



Felix

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Felix arts: The Experiences issue

Pages 23-31



Students frustrated over impossible physics exam question

Students told they will receive full marks if they had pointed out it could not be solved

PHILIPPA SKETT
FELIX EDITOR

Physics students have been left confused and annoyed over an exam question that was proved to be impossible to answer, adding to the plethora of mistakes in papers sat by students from multiple year groups in the department this term.

Second year students who sat the

Quantum Mechanics exam last Friday found that a 15-mark question wave functions was impossible to answer correctly.

The question, worth 15% of the exam, was part of a larger section of the paper about the potential energy of a quantum system.

The question asked students to prove a certain energy level could exist within a specific system with predefined limitations.

It then asked for students to find

the solution to a variant of the Schrödinger's Equation for the energy level in question.

However such limitations meant that it was impossible for the determined energy level to actually exist within the system, thus rendering the question impossible to answer.

The impossible exam question was reported to the course instructor, Professor Andrew Jaffe. Jaffe then told all second year students in an email sent on Monday that they were

aware that many 'put a lot of effort into the problem, and we very much want to take that into account in our marking.'

Jaffe stated that they would be awarding marks for those who attempted to set up the premise of the answer, and that: "Any student who did note that it was impossible even without the full algebra will of course receive full marks."

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1 in 6 units set grant targets, THE finds



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This week's issue...

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Felix Editor || Philippa Skett

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What's on this week:

Dance Club Summer Ball

Saturday 13th June 7:30pm-2am, Union Concert Hall
IC Dance Club are hosting their very first (and very own) Summer Ball this weekend, with live music from IC Big Band and performances from the new club committee and their professional coaches. And it's in the UCH, so you don't have very far to go either!

RAG Summer Ball

Monday 15th June 8pm-2am, Shoreditch
RAG are having their Summer Ball too, over at Trapeze Basement Club. It's in East London. They wanted us to tell you, so we did. Vital services being provided here at Felix.

Last Issue of Felix

Friday 19th June, 11am(ish)
It's Skett's last issue next Friday. Boo. Be sure to grab a copy to enjoy the vast quantity of piss-taking at her expense.

Here it is, the penultimate issue (woo)

This is the penultimate issue of *Felix*; we've got one last issue to go before we break up for the summer. We'll return in the first week of the next term, with a new editor, which will be an exciting change for the paper.

In this week's issue we've covered the news of the many mistakes that have been spotted in the Physics exams that students have been sitting all term. The mistakes range from missing signs and symbols and poorly drawn diagrams, through to a question that was impossible to solve, and left a lot of students angry, although perhaps not surprised.

Speaking to members of staff in the department, it seems there may be a flaw in the system as opposed to the fault of one individual. Not only that, it is probably not a problem unique to Physics, but is an issue nonetheless when factored into the bigger picture of perceived apathy towards undergraduate students.

In the past five(!) years I have spent at Imperial, by far the biggest complaint I have heard from students about this university is not the lack of girls, boys, beer or all of the above, but actually the sense of disconnect between the undergraduate students



THIS WEEK'S EDITORIAL

and Imperial itself.

Typos in exams give an impression of a lack of attention towards the exams that students spend hours poring over textbooks and PowerPoints for. The fact that students in their undergraduate year spend so much time, not to mention money, in preparing and taking these exams, it is all the more annoying that it seems that the university haven't given the exam the same due care students do.

Not only that, but sitting exams is an experience that can be made all the more stressful if you start to doubt yourself over an exam question. No

matter how many hours you commit to the library as a first year student, having an exam script with a question containing an error can turn what you know on its head, as what is seemingly more likely to be wrong; your notes or the script?

Students aren't science machines (just like the professors that write the exams, obviously), and even if we see a mistake during a test, it takes more than our own confidence in our knowledge to speak up and say something about it.

That impossible question may have been only worth 15% of the marks, but I am sure a greater proportion of the students would have worried about on the way home after the exam.

Mistakes can contribute to students feeling neglected, as can often be the case when feedback is late or non-existent, or emails go ignored.

The Physics department seem genuinely apologetic over the errors, and obviously no-one is perfect. I hope that their empathy is felt by the students however, as if they are just offered simple scaling or a few extra marks here or there, this feeling of disconnection may continue past exams and even after students leave.



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News

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News Editors

Carol Ann Cheah, Cecily Johnson & Kunal Wagle

Imperial among one in six universities to set grant income targets for individuals

CECILY JOHNSON
SECTION EDITOR

A Freedom of Information request by *Times Higher Education* (THE) has revealed that Imperial College London is among around one in six universities in the UK to set targets for the amount of grant money brought in by its academics.

The practise of setting grant income targets for individuals was scrutinised after the suicide of Stefan Grimm, a Professor of Toxicology in the Imperial College Faculty of Medicine, last September.

93 UK universities responded to the FoI request from THE, which asked whether or not they set targets of this kind. Of these, 11 universities reported that individual grant-winning goals are set for at least some members of their faculties.

Another 12 institutions have targets set at institutional, departmental or faculty level; this means that in total 30 percent of universities set grant income targets of some kind.

As well as Imperial, targets are set

for individuals at the universities of Aberdeen, Dundee, East Anglia, Glasgow, Greenwich and Leeds, as well as Queen Mary University of London, Plymouth University, Abertay University and Robert Gordon University.

Greenwich, Abertay, Robert Gordon, Dundee and Leeds reportedly stated that these targets are set “only on a case-by-case basis”, while Plymouth and East Anglia say that academics are “encouraged” but not required to bring in the target amount of grant money, the THE reports.

In their response, Glasgow said that targets are used alongside other metrics in the criteria looked at when considering promotions for senior lecturers. Meanwhile Aberdeen say that their “expectations” are only used to inform conversations about “which aspects (if any) of an individual’s career might need more attention or support to develop”.

The universities of Bath, Bradford, Surrey, Ulster and Warwick did not respond with the requested information, claiming that it was “commercially sensitive”.

However in an article last year THE reported that Warwick Medical School and the University of Warwick School of Life Sciences single out academics for potential redundancy if their research income over the previous four years is below an average of £90,000 or £75,000 respectively.

At Imperial, academics are expected to “cover the costs of their employment” with the income from their research and teaching work. There are also minimum performance standards within some departments that sometimes include “a general statement of the amount of income that a researcher... might normally be expected to generate”.

The inquest into the death of Professor Stefan Grimm in April this year heard a report from Imperial’s internal review of staff policies, which was conducted in response to Grimm’s suicide. Senior coroner Chinyere Inyama noted that funding issues were mounting stress on the professor, who was undergoing an “informal review process” after “struggling to fulfil the metrics” of his post.



Individual targets have been criticised. Photo: Imperial College London

Led by Imperial’s director of Human Resources Louise Lindsay, the review recommended a number of changes including increased support for staff members who are struggling, though Ms Lindsay admitted at the inquest that the changes still may not have prevented Grimm’s death.

Members of the academic community have called out the practice of setting grant targets for encouraging “overstretched” staff to take on more projects than they can reasonably manage and discriminating against more inexpensive research.

UCL students threatened after rent strikes

CECILY JOHNSON
SECTION EDITOR

Students living in accommodation run by University College London (UCL) have been threatened by the university with serious repercussions after withholding rent due to allegedly ‘unliveable’ conditions in their halls.

UCL has warned the final year students that they will not be permitted to attend their graduation ceremony, receive their final results or have their degree reported unless they settle the outstanding accommodation payments.

Returning students will not be permitted to re-enrol at the university until the balance is paid off, warns the site manager of Campbell House in a letter to those taking part in the strike. Summer accommodation offers could also be withdrawn.

However, the accommodation office at UCL has reportedly claimed that this was only a ‘standard letter’ which is sent out to any student with an outstanding debt to the university,

and the Head of Residential Accommodation has stated that they will not seek academic sanctions against the students.

The University College London Union Accommodation Representative David Dahlborn described the threats as “both vile and cowardly” and claimed that they “represent a mentality at UCL that the bosses would rather expel their best and brightest students than take their complaints and demands seriously”.

Up to 200 students at Campbell House and 230 at Hawkridge House have been withholding rent money on the grounds that conditions in their accommodation buildings are sub-par, and that ‘severely’ disruptive building works have been ongoing throughout the exam period.

They accuse UCL of violating the Student Accommodation Code (SAC) which sets out regulations for all halls of residence. The SAC states that “All maintenance works should be undertaken so as to minimise inconvenience to residents ... endeavours should be made to avoid sensitive periods such as

examinations”.

Construction work has been taking place at Hawkridge House, located in Chalk Farm, since February 2015 despite the original plan stating that the disruption would be started in September 2014 and finished by this January.

Scaffolding has been erected on all sides of the building, resulting in a lack of natural sunlight inside, and dust and drilling noise have reportedly left students unable to revise, causing stress and health issues for them.

When the rooms were advertised to students last summer there was no warning that any building work would be taking place. More than half of the residents have demanded a refund of their accommodation payments.

Residents of Campbell House in Bloomsbury have also faced disruption as the building next door is being demolished. Work has reportedly been taking place from 8am, Monday to Saturday for several months.

Students have complained of noisy drilling at over 90 decibels inside

rooms causing desks and mirrors to shake. Shaniqua Hunter, a resident of Campbell House, stated “I can’t even make phone calls, watch television, study, take a nap or listen to music in my own room”.

A spokesman for UCL reportedly

said that students have been offered alternative study space, while bedrooms elsewhere have been sourced for some others. UCL have yet to make an official comment on the status of the threats and compensation.



Residents protesting outside Campbell House, where many students have withheld rent due to poor living conditions. Photo: David Dahlborn

News

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News Editors || Carol Ann Cheah, Cecily Johnson & Kunal Wagle

Imperial centre identifies high cost of care for Afghanistan veterans

PHILIP KENT
DEPUTY EDITOR

trauma care, as well as prosthetic limbs.

The centre, which is located at Imperial College London, raised concern over the cost, which they say may be underestimated because of the potential need to replace prosthetics in the future, as well as other illnesses (both experienced by all citizens) as well as injuries specific to bomb-related injuries.

The Royal British Legion also felt that the cost of care has been underestimated up until now.

However, the researchers hope that the study will help in planning for the costs of care in the longer term. Additionally, avenues for future research into the long-term effects of blast injuries have been identified.

This study has been praised by Sue Freeth, the Director of Operations at

the Royal British Legion.

She said, "This is the first attempt we know of to publish an independent estimate of the lifetime healthcare cost of the British service personnel seriously injured by IEDs [improvised explosive devices] in Afghanistan.

"This paper should alert health commissioners to the scale of the problem, and help them to plan ahead to meet the lifetime health care needs of this generation."

The Royal British Legion Centre for Blast Injury Studies was opened by Prince Harry in 2013. The centre is the first in the United Kingdom where civilian researchers work with military doctors.

The centre performs research into possible methods of reducing the effects of bomb injuries, such as those caused by IEDs.



Prince Harry opened the Centre for Blast Injury Studies in 2013. Photo: Imperial College London

Transport for London to accept Apple Pay

PHILIP KENT
DEPUTY EDITOR

Monday to Sunday fare capping, which is currently unavailable on Oyster.

TfL have reiterated their commitment to not phase out Oyster and to bring all the benefits currently enjoyed by contactless users, such as Monday to Sunday fare capping, to Oyster customers as well.

Meanwhile, Google has announced Android Pay, a very similar service to Apple Pay but specific to Android devices. Like Apple Pay, the technology makes use of the same NFC technology meaning that when it launches in the UK, Android Pay will also likely work on TfL services.

The news comes as TfL's ticket office plan to close Tube ticket offices takes pace. At time of writing, ticket offices have been closed at a number of tube stations including Gloucester Road and West Kensington. The ticket office at South Kensington is scheduled to close at some point between October and December.

Some stations are to gain a replacement "Visitor Information Centre" which will sell travel tickets as well as tickets to enter London attractions. The first centre recently opened at King's Cross St. Pancras station near the Eurostar terminal.

"Apple Pay users will receive the same benefits as contactless card users"

Sponsored Editorial

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News

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Physics exams plagued by multiple errors, including setting an "impossible question"

Continued from front page...

Jaffe also told *Felix* that he wished "to apologise for the error," and promised, "We will ensure that the exam is marked fairly."

The senior tutor for the Physics department also offered his apologies for the errors within the exam in the same email.

Speaking to one student, they told *Felix* how classmates were feeling disappointed that exams are being checked "so poorly" and that some also feel they have been "lied to by the department regarding the quality of proofreading."

Said another student: "I've now sat two consecutive exams that have been riddled with errors, both needing several corrections mid-exam, which is detrimental to students being able to focus.

"The Quantum Mechanics exam contained several typographical errors, driving some students to disbelieving laughter as more and more corrections had to be explained to the cohort.

"The Imperial physics department yet again shows how much they care about research over the students."

One student was keen to point out that this may not be the fault of just one individual. They told *Felix*: "Andrew Jaffe is a very competent lecturer, and was very apologetic about the whole situation.

"I can understand that sometimes it's hard to see errors in your own work, and thin that this is a problem with the system rather than with the lecturer."

Another remained pessimistic, stating: "The department doesn't really care too much for student welfare anyway so other than feeling embarrassed as a whole it probably won't do anything regardless of student consensus."

Said another: "The mistake was completely unacceptable; it could have been avoided if a single person had attempted to do the question."

This has not been the only issue with exams for Physics undergraduates this term; a Physics undergraduate representative made a "formal complaint" via email to the Head of the Physics department, Jordan Nash, on the "unacceptably poor nature" of the Comprehensive paper that was sat earlier in term, on the 6th of May.

The email complaint stated how the Comprehensive paper "contained no fewer than three large errors," which were spotted and corrected mid-exam.

These errors included a missing power function in an equation that



This has not been the only issue for Physics undergraduate students this term. Photo: Imperial College London

students were required to prove, and a set of constraints about pressure in a system that were incorrect.

Dr. Bob Forsyth, the Director of Undergraduate studies, responded to the formal complaint, stating that he had confirmed with the Chair of the Comprehensive exam panel that the paper had passed through all of the checking stages, including the script being sent to an external examiner beforehand.

Said Forsyth in his response: "The errors on this paper were taken very seriously by the examiners during the exam, and all efforts have been made in the marking to ensure that no student has suffered in their result due to the typographical errors."

He concluded that also it would be impossible to guarantee every exam paper in the future will be 100% error free, but he agreed that exam errors should be an exception.

He assured the representative that he would raise the general issue at a Teaching Committee meeting in the future.

Forsyth also told *Felix*: "I would like to take this opportunity to reassure all students that, where errors have occurred, our examiners do

everything possible to ensure that no students are disadvantaged in their results."

Two Comprehensive exams are sat in third year, and together they are worth a third of the year's weighting overall. The exams cover all topics taught in both second and first year.

Over the term, there has been a reported total of 17 issues across various exams, affecting modules across all year groups. Issues have reportedly included poor quality images being difficult to decipher, incorrect units and potential energy values, and various typos.

An accumulation of mistakes resulted in the complaints being relayed to the Faculty of Natural Sciences Teaching staff. Third year representative Ben Fernando met with the staff Monday morning.

In an email to the rest of his year group, Fernando stated that the staff will be conducting an investigation into the examination errors, and that "they have promised a speedy response."

Said Fernando: "I am inclined not to pass comment but in the interests of transparency I can confirm that my actions as year rep included

What checks do exam scripts go through?

Felix spoke to a faculty member of the physics department, who has been working at Imperial for ten years. He told us that after working at several institutions across the world, he was most impressed by the level of scrutiny exam papers go through before a student sits them, and the analysis process afterwards to ensure marking is fair too.

He told us how the exam script goes to a Course Associate first, who checks the script and gives feedback on the questions before the revised exam script is sent to an external Examiner.

He explained how along with the script, the lecturer will provide detailed information on how the exam is designed, along with solutions. "They receive a lot of information about the exam, so can provide a lot of opinions on the exam script."

These Examiners are academics outside of the institution, and although these external examiners are not "experts in every field," they do give detailed feedback on the exam.

When the changes are relayed back to the lecturer, they then need to report that the changes have been put in place.

He said that typos will slip in from time to time, but it is uncommon for mistakes to be made within the actual theory of the questions.

"I have a lot of sympathy for typos when they manage to sneak in, but if the mistake is one of actual physics I would actually be surprised."

However, having people sit the exam beforehand to check for these mistakes isn't probably the answer either: "The [exam checking] system is so labour intensive, that I think it would not be a feasible thing to do, unless we paid post docs to do it."

After the exam, the faculty members of the department meet to discuss the exam papers in late June. "Everything is gone through in extreme detail. It is a massive amount of work."

He did state though that with all the checkpoints in place, the overall effect of such a question like the one in the QM paper shouldn't be too great. "The actual impact, as bad as it is to have that happen and as frustrated it is to have that happen, is not as big as I would be surprised if it had a negative an impact as they may feel now."

News

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News Editors

Carol Ann Cheah, Cecily Johnson & Kunal Wagle

Students given chance to name new bar

Philippa Skett reports as voting opens for new Woodward bar

Imperial College Union are running a poll to name the new student bar out in Acton, on the site of Woodward halls.

The new hall of residence in North Acton will open in September and will be home to over 700 first year students, and there will be a new bar and restaurant based on the site ran jointly by Imperial College Union and the College Campus services.

In a similar set up to h-bar, campus services will oversee the provision of food at the location and the Union will take care of the management of the bar.

Suggested names include One Victoria Road, The Foundry, West Three, Urban Oak, The Contingency, The 1923 and The Meter. Also you can submit your own suggestions.

The poll is more so to gauge opinion of the names already being considered than a competition, although a union spokesperson said: "if there is a popular favourite not on the list we may go for that."

Felix is aware that so far, over

40 suggestions of the name "The Library" has been made through the Union website, whilst around 30 other suggestions for the name "The Kaye Bar" have also been submitted.

The Union ran a similar scheme back in 2010, for students to name the bars based in Beit Quad before they were re-opened in the November of that year. Before the redevelopment of the Union bars, the nightclub was known as dB's and the bar was known as Da Vinci's.

Students were invited to email in ideas to rename the venues directly to the Union, and a list of over 150 suggested was whittled down to a shortlist for each venue.

A shortlist was announced for the new nightclub (now Metric), which included alternative names such as Neighbourhood, Lab, Theory and Iris.

Interestingly, the original shortlist for FiveSixEight didn't feature its current name on the first shortlist; options instead included The Library, Consort, Crown and Shield and, simply, Quad.

However there was outcry over the names available, with a group of students setting up a Facebook group in support of the name "Rock Bottom" attracting considerable attention.

Students could then vote online for the name of their choice. The name "Metric" received over 200 votes, but for the bar area, the name Consort actually won with 131 votes, followed closely by the Library that received 126.

The Union decided to re-open nominations for new suggestions for the name, and eventually settled on calling the bar FiveSixEight.

Said a Union spokesperson: "Imperial College Union is excited to be part of ensuring that the student experience for residents of Woodward Hall is the best it can be.

"The new bar and restaurant, alongside the gym, offer some great social and activity spaces for students living in the hall as well as those who live nearby.

"We are working closely with



An artist's impression of the new bar, and you have a chance to help decide its name. Photo: Imperial College Union

Campus Services to ensure that the nearly 700 students get the best possible welcome and on-going sense of community.

"The opportunity for students to have an input on the name of the new

bar and restaurant is just one little part of that."

The poll is open now, and you can submit your choice at <https://www.imperialcollegeunion.org/help-us-name-new-bar-woodward-hall>.

Union award winners announced

CAROL ANN CHEAH
SECTION EDITOR

ceremony on Monday 15 June.

List of Award Winners:

Colours:

Aaniya Ahmed, Aditya Ranjan, Akash Jyoti, Alex Compton, Alexander Bond, Alice Tang, Andrea Michi, Ashley Wen, Ayano Mizuguchi, Ayshah Sawjani, Ben Stockton, Bertram Lim, Bethany Davison, Bradley Pollard, Bryan Liu, Cecily Johnson, Christopher Winchurch, David Leonard, David Snowdon, David Thompson, Dexter Tarr, Diana Newman, Diane Pople, Don Koh, Edward James Cox, Edward Kardouss, Edward Parker, Eleanor Vincent, Elisabeth Robinson, Elise Rattigan, Elizabeth Cotton, Enric Juan Alcocer, Francis Clegg, Fred Fyles, Frederik Piech, Gareth Holden, Gloria Rosetto, Guillermo Marrero Samarin, Hammad Malik, Harriet Campbell, Hasan Asif, Heather Lambert, Henry Harrod, Henry Legge, Isobel Mackay, Ivan Zheludev, Jake Reynolds, Mames Jurphy, James Threadgill, Jasper Stassen, Jessica Wade, Jo Schlemper, Joel Russell, Jonas de Beukelaer, Joseph Gafton, Josh Orpen-Palmer, Joshua Renken,

Kai-Te Wang, Katherine Fok, Kayla Chiew, Khizr Nawab, Laura Baird, Laura Wheatcroft, Lauren Anders, Lloyd James, Luke Armitage, Marcus Bishop, Mark Sykes, Matthew Douthwaite, Matthew Slater, Max Boleininger, Melanie Wilson, Natalie Andrews, Nicolas Prettejohn, Noor Mulheron, Oscar Peace, Peter Bridgman, Peter Brook, Philip Sayer, Qiaotong Ren, Qinghua Lei, Rachael Fletcher, Rachael Shuttleworth, Rachel Castola, Rachel Hounslow, Rasheed Rabi, Rele Ologunde, Rex Manuring, Richard Simons, Rikki Rothwell, Robert Maizonnier, Robert Schussler, Rosanna Nichols, Safiyah Abdulla, Sami Simreen, Samuel Spreadbury, Serena Yuen, Shanzeh Khurshid, Sheeraz Iqbal, Simon Escobar Steinvall, Sinziana Giju, Sofia Qvarfort, Stephen Ball, Stephen Ingram, Sudeep Biswas, Thomas Arrow, Thomas Jones, Tim Weenink, Timothy Munday, William Daubney, William Smith, Yasir Ashraf, Zheng Gu, Zoe Hsu

Outstanding Service Award:

Alexander Lown, Athanasius Andriopoulos, Benjamin Fernando, Benjamin Howitt, Benjamin



Michael Chung receives one of his awards at last year's ceremony.

Photo: Through Bens Lens

Warnick, Cem Hurrell, Christopher Wood, David Ham, Emma Toms, Ethan Butler, Ethan Haley, Ibtesham Hossain, Jack Hatfield, Jack Steadman, James Badman, James Targett, John Winters, Jonathan London, Jonathan McNaught, Lillan Agerup, Luke Granger-Brown, Maredudd Harris, Matt Jones, Michael Chung, Michie Takeuchi, Mimi Li, Nida Mahmud,

Fellowship:

George Butcher, George Goldberg, Max Hunter

Oliver Benton, Peter Griffin, Philip Kent, Richard Cameron, Robert O'Keefe, Shiladitya Ghosh, Steven Tran, Theresa Davey, Thomas Lim, Tom Rivlin, Xin Phang, Yulia Bulgakova

Fellowship:

George Butcher, George Goldberg, Max Hunter

News

news.felix@imperial.ac.uk

News Editors

Carol Ann Cheah, Cecily Johnson & Kunal Wagle

Nobel Laureate Sir Tim Hunt resigns from Royal Society post after sexist comments

Cecily Johnson on the controversy that has taken place over the last week

Nobel Prize winner and fellow of the Royal Society Sir Tim Hunt has apologised for causing offence and resigned from the Biological Sciences Awards Committee of the Royal Society and an honorary professorship at UCL after sexist statements he made in a recent speech sparked outrage among the scientific community.

Speaking at an event ahead of the World Conference of Science Journalists in Seoul, Sir Hunt reportedly stated that the "trouble with girls" in the laboratory environment is that "you fall in love with them, they fall in love with you, and when you criticise them, they cry".

Sir Hunt added "I'm in favour of single-sex labs". His comments were published on Twitter by Connie St Louis, a Director of studies in Science Journalism at City University, London, who was attending the event. Ms St Louis said that the event was "utterly ruined" by the sexist comments.

"Nobody was laughing, everybody was stony-faced," she said in an interview with the BBC. "The Korean female scientists who hosted us looked aghast and he just ploughed on for about five to seven minutes. It was culturally insensitive and it was very sexist.

"I just thought, 'Where in the world do you think you are that you can be making these kind of comments in 2015?'" Ms St Louis was among around 100 guests in attendance at the lunch in South Korea on Monday 8th June.

Speaking to BBC Radio 4's Today programme, Sir Hunt said he is "really sorry that I caused any offence" and that it was "a very stupid thing to do in the presence of all those journalists", but admitted that he "did mean" what he had said.

"I just meant to be honest, actually". With regard to his remark about women crying, he stated "It's terribly important that you can criticise people's ideas without criticising them and if they burst into tears, it means that you tend to hold back from getting at the absolute truth".

He also said "I have fallen in love with people in the lab and people in the lab have fallen in love with me and it's very disruptive to the science because it's terribly important that in a lab people are on a level playing field".

Sir Hunt stressed that his earlier



Sir Tim Hunt apparently now recognises that his comments were unacceptable. Inset: Stephens Lab, Bristol having a laugh at Sir Hunt's expense. Photo: Huffington Post, Inset: Melanie Boyer Panagi

comments were intended to be "light-hearted" and "ironic" but had been "interpreted deadly seriously by my audience". He has subsequently been criticised by several leading members of the scientific community.

Former chief scientific adviser to the president of the European Commission Professor Anne Glover said in a statement "Tim Hunt seems to have been speaking about his personal problems in relating to women.

"What he describes is not my experience and I have never had a student (male or female, straight or gay) cry when their research was criticised. Maybe it has something to do with the way you criticise. I hope his attitudes regarding women are largely confined to a former generation".

Chief executive of the British Science Association Imran Khan called Sir Hunt's comments "careless" and stated: "Sadly, dealing with sexism and other forms of discrimination are a daily reality for many people, and I imagine it's hard to find Sir Tim's comments funny if you've been held back by systemic bias for years – whether those remarks were intended as a joke or not".

Sir Hunt won the 2001 Nobel Prize for Physiology or Medicine for his work on cell division and became a

fellow of the Royal Society in 1991. The Royal Society were quick to distance themselves, releasing a statement that said "Sir Tim Hunt was speaking as an individual and his reported comments in no way reflect the views of the Royal Society".

"The Royal Society believes that in order to achieve everything that it can, science needs to make the best use of the research capabilities of the entire population. Too many talented individuals do not fulfil their scientific potential because of issues such as gender and the Society is committed to helping to put this right".

Several critics called for the organisation to take action against Sir Hunt after reports of the comments initially surfaced, including fellow fellow of the Royal Society Professor Dorothy Bishop, a professor of developmental neuropsychology at the University of Oxford.

"I have no doubt that, nice guy as everyone confirms he is, he does his best not to be overtly prejudiced, but he clearly has a view of women that just makes him inappropriate in these roles," she stated.

Professor Bishop urged the Royal Society to remove Sir Hunt from committees that influence and make decisions on appointments, fellowships and policy. "If this were done, and a public statement issued to

that effect by the Royal Society, this would demonstrate their seriousness about diversity".

It was announced on Thursday 11th June that Sir Hunt had contacted the Royal Society offering to resign from its Biological Sciences Awards Committee; his resignation has been accepted. The Royal Society said that Sir Hunt now recognises that his earlier comments were "unacceptable".

In a statement on their website, the Royal Society said "Sir Tim Hunt's recent comments relating to women in science have no place in science," but also noted that "Sir Tim Hunt has made exceptional contributions to science" and "over the years he has also supported the careers of many young researchers.

"It is the great respect that he has earned for his work that has made his recent comments so disappointing". The Royal Society affirmed their commitment to "helping to put this right".

On Wednesday 10th June University College London confirmed that Sir Hunt has resigned from his position as Honorary Professor with the UCL Faculty of Life Sciences. "UCL was the first university in England to admit women students on equal terms to men, and the university believes that this outcome is compatible with our commitment to gender equality".

"It's hard to find Sir Tim's comments funny if you've been held back by systemic bias for years"

"The Korean female scientists who hosted us looked aghast and he just ploughed on ... it was very sexist"

Nigeria bans FGM, but how much still needs to change?

Tessa Davey takes a look at female genital mutilation in Africa and closer to home

Female genital mutilation (FGM) has been performed on more than 130 million women and girls worldwide, and more than 20,000 girls under the age of 15 in the UK are considered at risk. It is often done using razors, sharpened rocks, glass or even fingernails as tools.

The partial or total removal of the external female genitalia or other injury to the female genital organs for non-medical reasons has been referred to as mutilation since 1929. Despite this, FGM is still often called female circumcision, or by a huge variety of terms that imply cleansing or purification. By others, it is referred to as “cutting”.

FGM is a violation of human rights under several conventions, but despite this it is widely performed in some parts of the world, largely concentrated in 29 countries across Africa, with varying levels of prevalence. It is most common in Somalia, Guinea, Djibouti, Egypt and Sierra Leone, where more than 90% of women experience FGM. However this is not to say that it is only a problem in Africa. It is estimated that more than 137 thousand women in girls in the UK have been forced to undergo FGM, an estimate that is increasing month on month.

FGM is traditionally done to preserve virginity, reduce sexual desire, and even maintain a clean appearance of the genital organs. There are several types, ranging from pricking or cauterising the clitoris, to total removal of the clitoral hood, glans, inner and outer labia, with the total closure of the genital area, with a small hole left for urine and menstrual blood to pass through. The World Health Organisation classifies FGM into four categories, where each type varies in prevalence. The most extreme type of FGM – where the legs are bound together from thigh to ankle for weeks following the procedure to allow healing – is carried out on 90% of all girls in Somalia.

Girls who are not cut are often outcast by their community, being called unclean or impure. There is

immense pressure on families to mutilate their children, particularly from elder female members of the family. It is often these senior matriarchs who will enforce this torture; in a parallel to male circumcision, it is largely done because it was done to them – there are no reported health benefits. However despite this being so widespread in some countries, it is unspoken, often referred to as “washing your hands” or “having your bath”, and most women in these regions lack the vocabulary to describe what has happened to them or talk about it properly. In most communities, the women do not realise that ensuing problems are as a result of the procedure and most women who have undergone FGM say that they would do it to their daughters, but this is largely because they have never known anything else, and they do not realise the implications. Increasingly, women who have emigrated to Western countries are horrified at what has been done to them, but continue the practise out of fear of being shunned.

Cutting is often not seen as a rite of passage, something to signal the transformation from girl to woman. FGM has very complex and varied roots; it is recorded as practices relating both to religion or ethnic traditions, depending on the region. There are versions of FGM, such as the stretching and lengthening of the labia minora or clitoris, or internal cutting of the vaginal walls, which are said to enhance the pleasure experienced by men. The roots of the practice, particularly in the case of sewing, seem to stem from preventing young girls and women from engaging in any sexual activity before they are married – it is common for a man’s family to inspect the woman to ensure that her barrier is intact. Once a girl is married, she will be cut partially open either by her husband, mother-in-law, or a circumciser (who is usually an elderly woman) to allow for penetration. In the later case of childbirth, she will be cut open to

“more than 20,000 girls under the age of 15 in the UK are considered at risk”

“It is often done using razors, sharpened rocks, glass or even fingernails”

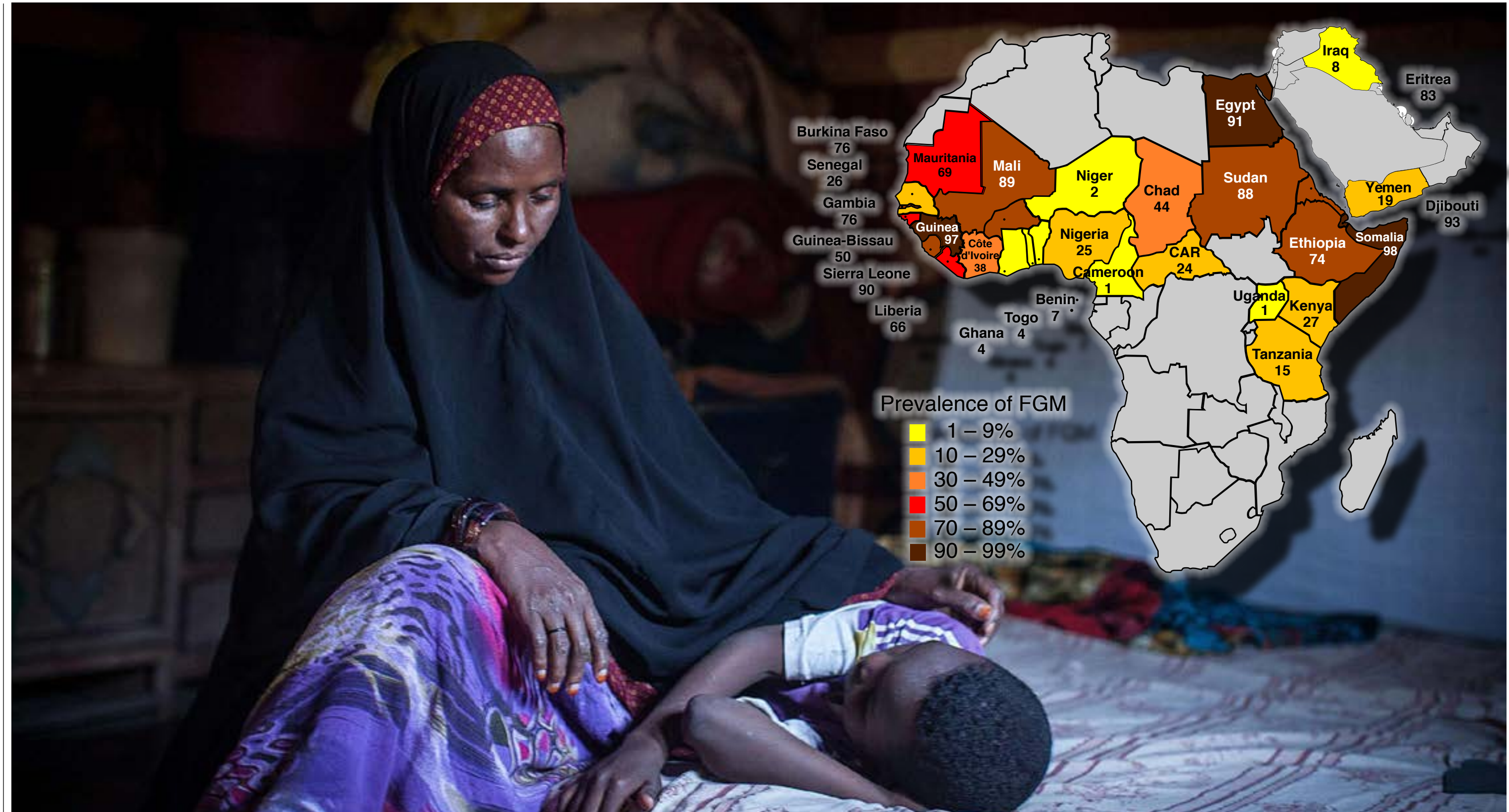
allow her to give birth, and closed afterwards.

Complications can arise as a result of this repeated cutting, as well as from the procedure itself. There are many common complications such as bleeding, swelling, infection, and problems with healing. Scarring and keloids may form, and damage to the urethra and vagina may cause infections, incontinence, and even infertility. Women who have experienced FGM are at higher risk of problems during pregnancy, and have a higher chance of neonatal mortality. They are more likely to experience pain during sex, have no sexual desire, or reduced sexual feelings.

FGM has long been outlawed in

many Western countries, including the UK since 1985, and this month, Nigeria, where around 25% of females are cut, passed a law banning this practice. Nigeria is not the first African country to do so, but it represents a significant step forward for a country where it is ingrained in cultural fabric of so many communities. Of course, there is a lot of progress yet to be made in Nigeria alone; simply criminalising FGM will not immediately stop all incidence of this violence, but it represents a change to the traditional culture of violence against women, and will hopefully cause a shift in thinking that will spread across the rest of Africa.

This is a lot to take in, and a lot of



In some parts of the world, FGM is the norm, but while it is seen as so horrific in the UK, it is rarely mentioned. Photo: flipboard.com

it might make you reel in horror. But the fact is, in the UK, FGM is also a significant issue. Even though it has been criminalised for decades, it has always been swept under the rug, with people afraid to discuss it for fear of being culturally insensitive. It was only last year that data began to be collected on the prevalence of FGM in the UK, and by all counts, it seems to have been grossly underestimated. In March, 578 women and girls were treated for FGM in England, with thousands being reported since September. Every month that data is collected, the estimate for the number of women suffering the effects of this mutilation increases.

FGM hit the headlines in the UK last year when it was revealed that

there had never been a successful prosecution for the practice of FGM, even though it has been illegal in the UK for a long time, with laws strengthened in 2003 preventing travel to other countries for the purpose of performing FGM. Last year, guidelines for Border Force agents were changed, to help prevent girls from being taken out of the country to be cut, and teachers and doctors have begun to be trained in identifying girls that may be at risk. In February this year, the first ever FGM case in the UK went to court, but it was against a doctor in an isolated case, not prosecuting someone working as a cutter in a large clinic, one of the circumcisers who come to the UK for “cutting

“it has always been swept under the rug, with people afraid to discuss it for fear of being culturally insensitive.”

parties”, or someone taking their child to be mutilated abroad; these incidents have yet to be adequately investigated.

For Nigeria, it is a huge step to ban FGM across the country. While it was already outlawed in some states, in others it is a cultural normality. With this law, the Nigerian government are saying that a traditional cultural practice is suddenly totally unacceptable, regardless of its historical significance. This is not an easy thing to do; certainly many people will be unhappy with this, as they have always done it and believe cutting to be necessary, but now that it has been criminalised the awareness and education will increase and the prevalence will decrease. If Nigeria

“While it was already outlawed in some states, in others it is a cultural normality.”

can make such a bold statement, I think that we also should be able to make as much effort, be it through a strengthening of prevention, education, and awareness.

I find the number of women and girls, both within and outside this country, who are forced to undergo mutilation to be shocking. I find it horrifying that even within this country girls are being taken away to be cut, not because it has any benefits, but because of a long-standing culture of shame. The only way to stem this appalling practice is to the break the taboo that shrouds it; by taking away the euphemisms and misunderstandings, and giving women the option not to do this to their daughters.

Comment

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Comment Editor || Tessa Davey

There is always room for improvement

George Butcher takes a look back on his time at Imperial



Imperial is full of happy memories, but looking back there are always ways it could be better. Photo: Imperial College

This week I finished my degree. “Congratulations, you have completed Mech Eng!” said the figurative game graphic as I answered the last question of my presentation. Somehow I managed to do four years of my degree without failing an exam (hopefully anyway, there’s still chance), and probably getting a 2:1 overall. Thanks for that.

Would I recommend the Imperial experience? Yes, but that’s not to say that Imperial doesn’t struggle in so many ways.

We all laugh at the student satisfaction survey. “People don’t like no longer being best,” “Imperial students are just whiny,” and “we’ve just got really high standards,” are all excuses I’ve heard wheeled out. But the reality is that many students are not happy, Oxford, Cambridge, UCL and other good universities consistently outperform us. Students are not enjoying themselves, and so why would they rate their university highly?

The gender imbalance was the

biggest worry for me when I chose Imperial. It seems silly to say that now: I haven’t struggled to make friends and have kept a wonderful girlfriend, but it does fundamentally change how life works when a large part of society is just cut out of your life. I hope that Imperial is trying to rectify this – I know the new “Design Engineering” course has 40% female applicants. I want Imperial to commit to end this imbalance, for the sake of both accessibility and reducing the testosterone-filled environment that we live in.

This leads me onto the second problem with Imperial: mental health. Two weeks ago *Felix* published the results of a student-lead Union survey showing that Imperial not only had a huge number of students struggling with their mental health, but that it was higher than other universities surveyed by the NUS. A few weeks before, we published my own investigation where I interviewed many students who had struggled in some way with

mental health; the stories behind the statistics. I found that there was support for students and some great people doing great work. But there is very little strategy, very little organisation and very little recognition at the most senior levels that the environment here causes people to become ill. This needs recognising, accepting and then changing. The problem is that we make students ill in the first place, not that we struggle to help them when they are.

The way that departments teach across Imperial seems to vary hugely. Partly down to the subjects’ nature, but also down to the individuals in that department. As innovative as the research may be, the teaching methods are right out of the Victorian era. Most of my time was spent in a lecture theatre trying not to go to sleep. If you were lucky you got a tutorial. If you were very lucky the tutor cared enough to teach, most of the time not.

Whilst my project work in 3rd/4th

year has been fantastic, the teaching is mediocre at best; my typical state comprehensive school was more innovative in its teaching methods. Dep Rep meetings seem to be focused on when computer rooms are open, and cafes – for a university you need to radically change how teaching is done, for soon it won’t be possible to cruise on a reputation as employers realise that university is just an overly elaborate sorting mechanism.

Finally, Imperial needs to better work with its student union, and the Union with its students. We’re very fortunate to have a well organised and structured student union. It runs popular bars, allows every student to use the clubs and societies that are the backbone of the Imperial social life and isn’t going bust.

But what is “The Union”? For many it is this mythical beast that inhabits the back offices of level 2M in Beit. How can the sabbaticals have a personal relationship with the presidents and committee of 350

clubs? Never mind the entire Dep Rep network, an often overlooked part of union work. Too often we don’t feel part of our own student union: this very paper, which is a society of the Union, paid for by the Union with an editor elected along with the sabbatical team in Union elections, has a separate “Union Page”, which is bizarre. This came to a head when the rugby team actively worked against the Union’s efforts to minimise the College or police sanctions into public accusations by The Telegraph, rather than seeing them as a method of support and help.

You might read this and think that I haven’t enjoyed Imperial. This is not true, I have done. However an article about how wonderful Imperial is and what a great place it is to discover new stuff doesn’t make as a good a read.

Imperial College is genuinely full of opportunities and I’ve had a great time taking advantage of as many as I can, but there is always room for improvement. Go on Imperial, you can do it.

Science

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Science Editor || James Bezer & Lauren Ratcliffe

Blood cells discovered in dinosaur fossils

James Bezer reports on Imperial's latest dino-discovery

A group from Imperial has discovered evidence of soft tissues in poorly-preserved 75-million-year-old dinosaur fossils.

The group analysed 8 typical bone samples from the Natural History Museum that showed no obvious signs of soft tissue preservation. The samples analysed included a claw of a meat-eating dinosaur, a few toe bones from a duck-billed hadrosaur and rib fragments with unknown origins.

Using electron microscopes, and a focused ion-beam (FIB) to investigate the fossils' internal structure, they discovered bands that closely resemble collagen fibres in modern bone samples. This was backed up by mass spectrometry, which found peaks consistent with fragments of amino acids present in collagen.

In two samples, they also discovered structures that appear very similar to red blood cells from birds, and which were again backed up with results from mass spectrometry, showing a strong chemical similarity to cells from emus.

Sergio Bertazzo, a Junior Research Fellow from the Department of Materials and lead author on the paper, says he was "totally blown away" by the results.

"We were actually hoping so see the gaps left in bone by the organic material that had decomposed.

"This was absolutely not what

we were expecting to find at all. It actually took quite a while for us to be convinced of what we saw."

Evidence of soft tissues has previously been found in only a handful of extremely high quality fossils.

Most, however, are too poorly preserved to show any obvious signs. This is because protein molecules decay quickly—it was previously believed that their full structure could not be preserved for longer than around 4 million years.

Therefore, even in the best preserved fossils, evidence has only previously been found of protein fragments.

According to Bertazzo, however, although the findings are promising, further research is needed to confirm them.

"I think we will need to find more of these structures in other fossils, and if we are lucky enough to find fossils with a larger quantity of the structures, we will be able to isolate them and do even more biochemical tests. We will then be sure that they are red blood cells."

The paper, published in *Nature Communications*, involved researchers from the departments of Materials, Earth Science and Bioengineering.

Their results and techniques could lead to a wealth of new information about dinosaur tissues, as they reveal



A juvenile hadrosaur skeleton Photo: Wiki Commons

that far more can be discovered from less well-preserved fossils than was previously believed.

If confirmed, they could help answer many open questions in palaeontology. Investigations into their red blood cells could, for example, identify when dinosaurs evolved from being cold blooded to

warm blooded.

And there could be fragments of other tissues and molecules preserved within fossils that could give further clues about the animals' biochemical make-up.

"If we can confirm that our initial observations are correct, then this could yield fresh insights into how

these creatures once lived and evolved," said Bertazzo.

"What we showed here is that this kind of preservation is probably much more common than we expected, so I cannot even begin to speculate about what can be found in the future."

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NASA's supersonic "flying saucer" parachute fails



Nicknamed the "flying saucer", the Low-Density Supersonic Decelerator is designed to land craft on Mars

Photo: NASA

The parachute NASA hopes will land its future craft on Mars has broken up in a test over the Pacific Ocean.

The current system, which was used to land the Curiosity rover in 2012, has been used since the 1970s, and has now reached the limit of the size of payload it can carry.

The new decelerator consists of a 6 or 8m inflating drag device to slow the craft down to around mach 2, and a larger 30m main parachute, more than twice the size of the previous system. It's designed to slow down craft weighing up to 3 tonnes, and would be used on any future manned missions.

Landing fast-moving craft on Mars is much harder than doing so on Earth, because its thin atmosphere doesn't provide enough resistance for conventional parachutes to work effectively.

But, unlike on the moon, which has no atmosphere, this thin atmosphere makes using rockets alone unsuitable.

NASA tested the decelerator in the stratosphere, where the air is similar to the Martian atmosphere.

This is the second failed test of the LDSD, but those involved are keen to show the test was partially successful.

"The physics involved with LDSD is so cutting-edge we learn something profound every time we test," said Ian Clark, Principal Investigator of the project.

"Going into this year's flight, I wanted to see that the parachute opened further than it did last year before it began to rupture. The limited data set we have at present indicates we may not only have gone well down the road to full inflation, but we may have achieved it."

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Games

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Games Editor

Max Ettl & Calum Skene

A long time ago, in a game far far away..

CHOO CHOO! Max Ettl welcomes you to the Star Wars hype train!

If you love star wars, first person shooters or in fact games in general, you could not have missed the fact that the makers of *Battlefield*, DICE are remaking one of the best First Person Shooters (FPS) game ever.

When the original battlefront and its sequel came out and in my childhood I spent many, many, many hours immersed in these titles. Therefore when it was first announced that there would be finally be a new game, tied in with the new movie (which I am also more than excited to see), I didn't just board hype train, but bought the whole damn track! Ever since then we have been drip fed news regarding the games development and possible features, and I was getting more and more excited.

However, just last month EA finally decided to come clean about some of the features (or lack thereof when compared with the previous games) that would be included in the game, as well as showing off a teaser trailer. The trailer itself looked amazingly good (and brought about as many feels as the movie trailer did), we saw speeder bikes, AT-ATs, force fields and jetpacks among many other things. The concepts on show looked pretty amazing, and I really hope that

the game-play delivers what the trailer promised. While the graphics looked stunning, you have to keep in mind that this was actually all pre-rendered, probably over a couple of days, to make it look so good. So we can assume that it won't really look that amazingly good, even with the best of PCs. Sadly, most of us don't have the best PCs around, so you may have to deal with the less beautiful graphics or upgrade to a new rig (I really want to do the latter, but will probably have to accept the former).

In terms of features we have confirmed that there will be 12 playable maps at launch on the planets Hoth, Endor, Tatooine and Sullust. Furthermore, in lieu of actual space battles (yes they won't be in the game) we will instead have space ships in the ground battles, a la Hoth from *Battlefront 2*. Furthermore, it has been confirmed that heroes will make a comeback, however at this point only Darth Vader and Boba Fett are confirmed. However, very sadly, there will won't a single-player campaign. Especially the lack of a single-player campaign makes me a bit sad. While I do get the move to multiplayer only, the singleplayer in *Battlefront 2* really had something



A childhood dream come true? Photo: Creative Commons

"I didn't just board hype train, but bought the whole damn track!"

special and told a really good story! With regards to the space battles, I am not really too fussed. They were kinda cool, but in reality were really repetitive and while they may have worked better in this modern iteration, I don't think we have lost that much.

One warning that I would give you guys, is don't preorder. There are no associated bonuses, and given DICE's

"One warning that I would give you guys, is don't preorder."

track record with releases, I would find no benefit in spending my hard-earned cash so early. Server issues will definitely be a problem, and I think that the day-one patch will probably be a necessity. After all the initial hype has settled down and all the initial bugs are patched, you should be able to decide quite clearly if you can afford this game and/or your computer can handle it!

War. War never changes... (Part 4)

MAX Ettl
SECTION EDITOR

Yes, the day of reckoning is upon us. Global productivity has come to a standstill. These are the news headline that will echo around the world on the day of the release of *Fallout 4*.

If you have spent any time on the internet in the past week, you know

that Bethesda has made a good attempt at breaking it! After putting up a countdown about a week ago, Bethesda then released the trailer to the newest installment in the *Fallout* series.

For all of you who don't know what *Fallout* is; *Fallout* is a RPG game set in a post apocalyptic which has been ravaged by a nuclear war. These games revolve around you the protagonist trying to survive



This is the best marketing a game has ever had and in fact ever will have. Photo: Creative Commons

Imagine Skyrim with technology in post-apocalyptic America, but better.

this harsh wasteland. The games themselves originated from a text-based game to a full sandbox game with RPG and FPS elements. Basically, imagine *Skyrim* with technology in post-apocalyptic America, but better.

Sadly, the last *Fallout* game was *Fallout: New Vegas*, which was announced in 2010, almost 5 years ago. So now, out of the blue (ok fine, there have been several hints here and there, but nothing really solid) to get this is pretty neat. The trailer itself has that same *Fallout* feel as previous installments, with the 40s, 50s style music and retro futuristic design. We follow a dog, as he explores an abandoned house, getting the occasional flashback to the better, more hopeful time before the nuclear war. We then are treated to a view of a ravaged and destroyed Boston where the game will take place, followed by scenes of feral ghouls and even a return of Deathclaw, a villain from the previous games. Furthermore, we are given the number of the vault

that it seems our main character comes from, namely 111 (which also happens to be binary for seven which is pretty cool since this is the seventh game in the series!).

There is no real further information from the game, but if you can't hold in your excitement there are several analysis videos of the trailer that are trying to glean as much information from it as possible. Most people are hoping for more information, including a release date, at E3 which is in about a week. However, what we do know is that the game will be available on Xbox One, PS4 and PC, so if you still own the old generation of consoles it may be time to update!

I have to say that I am really, really excited for this game. There hasn't been any really good post-apocalyptic games like *Fallout* in a while (*DayZ* and all the zombie games didn't really live up to their hype), so I really can't wait to unpack my vault boy, gorge on some nuke cola and explore the destroyed land that is post-nuclear america.

There hasn't been any really good post-apocalyptic games like Fallout in a while.

The wonderful world of film

Jack Steadman looks back at this week's news

Sir Christopher Lee passes away

Veteran actor Sir Christopher Lee died aged 93, it was revealed on Thursday.

The star of many films, Lee passed away on Sunday at Chelsea and Westminster Hospital after being admitted with respiratory difficulties and heart failure.

Lee had an incredible career, with performances in films ranging from the classic Hammer Horrors to the epic *Lord of the Rings* and *Star Wars* franchises.

His big break came in 1957, where he appeared as the Monster in *The Curse of Frankenstein* under director Terence Fisher.

The role proved a springboard to further appearances under the Hammer banner, most notably as Count Dracula, a role he would play a total of nine times.

While with Hammer, Lee also played the likes of Mummy, Fu Manchu and Rasputin.

Away from Hammer, his large roles included Lord Summerisle in the classic 1973 horror *The Wicker Man*, and his first big franchise appearance as Bond villain Francisco Scaramanga in Roger Moore's second outing *The Man with the Golden Gun*.

His other main franchises came later on, first as Saruman the White in Peter Jackson's *Lord of the Rings* trilogy (a role he then reprised in the *Hobbit* trilogy), then as Count Dooku in *Episode II: Attack of the Clones* and *Episode III: Revenge of the Sith* of the *Star Wars* series.

Lee also had an extremely active career outside of acting, not least in the world of music.

Lee was made a CBE in 2001, before being knighted in 2009.

Chris Hemsworth joins female Ghostbusters

Paul Feig, director of the all-female take on beloved classic *Ghostbusters*, has announced his latest piece of casting via Twitter.

Feig made the announcement with the words "our receptionist. #whoyougonaall", stating pretty much outright that Hemsworth will likely be taking on some form of Annie Potts' role as Janine Melnitz in both original films.

Deadline did some snooping through casting assignments, digging up a reference to a "male tech assistant", which may well be the job Hemsworth has landed.

The actor, most famous for his



Christoph Waltz looks suitable menacing and shadowy as Franz Oberhauser in the teaser for the newest Bond film. Photo: Sam Mendes/Sony

appearances as Thor in the Marvel franchises, joins a line-up that includes Kristen Wiig, Melissa McCarthy, Kate McKinnon and Leslie Jones.

The film is being pushed as its own story, not just another spin on the original tale of the 'busters, and is currently targeting a 2016 release date.

Before that, Hemsworth is appearing in the new *Vacation* film, landing on August 21, while future co-star Melissa McCarthy is on screens now in *Spy*.

Female Jump Street gets more writers

Much like *Ghostbusters*, the *Jump Street* series is getting its own female-led spin-off, and Sony has adopted one of cinema's new favourite tactics: having multiple writers working on separate scripts for the same film at the same time.

Warner/DC have been toying with the system for the *Wonder Woman* film (amongst others on their slate), and now Sony have jumped on the bandwagon by hiring Wendy and Lizzie Molyneux to draw up a draft idea for the film.

They join Lucia Aniello and Paul W. Downs, who were hired by Sony in April to get cracking on ideas.

The Molyneuxs (not convinced that's how to pluralise their surname) have previously worked on the likes of *Bob's Burgers*, with multiple scripts currently in development (including *Hot Stuff* at Dreamworks).

The main thrust of the franchise is also going strong, with Rodney Rothman working on a *23 Jump Street*, and continued mutterings of a *Jump*

Street/Men in Black crossover, which Sony has been pushing for since the success of the sequel.

There's no news on the story or any real details for any of the three projects - not yet, anyway.

Spectre teaser released

The latest James Bond film, *Spectre*, got a new teaser trailer during the NBA finals on Tuesday night, marking the start of the steady increase of publicity materials for the highly-anticipated film.

A teaser trailer for the 24th film in the James Bond franchise made an appearance back in March, and the first half of this new trailer recycles much of that first glimpse.

From there, it's a smash-grab of smash-cuts that give tiny glimpses of what's in store for Daniel Craig's Bond.

Ben Whishaw's Q is briefly visible, as well as both new Bond girls Lea Seydoux and Monica Bellucci. There's also a shadow-cloaked visit from Christoph Waltz's Franz Oberhauser - long rumoured (and denied) to be a reincarnation of Ernst Stavro Blofeld, the evil supervillain in charge of the shadowy, titular *Spectre* organisation.

The major players from the hit 23rd entry *Skyfall* are all returning, including the likes of Ralph Fiennes as M and Naomie Harris as Moneypenny, as well as director Sam Mendes.

Spectre's script has been penned by John Logan and Neal Purvis & Robert Wade, the men responsible for much of the modern resurgence of Bond.

Spectre is due for release on November 6.

This Week at Imperial Cinema

This week at Imperial Cinema, Earth's mightiest heroes are crash-landing onto the big screen.

The stars of the Marvel Cinematic Universe are making their second group appearance in *Avengers: Age of Ultron*, the smash-hit sequel to that other smash-hit that also featured all of the heroes from Marvel films.

Following on from the events of the first *Avengers* film, as well as the other contributions to 'Phase 2' of Marvel's grand plan, *Age of Ultron* sees the team in a comfortable place, mopping up the remnants of the evil Hydra.

Everything kicks off with an all-out assault on the castle lair of Baron Von Strucker, with the ultimate prize being Loki's scepter, the source of so much trouble in the first film.

Once inside, the team soon discover that Strucker has more up his sleeve than they bargained for - a pair of "miracles" in the shape of mind-altering Scarlet Witch and super-speedy Quicksilver.

And if they weren't enough, it looks like Tony Stark may have just created a homicidal robot...

Avengers: Age of Ultron is playing in 2D Tuesday 16th June at 18:30 and then again on Thursday 18th June at 21:10.

It's also playing in 3D on Tuesday 16th June at 21:10, and then again on Thursday 18th June at 18:30.

That's right, we're double-billing 2D/3D. More *Avengers* for your money.

Tickets are £3 for members and £4 for non-members, or £5 for a members double-bill and £7 for non-members.

Doors open around 15 minutes before the start of the film.

To buy membership or to find out more about our showings this term, visit: imperialcinema.co.uk.



"The Ghostbusters reboot is being pushed as its own story."

"It's a smash-grab of smash-cuts that give tiny glimpses of what's in store."

Travel

felix@imperial.ac.uk

Travel Editor || Yung Nam Cheah

Tips for budget airline packing

Yung Nam Cheah reveal her packing secrets learn through experience

Travelling on budget airline isn't easy – you've got the luggage restriction, liquid restriction, and only airline magazines for entertainment. However, with their unbeatable prices you can only grit your teeth and adhere to the increasingly intricate rules of hand luggage restriction to save the extra dosh for something more worth it.

The two most popular budget airlines in UK are Ryanair and Easyjet. Surprisingly, Ryanair is the more lenient of the two and offer travelers a 10kg limit of a suitcase of 55 x 40 x 20 cm size, as well as a small bag of 35 x 20 x 20 cm dimension.

Though allowing a bag up to 56 x 45 x 25 cm, Easyjet only guarantee your luggage with you if it's smaller than 50 x 40 x 20cm and you can only take one bag.

Whilst this might not be a problem for some, those of you who are a heavy packer – like me – will cry in outrage. How on Earth are you supposed to fit everything we need into such a small space? However, since I been on two one-month long trips this summer, I realised that you really can pack as little as that and still be okay, as long as you are prepared.

1) Plan your outfits two, no three, times

Whether it is for a weekend getaway or a year-long trip – choose your favourite outfits, then choose from it your favourites, then again. This will help you narrow down which really is your favourite and save you the dead weight and used space in your luggage. If you are not that

picky, do it twice only. Remember that unless you are heading off into the wilderness (in which case you really need that 20kg luggage), there's nothing you can't buy once you get there.

2) Get those 100ml bottles from Primark or drug stores

There are really no needs to succumb into buying those small travel portion shampoo and conditioners they have in Boots that costs an arm or leg. Be green and buy a set of travel bottles for 1 pound, and save yourself some money. Unless you shower three times a day, a 100ml bottle of shampoo can last you for up to a month.

Same goes for any of your favourite skincare products – put them into those handy little clear, circular containers. This way, you can fit a lot into your 20 x 20 cm plastic bag.

And need I remind you that you are only allow liquids in less than 100ml bottle, even if the actual content in it is less than 100ml.

3) Clear plastic bags – save some for next trip

Speaking of the clear little plastic bags, you might be shocked to know that not every airport offers them for free. What? Aren't they compulsory to put your liquids in? Yes.

You can grab some (in fact, tons) for free at Heathrow and Gatwick, but if you are flying from Stansted or Luton, bring your own, otherwise you will have to pay 1 pounds for five even if you only need one.

If you are a frequent traveler, just

"How on Earth are we supposed to fit everything we need into such a small space?"



The sacrifice you have to make for cheap airfare is luggage restriction and ungodly hours.

Photo: flickr/maik_sv

grab a few and re-use them – saves you time as well.

4) Wear all the chunky stuff

This is especially true for shoes. If you are bringing a pair of walking boots, or any chunky footwear, it's best to conserve space by wearing them. Bundle as many layers on your body as you can; it might look weird but you are saving precious space! Take a coat with you too, to keep that space

"Not every airport offers those clear plastic bags for free!"

free in your bag for other things.

5) Send in one bag as a group

If there are enough of you going together, and you all have something you desperately want to bring some more goodies on the plane, then it might be feasible to send one bag through together. This will make it more economical and if you are all in it together then no one can point fingers when you wait for luggage!



Summer at London isn't even remotely close to boring. Photo: Yung Nam Cheah

Get ready for summer!

Summer is just around the corner and I am sure most of you have something exciting line up to take the stress of your exams.

Whether it's a weekend getaway in Paris, a party holiday at Ibiza, or even backpacking around South East Asia – we want to hear all about it!

"But I haven't even gone on the trip yet!" some of you might cry; well, planning is as much a part of the journey as the journey itself.

Tweet your travel plans and travel photos @felix_travel and follow us to see what your travel editor 2014-2015 (yes that's me) is up to this summer.

For those of you who have nothing planned yet, don't worry, we are here to help. With only one more issue this term before summer begins for good, *Travel Felix* will

be gearing towards making sure you are ready for this summer!

This week your past travel editor Chris Richardson is going to transport you to the charms of South America. I, on the other hand, will bring you tips that would hopefully make your summer journey easier. Whether it is packing your hand luggage on those budget flights or some handy apps that would make your travel life a whole lot easier.

And for those of you staying in London, we haven't forgotten about you – there will be a special feature on summer in London next week. Because no matter where you go, travelling can be as close as your own backyard.

NAM CHEAH

Travel

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Travel Editor || Yung Nam Cheah

Travel made easy - the world of apps

Yung Nam Cheah shares her top ten favourite travel apps

It's no secret that the internet has revolutionized the world: there is a whole host of information and applications available now that weren't there a few decades ago. People can now do things on their phone that no one could even dream of before – in fact, I still remember putting my phone away for my travels a few years back and now I wouldn't even think about not having it on me.

With the apps market springing up like wild grass in spring, you can virtually download an application for everything.

Through searching in the apps store and recommendation from friends and blogs, I have discovered some great apps that I want to share with you today and hopefully that would help you in your travel too!

1) TripIt

An easy way to organise your itinerary in one place, TripIt take snippets of information from confirmation emails you forward them from your bookings, and puts it all together. Now your flight details, hotel bookings, and tour itinerary are all in one place. You can get directions, edit manually, and sync it to your own calendar. And most importantly, it's free (there is a paid version).

2) Pocket

This handy little app allows you to save websites and read them later, offline. Available on your browser as well, you can save any articles, blog posts, and even videos on your phone for later. So now you don't have to screenshot it all.

3) Guide apps

For the lazy fellows out there who don't like to plan their trip, apps such as Pocketguide and Rough Guide will do all the planning for you. Bear in mind that they usually charge a fee (under a fiver); in exchange they set up a route for you to follow with information on the sights and monuments. While they are handy little things, you might want to check before you purchase or follow the route to make sure you actually enjoy what's on it.

4) Xe currency

We have all been there – when you see something beautiful on a trip and wants to buy it, but had to calculate the conversion in your head every



The top ten apps are available in both Android and Apple device Photo: flickr/edited from Seth Merander

time.

Xe currency not only allows you to quickly calculate the rate, it allows comparison with up to five currencies as well as their exchange rate profile.

5) Tripadvisor City Guide

How do you know whether you should go to restaurant A or B? Simple – check their rating on the Tripadvisor City Guide app.

It downloads reviews on a map offline, so you can rest assured that the restaurant you are going to is vetted. Make sure you download the correct city before you leave – this is made easier by the new Tripadvisor Catalogue app.

6) Citymapper

Currently only available in certain metropolis, this urban jungle public transport navigation app is constantly expanding territories. Integrating all manner of transport, it helps you pick out the best travel routes from point A to B, and even tells you the cost.

So if you are heading to New York, Paris, or Madrid, this can make your

"With the apps market springing up like wild grass in spring...."

"We have all been there... calculate the conversion in your head."

life a whole lot easier.

7) Rail planner (Eurail/Interrail)

An offline app that shows you the timetable for Eurail and Interrail passes, this is perfect for anyone travelling through Europe by train. This is especially true for those who are compulsive at planning and knowing every part of the journey (like me), because it shows you all the stops and even the route on map so you can follow every part of the journey. The only downside is you can't buy tickets through it.

8) EventBrite

An app that I am sure most of you would already possess, it lets you discover local events, buy tickets, and show them on your phone. This is perfect for last minute night out at a foreign city where you won't necessarily have access to a printer.

9) Airline apps

Most airlines now have an app where you can check in and get your

boarding pass. This is very useful, particularly for those who don't have any luggage to check in because it saves you time at the airport. It also gives you update on the status of the flight so you will know whether or not it's delayed.

10) Kites

An app designed by an Imperial graduate, this still-expanding app shows you recommendations by users all over the world. With a twitter-based format, each 'kite' is only 140 characters long, keeping things short and sweet with option to add photos. You can follow users and add your kites into a collection, like a London Harry Potter tour.

Hopefully these apps would help smooth over your journey and makes life as a traveller easier. Now your only problem would be making sure you have enough battery power in your phone to last for the day!

If you know of a good travel app that isn't on the list, drop us an email or even tweet us to let us know!

@felixtravel

Exploring the Colchagua Valley in South America

Chris Richardson knocks back a couple of glasses in Chile's stunning wine region

A couple of months ago I was just like you: I'd crafted what I thought at the time was the perfect route through South America, cruising merrily along the gringo trail, diverting occasionally for the miscellaneous hidden gems I'd heard about through the grapevine. But as it turned out there were several grapevines missing from the discussion. Enter Chile's Colchagua Valley. My initial plan was to call it a day at the Mendoza Malbecs but, following several tastings in the area, my thirst was far from quenched: the time was clearly ripe to search for something new.

Colchagua extends across Chile's central valley, a beautiful strip of epic proportions dedicated to traditional agriculture and winemaking. It is known for its full-bodied Cabernet Sauvignons, Syrahs, and Malbecs, not to mention Carmenere, which was rediscovered in 1994 and is now mostly produced in Chile. That said, there's a plethora of other excellent red and white varieties found throughout the region. Despite being much closer to the equator than Europe's vineyards, the region has a solid Mediterranean climate, with

"The valley is nothing short of stunning."



Barrels upon barrels of wine maturing in the Montes Winery. Photo: Chris Richardson



Wine tasting with Chilean wine connoisseur Margarita Valenzuela. Photo: Chris Richardson

the nearby Pacific Ocean bringing a consistent cooling effect to the valley. And, perhaps above all, the Andes help to maintain grape acidity levels through diurnal temperature variation, and deliver fresh melted water into the valley in the form of the Tinguiririca River.

But it's obviously not just the solid science that gives Colchagua its appeal: aesthetically, the valley is nothing short of stunning. The gorgeous landscape is accented with endless picturesque vineyards, and the perfect summer days drastically descend into night skies that are a stargazer's paradise. There are plenty of great hiking options along the mountain range, achieved either on horseback or on foot. Meanwhile sun and surf worshippers will be satisfied with Pichilemu, just under two hours from Santa Cruz and "widely considered the best surfing in South America year-round" by *Fodor's*. Colchagua is a destination that is

"For the perfect Colchagua experience, CWT is your go-to guide."

gaining traction every year, and one that is well worth discovering while it is still within its prime.

Recommended wineries

Visiting a handful of wineries is clearly the main event in Colchagua. The area does continue to maintain an air of reserve – only a handful of wineries are currently open to the public – but I believe that this only adds to Colchagua's charm and hidden gem status. The following wineries are an excellent starting point that will provide you with a solid grounding in what the region has to offer, including the essential grape varieties, as well as the contrast between industrial operations and smaller-scale outfits.

Montes Winery: This boutique winery is located in the heart of Apalta, an area synonymous with outstanding quality and prestige. They are also the outfit behind



Cruising through Colchagua

The rolling green hills of Montes Winery. Photo: Chris Richardson

Chile's first ultra-premium wine, Alpha M. Throughout the winery what stands out is the astounding attention to detail: the building has been oriented about the surrounding landscape according to the principles of feng shui, while one of Montes' bottles features exclusive artwork from Gerald Scarfe, the revered illustrator behind the iconic cover of Pink Floyd's *The Wall*. The carbon-neutral winery also has an attached conservation area dedicated to preserving local flora and fauna; meanwhile the barrels receive the soft whisper of round-the-clock Gregorian chant to give them – quite literally – non-stop good vibes.

The Colchagua Museum

As I alluded to earlier, the activities in Colchagua don't start and end with the wonderful wine. Located just off Santa Cruz's main square, the Plaza de Armas, sits Museo Colchagua,

Getting there

There are several ways to get to Colchagua Valley, including by car, bus, and private transportation. The trip is approximately 1-2 hours south of Santiago, depending on the day and time that you leave. From Santiago, take Route 5 South. You'll pass the cities of Rancagua and San Fernando. Take Route 1-50 (Wine Road - Carretera del Vino) which leads to Santa Cruz. Once you are on Route 1-50, Santa Cruz is approximately 41 km (25 miles) away. You can't miss the entrance on the left hand side. much easier.

HOTELS

NOI Blend Hotel
www.noihotels.com/hotel/noi-blend
Hotel Quinta Maria
www.hotelquintamaria.com
Lapostolle Residence
http://en.lapostolle.com
Santa Cruz Plaza Hotel
www.hotelsantacruzplaza.cl

RESTAURANTS

Rayuela Wine and Grill at Viu Manent
www.viumanent.cl
La Familia Italian
www.lafamilia.cl
Vino Bello Italian
www.vino-bello.com
The Clubhouse at Casa Silva Winery
www.casasilva.cl

TOURS

Colchagua Wine Tours
Chile: (+56 9) 7529 7525
USA (+1) 301 637 5883
www.colchaguawinetours.com

one of the continent's best private collections, boasting well-decked exhibition halls inside a huge colonial building with a stunning courtyard attached. The museum encompasses all one could wish to know about Chile and elsewhere on the continent, including palaeontology, pre-Columbian art, the colonial era, and subsequent liberation. It is well worth a few hours – if not a few days – of your time in Colchagua: everything is beautifully presented, and finding exactly what you want is made easy by following the guided circuit through the halls.

By far the most impressive collection is "The Big Rescue", a series of rooms and tunnels dedicated to recounting the tale of 'los 33', the 33 Chilean men trapped in the San José mine in 2010, an event that captured the eyes and hearts of billions around the globe. The owners and curators have done a fantastic job of securing endless memorabilia from the mine

itself, and presenting it in such a way that really captures the severity and scale of this iconic event. While there are endless attractions throughout Colchagua, the Museo certainly is a must-see.

Colchagua Wine Tours

Colchagua as a tourist destination is still somewhat in its infancy. As a result sourcing reliable information and professional tour guides is something of a challenge, particularly if you're looking for a good level of spoken English. Thankfully the region is now served by a local tour operator, Colchagua Wine Tours. It would be difficult to reduce CWT to a single unique selling point: they offer completely-customisable tailored tour packages, knowledgeable native English-speaking guides, and a well thought-out pricing system that far surpasses that offered by rival tour operators in Santiago. It's a rarity

to find such a good level of service, and I have no doubts that CWT will contribute to Colchagua's continuing rise to stardom.

I first ran into CWT's co-founder Connie, a US expat, at a wine harvest festival in a small town in the heart of Colchagua, and found her to capture the spirit of CWT perfectly: enthusiastic, personable, and busy investigating up-and-coming trends in the area. Coupled with co-founder Francisco – the Chilean-born entrepreneur with a real passion for putting home-grown businesses on the map – CWT offer unparalleled knowledge and an unrivalled quality of service. Having spent a weekend with them in the area, I was extremely impressed with their incredible attention to detail, ability to seamlessly stitch together a complicated itinerary, and willingness to adapt the plans according to our preferences. For the perfect Colchagua experience, CWT is your go-to guide.



Infinity pool, Lapostolle Clos Apalta Winery . Photo: Chris Richardson

Welfare

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Welfare Editors || Diba Esbati & Chanon Wongsatayanont

Don't keep it all bottled up

Chanon Wongsatayanont explains why seeking help for mental illness can be tough

A few weeks ago, the results of a College-wide mental health survey was released on *Felix*.

At first glance, the numbers looked scary where 75% out of 1115 respondents said that they'd experienced unhealthy amounts of stress and mental health symptoms sometime during their time in Imperial.

It is more comforting to see the figures concerning help they have sought out.

To give a recap on some numbers, more than half of sufferers said that they confided in friends, 20% said they saw a GP and 13% said that they approached their personal tutor for help regarding this.

Unfortunately, 28% said that they didn't disclose their stress or condition with anyone.

In addition to this, 16% suspected that they have a mental illness but are yet to be diagnosed, which is only slightly different to the percentage of those who have already been medically diagnosed (20%).

Combined with the number of respondents who spoke to no one about their stress, this suggests that there is a lonely group who did not receive any help for their conditions.

I think there are a number of possible reasons for this: Help might not be visible enough, which is something currently being addressed by Mentality.

Some people might prefer to deal with the stress and their condition on their own.

Or finally, seeking help of any kind is a terrifying prospect, whether because of the stigma surrounding mental illnesses or fear of dramatising themselves.

The last reason is the topic I want to talk about this week.

It's a scary feeling when you want help but are stopped by real or imagined pressure, because it's not a visible problem that can be easily resolved.

It's a kind of isolation and loneliness that can't be explained to others because it seems to go against every instinct to talk about it. An example will show you what I mean.

Say, you're suffering from a case of depression but you don't know about it. Every once in a while, you will enter an episode that makes everything seem pointless and unachievable for days on end, even if this is something as simple as getting out of bed. You suspect it might be depression, but you quickly shoot



Admitting that you are suffering from a mental illness can be just as nerve-wracking as admitting you're gay.

Photo: noringnosheets.com

down the thought, dismissing it as the blues everyone talks about.

So of course you wouldn't talk to anyone about it since it's nothing, right?

But the suffering is real. Weeks and weeks go by and these terrible phases come back.

You still think it's the blues and you're more sensitive than everyone else because you can't get out of it like everyone else can.

By blaming yourself for being overly dramatic, you bottle it up even more, putting up a wall so no one would judge you.

Even if you know your friends would be sympathetic, you don't want to risk the misunderstanding.

If your social circle has a stigma for mental illness, confiding to them is like coming out to a group of homophobic friends.

One difference in the analogy however. While homosexuality is a usually concrete where you feel attracted to guys or girls, mental illness has a lot of overlap with everyday emotions and it's sometimes hard to draw the line between them.

Coming back to my original point, experiencing a mental illness can be a confusing and isolating experience which makes seeking help harder than it seems.

Because of stigma and fear of misunderstanding, there is a vast gap between self-diagnosis and going to the health centre for an actual one, or seeking any help at all.

To bridge this gap, there are the call centres on the side of this page.

Some of these numbers, such as the Samaritans, are operated by trained supporters who can give advice or just listen, depending on what the caller prefers.

The best thing about these services is the anonymity. That way, sufferers won't have to be afraid of judgments or consequences after confiding in someone else.

After calling them, the sufferer would hopefully know more about what they're going through, without having to confront the wall they set up for themselves because they're talking to trained strangers.

Then with that information, it is much easier to decide whether they still want to seek out help as they now have a second opinion, which is invaluable when you already have a whirlwind of doubts and unconfirmed fears in your head.

Regardless of your choice, contacting call centres would be a helpful and harmless first step to however you choose to deal with the stress you experience.

"Mental illness can be a confusing and isolating experience which makes seeking help harder than it seems"

"If your social circle has a stigma for mental illness, confiding to them is like coming out to a group of homophobic friends."

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
www.samaritans.org.uk



Anxiety Help:

Anxiety UK
Phone: 08444 775 774
(Mon-Fri 09:30 - 17:30)
www.anxietyuk.org.uk

No Panic

Phone: 0808 800 2222
(daily, 10:00 - 22:00)
www.nopanic.org.uk

Eating Disorders:

Beat
Phone: 0845 634 1414
(Mon-Thurs, 13:30 - 16:30)



Addiction:

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

Narcotics Anonymous

Phone: 0300 999 1212
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.

Union Page

Name our new bar and restaurant at Woodward Hall

In September the new hall of residence in North Acton, Woodward Hall opens to almost 700 new students. As part of a number of facilities at the hall there will be a brand new restaurant and bar offering great value food and drink as well as entertainment and events. It will be glass-fronted, bright and breezy with a variety of seating including booths and long tables. We need your input in helping us to name this new facility!

It is the first time that the College and the Union has opened a new restaurant and bar outside of one of our campuses and we have been looking into the area for inspiration in helping us come up with a shortlist of names.

- ▲ The site was formerly a factory that produced “Elgee” electricity meters
- ▲ The hall is named after Dr Joan Woodward an Imperial alumnus who pioneered research into Contingency Theory
- ▲ The address of the hall is 1 Victoria Road, W3
- ▲ North Acton Station on the Central Line opened in 1923
- ▲ ‘Acton’ is derived from the Old English for ‘oak farm’ or ‘farm by oak trees’



The shortlisted names are:

One Victoria Road
West Three
The Contingency
The Meter

The Foundry
Urban Oak
The 1923
Other...

To pick a name you like from the shortlist go to imperialcollegeunion.org/name-woodward-hall

Community Connections Mass Volunteering

Looking for a one off volunteering opportunity in the next few weeks? Join us on one of our Mass Volunteering events, volunteering alongside 5, 10 or 20+ other Imperial Students in a fun and rewarding activity, instantly seeing the difference you are making. Everyone will get a free Community Connections t-shirt and travel expenses can be reimbursed. Sign up for the activities on the Mass Volunteering pages of the Union website at imperialcollegeunion.org/volunteering

Research Open Day - Wednesday 17 June

Volunteer at the Harefield Hospital's Research Open Day. Take part in fun and interactive stalls including an artificial breathing lung, pop up surgery and one where you'll be making heart valves. Hear about the latest research into heart and lung diseases and meet researchers, getting to talk to them about their work. Hurry – registration close on Monday at 12pm!



GoodGym - Wednesday 24 June

We are joining forces with GoodGym Westminster to do some good deeds in the local community. Grab your running shoes and be prepared to run 6-8km to a community project where we'll spend 40 minutes making a difference!



Kids City Abbeville Fete - 27 June

Now in its 19th Year, the Abbeville Fete near Clapham Common is entirely ran by volunteers. Kid's City are welcoming volunteers to come along and take part on the day, helping them to run their Kid's Zone which is set to be bigger and better than ever before! There will be LOADS taking place for children during the day and you can be part of running these fun and interactive activities!



Bugs! Day 10 July

Support Bugs! Day at our Silwood Park Campus, helping visitors discover the wonderful world of bugs and other invertebrates. They are looking for volunteers to help out with various activities on the day and you can take part in activities you think you are most suited for. Transport will be provided.

The Last Days of Judas Iscariot

23rd to the 25th June, 6.30 pm,
on the Queens Lawn
Entry is free!



FRIDAY 12 JUNE

IMPULSE

Friday 19 June

20:00 - 02:00

**Metric &
FiveSixEight**

Entry

£1.50 if on facebook guestlist

£2.00 with flyer

£2.50 on the door



**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
Every Tuesday	Super Quiz	20:00 - 22:00	FiveSixEight
Every Wednesday	CSP Wednesday	19:00 - 01:00	FiveSixEight & Metric
Every Wednesday	Pub Quiz	19:00 - 22:00	Reynolds
Every Friday	Cocktails at the h-bar	17:30 - 00:00	h-bar
Every Friday	Reynolds Cocktail Club	17:30 - 00:00	Reynolds
Friday 12	Good Form	21:00 - 02:00	Metric
Monday 15	Crafty Monday	17:00 - 02:00	h-bar
Friday 19	Reynolds Cocktail Club	17:30 - 00:00	Reynolds
Friday 19	Impulse	20:00 - 02:00	FiveSixEight & Metric
Saturday 20	The Summer Ball 2015	19:00 - 02:00	South Kensington Campus

International Beckett Season: Lessness & Waiting for Godot

Fred Fyles heads down to the Barbican Centre, where their season celebrating the influential Irish writer gets underway with one of his masterpieces, as well as a lesser-known work



Sydney Theatre Company, *Waiting for Godot*, Richard Roxburgh, Luke Mullins, Hugo Weaving and Philip Quast Photo: Lisa Tomasetti

The great Irish dramatist and writer Samuel Beckett, whose oeuvre the **Barbican Centre** are celebrating through the month of June, said that he wrote because writing was all that he was good for. Far be it from me to disagree with him, but the man greatly misestimated his talents. Beckett's writing does not really exist in the realm of the written word; instead, what he was exceptionally talented at was creating an atmosphere. His works may be endlessly interpreted

by generation upon generation of scholars, eager to eke out more and more meaning from every syllable, but it is upon the stage that his words really come to life, forcing us to sit up, pay attention, and be awed.

Perhaps nowhere is this more apparent than in Olwen Fouéré's interpretation of *Lessness*, a short story translated from the original French work, *Sans*. The work, which is a pair of seemingly random arrangements of 60 sentences, when seen on paper, is really nothing more

than a jumble of repeating words and phrases. But when transported into the Barbican's **Frobisher Auditorium**, a deeply intimate venue, Fouéré's reading allows us to make sense of the piece.

Sitting at a desk, bare but for a anglepoise-style lamp, Fouéré faces the audience, her white hair pushed back behind a utilitarian pair of headphones. Above her, a wide screen of static is projected against the wall, flickering to and fro. The piece begins, and over the next 35

minutes she lures us into a trance through the sheer power of Beckett's mind. With certain phrases coming to prominence - little body; only upright; true refuge - the mechanical delivery of the lines weaves an imaginary tapestry in the minds of the viewer. Fleeting and ephemeral, this vision, one of desolation, longing, and alienation, somehow manages to be both concrete and ungraspable, something accentuated by the minimal drone soundtrack, composed by Phill Niblock. The

overall effect is heady and powerful, creating a headspace for the audience, which I can only describe with the word 'trippy' - a term that simply does not do justice to what was going on in the room.

It is not clear whether Fouéré is reciting from memory, or if she is being fed the lines one-by-one through her headphones. It's not even clear whether this is the original work, or one of the innumerable arrangements of the sentences that are possible. Fouéré, for her

part, refuses to give the game away, delivering her lines in a flat style that brings to mind the American artist Laurie Anderson. Born in Ireland to French parents, Fouéré's upbringing makes her perhaps the perfect person to interpret Beckett's work, understanding the nuances of both the French and Irish components of his mind; she certainly doesn't disappoint, conjuring up a ruined mental landscape that seems to go on forever.

While Fouéré manages to generate a desolate wilderness in the mind of the audience, such an effort is not needed for those going to see the Sydney Theatre Company's production of *Waiting for Godot*, for which the **Barbican Theatre** has been turned into an actual wasteland. The stage, bare but for a naked tree which twists upward to the rafters, cutting a sharp line through the space, forms the setting in which the characters merely wait. And wait. And wait. Not for nothing did critic Vivian Mercier describe it as 'a play in which nothing happens, twice'. And yet, somehow it seems that everything happens. I will not try to elaborate on the meaning of the play; there is no point, and Beckett plays more on the nerves and heartstrings of the audience, instead of functioning as a cerebral exercise. All I need to say is that by the time the play is over, we are just that much closer to understanding the human condition.

The small cast, comprising of four main members, is incredibly tight:

"Lessness is heady and powerful, creating a unique headspace for the audience"

Richard Roxburgh lends a subtle Australian brogue to his put-upon Estragon, and finds a formidable sparring partner in his companion Vladimir, played by Hugo Weaving. The pair bicker and squabble, enacting out various games, passing the time as they wait for the unseen titular character. How long they have been waiting, how long they will continue to wait, remains a mystery, furthering the sense of alienation the audience finds themselves on the receiving end of. Philip Quast plays the role of Pozzo, who seems to be trapped in his relationship with the put-upon Lucky. Dragged this way and that, near-mute throughout the majority of the play, until he vomits forth a stream of consciousness at the end of Act I, Lucky is perhaps one of the most difficult characters to get right, but Luke Mullins brings an extraordinary physicality to the role.

While the setting pays homage to the idea of a post-apocalyptic wasteland, set designer Zsolt Khell also toys with the idea of the nature of theatre - with its exposed backdrop, the stage is clearly just that: a stage. Perhaps Khell is trying to emphasise the idea that the theatre is a dead art; or maybe, as Pozzo says, 'they give birth astride a grave', and the instantaneous gleam of light that is life is akin to a performance; either way the staging has a powerful effect on the play's meaning and atmosphere. In her costume design, Alice Babbage - and perhaps I am reading too much into this - seems

to have taken a uniquely Australian direction: the down-on-their-luck characters lurch around the stage in old boots and musty jackets in a spectrum of grey, looking like some early settlers, lost in the bleak outback.

The English translation of *Waiting for Godot* is given the subtitle 'a tragicomedy in two acts', and in this production the comedic elements are certainly highlighted. Capering around the stage, Roxburgh and Weaving form a brilliant duo, with Vladimir providing a witty foil to Estragon's more grounded grumbles. The production is clearly indebted to the theatrical tradition of slapstick, and the early physicality of actors such as Buster Keaton, which provides a rich seam of imaginative influences for director Andrew Upton to mine. At some points, however, it feels that this aspect has taken precedence over the tragic elements of the script, with the themes of isolation, loneliness, and general bleakness taking a back seat. This does provide a warmth to the play, which I have not seen in other versions, but - particularly on a warm summer night - sometimes one requires a little bit of chill.

Owen Fouéré's Lessness was on at the Barbican's Frobisher Auditorium from 5th - 8th June

The Sydney Theatre Company's Waiting for Godot is on at the Barbican Theatre until 13th June. Tickets from £16, available online.



Sydney Theatre Company, *Waiting for Godot*, Hugo Weaving, Philip Quast, Richard Roxburgh and Luke Mullins Photo: Lisa Tomasetti

"This production of Godot is clearly indebted to slapstick and physicality"

Editorial: The Experiences Issue

FRED FYLES
KAMIL MCCLELLAND
SECTION EDITOR

The poet John Keats, in a letter to his brother, two years before his death of tuberculosis, wrote that 'nothing ever becomes real until it is experienced. Even a proverb is no proverb until your Life has illustrated it'. To read a great novel, to sit through a powerful play, to wander the hallowed halls of a gallery; these are all means through which we are able to experience the world around us. This issue of *Felix Arts*, we bring together a number of different cultural works, offering a wealth of experiences.

We kick off at the **Barbican Centre**, where a celebration of the work of Samuel Beckett is currently underway; nowhere is Beckett's power with language more apparent than in these productions of *Waiting for Godot* or *Lessness*.

We then head over to the **Almeida**, where Robert Icke christens their Almeida Greeks season with a production of *Oresteia*, the only surviving trilogy of tragedies from the era. Lia Williams's Klytemnestra is a powerful interpretation of woman scorned, and this four-hour production is certainly something that needs to be experienced.

The paintings of Agnes Martin are what we turn to next. Aleksandra Berditchevskaia heads along to the **Tate Modern's** retrospective of the American artist whose work defied interpretation. With their subtle tones, and close attention to detail, her work needs to be seen to be truly appreciated, and this exhibition is a rare opportunity to do so.

Indira Mallik checks out the **Summer Exhibition** at the **Royal Academy**; a yearly showcase of the best art in the country, both professional and nonprofessional, the Summer Exhibition marks the beginning of the new artistic calendar, and is always well worth a look, if only for the spectacle. Finally, Jack Steadman takes a trip to the Valleys in the **Royal Court's** latest play, *Violence and Son*, a beguiling, powerful piece of modern theatre that forces the viewer to deal with the dark nature of humanity. Truly, it is a real experience.

Oresteia: A Greek Drama as Bloodily Relevant as Ever

Fred Fyles finds the combination of director Robert Icke and actor Lia Williams to be an unstoppable tour de force of tragic theatre



Eve Benioff Salama, Lia Williams, Ian Galkoff & Angus Wright in *Oresteia*. Almeida Theatre. Photo: Manual Harlan

Let's just hold off the interpretation tonight'. These words are spoken by Klytemnestra, the much-wronged, central character of *The Oresteia* trilogy, embodiment of both woman scorned and maternal retribution, directed at her husband Agamemnon, who has just sacrificed their daughter in exchange for a victorious conclusion to a long and bloody war; and yet, in the close confines of the Almeida Theatre, she seems to be speaking directly to us, warning us against attempting to analyse the work presented. Indeed, director Robert Icke, who has radically reinterpreted Aeschylus' trio of plays - the only surviving example of a Greek trilogy - seems to align with Nietzsche's view of ancient tragedy when producing this version: 'art approaches as a

redeeming and healing enchantress', Nietzsche writes in *The Birth of Tragedy*, 'she alone may transform these horrible reflections on the terror and absurdity of existence into representations with which man may live'. At the stroke of 7pm, the doors of the theatre slam shut, sealing us in as if inside a tomb, where for the following 220 minutes we are - with little respite - forced to confront the immediacy of evil, revenge, and bloody human nature.

While every translator may be a traitor, there is also an element of liberation in the act of translation, and Icke has used his creative freedom to unlock some of the heavy chains attached to the story. The most daring change he has made is to introduce the sacrifice of Iphigenia, the daughter of Klytemnestra and Agamemnon, as an actual on-stage

process, rather than something that is merely referred to. This first act, where Orestes goes on trial for the murder of Klytemnestra - that most transgressive of crimes: matricide - and the Athenian tradition of a court of law, based on the newly founded Areopagus, is questioned. With such universal themes - retributive v restorative justice; the role of the state in family matters; the foundations of democracy - it is little wonder that *The Oresteia* still hits hard today. Instead of using the ending, in which Orestes is pardoned by Athene, as an explanation for the ancient Greek law of 'The Vote of Athene', Icke instead uses it to explore the problems apparent in a democratic justice system: 'we favour men in all things', intones Athene, 'and as the just representative of our society, it is appropriate that in this house

of justice men are favoured'. What happens when the democratic choice is the immoral one? Icke leaves these questions unanswered, with Orestes' final cry of 'what do I do?' echoing society's inability to come to a conclusion. Icke's decision to remove the Chorus from the play is a bold one, and is reminiscent of the track taken by Ivo van Hove in his production of *Antigone*, which recently ran at the Barbican Centre. Like van Hove, Icke's production democratizes the script, dividing up the role of the chorus among the main parts; the script, with its lines running into and out of each other, weaving a rich tapestry of verse, echoes the idea of a unified Chorus whilst remaining fresh and modern. The lines are thrown across the stage back and forth, punctuated by heavy pauses

and the occasional grand speech, such as Klytemnestra's monologue following the murder of her husband, in which she revels in the brutality of her actions: 'I open my mouth like a plant in the rain in the red and I feel so awake'. Greek theatre is renowned for its larger-than-life female characters: Medea, Electra, Hecuba - any actor attempting to take on one of these roles faces an uphill struggle. What's more, in this revised version, Klytemnestra's role is even more intense, with the on-stage death of her daughter adding an increased vulnerability to the character. However, Icke has found a fitting Klytemnestra in Lia Williams, who inhabits the role completely; within Williams there is a cold gleam of steel which, only glimpsed at the beginning of the play, is slowly revealed, until she is transformed into a cold killer, blood glinting in the sunlight. Over the course of the play, we follow

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"For 220 minutes, with little respite, we confront the evil of human nature"

Klytemnestra from a happy-yet-hardened politician's wife, through to a master adaptor, tossed to and fro by the whims of men - following the death of her daughter: 'I will get up at the very first sign of morning, and I will make a plan' - and finally to a woman in charge of her own destiny; such a multi-faceted role would give anyone pause for thought, but Williams manages to look deep inside herself and deliver.

Similarly, Angus Wright's Agamemnon is wonderful, with his stilted, slightly chilly delivery encapsulating the inflections of a politician forced to go off script. Jessica Brown Findlay's delivery of the character of Electra is excellently realised - all pent-up fury and unreleased grief - that makes me want to see her take on the role in Sophocles' tragedy; the fact that this is her stage debut is only all the more remarkable.

Hildegard Bechtler's minimalist



Ian Galkoff, Lia Williams, Angus Wright, Eve Benioff Salama and Luke Thompson in *Oresteia*. Almeida. Photo: Manual Harlan



Jessica Brown Findlay and Angus Wright in *Oresteia*. Almeida Theatre. Photo: Manual Harlan

stage design complements the performance, allowing the script to speak for itself, and accentuating the action. The stone stage, dissected by two wide panes of glass, acts as simulacrum of a family home, with the giant marble bathtub - the murder site of Agamemnon, who was prophesied to 'die in water' - looming at the back like an ominous warning.

But *The Oresteia* are not happy plays, and this is not a happy home. A certain cold, unfriendly nature runs throughout the house, beginning with the murder of Iphigenia. The sterile nature of the sets, alongside the aggressively neutral costume choices - all grey tones and collarless shirts, like the mood board of a Cos designer - makes the killing of the child all that more horrifying; and thus, Agamemnon's murder, which paints the set with red blood, acts almost like a form of visual catharsis for the audience.

Unfortunately, there are some elements of this adaptation that don't work as well. Icke's decision to stage the play like a court reconstruction makes sense within the context of the last act, and adds an interesting lexicon to the script, which speaks of evidence, witnesses, and representatives; however, the introduction of a 'Doctor' character, who we cut to at intervals in the action, questioning Orestes, lends the performance a psychoanalytical angle that doesn't suit it. While I

am not suggesting that the works of Freud and Jung do not have a place within the Greek tradition, the effect of this intervention is to spell-out the meaning of the play to the audience, as if we are unable to come up with conclusions on our own. Similarly, Icke's treatment of Electra's character, which culminates in a *Fight Club*-style twist had me rolling my eyes somewhat.

Aeschylus' original *Oresteia* was a radical departure from the original Homeric text, which feted Orestes as a hero to be worshipped. Icke's version thus serves as a reinterpretation of a reinterpretation; Orestes is dragged into the modern world, not through any kind of visual trickery, or gauche plot intervention, but instead through subtle altering of the original text. Icke remains respectful to the source material, but through a number of changes - the introduction of the on-stage sacrifice of Iphigenia, the degree to which we can sympathise with Klytemnestra, the modern courtroom drama that concludes the plays - we have a revised edition that manages to convey all the drama and strife of modern existence. The ancient Greek tragedies have always spoken to us, and will continue to speak, as long as there is a society to hear them; it's just that the Almeida's production speaks a little louder.

Oresteia is on at the Almeida Theatre until 18th July. Tickets from £10.

"Icke's revision manages to convey all the drama and strife of modern existence"

Agnes Martin: The Unbearable Lightness of Beauty

Aleksandra Berdichevskaia
heads to the Tate Modern, where
she finds a contemplative stillness
in their celebration of the late
American Abstract Expressionist

If this is the first time you've come across the name Agnes Martin, you're in good company. Encountering her work in the context of a large museum collection, she is easy to overlook, since her paintings really demand that you spend time with them to get to their essence. Her pieces also don't reproduce well, and I assume it is for this reason that the **Tate Modern** has opted to use a photograph of Martin in the poster advertising the artist's first large-scale retrospective since her death in 2004, rather than an example of her work.

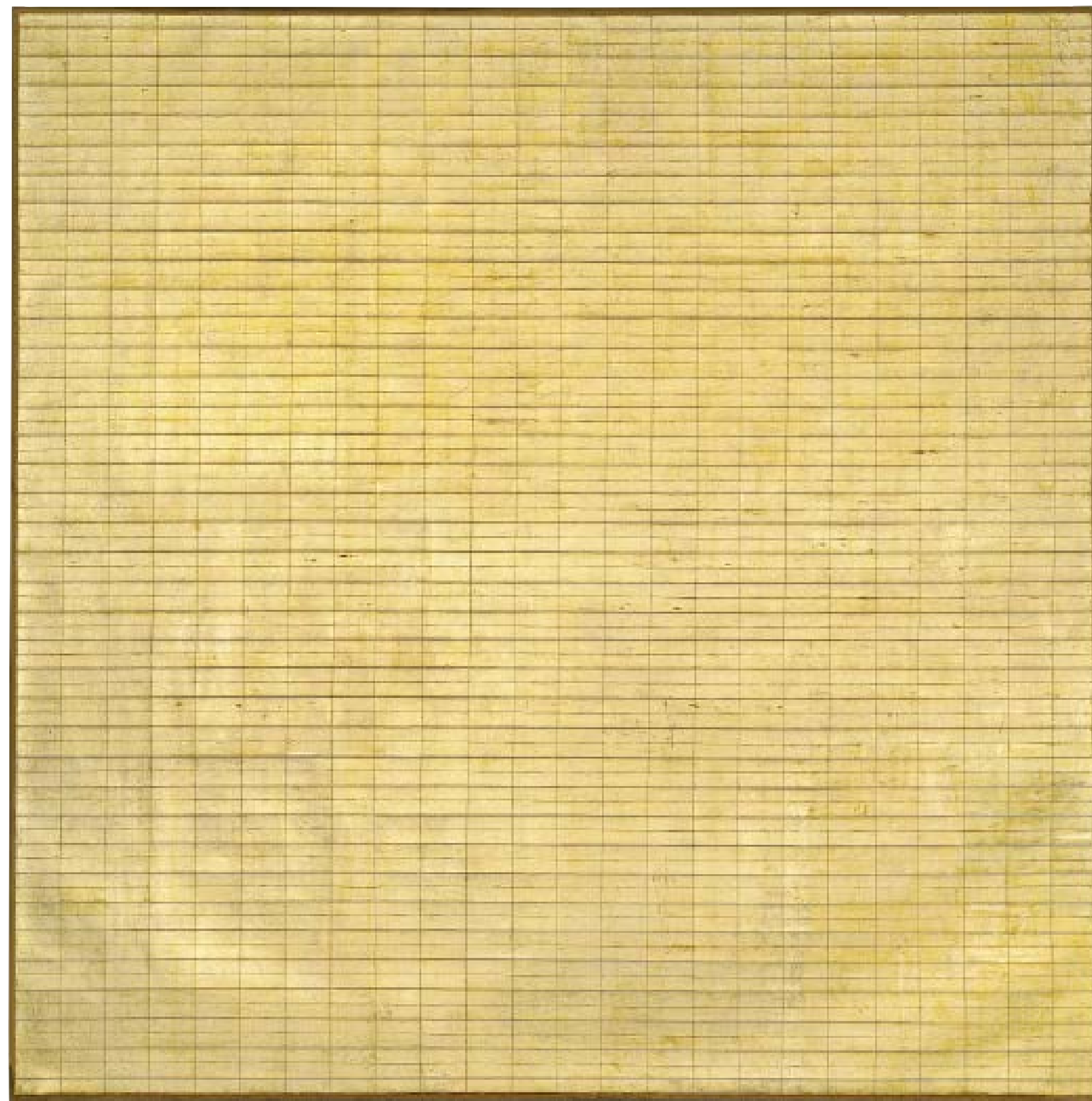
Only when you remove yourself from the busy concourse area and enter into the first palate-cleansing room of the Tate's new show can you begin to establish the necessary mental framework through which to gain access to the work. In this first room we're introduced to the quintessential Agnes Martin: large canvases of calming pastel washes methodically contained by faintly drawn ruled lines. She always considered herself an Abstract Expressionist, which may come as a surprise given the obvious contrasts with the Pollocks, de Koonings and Rothkos that the term conjures up. But just as those artists relied on automatism as a technique, surrendering their actions to impulses of the unconscious, Martin's grids sprang from her mind's eye. And although she planned the dimensions of her canvas works with meticulous care, videos showing her at work depict an artist who is quick and decisive in her application of paint. Almost impulsive in her movements, she is a very gestural painter, just as her male contemporaries were.

Martin was interested in painting

something entirely removed from the physical world. In interviews she referred to an attempt to capture internal states – we're invited to connect to something vestigial, the beauty that remains in the mind when the image of the rose is taken away. She said of her work that it was about "light, lightness, about merging, about formlessness breaking down form". Later in her life, she playfully claimed that she had given up intellectualising thanks to a painful parting with Einstein's *Theory of Relativity*, and she always resisted formal analysis of her work. It seems ironic then that the majority of us will cry out for just such an intellectualising in order to start understanding these very bare canvases. We reach for meaning and guidance, for the theoretical backdrop; when really Agnes Martin wants us to clear our minds and simply to meditate on the paintings. Only then can we begin to realize our "full response to this work".

But who was Agnes Martin? Born in Canada in 1912, she had a strict religious upbringing at the hands of her maternal grandparents. This childhood went on to shape her professional struggle with the sin of 'pride'; throughout her career she was at pains to resolve a fierce ambition with a reluctance to embrace the idea of success. Leaving Canada for the US to study, she went on to qualify as a teacher, and finally decided to become an artist at the age of 30. Moving out to complete further study and live in New Mexico, she was only persuaded to return to the art world of New York when the famous art dealer Betty Parsons offered to represent her. New York of the 50s and 60s was a hub of masculine energy, both in the stark

"Almost impulsive in her movements, Martin is a very gestural painter, like her peers"



Friendship 1963; Museum of Modern Art, New York Photo: 2015 Agnes Martin / Artists Rights Society (ARS), New York

"Martin wants us to clear our minds, and simply meditate on the paintings"

and formal style of the Minimalists and the brash, sexual Abstract Expressionism.

But Agnes Martin aligned herself to an undercurrent. Her neighbours and friends at the time were the subversive young community that took up residence in the disused warehouses of Coenties Slip. Here, amongst the dilapidated workshops and shipping rubble, artists of a new generation were finding their voice. Although they didn't form a coherent movement and their practices remained diverse, they supported each other throughout

a period that brought the liberty of experimentation, allowing each of them to discover their very singular styles. Many of the artists making up this group went on to gain recognition within the larger art establishment, with names such as Lenore Tawney, Ellsworth Kelly, Robert Indiana, and Jack Youngerman claiming their rightful place in American art history. Early on in the exhibition, the Tate showcases Martin's works from this period, and through doing so provides some insight into the origins of the grid paintings for which she

is most famous. The intriguing and ultimately surprising display reveals sculptural pieces constructed from the materials that Martin found in the scrapyards bordering her studio at Coenties Slip. You sense that working in 3D gave her a certain release from the painted form; it was these works that allowed her the space to better appreciate the physicality of shape and structure. It's difficult not to think of these mixed media assemblages as natural precursors to the development of the grid, particularly *Water 1958*, with its taunt linear strings of painted wire.

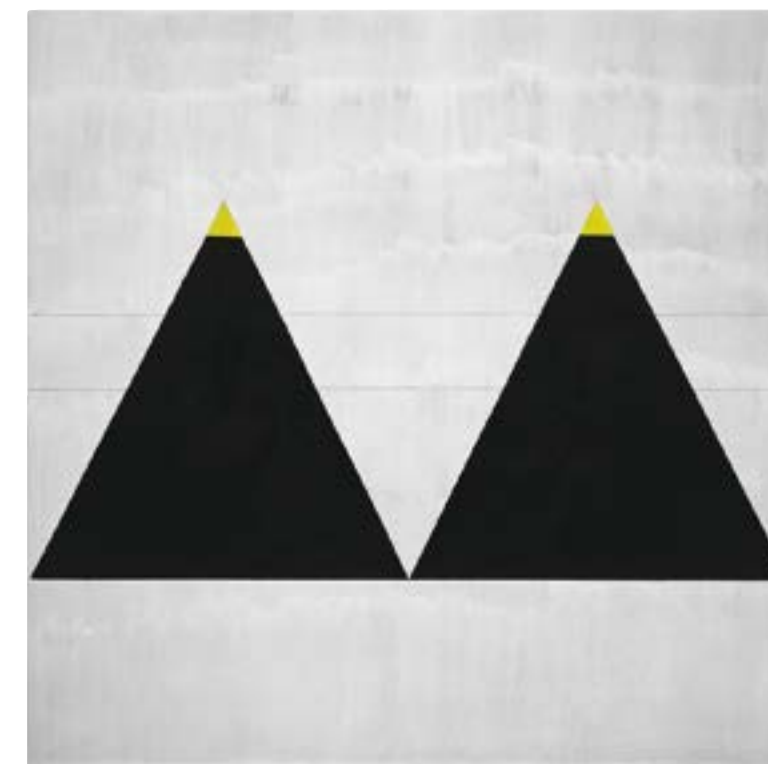
"Her 3D work gave her a certain release from the painted form"

In fact, the smaller painted works she was producing at the time were already exploring manifestations of repetitive lattices of lines.

Then follows the room where we encounter some of the earliest grid paintings produced by Martin. The year is 1963, and there are only three canvases on the walls, which the curators have selected to represent the vital transition in Martin's oeuvre. They are striking in their differences. Suddenly we start to understand the potential contained within such deceptively simple arrangements of vertical and horizontal lines. Always working on the same scale of 72 x 72 inches, throughout the 60s Martin was uncompromising in her subtle yet assured portrayals of seemingly banal subjects such as *Tree*, *Rose*, and *Morning*. The faint pencil lines are both precise and slightly uneven, carrying a richness that reveals itself only after careful inspection. In the words of the critic Lucy Lippard, Martin's works are remarkable examples of "unrepetitive use of a repetitive medium". Such imaginative use of grids brought the artist much attention, and increasingly she was included in group shows, something she resisted and struggled against. In fact, it eventually pushed her to give up painting altogether: in 1967 she packed up her things and abandoned New York to travel around the country for 18 months, before settling on a remote mesa in New Mexico. Here she built a house out of logs and adobe bricks, and led a largely self-sufficient, ascetic lifestyle completely detached from the art world. She was only prompted to take up her practice again 5 years later when a German gallery commissioned her to produce a series of screenprints.

The show is curated with great care by the Tate's Director of International Art, Francis Morris, who has been working towards this exhibition for many years. We should be grateful, since as visitors we benefit from being guided by the hand and introduced to the artist in two halves. Split between the North and South galleries we first witness an artist finding her form during the New York period and then, following her return to painting from 1974, claiming that form with an assured confidence. An interconnecting passageway displaying the 30 German screenprints guides us between these two periods. In the North galleries, the later works are bathed in natural light from the windows facing the Thames, as if echoing the openness and wild prosperity of the New Mexican landscape in which they were produced. Many of these paintings from the 1970s make up whole series, an approach that allowed Martin to explore certain themes in greater depth.

The turbulence of her final painting *Untitled 2004*, on display in the show, is strangely at odds with others from the period. The greys of the coloured sections seem almost haphazardly



Untitled #1 2003 ; Fondation Louis Vuitton, Paris Photo: 2015 Agnes Martin / Artists Rights Society (ARS), New York

applied when compared to her signature smooth washes. Yet, this work is her self-selected epitaph. A few days before her death, she requested that her gallerist and long-time friend Arne Glimcher returned to her studio and cut two of the canvases of the three paintings she had left there. An uncompromising self-editor, she had always cut the majority of her output over the course of her career, leaving only the works she was entirely satisfied with. The selection policy seems baffling. It is claimed that she aimed for exactitude and perfection in her execution, yet some of the paintings in the show reveal imprecision in the grids and the occasionally 'messy' reality of using very liquid washes. Actually, it

is these revelations that hint at the intrinsic humanity behind the higher concepts she was trying to capture and end up feeling like the most emotionally resonant aspect of the work. In an interview, Glimcher has drawn comparisons between the final painting and one she had produced during the 1970s, *Trumpet*. Both are 'stormy' and unsettling, in spite of the use of Martin's signature pastel palette. And so we're left with an enigmatic final statement, a reference to an earlier piece, from a painter who always insisted on letting her work speak for itself.

Agnes Martin is on at the Tate Modern until 11th October. Tickets £12; concessions available.



On a Clear Day 1973; Parasol Press, Ltd. Photo: 2015 Agnes Martin / Artists Rights Society (ARS), New York

"There is an intrinsic humanity behind the higher concepts that she captured"

Summer Exhibition 2015: A Dizzy, Kaleidoscope Explosion of Art

We send **Indira Mallik** along to the Royal Academy's annual celebration of art, where she is overwhelmed by the range of pieces on display



Gallery III of the Summer Exhibition 2015 Photo: David Parry, Royal Academy of Arts

Each year, the **Royal Academy** heralds in summer with the *Summer Exhibition*, a showcase of the work of the Royal Academicians, a select group of 'honorary' academicians, and – uniquely – entries from the public. Each year it serves up a feast of work from all different aesthetics, work of different media, and curates into the 'best of the year so far'. This year is no exception.

Co-ordinated by Michael Craig-Martin CBE, the galleries have taken on the vivid peacock hues of his paintings. The colour experience begins before you've even entered the galleries, where Jim Lambie has decanted the London Tube Map onto the main staircase, creating a signature floor installation of

kaleidoscope-coloured lines in vinyl tape that distort the space and pulse with pure energy in the traditional Victorian space. The galleries themselves have been unconventionally painted in paint-box colours: bubblegum pink, turquoise, and ultramarine – it shouldn't work but it does. It has raised a few eyebrows, admits head of the *Summer Exhibition* Edith Davey, but even the sceptics were won around in the end. It feels like a true celebration of the art that is stacked on the walls.

Given the colour of the back canvas itself, perhaps it is unsurprising that the works that really stand out are the ones in monochrome. Emma Stibson's stark paintings of Iceland strike a bright note against

the brilliance of the walls, with the cold Nordic light streaming out from them. Further on, the print room is similarly full on monochrome gems, and is curated by Norman Ackroyd, one of the greatest masters of the form. Several of his own prints hang in the room flanking the main archway alongside some tiny Tracey Emin animal prints. Emin's work is unusually restrained: sparse lines delineate rabbits and badgers, reminiscent more of a modern Beatrix Potter than her previous work. The focus is not on these big names however, but rather on bigger pieces by less well known artists: *Adaptation* by Ade Adesina shows a huge ship sailing through a densely populated city on train tracks; in *Questions* by the same artist, The Taj

Mahal, St Paul's, The Parthenon all appear in a glorious amalgamation of all the world's most recognisable landmarks whilst a whale flies through the sky, a zeppelin fashioned out of pure whimsy. Craig-Martin was determined that sculpture should have a prominent stage this year, and The Lecture Hall, is a testament to this ambition. Of 118 works exhibited in this space, the majority are sculpture; in addition, the halls are punctuated with commanding pieces, such as Tim Shaw's *Erebus (Man of Fire III)* which makes a lasting impression. Shaw has conjured up rippling muscles and outstretched limbs with an electrifying presence from painted foam, polyethene, and steel. Other featured artists include Anish

Kapoor, Geoffrey Clarke, and Neil Jefferies.

Architecture, usually placed centrally, has this year been segregated to the Large Weston Room, which can give the sense of the work being included as somewhat of an afterthought. Happily, the room, curated by Ian Ritchie, houses some of the exhibition's most intriguing and unique works. Ian Ritchie started with the theme of inventive landscapes, and Norman Ackroyd features once again with his prints of the Galapagos, his works acting as quiet, traditional foil to the other pieces around the room. In *Canvey Island*, the architects Nic Clear, Mike Aling, Hyun Jun Park, and Simon Withers have created the model of a gold mine; viewers can look into the



Michael Craig-Martin CBE RA unveiling a new site-specific artwork by Jim Lambie for the Summer Exhibition 2015 Photo: David Parry, Royal Academy of Arts

depths of the mine, staggered crops of wood and plastic that reveal glinting polished bronze representing the gold at the bottom. Above this piece hangs Dame Zaha Hadid's vision of Beijing Airport.

Architecture is so rarely featured in any other gallery shows that it feels truly special to have it here. Revealed are visions of the future, such as in Lord Rogers of Riverside's model *Feed the World*, where power station chimneys have been reclaimed as food growing greenhouses; in Laurence Pinn, Ben Kirk, and Andrew Diggle's *Urban Flora Propagation Field Box*, the architects envisage a way to conserve bees in urban spaces. One of the most conceptual pieces and one of the most humorous is *Tale of the Washer*, in which Tim Robinson relates the story of the missing washer from the Hubble telescope, which cost NASA millions to replace.

Even though the exhibition could be described as innovative, and exciting, it hasn't escaped the touch of the bizarre. One of the finest examples of such is Clancy Gebler Davies' cilice made of her own hair. Conceptually, it may be a meditation on the use of hair shirts in religious practice as an act of penance, but

in reality the work is very little else but unsightly and ever so slightly disturbing.

There are far too many stand out pieces to mention them all, but Grayson Perry's large tapestry of the couple he built his house for in Essex is exhibited in the small works room despite being several feet in both height and width. As with all the other works of art in the *Summer Exhibition* it is on sale – for £62,000. The Emin animal prints, £1,250 a pop, are guaranteed to sell out in the first few hours, and Gebler Davies' own hair cilice has already sold out, according to the RA website. There's no accounting for taste.

The *Summer Exhibition*, which has ran uninterrupted each year since 1795, is one of the most unique exhibitions in the world. Yet in trying to be too many things – perhaps to please too many people in catering for all tastes – in trying to fit in as much of painting, sculpture, mixed media, as possible, it never quite establishes its own identity. It houses over 1000 works, selected from 12,000 that have been sent in, but there is no overarching theme to tie the galleries together and present it as a cohesive whole. Craig Martin's colour scheme,

though refreshing and inventive is too weak to sustain all 13 rooms, each with different personalities. Each hang is particular to the room and the academician who has curated it. Whilst some rooms are filled sparsely, each piece existing in a synergy with the rest of the room, in other places, the room is crammed to the rafters, a cacophony of sights and colours that can be at times overwhelming. There are so many pieces that it seems unlikely that three or even four visits would be enough to cover the breadth of work on display. At times it feels as if the exhibition consists of through multiple shows all somehow interconnected in a colourful labyrinth. It's entirely charming, but nevertheless it does leave you feeling a little unmoored, unsure where would be the best place to linger, and which spaces to move through.

The final room of the exhibition is definitely a place to take a breather. It exhibits the life's work of Tom Phillips, whose alteration of the Victorian novel *A Human Document* began in the 1960s. Pages upon pages of *The Humument* line the walls of Gallery X, each a tiny silk screened jewel. *The Humument* is part painting, part illustration, and a considerable part erasure poetry. The work is based on reimagining and altering pages of a salvaged Victorian novel; certain phrases have been picked out and the others hidden in translucent paint to create fragmentary poems that are reminiscent of ancient texts by Sappho or Catullus, where phrases have been lost. The absence of words defines the meaning as much as the words that remain. Speaking about his work, Phillips has said '[I] plundered, mined, and

undermined its text to make it yield the ghosts of other possible stories.' This work alone could have sustained an exhibition, and one suspects it's less the quality of the work and more Phillips' relative obscurity when compared to Perry, Emin, and Akroyd, that means that the *Humument* has been tacked on to the end of the *Summer Exhibition* rather than honoured by a solo celebration. However, this arrangement does guarantee that Phillip's work will find a larger audience than if he had struck out on his own, and that can only be a good thing.

The *Summer Exhibition 2015* is an exuberant celebration of art, and drifting through each of the thirteen galleries can be something of a SparkNotes of the zeitgeist of art in Britain, filtered through the capable hands of the Academy's most influential members. But don't go expecting to absorb it all. The RA have published for the first time this year, an online catalogue of each of the works in the exhibition, in addition there are virtual tours given by Michael Craig Martin, Tracey Emin, novelist Sebastian Faulks, and Cath Kidston with more to be added over the summer; handy if you want to plan your trip or catch some of the work you missed. However comprehensive, the online version cannot possibly hope to rival the real thing; the *Summer Exhibition* remains something to be enjoyed in person; a true Experience with a capital 'E'.

The *Summer Exhibition 2015*, this year co-ordinated by Michael Craig-Martin CBE RA, is on at the Royal Academy until 16th August.

Tickets £13.50; concessions available.



Works on display in Gallery II of the Summer Exhibition 2015 Photo: David Parry, Royal Academy of Arts

"Architecture is so rarely featured in any other gallery shows that it feels truly special to have it here"

Arts

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Arts Editors || Fred Fyles & Kamil McClelland

Violence and Son: Dark, Darker, Darkest

Jack Steadman returns to the Royal Court for their visceral new play



David Moorst as Liam, in the Royal Court's *Violence and Son* Photo: Helen Maybanks

I walked into the Royal Court's *Violence and Son* knowing virtually nothing about what I was letting myself in for.

As it turns out, this was probably for the best.

What little I did know consisted of the protagonist being called Liam, him being 17, liking *Doctor Who* and having to live with his dad (nicknamed 'Violence') after his mum dies. Turns out it's set in Wales, too. Definitely didn't know that.

The set does nothing to help give any clues about what's going on: rings of plastic garden chairs surround the stage space, bordered by a knee-high wall.

Inside, the contents of the living room of a dingy flat sit. A couple of *Doctor Who* toys sit, one unopened, one not. A few *Doctor Who* DVDs sit underneath a TV set. Dangling above the set are fluorescent lights, arranged in a hexagon. It looks suspiciously like it might be borrowing design inspiration from a certain time-travelling blue box.

If, like me, you're starting to sense a theme here, you're correct. *Doctor Who* plays a big part in this show – at least, it does to begin with.

The lights dim, and Liam (David Morst) appears, dressed as Matt Smith's Doctor.

He waves a sonic screwdriver around, and the lights descend, forming a TARDIS-lite console. It's all a bit silly, a bit weird, a bit

adorable – and wholly disarming.

This weird dream-state where Liam faffs around in a *Doctor Who*-based state of mind marks the scene changes in the play, allowing for a brief respite from the intense domestic disputes that otherwise dominate proceedings.

They don't seem to add much, and with designer Cai Dyfan opting for a static set there's no real call for physical movements of set – the only change that ever has to be made is done in the interval anyway.

They're the only weak point in the whole thing, proving to be nothing but a fancy light show acting as a distraction from the real goings-on.

The real goings-on in question are utterly absorbing, revolving around Liam's relationships with the three other members of the cast.

There's Jen (Morfydd Clark), the pretty girl he clearly has a crush on, his dad Rick (Jason Hughes), with whom he has nothing in common, and Suze (Siwan Morris), Rick's current squeeze.

The script quickly sets up just who these people are, and how they've come to all be in the same flat, and then just as quickly starts pulling apart the very fabric of that setup.

Nothing is ever exactly what it seems in this play, and at every moment there's a prickling unease that everything could turn, and go horribly, horribly wrong.

There's a spark of wit running through the whole thing, providing

a gentle humour that gives way to horrifying, brutal outbursts, before just as quickly turning into something that feels awfully like a rom-com.

In lesser hands, this could well feel jarring, a series of constant tonal shifts that only serve to throw the entire audience off-balance and leave them feeling apart from the action. None of that is the case here.

The rapid changing in the way the play presents itself never feels anything less than natural, the delicate power balances and relationships all feeling impossibly real.

The relationship between Liam and Jen is at the centre of all this, constantly shifting before the audience's eyes.

At times cute, at other times slightly concerning, it's also subject to the worrying influence of Rick.

His interference in his son's love life manifests as advice, what he would do if he were Liam, and it all sounds horrific. And to begin with, it looks like it's backfired, as Jen runs out. But then it very, very quickly starts to piece itself back together, and the scary, overwhelming Rick begins to sound like the voice of reason.

It's an initially subtle shift in power that works marvellously, and it's one that is constantly broken and re-forged throughout the play.

The underlying plot for much of the play isn't particularly interesting,

appearing as just another 'boy fancies girl who doesn't fancy him back' story, but it's the wonderful way the script handles the characters involve that sell it.

The constant, nagging fear that Rick – the man who seems so wrong, so violent – might just be the man who proves to be right. It's a terrifying thought, and the play tugs so insistently on that thread that it becomes all-consuming, impossible to ignore.

The emotion keeping you trapped in your seat slowly changes from curiosity in what will happen next to fear of what will come to pass. A well-founded fear, at that.

It's not an easy job for the cast to handle, not least when there are only four of them to begin with.

Every member of the cast plays their part admirably, and these are four flawless performances.

Siwan Morris is the most short-changed of the four, with Suze being both the weakest and most thankless part.

Suze's shifts in opinions feel the most forced, more a result of the story's needs than a natural character progression, but she handles them well.

Morfydd Clark is alluring and adorable as Jen, while David Morst handles his character's arc wonderfully. It's Jason Hughes who dominates the space, though, physically and otherwise.

Rick is a viciously physical being, but there's an animalistic intelligence beneath all that – where Liam is quick with words, Rick is quick with actions.

The omnipresent threat that Rick presents is never undersold by Hughes, nor is it oversold. It's played perfectly. It's all played perfectly.

Violence and Son was in the unenviable position of following on from *Who Cares* in the Royal Court's Jerwood Theatre Upstairs.

It's nowhere near as nakedly political as that work (which also featured directing work from Hamish Pirie, who takes sole directorial control here), and it makes very different use of the space.

But *Violence and Son* still has something to say – originally something on a far more personal level, but as the unexpected ending comes crashing in, leaving a trail of destruction in its wake, it lands with a message that feels painfully urgent.

It's something that needs to be screamed from the rooftops, but to do that, now, would spoil the play.

It's a message that can only be delivered wrapped up in this entire package, as the build-up is as essential as the pay-off.

Go and see it. I urge you.

Violence and Son is at the Jerwood Theatre Upstairs, Royal Court Theatre until 11th July.

Tickets from £15 (for students), available online.



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2015

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Saturday 20 June 2015

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COWS OF OUR PLANET | JED FARQUHARSON | GOOD FORM DJ'S, BENI BIENZ
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INSIDE: POLITICS AND THAT

HANGMAN



News in Brief: Physics Department too busy wanking to write valid exam papers.

hangman@imperial.ac.uk

Stripping students arrested for desecrating sacred monument



Blackett Laboratory, the sacred monument allegedly desecrated by stripping students. Photo: Imperial College

There was an outpouring of shock today as several students were arrested for their participation in a nude photoshoot.

Police swooped on the unsuspecting students during the early hours of Thursday morning, following their suspected attendance at Imperial College Union's "CSP Wednesday" that night.

The photoshoot in question took place several days before the arrest, with the participants originally seeming to believe they had escaped repercussions. One posted "teaser" shots from the photoshoot on social media, before "taunting" those who complained about the photoshoot's location.

The photos are alleged to have been taken atop the sacred Blackett Laboratory, causing a campus-wide outcry at the student's actions.

Said one anonymous Felix Editor: "I've seen the photos in question, and I was disgusted. They didn't even take it all off. If you're going to take naked pics on top of Blackett, at least get properly naked."

Hangman spoke to one of the students involved in the photoshoot, who asked not to be named (but did encourage us to print the photo again).

"We didn't mean to cause any offence," said the anonymous

nudist. "We were told we had to do a centrefold for Felix, and we thought that the roof of Blackett would be a great place to take the photo. You get some really great views."

Hangman would like to take this opportunity to confirm that the photos do indeed allow you to get some really great views of [You're fired - Ed.]

The police finally made moves on the students following the publication of the photos in Felix.

Rumours that the students' actions are being blamed for the recent unexpected spate of unnaturally warm weather are as yet unconfirmed.

Dinosaur theme park apparently bad idea



A typical exhibit at Jurassic World. Photo: Jurassic World Ltd

No-one was surprised today when it was revealed that opening a theme park filled with live dinosaurs is actually a terrible idea. Footage has leaked to the outside world showing dinosaurs running amok at Jurassic World, a recently-opened theme park located on the remote Isla Nubar.

Concerns had been voiced previously about the logic behind the decision to not only bring back dinosaurs but to also then cage them and put them on display, with several experts pointing out the inherent flaws in keeping intelligent animals caged.

The original owners of the park

had hoped to maintain control of the population by keeping only one gender of dinosaur in the park, although this plan was soon disrupted by the dinosaurs still finding a way to breed.

Several experts were invited to the park before it opened to test the viability of such a theme, although the results of their tests have never been disclosed to the outside world.

Rumours that the tests involved several individuals being eaten by dinosaurs remain unconfirmed.

Information on this latest outbreak at the park is slim, although Hangman has heard that famous film star Chris Pratt is on location.

President steps down amid corruption claims

The President of Imperial College Union stepped down today, following widespread accusations of corruption within the organisation and the subsequent arrests of several members of his staff.

Imperial College Union (or ICU, as it is often referred to) has long had a reputation for what has at times been referred to as 'wheeler-dealing', with alleged instances of bribery being rife.

Events came to a head when the organisation attempted to run a poll asking students what they thought the new bar in the Woodward Halls should be called.

The halls themselves were a major source of contention, with students campaigning vigorously against relocating accommodation to Acton to little avail.

Police moved in after an

anonymous source tipped them off to this latest instance of unmitigated corruption and anti-democratic principles.

Several members of staff were placed under arrest in a surprise sting, timed by officers to coincide precisely with an all-staff meeting.

The meeting in question, Hangman has learned, was called to discuss the accusations of corruption, causing some observers to comment on the irony of being arrested for corruption at such a meeting.

Although the investigation continues, after being given special dispensation by the courts Hangman can now exclusively reveal that the bar's name had already been decided, long before the poll was opened to students.

Officials at the Union had decided that the bar was to be dubbed the

'It's O'Kaye Bar', in honour of sitting Deputy President (Hugs and Tampons), Kris Krays, who is also the incoming Deputy President (Money and Swag).

It has been suggested that this choice was influenced by a monthly donation from a still-anonymous source, rumoured to be someone high-up within the Union itself.

Despite this, the Union went ahead with their poll, claiming that the student voice would be heard in the decision, and insisting that "every vote counts!"

Hangman took their information on the new bar name to the student population, asking their opinions on both the name and the Union's attempts at hiding their choice in faux-democracy.

One student asked us to only refer to him by his first name, Deputy

President, and told Hangman: "I think the new name is a fantastic decision by the Union. Naming the bar after the champion of the people Kris Krays is a magnificent move, and I can think of no other who is as deserving as he to have an entire bar named after him."

The student was less forthcoming when Hangman pressed him on the claims of corruption in the process, replying only "what do you care if I paid them to name it after me?"

"Bloody Felix, always sticking their nose in other people's business." Hangman wishes to take this opportunity to agree firmly with the sentiments expressed by Deputy President, as Felix are indeed far too nosy for their own good.

Hangman would also like to point out that Hangman and Felix aren't the same thing, thank you very much.



Corruption Central.

HANGMAN



News in Brief: Broadcasters in terror of slip-ups as man named 'Hunt' makes headlines again.

hangman@imperial.ac.uk

Diary of a Fresher, aged 19 1/4

Saturday 6th June

I don't really remember what happened on Friday night, to be honest. After reading about the goat-woman-man threesome in the sex survey I felt really ill, so I went to 563 and just started drinking. I think Kris tried to apologise to me at one point, but I just tried to punch him.

Someone told me that I missed, punched Dorothy (the goat one) instead, and then she kicked me in the face. That'd probably explain why I think I'm missing two of my front teeth. It's really painful and every time I breathe it makes a weird whistling noise.

Sunday 7th June

I spent most of the day curled up in bed whistling quietly. It was crap.

Monday 8th June

Well, there's good news and there's bad news. I tried submitting one of those 'mitigating circumstances' forms so that I don't get killed by the lecturers for doing such a shit job in the exams. I still can't believe I wrote the words 'Kris Krays' over and over.

I wonder if 'DP(W) stole both my girlfriends' is an okay reason to have failed all my exams?

Tuesday 9th June

Apparently it isn't. I put in my application, and I got an email from the official DP(W) email account telling me that he was taken my concerns into consideration and hoped I felt better soon. And that Dorothy (both of them) said hi. What a dick.

NEWS WITHOUT THE NEWS



Hangman accused of being "too cheeky" by FIFA ex-President

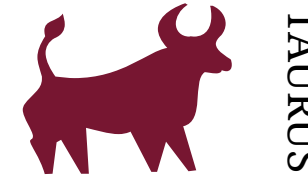


Image deemed "worth printing" by Hangman

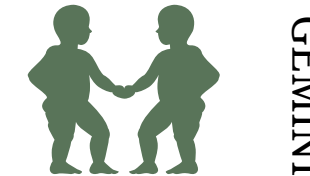
HOROSCOPES



ARIES
This week the usual writer is writing the horoscopes due to Hangman being salty af due to the fact you had exams and even though you definitely told them in advance you weren't doing them because you had exams but it turns out they don't seem to remember that.



TAURUS
This week in response to the findings of last week's sex survey, you realise that you haven't been fingered anywhere on campus and set out to try to correct this; however, it seems that the Felix Editor had the same idea and unfortunately they seem to be there before you everytime. Spooky.



GEMINI
This week you decide you need someone to look after your finances since you need to save a few quid for next year so you look around for an accountant. Luckily there's an ex-FIFA president in dire need of a job, and you end your second year with an inexplicably larger sum of money.



CANCER
This week your friend finally comes out from the cave in which he entrenched himself for revision, only for you to realise he has become a mole in this time. At first it is a very confusing transition for you to accept him as a mole but eventually you learn to feed it worms and you grow to love it.



LEO
This week due to the fact that you have spent so much time revising really hard for your first year exam because it's extra important, you decide to brag to other people about how much revision you did in one day. They from there on avoid you because you're a boring obnoxious cunt but oh dem sweet marks.



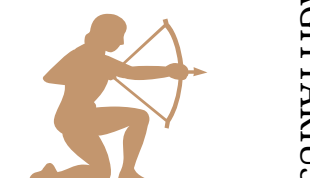
VIRGO
This week you really fuck up on your exams. Shit man, you probably should have revised a bit harder. I mean, you couldn't answer one question on that paper? Fuck. Looks like you will be taking a gap year whilst Imperial decide if they want to let you back in.



LIBRA
This week you are the horoscopes writer, and you try and sneak another relatively unacceptable horoscope past Hangman with the phrase "lol i bet this one gets taken out." Hangman fires you and replaces you with someone who knows how to use the shift key.



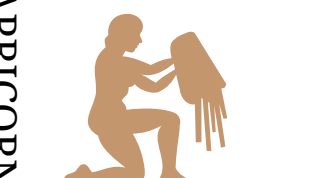
SCORPIO
This week you, too, are the horoscopes writer. You claim to have returned, but only write half the horoscopes. Hangman doesn't pay you to half-ass this crap. Hangman doesn't pay you at all.



SAGITTARIUS
This week a beautiful woman calls to you in the entrance of Sainsbury's. You puff out your chest, flatten your pitiful neck beard and engage her in flirtatious conversation. Before long she has your number and bank details and you are condemned to donate your monthly stipend to a charity for cats.



CAPRICORN
This week you notice that several Imperial students on your course appear to have eye injuries. You offer them your hand in solidarity, before noticing the white bones of your knuckles. It turns out that you have become the manifestation of Death and whomever you touch dies immediately.



AQUARIUS
This week you are an anonymous reader of horoscopes. Inspired by Hangman's call to action, you send in all twelve horoscopes and demand they be printed. Hangman respects that. Hangman has printed two of them as a token of this respect.



PISCES
This week you are Hangman. You receive all twelve horoscopes from a new writer, but most of them are so weird that you're unsure whether to print them. You opt instead to print a mixture of the original writer's, the new writer's, and your own. You are promptly fired for doing a terrible job.

Blue News

The weekly newsletter of the Faculty Building

Provost Post of the Week

Every week, a member of our esteemed Provost board shares their thoughts with our collaborative, cohesive community. This week, we welcome back Al Pologies, Vice Provost (Arbitrary Excuses)!

Sadly, Al was unable to write his column this week, as he is currently stationed at Woodward Hall in Acton, helping to prepare the space for the influx of paying suckers students in October.

However, this seems like an appropriate moment to remind you all of the exciting new facilities which have been constructed over in Acton, so we've asked back Dee Creaserent, Vice Provost (Halls Demolition) to give us a few words.

Hi everyone!

It's so great to be back on these hallowed pages with yet more exciting news about our ever-evolving property portfolio!

We're delighted to be putting the finishing touches on Woodward over the next few months, as these wonderful new halls present an ideal opportunity to introduce students to the wonders of living and studying out in West London.

As you all know, the cost of living in South Kensington has proven to be extremely high for Imperial, as we constantly have to deal with students complaining about their high rent prices and the associated food costs.

Having such a large base in Acton, alongside the wonderful Imperial West campus, means that the case to relocate all student activities to Acton and the surrounding area becomes ever stronger.

Imperial has a wonderful asset in our South Kensington campus, but I'm sure you can all agree with me when I say that students are a blight on the pleasant and wonderful environment we've cultivated here.

Moving them out to Acton presents an ideal solution to all of our problems.

Hello all,

It's with a heavy heart that I welcome you back to this, the penultimate issue of Blue News for this academic year. Yes, that's right – after this, there will be only one more burst of brilliant facts and figures for your digestion until we recommence printing in October.

I hope this news doesn't come as too much of a shock for you – as we all know, all great things must come to an end (before starting again after a short rest), and that includes Blue News, which we feel confident in calling the greatest thing of all.

As the temporary end approaches, now is as good a time as any to start looking back at the year we've had – and what a year it's been!

We've had some ups and downs, with the unprecedented success of the likes of our #PeopleatImperial campaign helping to really push a progressive agenda amongst our staff, and the ongoing unveiling of Woodward Hall, our brand new accommodation outlet occupying One Victoria Road, Acton, taking place to a rapturous reception.

We've seen off challenges from the likes of the BUAV, Felix and whoever it was complaining about oil the other week, showing that Imperial is stronger than any other institution who wishes to oppose us.

We have an incredibly strong community here at Imperial, and being able to fend off the baseless accusations of Felix and their ilk is proof of that. It is to the immense credit of all who live and work in the Faculty Building that we have emerged through the occasional trial by fire unscorched, all through the power of collaboration.

We now begin to look ahead, to the future, and to what the next year may bring. There are murmurings among some staff of crowning the next year the 'Year of Collaboration', and we would like to whole-heartedly endorse such suggestions. It's ingenuity like this that helps keep us a world-leading institution.

Have a productive, cohesive, collaborative and happy day!



Alice Gast: Thought of the Week

"I was shocked and disappointed this week to hear of students stripping on campus, and encouraging their fellows to take pictures of them. I was even more shocked and disappointed to discover that these pictures were then being distributed all across campus. I hope that all involved will take a long hard look at what they've done. That Pole and Aerial one was hot stuff though."

What is going on inside the Blue Cube this week

It's summer at last, and the sun is shining bright. What better way to experience its warming, life-giving rays than through the delightfully tinted glass windows of the Faculty Building?

All-Staff Briefing Cancelled

This week's All-Staff Briefing has sadly been cancelled by the Vice Provost (Arbitrary Excuses) due to a problem with the air conditioning.

Al assures us that this will be fixed post-haste, but in the meantime he is unable to find us a suitably chilled room to hold any meetings in. As a result, all in-person meetings have now been cancelled, and will be replaced with conference calls on the messaging service, Skype.

All staff members are advised to obtain Skype for themselves as soon as reasonable possible. Anyone having difficulties is advised to contact the lovely boys in IT via their Service Desk. They assure us they will be on hand to answer any queries as soon as humanly possible (1-2 working weeks).

What Is: Conflicts of Interest?

This week, our perennially popular 'What Is' session will be on the tricky topic of so-called 'conflicts of interest'.

We received a complaint last week regarding the positive opinion of big oil and gas, claiming that there was an unexpressed 'conflict of interest' (their words).

The complaint has been dealt with (as has the staff member responsible), but it has been decided that in order to aid collaboration between staff members the concept of a 'conflict of interest' should be clarified.

In a special treat for you all, this session will be lead by the President herself!

Don't forget to bring your yoga mat as usual, and green tea will (of course) be provided.

What is going on outside the Blue Cube this week

Due to ongoing concerns over student nudity and unconfirmed rumours of this nudity being photographed, the ban on leaving the Building without written permission remains in place.



Imperial make storming start to trail season

William Jones reports as Imperial put in great performances in Wales and Surrey

With exams (almost) over and the arrival of summer weather, the last couple of weeks have signalled the start of the trail running season proper. IC Trail Running – part of the Cross Country and Athletics Club – got things underway with a trip to the Brecon Beacons for the second round of the Welsh trail running series, and then on the following weekend travelled down to Dorking for the Surrey Hills Race. Both occasions resulted in multiple podium places and victories for the team, great results all round, and a lot of sore legs!

After underground closures caused chaos on the last Friday of May, we departed for Wales slightly later than planned, but still in good spirits. The five team members driving up to Talybont-on-Usk in south Wales were James, Ellie, Charlie, Will, and team captain Simon. Luckily there were no further delays on our journey, and we arrived at the event centre early enough to get a good night's sleep in the rooms saved for us by James' dad! Getting up early the next morning revealed a beautiful dawn, and conditions looked great for the day's racing. Each of the team members prepared themselves and their kit in their own ways – honed from many race experiences, both good and bad! The first to go were the ultra-runners

Simon, Charlie and Ellie, and after a quick race briefing they were off on their forty mile plus route shortly after 8:00. With the forecast showing rain in the afternoon there was certainly motivation to get round quickly. Shortly after, at 8:30, James and his dad set off on the marathon route, and then at 9:00 it was finally time for Will to set off on the 'short' ten mile route. All the courses were tough routes, with fast starts and significantly more climbing in the latter halves putting strain on already-tired legs. The start on the ten miler was particularly fast with Will leading out; however the competition proved too strong, and he was caught on the main climb, ending up settling for second. Meanwhile, in the longer races, signs for another route had been put up without the organisers knowing, causing a brief period of navigational chaos. Most were back on track quickly though, and James was soon leading the marathon again after gaining an extra 3km of distance. The race continued onto the Pen-y-Fan ridge, featuring 'the bog' on the way where the question wasn't "did you fall in?", but "how deep?" The Pen-y-Fan ridge featured many steep climbs and treacherous descents that were almost as tiring, with the total climb and descent – over 1500m on the marathon and over 3000 on the



The Imperial team before the meet at Surrey Hills Photo: ICXC

ultra – really testing the competitors. James put in a fantastic finish on the 'marathon' to come in a clear winner at under four hours despite the extra distance, with his dad finishing first veteran just over half an hour later. The ultra was won in a blistering time of six hours and 30 minutes by a Swedish international runner and ski mountaineer, with Simon and

Charlie finishing together at around seven hours and 50 minutes, having matched each other the entire way. Ellie came in a while later, having also run a brilliant and incredibly tough race. Merely moving the next day was a struggle for all of us!

After a brief week's recovery the team was off again, down to Dorking with 17 keen club members and alumni to run the Surrey hills Race organised by South London Orienteers. The first to set off – at a much more reasonable time of 10:30 – were the runners on the 30km 'A Race', who had the task of finding their way between twelve checkpoints spread across the Surrey hills using a map and compass. Six runners from Imperial were competing in this race: Will and Ellie (having not decided that last weekend was enough...); alumni Jack and Sophie; and fresher Lily and her friend Lucie. Knowing the strenuous challenge ahead, all opted for a steady start up the first hill. All that is except for Jack and Will, who decided to play 'king of the hill' and sprinted off at full gas. Lots of laughs and some "look at those idiots" were heard in the field behind them. A few minutes later the 10km 'C Race' runners were off. Chris Thomas had a strong race and was smashing it up all the hills, but a late navigational error cost him the win. Fellow competitors Liam and Tom came in 3rd and 4th, running a great race despite the tough conditions but were outfoxed by the navigational skills of the two leaders. Finally the 'B Race' was off ten minutes later, with James

and Simon solving the navigation problem by simply following right behind the leader, before sprinting the finish – James received quite a ridiculously large trophy as a result! Great performances were put in on both of these races by a host of other IC runners and alumni, and everyone had fun, both out on the course and relaxing in the sun afterwards! Meanwhile in the 'A Race' Will and Jack had (surprisingly) held onto their early lead, and after a series of steep climbs (including one that ended in a scramble up on all fours) and were in 1st and 3rd at the halfway point. A poor route choice shortly after this turned a 30 second lead into a 30 second chase – showing just how important the navigation can be – and as fatigue (and the results of a night out) set in in the latter parts of the race Will eventually was caught again and came 3rd with Jack finishing strongly to claim 4th. Sophie and Ellie both ran great races, the two of them crossing the line together, coming joint 2nd women. Lily and Lucie also ran together and had a great day's running, despite it being the toughest race they've ever done! A big congratulations to everyone who competed, and once again there were a lot of sore legs on the way home!

After these and earlier results in March and April, IC Trail are now preparing for more racing over the summer, both in the UK and abroad. With the support of our sponsors, Raidlight (kit) and Aptonia (nutrition), we've been able to achieve better and better results, and hope to continue this over the year!



Charlie and Simon at the finish line in Wales Photo: ICXC