well as my Achilles' heel: home-made *nduja* sausage. If I weren't skint at the time I would've bought their whole stock; at £2.50 for a decent-sized portion, though, I managed to get enough. Call me biased, but I find even Whole Foods' offering just isn't spicy enough for me.

Imperialites living near these areas can check them out at Brook Green Market and Kitchen on Bolingbroke Road (Saturdays 10am-3pm), and The Food Market Chiswick on Grove Park Farm House (Sundays 10am-2pm). All 9 inch pizzas are a fiver; tell Bruno or Silvio that Carol sent you – enjoy!

Welfare

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Welfare Editor || Diba Esbati & Chanon Wongsatayanont

What it means to be an international student

Mahima Razdan writes about the perks of mingling abroad

Take a look around in your lecture hall. What do you see? Considering that all of you are studying at Imperial College, there will probably be people of different races, nationalities, ethnicities and socioeconomic backgrounds all packed into one room. Now take a closer look. I'll wager that there will be a group of Chinese students bunched together in the front, the Indians will have congregated somewhere around the back. There will be a whole bunch of Europeans scattered around the room, sitting together according to their nationalities, and the English will probably be found all around the room in two's or threes.

Although the arrangement of the different nationalities might vary from class to class, there is one thing that will not; people from the same country will invariably end up sitting together. This national unity will not be confined to the lecture hall; students will usually eat, live, go out and in general spend their entire university lives with a small number of people and these people will in all likelihood be from the same region, if not the same country. Don't believe me? Look closely at your own circles and you will know that I am right.

The single most important selling point of an international education is the opportunity to meet and interact with people from different backgrounds and cultures. It is the promise of making friends with people from all around the world and opening your mind to different things that you would never have considered before and experiences that you would not have otherwise had if you hadn't come to live abroad. By interacting only with people from our own countries we are greatly reducing our chances to grow and develop.

I get it. Living thousands of miles away from your friends and family is scary and you are seeking comfort in the familiar. There is nothing wrong with that. Let's face it, it's easier to make friends with people from the same culture as you because you probably have experienced the same things, celebrate the same holidays,



Not sure how relevant this photo is, but I couldn't find anything more adorable to get the message across.

Credit: Kerry Clark

have watched the same movies or shows, eat the same kind of food and probably have similar worldviews and opinions. Given all the similarities it's easier to bond and talk to people from the same country.

After a point though, by spending a point with a homogenous group of people your worldview becomes limited and narrow. To really make the most of your education you have to make an effort to overcome your fear and anxiety and move out of your comfort zone to talk to people who are different from you. Even if we put personal growth aside for the moment, the world of work today is becoming increasingly globalized. If we are even to survive in a global work environment the ability to work and make friends with people who are different from us will be an invaluable skill.

Now that we have the why covered let's move on to how you can make friends with people from different

backgrounds.

The first and easiest way to meet new people is by joining a society. Societies are usually organized around an interest or hobby, allowing you easy access to people from all around the world with whom you can bond over your shared love of whatever it is. Societies also tend to organize fun mixers and socials to make it easier for their members to get to know each other in a relaxed environment.

If you are feeling particularly brave you can even join a cultural society of a completely different culture. I once knew an Indian girl who joined the Cypriot society simply because she was curious about Cyprus and its culture. She got on so well with the Cypriots that she eventually went on to become the social exec for the society.

The second way to meet new people is to not form a group with your friends for class group work. Opt,

instead, to be randomly allocated to a group. When you enter the world of work, you are not going to be able to choose your team so why not try and work with strangers and see how you handle the challenge.

Lastly, and this is my personal favourite, travel! Go to a new place and explore its history and culture. Try local foods and learn a bit more about its folk art and stories. If money is an obstacle there are plenty of cheap deals for students that can be found on the Internet. It doesn't matter really where or with whom you go but only that you do go and visit as many places as you possibly can.

It's human nature to be scared of the unknown and the unfamiliar, but don't let that fear stop you breaking out of your comfort zone, I can promise you from experience that you will never be the same once you do!

Mental health helplines and resources

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

Helplines

If you are distressed and need someone to talk to:
Samaritans (24 hr helpline):
 Phone: 08457 90 90 90
 Website: www.samaritans.org.uk

Anxiety Help : Anxiety UK

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

No Panic

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

Eating Disorders: Beat

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

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

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

College Resources Student Counselling Service

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

Imperial College Health Centre

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

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

Mentality: IC Anti-Stigma Campaign

Mental illness affects a quarter of the population, yet at Imperial it's swept under the rug. Alongside a small group of fellow students Bethany Davison is aiming to change this. The new group MentiMentality is going to

be campaigning throughout the term to raise awareness, reduce the stigma surrounding mental health and, most notably, help people to seek support for their problems. Suffering from mental health problems can be scary, isolating and confusing, especially

when you feel there is nowhere to turn. MentiMentality seeks to highlight and clarify key points of access within college when seeking help.

Additionally, MentiMentality hopes to reduce the stigma surrounding mental health and educate students

about the importance of mental health. They aim to do this in numerous ways including some activities at an upcoming stall in Sherfield. Why not come along to see what it's about?

EMILY CRAMPHORN

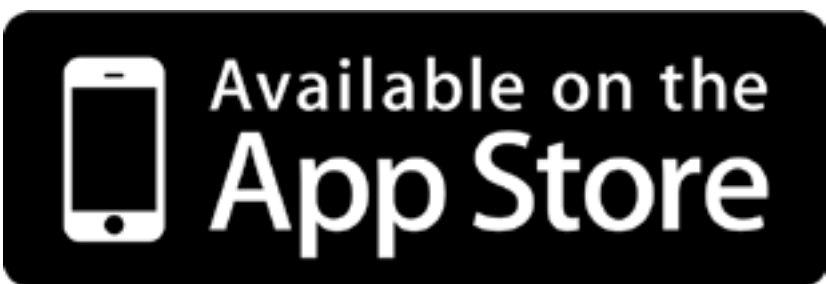
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AND MUCH, MUCH MORE



Up in Ubud: Dabbling the delights in Bali's undisputed cultural capital

Chris Richardson ditches the beaches and heads for the hills

Bali: the four letters roll eloquently off the tongue, and immediately conjure up images of beautiful beaches, bronze bods, and bottled Bintang. But a stone's throw – literally one hour by shuttle bus – into the island's core teleports you to a different kind of paradise: the kind that featured heavily in *Eat Pray Love*, and the kind that continuously captures the imagination of yogis and chill-seekers from across the globe. And with its seas of green, cooler climates, and cultural delights, it's easy to see why. Welcome to Ubud.

There's much to be said for Balinese culture; the rich history, exquisite cuisine, and warm hospitality are all internationally renowned. They certainly set Bali aside from other obvious tropical holiday destinations, and help attract repeat visitors in their droves year-on-year. With that in mind, Ubud is undoubtedly the island's cultural capital – a far cry from scruffy Kuta and trendier Seminyak in South Bali – and is thus the obvious location in which to explore the island's cultural offerings.

Sights and attractions are dotted over a large distance in the town and surrounding villages, and given the lack of resident metered taxis the ojek (motorcycle taxi) rates are heavily inflated. So when you arrive, the first thing you'll want to do is source a moped, which your accommodation will be more than happy to help you with. This should set you back around £3 per day, and is the perfect mode of transportation for getting lost in Ubud's beautiful countryside, or stopping to check out whatever local art studio catches your eye. Furthermore, the area doesn't have the usual reputation for bribe-thirsty police officers looking to extort cash from innocent tourists, so you should be able to explore unmolested.

Once you've dumped your bags and sorted a ride, Ubud's your oyster. Fill the sunlit hours with the area's outdoor sights. Start off your day with a morning stroll along Campuhan Ridge, a beautiful and relatively-chilled hike that stalks two rivers which eventually converge. This is the infamous spot where a Javanese priest once sat and meditated before deciding to construct a temple, around which the main town was first developed. The short walk concludes in a small village hosting several art studios offering more unique wares to what you'll find in town, and at much

"There's many a hidden gem to be found."



Your luxury retreat in the hills. Photo: Chris Richardson

better rates. You should also take a trip up to the Tegalalang rice terraces, which offer spectacular views of palm trees set against an epic backdrop of staggered rice terraces. Here it's possible to take a tour or just amble through the paddies at your own pace.

No trip to Ubud would be complete without the obligatory visit to the Sacred Monkey Forest Sanctuary, a nature reserve and temple complex that's home to countless long-tailed macaques. Don't let the 'Sacred' or 'Sanctuary' in the name fool you: I think of this more as chaos among tranquillity. While the temples and forest are certainly serene, any attempt at a peaceful walk is almost always interrupted by one of the four tribes of monkeys on regular patrol. Attacks occur daily, as a quick YouTube search will attest, and many of the monkeys are chock full of herpes B virus. Why parents let their young children feed the monkeys bananas is totally beyond me, but I guess this is just Darwin's theory at work. On a related note, simian obesity in the forest has now reached epic proportions. It certainly is a spectacle; go and check it out, but be sure to keep any valuables secured.

Moving away from activities requiring zealous physical exertion, Ubud has a seemingly endless supply of galleries to keep you entertained. Your best bet is to amble through

"Amori Villa is nothing short of stunning."

the side streets and see what you stumble across. Of note, the Agung Rai Museum of Art has an impressive collection of Walter Spies' works, while the Neka Art Museum will take you on a journey through the development of Balinese artistic styles. Traditional Balinese dance shows can be found from a multitude of companies every night of the week; these are the perfect blend of costumes, choreography, and comedy, backed by the sweet sounds of Balinese gamelan. Obviously, yoga is one of the star attractions in Ubud; if you're that way inclined, you've come to the right place. Competition is fierce, keeping prices reasonable and quality high; your best bet is to find out the situation on the ground once you arrive.

So that's Ubud in a nutshell. These are, of course, just the highlights. There's many a hidden gem to be found, especially if you're feeling adventurous. I'd also say that the rainy season is somewhat underrated; the area is a lot less crowded, room rates are remarkably lower, and the rain itself is a minor inconvenience. Oh, and the rainy season coincides perfectly with the Christmas break and end-of-exams. For me it was a true highlight of Indonesia, and a destination I'd strongly suggest making a focal point of your next holiday agenda.

Amori Villa

With seven gorgeous suites and villas set around a luscious infinity pool that cuts dramatically into a plush forest, this boutique resort is luxury at its finest. Carefully crafted to provide breath-taking panoramic views of the surrounding valley, accompanied by the soothing sounds of the river below, it's no surprise that this paradise is a TripAdvisor Travellers' Choice 2014 Winner. And given it's the brainchild of a couple well-versed in world travel you can rest assured that attention has been paid to the smallest of details.

The team of butlers provide outstanding personal service, whilst the chefs prepare a wonderful selection of local and international fare at bargain prices. The infinity pool is the perfect place to unwind after a stroll through the rice paddies, before retiring for a massage or Jacuzzi session. Individual villas can be booked but I'd recommend banding together and booking out the entire retreat; during my recent visit I ran into a group of young professionals who'd done just that for an extended weekend and seemed to have had the best time. Look no further for somewhere to unwind for holiday bliss: Amori Villa is nothing short of stunning.

Find out more at amorivilla.com.

Travel

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Travel Editor | Yung Nam Cheah

Conquering Mount Rinjani

Chris Richardson's epic three day hike up Lombok's beastly volcano



Admiring the view next to a camp fire after a long day of hiking Photo: Chris Richardson

To the unacquainted, volcano climbing in the Indonesian archipelago might seem a little dumb, but in reality there's only so much tanning and partying you can handle before you get the itch to do something a little more challenging. Having done my homework, I'd come to the conclusion that Mount Bromo on Java was a glorified tourist trap, and the two hour climb offered by Mount Batur on Bali wouldn't really scratch my hiking itch. So I decided on Mount Rinjani on Lombok, a treacherous three day hike, to be completed before passing out on the neighbouring Gili islands.

Lombok is just a couple of hours east of Bali by speedboat, and a lot more chilled. Truth be told, I think this is the Indonesia a lot of people are seeking when they head to Bali, but miss as they remain too glued to the buzzwords and trodden paths. Many make it as far as the Gilis, three small islands just off Lombok's northwest coast, but venturing further out is certainly worth the trip; there's excellent surf and beaches, untouched villages and countryside, and – of course – a massive looming volcano to be climbed. Some would argue that Balinese hospitality is unrivalled, and appears to dissipate quite quickly as you move away from the island, but I didn't find this to be the case at all. After sparking up a conversation with a couple of Polish medics on the boat over from Bali we headed to book the tour and retired early ahead of a 4am start.

The first day was a somewhat forgiving seven hour stroll, partly

down to the stretch being non-technical, but mostly down to us being well rested, having exerted no energy over the days leading up to the trip. It's mostly gentle incline through meadows and forest until the last couple of hours up to the crater rim, which is slightly steeper incline but still perfectly doable. Here we set up camp for the night, indulging in tasty food by a roaring campfire, soaking in the views of the gorgeous crater lake below over a tasty sunset. I'll admit that from here the summit looked pretty close, and as the day had been almost too easy, I heavily underestimated what was yet to come.

After a solid eight hours sleep it was 2am, and so we began to work towards the summit in time for sunrise. To describe this final stretch will still do it no justice: despite being only 3800 metres, I'd say it rivalled the 6200 metre Huayna Potosi climb I completed in Bolivia last year. The stretch to the summit from the crater rim is essentially a massive volcanic sand dune; for every three steps you take up, you slide back down two, a disheartening state of affairs lasting three to four hours. In any case, the eventual views are worth it, as you're rewarded with epic panoramas on both sides – Bali and the Gilis behind the crater lake to the west, and a scorching sun rising over Sumbawa to the east.

Following the summit is the gleeful skip back down to the crater rim camp. From here it's possible to bail, but we opted to venture inside the crater rim, adding an extra night to the trip that was certainly as much

of a highlight as the summit itself. After three tough hours downhill, we eventually reached the ethereal lake that had caught our attention since we first made it to the rim on the previous day. This was the perfect place to camp, as behind the lake were some picturesque hot springs, ideal for chilling after nine hours of hard graft.

The final day involves climbing back out of the crater and heading down the other side, continuing along a different path to avoid any route repeating. It's a tolerable eight hours that pass by fairly quickly, assuming you're still running on the high from having managed to summit. Finishing up puts you in the perfect spot to carry on to Lombok's famed Senaru waterfalls, where you can kick back and relax. Alternatively, you could head hop on a boat to another island to sink a few beers and revel in the fact that you survived, which is what I did. It certainly scratched my hiking itch and also helped to keep the Bintang-induced beer belly at bay; if you're heading to the archipelago be sure to make conquering Mount Rinjani a top priority.

Rinjani Trekking Club – Lombok's hiking specialists

When I first docked in Lombok I went to have a chat with Mr Ronie

and the gang at Rinjani Trekking Club (RTC), whom several sources had told me were highly reputable. I'd stress that this is the most important step that you want to get right; you need a reputable agency with knowledgeable guides, reliable equipment, and decent food to keep your energy levels high. RTC has all three. Furthermore, they are – to my knowledge – the only organisation on Lombok dedicated to conservation work, organising sustainable hikes and also cleaning up after less environmentally-conscious groups along the way.

They'll also give you options when it comes to crafting your route. If you're opting to go to the summit, which I'd strongly suggest, then you'll want to take the route outlined above: commencing in Sembalun and finishing in Senaru. The great thing about this route is that it's so well structured; you get the summit out of the way while your energy levels are high, get to camp at the crater lake (not possible otherwise), and finish at some serene waterfalls rather than arid savannah. Hiking with RTC certainly made this experience; their professionalism coupled with their ethical approach to hiking makes them the obvious choice for your hike up Mount Rinjani.

For more information visit info2lombok.com or contact the Editor.



An extra day brings you to the gorgeous lakeside completed with hot spring Photo: Chris Richardson

"if you're heading to the archipelago be sure to make conquering Rinjani a top priority."

"Adding an extra night to the trip was certainly as much of a highlight..."

HANGMAN



hangman@imperial.ac.uk

STRAPPING Tom, the first addition to our newly acquired **FELIX PAGE 44**, is the President for Imperial College Union. We asked Tom what he thought about the upcoming **A Cappella semi-finals**. “I can’t wait!” He cheekily grinned. “I love a good song and dance when it comes to men.”

TOM, 23, from Physics



Shock and Disappointment at Imperial Themed Orgy

Hangman was shocked, and not at all aroused, to learn that internet sex-freaks have been holding Imperial themed orgies at Premier Inns up and down the country.

Sources reveal that the rooms are specially conditioned by pumping in the sweat, desperation and wank-flannel aroma of the 5th floor of the library, before the doors are opened to lines of socially awkward and sexually frustrated young men desperate to experience the no holds barred fuck-fest that is Imperial College.

Rooms are kitted out to emulate the campus, with bottles of aloe vera (library Cafe standard) available close at hand, jacket potatoes for those that get peckish and a few live pigeons thrown in for good luck.

Early reports from the South West of England indicate that legendary Imperial BNOG Kris Krays has been spotted in one of these dens of Imperial iniquity, convincing the only girl present to ‘climb on top of his Queen’s tower’, which Hangman has been reliably informed is ‘more Pisa than Big Ben’, while the other attendees awkwardly stood around, made small talk, and offer up mathematics based chat up lines, although ironically, of course.

One man driven to the edge of sanity by the sheer volume of man available spent four hours muttering the words “Imperial was my first choice, it really was,” over and over

again, standing in nothing but his socks with a red lanyard hung around his neck.

Desperate for a taste of the sexual thrill that is Imperial, men from all walks of life have been donning masks of the Felix cat and former Rector Sir Keith O’Nions, then sending dick pics to a mysterious ‘orgy mister.’

Several turned up and were charged extortionate entry fees after 10pm, which outraged a lot of the attendees. Said one participant, “Why should I have to pay to attend my own orgy? If they keep up with this no-one is going to want to take part on a Friday night at all.”

Said another, “I’m pretty sure I voted on the orgy survey for the entry fees to be reduced. I swear this happens every year! Disgraceful.”

With one in five participants leaving the orgy without actually having sex, some are now asking for their money back.

Another attendee told Hangman, “I’m usually a healthy, normal, and sexually active person, but I’m always looking for a new sexual thrill.

“Spending a night in a room that smells like nightmares with 35 neckbearded men while the only girl in the room is chatting to someone else sounds like an amazing experience.

I just wish there was a way I could make it last four years, and not just one magical night.”



Scenes at the Imperial-themed get together

Do you think you’re funny? Do you like orgies too? Email: hangman@ic.ac.uk

HANGMAN



hangman@imperial.ac.uk

Diary of A Fresher aged 18 3/4

Friday 16th January

Despite waking up with a massive hangover today, I ended up drinking again as hall mates said the American girls are here! Apparently for one term all these tipsy girls show up at the union and triples the amount of actual ladies in the building. They are all our age but have never drank before, being under 21 and all.

They reckon it may help me get over Dorothy, and it kind of did, as I met a girl there who apparently found my accent charming, even if I do have a sort lisp. She asked me things like if I knew Prince Harry, and I dunno if she was joking but I said I did and she went crazy. We exchanged "cell numbers" and we are going out tomorrow.

That two years of speech therapy was money down the drain. I should have used it to go on a gap year instead.

Saturday 17th January

I had the oddest date with American Girl today. She wanted a tour of London so I took her to M + M world and then she wanted to go "proper, UK, clubbing" so I took her to Piccadilly Institute.

It cost me £40 for us both to get in, a further £15 for two tequila shots and then I had to pay about £2 in change to the woman in the toilet as I needed gum, just in case she fancied making out.

She must have spent so much more money than me on drinks though as she passed out really early on, in some leather seated booth, one fake eyelash askew. She had lost one of her massive platform shoes too.

I managed to get her in a taxi and take her back to halls, except then I remembered she doesn't even go here so have no idea where she lives... she's

now slumped on my bed, snoring.

Am writing this from my bedroom floor and using a torch. Roommate is pissed.

Sunday 18th January

American Girl spent all day in corridor toilets puking. I managed to get a bit of chit chat in with her through the door, but people kept coming and going so it made it a bit awkward. She seems nice though, and I think she asked me out again although it was hard to make her words out through the retching.

Monday 19th January

Back to lectures. Realised I know nothing. Spent evening in library staring at blank page. Searched UCAS deadlines again, just in case.

Tuesday 20th January

In labs today we were messing with some drosophila larvae in banana paste, and my labmate kept pressuring me to eat it for a vine video. I gave in and swallowed a spoonful just as the lecturer walked behind me, and I vomited the paste and my SAT Café breakfast onto his shoes.

Wednesday 21st January

Posted my horrific lab experience on Imperial Secrets.

It got 42 likes.

Thursday 22nd January

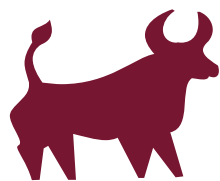
American Girl texted me and she wants to go on a date on one of those tour buses. Might just put her at the top of the number 9, and go around a few times as it will be so much cheaper, since I spent all my food money for the month in Piccadilly Institute.

HOROSCOPES



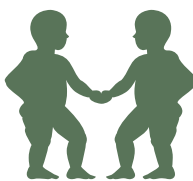
ARIES

This week you decide to go the dubiously themed orgy; however whilst traveling by bus to get to the hotel, you fail to consider the consequences of wearing your costume in. Luckily Salman Rushdie lives nearby imperial so it looks like you'll be roommates for a while until it blows over.



TAURUS

This week, after revising for 14 hours in a row, you realize that you no longer enjoy anything about your subject and leave to become a fisherman. Unfortunately your Physics, Further Maths, and Latin A levels in no way prepared you for the real world and you are eaten alive by trout.



GEMINI

This week you accidentally leave your phone lying around your friends, and now you've been signed up for dwarf dating. You've already had multiple invitations from a Spanish dwarf named Jorge, who shares a disturbingly similar amount of interests as you. Ehh go for it - you'll get a free meal out of it!



CANCER

This week you decide to run for Union President, but your Imperial Secret about wanking in the library toilets gets linked back to you. The resulting scandal forces you to withdraw from the candidates, as well as losing some favor with the librarians. Luckily this behavior is encouraged if you want to be the Felix editor.



LEO

This week you realize that posting your problems on Imperial Secrets is not the best platform for constructive criticism or a resolution to your problem. It appears your foot fetish is something you are going to have to deal with by yourself, maybe with some intensive electro-shock therapy.



VIRGO

This week, after many months of awkward flirting with a hall senior, you decide to get drunk and ask them out. You accidentally drink far too much, changing your plan to lying naked on their bed waiting for them. You also discover that university life is quite difficult with a restraining order.



LIBRA

This week, while revising for your January exams, you daze off and come to the sudden realization that as a September baby, your parents almost definitely conceived you on New Year's Eve and as a result you can't get the image out of your head, causing you to fail your exam.



SCORPIO

This week, with great optimism, you purchase an orgy ticket; however you use your real name, which the orgy master publishes on Facebook once he realizes that only four guys are going to sign up. You coincidentally learn a lesson about having family on Facebook, and that your mother is very disappointed in you and is praying for your soul.



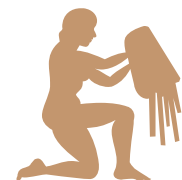
SAGITTARIUS

This week, after returning from home, you decide to be a real adult and try to properly cook a meal; however you use a non-EU-regulated rice cooker, thereby burning your entire hall down and killing hundreds. You take consolation in the fact that Evelyn Gardens is getting sold next year.



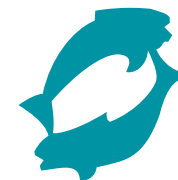
CAPRICORN

This week, after being rejected by another prospective partner you go home to masturbate to their Facebook pictures; however you realize that the comfort of home has made you far too complacent, leading you to forget that you have a roommate. Now you can no longer look them in the eye.



AQUARIUS

This week, your New Year's resolution is to be more charitable in spirit, so you decide to join the Kenyan orphan charity society's Give It A Go taster session. You leave disappointed and write a letter of complaint to Abi at the student union that no Kenyan orphans were given away whatsoever.



PISCES

This week, due to Imperial Housing not understanding the concept of when student loans come in, you can't afford to pay your halls rent and are subsequently evicted. You now live in the library, washing in the sinks and living exclusively off jacket potatoes. At least now you can tell your parents you're studying hard.

Puzzles

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Puzzles Editor || Michael Faggetter

Word Search

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

Find these common food words in the grid.

There are also 8 bonus words, which are the answers to the clues.

Fruit & Veg:

Cantaloupe
Aubergine
Gourd
Radish
Kohlrabi

Pastries & Cakes:

Cornish Pasty
Eccles cake
Macaroon
Croquembouche
Frangipane

Meats:

Sirloin
Veal
Quail
Gizzards
Caribou

Dairy Products:

Gruyere
Buttermilk
Curd
Paneer
Quark

Herbs & Spices:

Cardamom
Lavender
Nutmeg
Fenugreek
Sorrel

Drinks:

Oolong
Rooibos
Merlot
Chardonnay
Stout

Pasta Types:

Linguine
Tripoline
Rigatoni
Stelline
Gnocchi

Bonus Words:

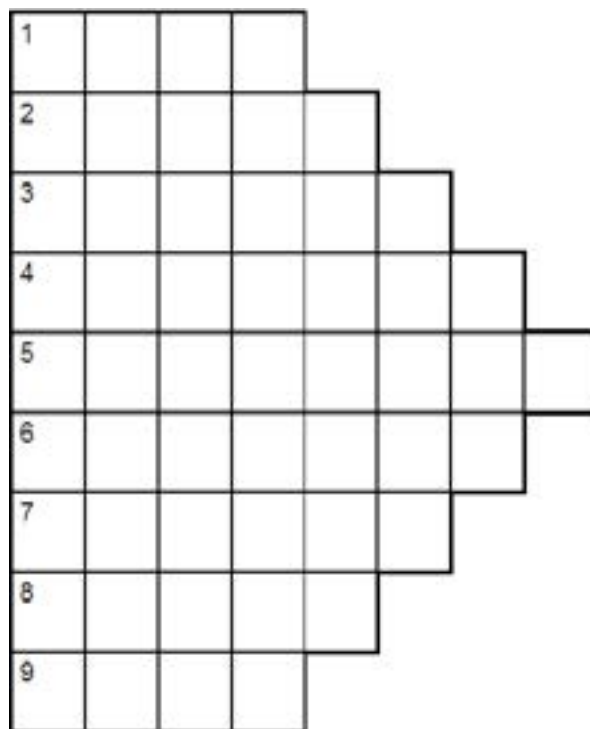
- Mix of fat and flour
- Clear, savoury jelly set with gelatine
- English translation of Bouillon
- Beef cut from the breast
- Vegetable with types: Globe and Jerusalem
- Bulbous edible root with a strong anise flavour
- Sushi condiment
- Dried flower buds; ingredient in pumpkin spice used to make mulled wine

Anacrostic

Paul G.

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

- Thick hair on the neck || Word at end of prayer
- Fruit || In the midst of
- King of ancient Egypt || Long periods of time
- Children's game || Thinks
- Cause of disease || Geometrical shape
- As an alternative || Covered in dirty marks
- English pope || Unit of angle
- Dark period || Entity
- Informal word expressing refusal || Undo



FUCWIT

Happy New Year puzzlers!

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

Points are awarded for each correct solution.

Bonus points (in brackets) are awarded to the first correct answer!

Points available this week:

Word Search	3 points (+1)
Weekly Quiz	3 points (+2)
Anacrostic	3 points (+1)
Sudoku	1 point (+1) each

Leaderboard

Individuals:

1. Adam Stewart	88
2. Catmelon	39
3. Jem Ong	26
4. Kebab King	21
5. Gabriel Quek	2

Teams:

1. Fully Erect	58
2. L3Gendary	45
3. Mindsuckers	40
4. Dapper Giraffe	15
5. AnyonebutKofi	8
6. Aerodoku	2
7. Guang <3 Le	1

Puzzles

fsudoku@imperial.ac.uk

Puzzles Editor | Michael Faggetter

Weekly Quiz

QuizSoc

Sudoku

1) Popular Misconceptions

In the Salem witch trials, how did most of the accused die?

2) The Internet and its Wonders

What is the name of Reddit's image hosting website?

3) TV and Cinema

Who was Jennifer Aniston's character in Friends?

4) Science of Old

How many non-fixed objects did the ancients see in the night sky?

5) In the Last Week

Which company is quickly expanding in Europe and has promised 50,000 new jobs in a conference in Munich?

6) Questions About Good Songs

In the song *Lucy in the Sky with Diamonds*, how are the trees?

7) Obscure Nerd Trivia

What is the name of Zelda's caretaker?

8) Word Fun

What is the only anagram of "English"?

9) This Day in History

Which British city was founded on the 23rd of January 1967?

10) ...and if you got all the other right, their initials spell out...

What is the term for the medical condition of a woman with excessive body hair?

This quiz has been brought to you by QuizSoc, who will bring you a new quiz every week on Felix. If you need a quiz for your event, you can contact the society! We will also be organising our own quizzes in the coming months, so watch this space! Contact quiz@imperial.ac.uk for more information.

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

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

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



**Benedict
Cumberbox**

Last Week's Solutions

Word Search

- | | | |
|----------------|---------------|------------------|
| THERMODYNAMICS | GEOGRAPHY | ARITHMETIC |
| TOXICOLOGY | ANATOMY | CALCULUS |
| PSYCHOANALYSIS | THEOLOGY | METEOROLOGY |
| PHOTOGRAPHY | CIVICS | OPHTHALMOLOGY |
| BOTANY | LOGIC | ART |
| CYBERNETICS | SCIENCE | GREEK |
| CHEMISTRY | ENDOCRINOLOGY | DENTISTRY |
| LINGUISTICS | PHONETICS | MIDWIFERY |
| COSMOLOGY | ZOOLOGY | METALLURGY |
| PHARMACEUTICS | OCEANOGRAPHY | STATISTICS |
| TRIGONOMETRY | GENETICS | ENGINEERING |
| ASTRONOMY | PHILOSOPHY | ELECTROMAGNETISM |
| SONICS | HISTORY | MEDICINE |
| CONICS | ETHICS | RADIOLOGY |
| CYTOLOGY | OPTICS | ALGEBRA |
| BUSINESS | PSYCHOLOGY | LATIN |
| LAW | NEUROLOGY | |

The remaining letters spell out:
KINDERGARTEN COMPREHENSIVE UNIVERSITY

Sudoku

6	2	3	4	5	1
5	1	4	2	3	6
4	3	5	1	6	2
1	6	2	3	4	5
2	4	6	5	1	3
3	5	1	6	2	4

4	2	6	3	5	1
3	1	5	2	4	6
1	3	2	4	6	5
5	6	4	1	3	2
2	5	3	6	1	4
6	4	1	5	2	3

1	6	5	2	4	3
2	3	4	5	1	6
5	4	3	6	2	1
6	2	1	4	3	5
3	5	2	1	6	4
4	1	6	3	5	2



A brilliant new addition to Felix! Check back each week to follow the life of Filbert and his friends. For more comics and animations, visit filbertcartoons.com

Quick Crossword

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

Nonogram





Ever thought of joining Floorball?



The Imperial College Floorball team is one of the United Kingdom's best Floorball teams and regularly place in the top three in competitions around the country Photo: IC Floorball

ADITYA RAYMOND
THAWANI
ICRFL CHAIR

“MAN! ON!” The howls resonate through the hall as each team eggs the other one on. A feint to the right, a twirl and another dodge before the striker is through the defensive line. She manipulates the curved head of the floorball stick with the deft and ease of a water bender as she races towards the goal line. 20 yards and closing...

The goalkeeper crouches at the ready, his legs crossed for fear of letting the small, aerodynamically honed ball through. With his helmet and padding protecting him from the wickedly fast launches he knows that are about to come, he tenses his muscles, blinks away the sweat and grits his teeth. 10 yards and closing...

The striker weaves in and out; she knows she needs to make this count. She looks up once more, almost 8 yards out... She moves her left leg forward, bends down towards the ball with her stick, almost as if to scoop it up, and whacks the ball with all her might.

The keeper barely has time to react, as he leaps to stop the blur that has become the ball. Alas, he has failed

"This is Floorball: a game of intense action and agility"

as screams of joy come from the opposing team.

This is Floorball: a game of intense action and agility. A Swedish invention, it draws a lot of inspiration from field and ice hockey, but is played on indoor courts.

The Imperial College Floorball Club is committed to training its members, no matter their skill level, to be the very best, but amongst a very relaxed atmosphere. We provide all the necessary equipment for training and charge a modest subscription fee.

As one of the United Kingdom's best Floorball teams, we have regularly placed top three at competitions throughout the country. At the Midlands Floorball Tournament, in Birmingham, we fielded a top notch, eight member team and went on to clinch second place after a hard fought final match.

Our team demographic is very mixed both in terms of gender and nationality with a substantial number of our players from Scandinavia, Singapore, England and the Czech Republic.

If you're looking to have a lot of fun and a great workout, get in touch with us through email or join our Facebook group. We hope to see you soon!!

"The Floorball Club is committed to training its members"

The World Sport Column



Photo: AFP

In Rugby Union Number 8 Nick Easter and Fly Half Danny Cipriani have been recalled to the National Squad. They will be part of a training squad that is 34 strong, ahead of the Six Nations opener against Wales in Cardiff. In football, Chelsea and Liverpool drew 1-1 in the first Leg of their Capital One Cup Semi-Final. Chelsea took the lead from a Eden Hazard penalty, before Raheem Sterling cancelled it out with a goal in the second half. Chelsea will take a potentially vital away goal with them to the second leg in Stamford Bridge (although it doesn't come into play until after extra time). In cricket, England have made a solid start to the Carlton Mid Tri-series in Australia. They were beaten convincingly by Australia

but responded with a victory against India. Craig Kieswetter is set to find out this week whether his eye injury will end his career. In the Australian Open Rafael Nadal had to come back from two sets to one down to win in the Second Round. Nadal appeared to be in major discomfort for much of the match. The only remaining British player in both the main draws, Andy Murray, has marched into the third round. Murray, who is yet to drop a set in the tournament, beat local hope Marinko Matosevic 6-1 6-3 6-2. Maria Sharapova had to save two match points before beating the world number 150 and progressing to the third round.

KUNAL WAGLE
SPORT EDITOR