



The Student Newspaper of Imperial College London

FELIX



An ode to Ada
Lovelace

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Prince Andrew hosts entrepreneurial contest

Grace Rahman
Editor-in-Chief

Wednesday saw the Duke of York come to Imperial, to host his Pitch@Palace entrepreneurial competition.

The royal, who is the Queen's third child, stood down as the UK trade envoy after being criticised over his friendships with controversial figures, such as Azerbaijan's president and Jeffrey Epstein. In an effort to support inventors and investors, the competition allows groups to pitch their ideas to professionals who will help them hone their presentation skills, and potentially invest.

42 teams pitched to a panel of judges in a marquee on Queen's Lawn, which will house graduates at Monday's Commemoration Day.

Two teams from Imperial got through the Bootcamp stage this week, and will go on to pitch their ideas at St James' Palace. They were KNYTTAN, a company digitalising knitwear production, and LifeBox, a lowcost incubator for use in developing countries.

The Duke prepared competitors for the final round in his closing remarks of the day. Taking the stage just after the winners were announced, he quipped, "I bet you're all glad that's over", before giving the winners some advice.

"Palaces are designed to intimidate", he said, and that since it is "a formal establishment" that they should dress accordingly. Just like your school careers advisor then, really.

The final, where ideas are pitched again in front of a room of CEOs,



mentors and potential investors, gives attendees various important opportunities, Prince Andrew warned.

"Networking is very, very

Teams pitched to a panel of judges in a marquee on Queen's Lawn

important", he told the entrepreneurs.

It has been known for members of the audience to offer teams financial backing, sometimes minutes after they present at the final.

Although only 12 teams usually qualify at this stage, Prince Andrew said he gave the judges permission let through an extra three teams, since they were unable to cut the number down. The audience at the palace would have to "jolly well sit on their arses and listen", said the Duke.

Past Pitch@Palace success stories include Imperial's very own Yoyo, who got to the final of the very first competition.

On Imperial, the sixth in line to the throne said, "you have truly spoilt us in these palatial surroundings".

US Secretary of Defence visits Imperial campus

Cecily Johnson
News Editor

United States Secretary of Defence Dr Ashton Carter paid a visit to Imperial College London this week to discuss research ties between the UK and US, including how Imperial researchers are taking on a variety of challenges faced by both countries in the field of defence.

Also in attendance was his UK counterpart, the Secretary of State for Defence, Michael Fallon. The pair were welcomed to the College campus by Professor Alice Gast, the President of Imperial College, last Friday.

The sojourn kicked off with a tour of the Royal British Legion Centre for Blast Injury Studies, where Dr Carter and Mr Fallon learnt about Imperial's research into the loss of limbs in conflict zones. Such injuries can often be fatal and are rarely seen in the civilian world.

Professor Anthony Bull and Surgeon Rear Admiral Alasdair Walker explained how they work to improve protection, clinical treatment and rehabilitation for veterans of the armed forces. Dr Carter hailed the centre's research as "amazing and important work".

Later in the day Dr Carter and Mr Fallon visited the Bio-inspired Systems Laboratory to see Professor Holger Krapp present his research into the flying behaviour of insects, which is aiding in the development of a new generation of autonomous flying robots.

At a press conference marking the beginning of Dr Carter's one-day visit to the UK, Mr Fallon praised the work of Sir Henry Tizard, a former Imperial College Rector: "75 years ago, the scientific mission led in the darkest days of the war by Henry Tizard led onto the pioneering technology that helped win that world war".

He described how this research united the US and UK governments in "a scientific partnership that

Imperial researchers are taking on a variety of challenges in the field of defence

continues to flourish today. Our nations currently cooperate on a range of innovative research projects from insect-inspired micro-UAV's to quantum clocks.

"Some of that effort is concentrated in Imperial College London, Tizard's alma mater". The day's events were kicked off with the announcement of a new £70 million funding boost to the UK government's Defence program, hoping to drive innovation and the development of new technology.

FELIX EDITORIAL



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A word from the Editor

Hey there! First of all, a big thank you to all the gems who came down to our social on Monday. You ate pizza, you shared ideas and best of all you lined up in a little queue at the end to ask me questions, which made me feel bare special. But seriously, it was great to know that so many people want to get involved with FELIX this year. I've had loads of you wandering down to the office to say "hi" (West basement of Beit btw). We like that too!

My favourite comment from that event, although I liked them all, was about how much swearing there was in the paper. Yeah, my mum can't quite believe it either. This mainly comes from me, as most of the other members of the editorial team are quite charming. Except Hangman.

My old school friend used to say a perpetual potty mouth was her way of being honest and genuine. I like to think we have that kind of vibe here at FELIX. Writing for us ain't your degree, and it's certainly not work. It's a creative outlet, when arguably you don't have many in your day to day (unless you're that

dude who plays acoustic guitar in halls – and arguably, continuously playing Wonderwall isn't creative) and we're not going to limit your language. TL;DR: swear lots, sorry mum, write for us.

Talking of swear-y rage, the Angry Grad is back this week, and every week 'til we all leave this place. She's graduating, as a load of us are, in the Royal flaming Albert Hall on Monday. It's not the only reason I came here, but it is quite a lot of the reasons. This week I've had to stifle fears of falling over on stage whilst collecting my degree, in order to make a newspaper. Angry Grad rightfully points out that despite the fact that it's a day where the focus is on your academic excellence, the only thing you're really concentrating on is getting that like-worthy picture of yourself looking like a solid 8.

Talking of sassy women, we have an article on Ada Lovelace, who if you didn't know, was one of the coolest computer programming women to have existed, as well as the first. She did this alongside being a habitual gambler, having loads of affairs, and being smarter



than most of the dudes around her. Sassy or not, it's not too late for you to get involved (spoiler: I'm going to say that every week). I got sent some super cool articles out of the blue this week, which is like christmas morning in my inbox. I've appointed a load of new section editors, and everybody's getting trained up. You can do it too! Whatever you fancy, illustrating, taking pictures, writing - just pop me an email at felix@imperial.ac.uk. We'd love to have you, and I don't say that to everyone.

Like what you see here?

Join the FELIX team! This paper is made by students, for students – you can contribute content to any section. We want writers, photographers, web editors and programmers, copy and layout editors, puzzle makers, illustrators and drinking buddies.

Come find us in the West Basement of Beit Quad.



Potential pay rise for union bar staff

Union council asked about paying students the London Living Wage

Grace Rahman
Editor-in-Chief

At last Monday's Union Council meeting, the question was raised as to whether the union should be paying student bar workers the London Living Wage.

At the moment, student bar staff are paid the compulsory minimum wage for adults aged over twenty-one, regardless of the student's age; this is £6.70 an hour. With holiday pay at 12%, the actual hourly rate student bar staff receive is more like £7.30.

The London Living Wage is £9.15, and a policy change could see student pint-pullers getting a bumper 25% pay rise.

A union insider told FELIX that since the union funds its activities on profits made at the bars, if the London Living Wage was adopted, either drinks prices would have to be raised or fewer students employed in order to avoid making a loss.

It is widely agreed that the national minimum wage is almost impossible

to live on without subsidy, especially in London. However, money earned from working at union bars is unlikely to be a student's only source of income, since most rely on loans or grants to support them through university.

The London Living Wage is calculated by the Greater London Authority every year, and is supposedly the minimum hourly rate required to survive in London. This calculation takes into account increased costs of transport, housing and other essentials in the capital. Outside of London, the living wage

Students are unlikely to be solely reliant on their bar wages



No bar staff were available for comment, so we took this picture instead. Photo Credit: FELIX

is £7.85, still higher than what Imperial students are currently paid.

Around 400 companies in London have signed up to pay their workers the London Living Wage. It's a

voluntary scheme, but many large companies are not on the list, and it's estimated that one in four jobs in London don't make the cut.

At the end of the discussion at

council, although no consensus was reached, the Deputy President of Finance and Services, Chris Kaye, said he was happy to look into the issue.

HeForShe hits Imperial

The UN's Gender Equality campaign appeals for support from students

Grace Rahman
Editor-in-Chief

Last Thursday brought the UN's HeForShe #GetFree campaign to Imperial. The initiative, championed by Emma Watson and other famous faces, is doing a university campus tour across the UK and France. A #HeForShe branded tourbus rolled onto campus, outside the SAF building, where Imperial volunteers in #HeForShe t-shirts told students more about the campaign and encouraged them to sign up.

Later, the union held a panel discussion on women in honour of the event, with the UN's Head of the initiative, Elizabeth Nyamayaro, in attendance, as well as Martin

Upton, the head of Imperial's Undergrad Medical School, the graduate admissions manager of a consulting group and the union's own president. The panel was chaired by Imperial's Provost, James Stirling.

HeForShe was launched in 2014 to promote gender equality and in particular to engage men in the conversation on women's rights. So perhaps the fact that there were

more men on the discussion panel than women, was not such a bad thing.

Launched by Emma Watson in 2014, the campaign has gone on to engage with world leaders, actors and now Imperial students and staff.

This year is proving particularly promising in terms of female empowerment, with IC FemSoc having organised a visit from Catherine Meyer, co-founder of the new Women's Equality Party. Meyer began the movement with Sandi Toksvig, and will be discussing their aims next Wednesday in the Pippard Lecture Theatre at 6pm. This is part of FemSoc's Feminism Week, the timetable of which is on page 21.

The HeForShe #GetFree tour will also stop off at LSE and UCL.

There were more men on the panel than women



If Emma Watson was here, she kept a low profile. Photo Credit: Grace Rahman



The *METRO* covers Imperial halls

Woodward was in the papers this week, and not for the reasons you might think

Grace Rahman
Editor-in-Chief

Imperial's new North Acton halls graced page 19 of free daily newspaper *METRO* this week. In a short article, that could have come straight from an accommodation leaflet provided by Imperial itself, the paper's 'consumer business editor' described the halls as a "student skyscraper", boasting of futuristic amenities like the film screening area, kitchens with stone worktops and flat screen TVs.

A whole paragraph was dedicated to the paint on the bedroom walls. Dulux colours apparently, rather than the "usual white".

The article did, however, neglect to mention the 45 minute commute necessary to reach Imperial or the fact that the building had been nominated by a local resident for the 'Carbuncle Cup', a 'prize' awarded to

the year's ugliest building.

Named after Joan Woodward, Imperial's second ever female chair, the halls have been controversial to say the least, with the union backing an '#againstacton' campaign protesting the college investing in halls so far from campus.

One victory of the campaign was the reduction of Woodward room prices. Starting at £92 per week and rising to a lofty £142, the rent is nothing compared to Beit (£216 for an en-suite single) or recently

They neglect to mention the 45 minute travel time to university

hiked Eastside rents (up to £262 for a premium ensuite).

With the closure of Evelyn Gardens and Weeks halls (and the former re-opened at the last minute two weeks before term started) came a need to house several hundred students. The college prides itself on offering all Freshers accommodation, and Woodward's 600 or so beds allow this.

The North Acton halls had their 'official launch' on Wednesday, despite the fact that hundreds of students moved in several weeks ago. The event was attended by the usual big names in college. About as far as possible from her predecessor's #AgainstActon campaign, the union president was in attendance, unveiling a ceremonial plaque. There was some confusion when students were given restricted access to their halls during the event, begging the question why this wasn't done before students moved in.

FELIX has also heard that some rooms directly overlook next door's graveyard. Since this is against several faiths' practices, rooms on the non-graveyard side have been kept empty in case there were complaints.



Just in case you weren't sure they were ours. Photo Credit: Imperial College London

Imperial Hub lives to fight another day

Grace Rahman
Editor-in-Chief

Imperial hub, the volunteering charity whose relationship with the union went sour over the summer, remains in action.

In a statement released after Freshers Fair, the Hub gang said they were still committed to projects they had planned before the split, including the London Climate Forum, and Social Innovation Programme.

The group have launched a *change.org* petition, protesting against the union's decision to ditch them. At the time of printing, the petition had 184 of the 200 signatures it was aiming for. Organisers told FELIX they plan to take the petition to the college.

Signatories were invited to leave comments after signing. One mourned that "petty arguments about grant allocation" had led to the separation, with another saying they couldn't "believe that anyone with the best interests of Imperial's

One mourned that "petty arguments about grant allocation" had lead to the separation

A quick Hub-date

student body at heart would have condoned this decision".

Unsurprisingly, Hubs had stern comments on the union's decision to hire new staff members in its Student Development department, instead of investing in Hubs. "It will mean starting from scratch, will cost more and will deliver less".

In the meantime, the union staged a 'volunteering fair' on Tuesday in the Great Hall. There were 500 attendees, just 100 more than Imperial Hub got in sign-ups at Freshers Fair, despite not being allowed a stall, and having some of their paraphernalia confiscated.

Hubs were, of course, not invited to attend the volunteering fair, but have been visible on campus of late. They are meeting Freshers at college-run Eastside Bar today for a meet and greet.



This hub lot are flaming hard to spot. Photo Credit: Grace Rahman

FELIX COMMENT



comment.felix@imperial.ac.uk

The Angry Grad graduates

From graduand to graduate, and you only have to pay £45 for the honour



The Angry Grad
Columnist

What up Gs? And by Gs I mean grads, because this comment is dedicated to my fellow class of 2015. We did it y'all! We gruelled, we grafted and we threw outright tantrums like an un-expecting baby daddy (pulling out is stupid, you deserve it).

Imperial may have worked us hard enough to violate a few human rights laws, but no cretin can compete with the quality of our degrees. Apart from those "I'm so overworked, with my eight week terms and champagne flowing" Oxbridge morons. Oh, I'm not bitter, promise, it's been three years since that day where confidence in my intellect was knocked, my heart was shattered, and my dreams of walking through the cloisters like I'm Harry ruddy Potter were swept from under my feet. I'm totally fucking over it, yeah? I'm sure you are too, so stop bringing it up.

Tangent noted, back on topic.

With graduation day round the corner, let me highlight to y'all a few of my woes, which I have no doubt you share.

So you've worked hard, and if you're a medic, played harder. You deserve this day. It's all about you. You picture yourself ascending the steps of the Royal Albert Hall, your gown billowing in the wind, turning your head back so your mum, swelling with pride, can take a manufactured candid shot for you to post on insta later (#graduated #aboutfuckingtime). But what's that distant wailing sound? That my friend, is the noise of your bank balance experiencing violation, as you remember you only spent in excess of a 200 quid for this day. £35 per bloody ticket, which your family, who, let's face it, are obligated to buy so they can sit through two hours of international after international sounding name (I'm Asian, thus this is not racist) just to witness your attempt not to tumble across stage and shake some unknown prof's

hand. Sounds fun doesn't it?

But screw what your 'rents think, I'm worried for myself. Am I the only one who has NO IDEA what

If I fail at
looking
peng on
graduation
day, I may
as well
have failed
my fucking
degree

the day actually entails? Yes, I realise it's going to be duller than Piers Morgan's Life Stories, but I still need more details! Do we swear our souls to Imperial in Latin, meaning we're bound to donate 10% of our future salaries to college? Do we smear our blood across some ancient college relic, like the plethora of alumni before us, so we are now blood bound to Imperial? Do I lose my right to graduate if I fall over on stage? These are all extremely important questions, which are keeping me awake at night. The fact that college hasn't clarified any of these pressing enquires for me (not that I've asked, but seeing as they pride themselves on being a top institution, they should really pre-empt), means I'm literally walking into a minefield, blind. Yes, literally.

Secondly, I can't be arsed to see 90% of my course mates again. No, I'm not being a miserable git, but I just cannae be arsed. If I wanted to be fully aware of how I'm currently doing absolutely nothing with my life, then I'd read Malala's autobiography. I don't want to hear toss pot keen-o bragging about his city job he landed through nepotism. Nor do I give a shit on how ground breaking your masters is, Mr "not getting onto a grad-scheme was the best thing that ever happened to me," because that decision was a panic life move. But mainly, I just don't want my parents to meet my more successful acquaintances (they stopped being friends since they left me alone on my ship of unemployment). I'm just worried my mum will realise how un-Imperial a grad I am. I'm terrified she's going to stop doing my washing in order to give me the kick up the backside I need to go get a proper job, so this gap yah doesn't turn into a gap life.

Lastly, let's face it. Whether you smashed that degree with a 1st, or scraped that 3rd, the only thing on people's minds on graduation day, are the photo opportunities. I'm so worried I'm going to look more Voldemort's secret than Victoria's; those three/four/six years boil down to that one photo; tying the odd objects on the mantelpiece together. If I fail at looking peng on graduation day, I may as well have failed my fucking degree.



Angry Grad's parents will be crying and FaceTiming India as she graduates. Photo Credit: Imperial College London

FELIX COMMENT



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Pics or it didn't happen

Should we mourn the loss of nudity from the pages of *Playboy* magazine?



Mattin Mir-Tahmasebi
Copy Chief

Your girlfriend might finally start believing you when you tell her you “only read it for the articles”: earlier this week Cory Jones, a top editor at *Playboy*, announced that the mag will soon stop publishing pictures of nude women. From next March we will see a new design, which will still feature women in provocative poses, but unfortunately no longer fully nude.

Is it unfortunate though? The company's chief executive, Scott Flanders, said the decision was made because we're all “now one click away from every sex act imaginable for free... it's just passé at this juncture”, and I tend to agree with

Is it
unfortunate,
though?

him. If there's one thing we're not running short of, it's porn: a study by ‘adult’ website *paintbottle.com* found that porn sites get more visitors each month than Netflix, Amazon and Twitter combined.

As iconic as *Playboy* is for busty bunnies and barely-dressed babes, this decision fits the trend of *Playboy's* pivot from their old reputation. Looking at their website, *playboy.com*, you are greeted with articles like ‘Check Out This Dude Handle This King Cobra Snake Like a Total Badass’ and ‘Someone Turned a 90s Sign Language Video into 3 Minutes of Penis Jokes’, under the almost-too-self-aware heading of ‘Clickbait’. Sounds a bit different to the magazine you used to know, doesn't it?

Playboy has made a smart decision to keep with the times, but will its readership suffer due to the lack of graphic content? As any 14-year-old boy with an Internet connection could tell you: there's plenty more where that came from.



They've got nothing on the FELIX centrefold. Photo Credit: Playboy

Imperial College
London

STUDENT BLOGGERS WANTED!

“

Are you a keen and creative writer?
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FELIX COMMENT



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Human rights, arms deals and the UK government

Why on earth did the UK support the UN Human Rights Council application of a country that is executing an 18 year old?



Jonathan Masters
Comment Writer

Jon Snow is known for several things – his perennial presence on channel four's news programming; his eclectic and eccentric selection of ties worn during important interviews; and his no-nonsense approach to interviewing.

Whether it be annihilating an Israel Defense Forces spokesperson for defending the killing of four Palestinian children on a beach in 2014, or seriously grilling Russell Brand on his view of UK drug policy; Jon Snow is one of the few journalists not afraid to tackle important questions even if they make people uncomfortable. There was also that one time he got high for a documentary and had to cuddle a doctor.

The most recent display of this ferocious tenacity was his interview with David Cameron on Saudi Arabia, migration and ISIS, in which Jon Snow brought up the case of Ali Mohamed al-Nimr, a 17 year old Saudi Arabian teenager who faces death by crucifixion due to his involvement in protests when he was 14.

Snow confronted Cameron about a deal done in November last year, in which the UK agreed to back Saudi Arabia joining the UN Human Rights Council as long as they reciprocated and backed the

Our government conducted a secret deal that was only made public when the documents were leaked



Our Queen with the late King Abdullah of Saudia Arabia. Photo Credit: ITV

UK.

This highlighted the hypocrisy of the Conservative government; supposedly against the death penalty, and by extension the execution of al-Namir (although Cameron himself has yet to personally denounce the sentence), whilst still consorting with a country bent on carrying out such a punishment.

In response to Snow's question, Cameron said this UN Human Rights deal was struck because a friendly relationship with Saudi Arabia serves the interests of the UK. We “receive information that keeps us safe” as a matter of “national security”, and that more than anything “the national security of Britain comes first”.

I'm going to take a breath here and just emphasize this fact: our government conducted a secret deal that was only made public when these documents were leaked and then picked up by *The Guardian*.

Saudi Arabia's continued use of the death penalty is far from the only problem: It still uses extensive corporal punishment, like in the case of 64 year old Karl Andree who this week has been sentenced to 360 lashes for transporting homemade wine in his car. The country's judicial system still refuses to pass any laws to protect the rights of its 9 million foreign workers. The kafala system still in place grants employers the right to prevent

foreign workers leaving their jobs, or even the country, without direct written consent from their bosses.

Saudi Arabia still places women under a discriminatory male guardianship system which prevents them from obtaining a passport, marrying, traveling, or accessing higher education without the approval of a male guardian. In short, not generally a very liberal place. Despite this, our government thought that they were a good partner to back for the UN human rights council.

Cameron's point, that we receive valuable information from Saudi

Despite this, our government thought that they were a good partner to back

Arabia that is essential to national security, is one that neither I nor any member of the public can know is valid until the information is leaked or released in decades to come under a Freedom of Information request. This justification seems like a very thinly veiled excuse for what appears so obvious to this writer: MONEY.

First of all, it's important to recognize that Saudi Arabia is the largest buyer of British-made arms. The UK has sold Saudi Arabia 72 Eurofighter Typhoon aircraft for an estimated £4.4bn, we've upgraded Saudi Tornado aircraft for £2.5bn, and upgraded 70 American made F15 combat jets for the Saudi Arabian Air force in recent years. A large number of bombs originally intended for use by the RAF have been sold to the Saudi Arabian air force to facilitate their ongoing bombing campaign against Houthi rebels based in Yemen.

Our relationship with Saudi Arabia is one that should be paid attention to - I personally cannot imagine a situation where as a country we can support these violations of human rights in return for whatever information we may receive, or goods we can sell. At the moment our government turns a blind eye, but I think that it is only a matter of time before the British people refuse to be part of this poisonous relationship.



Wednesday 21 October

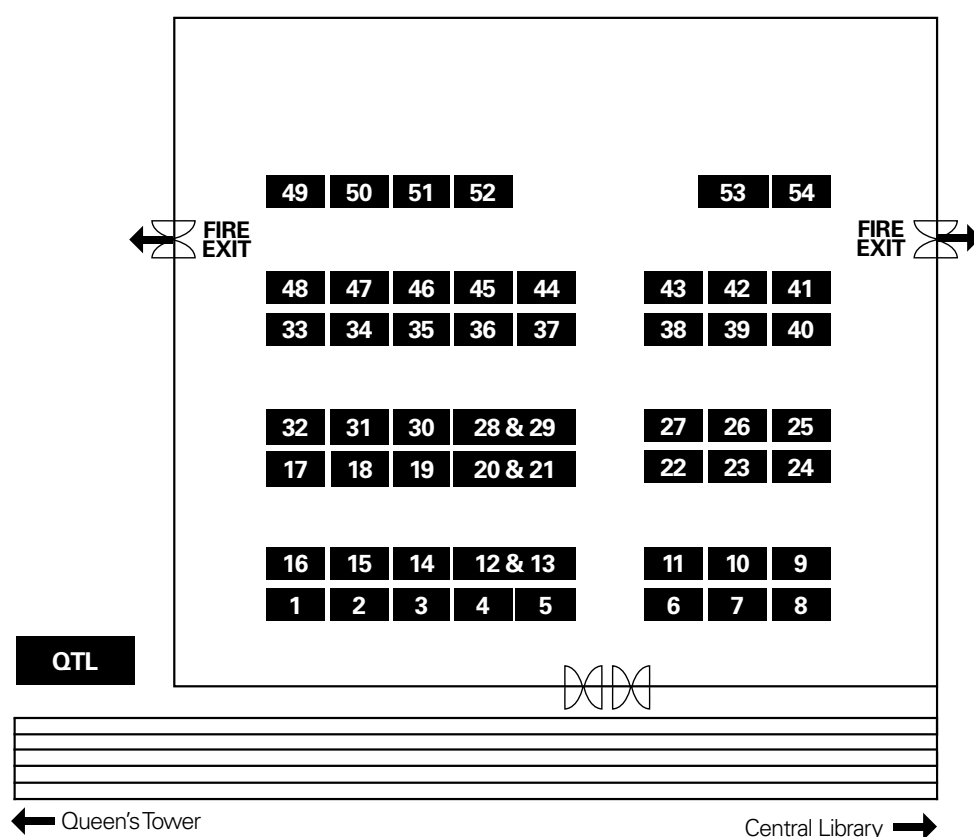
11:00 - 16:00

Queen's Lawn

South Kensington campus

Our annual Union Careers Fair is the largest careers event held in College each year. The fair is your opportunity to meet the many different companies that want you, an Imperial graduate, work for them!

Companies attending this year's fair include Deutsche Bank, Rolls Royce, Allen & Overy, BAE Systems, Royal Air Force, Unilever, PwC, Lloyd's Register, Morgan Stanley, and more.



Company Name	Stand Number
Abroad Internship	47
Acano	35
Allen & Overy LLP	50
Army	43
ATASS Sports	9
Atos	6
BAE Systems	19
BNP Paribas	20 & 21
Brainlabs Digital	46
Bristows LLP	36
Career Interactive	30
CHP Consulting	26
Colas Rail LTD	33
Deutsche Bank	Queens Lawn Terrace
Deloitte	51
ESSEC Business School	39
Expedia	18

Company Name	Stand Number
FTI Consulting	48
G Research	8
Graduate Recruitment Bureau	16
ICAEW	22
Infosys Consulting	12 & 13
Inside Careers	32
Jagex Games Studio	34
Lloyds Register	44
London Business Schools	11
Martin Baker Aircraft Company	40
Morgan Advanced Materials	14
Morgan Stanley	7
Next Jump Limited	37
Next Retail Ltd	45
Norton Rose Fulbright LLP	23
Oliver Wyman	31
Operis Group PLC	24

Company Name	Stand Number
Police Now	4
Procter and Gamble (P&G)	10
PwC	5
RateMyPlacement	2
Robert Bird Group	27
Rolls-Royce	28 & 29
Royal Air Force	25
Standard Life	38
TalentPool	42
TeachFirst	52
Tesco	17
The Technology Partnership	41
Towers Watson	53
TARGETjobs	15
Tutorfair	49
UBS	1
Unilever	3



An Ode to Ada

In honour of Ada Lovelace Day, FELIX takes a look at the Victorian programmer, gambler and all-round badass

Lef Apostolakis
Writer

If you're anything like me, you probably spent your Tuesday night tending to your extensive collection of potted plants (yup, standard weeknight fun). This Tuesday though, we all had the opportunity to celebrate the rapid expansion of science and the women that have pioneered in that field.

Indeed, this Tuesday we entered the sixth year of celebrating Ada Lovelace Day – a date dedicated to commemorating the extraordinary achievements of women in Science, Technology, Engineering and Mathematics (STEM).

If by this point you're awkwardly scratching your head wondering "Who on earth is Ada Lovelace?", fear not! I have put my honed research skills to use and am willing

to provide you with an answer, but only after I've scornfully stared you down and muttered something insulting under my breath.

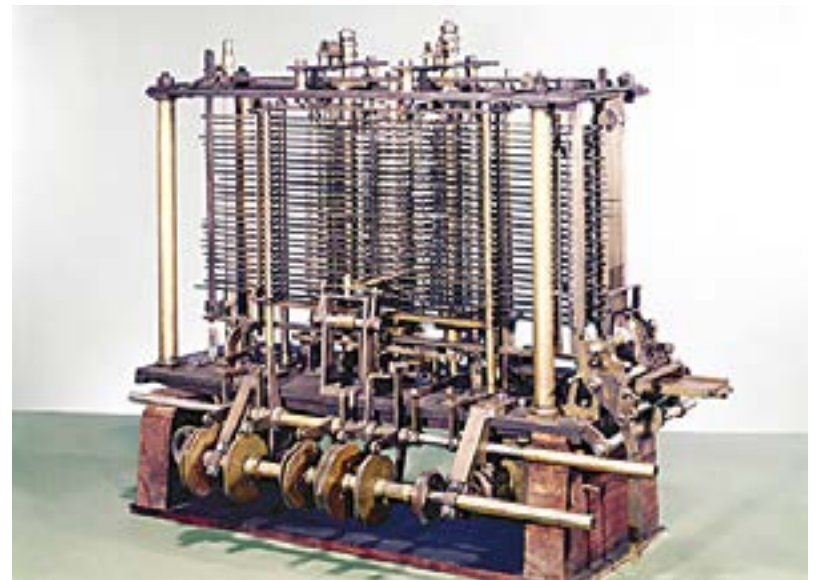
So who was Ada? Only a woman trying to leave her mark during the male-dominated Victorian era. Oh, and also the first programmer.

Originally born Ada Gordon in 1815, she was the only legitimate child of the poet George Gordon Byron, more commonly known as Lord Byron. Soon after Ada's birth, Lord Byron separated from Ada's mother, who he'd only married for the money (plot twist!), left Britain, and eventually perished during the Greek War of Independence. The bitterness (who'd have thought that was the key ingredient to raising a genius) of the separation ended up playing a fundamental role in Ada's upbringing, as mother Anne Isabella Noel, in an effort to suppress the creative "insanity" that she believed

In an effort to suppress the creative "insanity" that she believed characterised Ada's father, she infused her daughter's childhood with strong doses of science, logic and mathematics

characterised Ada's father, infused her daughter's childhood with strong doses of science, logic and mathematics.

But Ada ended up being so much more than just her heritage. In 1833, she was introduced to internationally acclaimed mathematician Charles Babbage and ended up developing a long-lasting friendship with him. She was captivated by the Analytical Engine he had designed and, in 1844, contributed extensive notes on its nature. Her humbly titled 'Notes' (twice as extensive as the original article they were based on) contained algorithms that are now regarded as the first computer programs, as well as contemplations on the true potential of the



The famous Analytical Engine. And you thought MatLab was hard. Photo Credit: Science Museum

Analytical Engine, extending to its capability of producing music (yes, she predicted Spotify, kind of).

Despite Babbage being the designer of the Analytical Engine, Ada's understanding of the machine and its capabilities, far surpassed those of its creator's. Ada died at the age of 36 only eight years after the publication of her notes, but not before managing to attain notoriety, with scandals including a failed attempt at formulating a mathematical model to ensure gambling success. I told you she was a badass.

Today we celebrate the 13th of October as Ada Lovelace Day, in honour of not only Ada, but all women in STEM who, despite the obstacles they've faced, have managed to pierce through the veil of inequality permeating our world and still selflessly dedicate their life to expanding the island of human knowledge.

Female scientists were generally undermined, such as Rosalind

Ada ended up being so much more than just her heritage

Franklin, who was often patronised and called a fool despite her catalytic role in the discovery of the DNA's double helix structure.

Women who sacrificed their lives for their science, such as Irène Curie-Joliot, who like her mother Marie, earned a Nobel Prize in chemistry and paid the ultimate price for her achievements, dying due to exposure to radiation.

These are women who managed to accomplish amazing scientific feats despite facing a discouraging environment deterring them from following science; who refused to conform to the era's social norms and were smart, imaginative, and innovative whilst doing so; who decided to play with maths, science, technology and engineering.

If you forgot to celebrate the 200 year long fight for equality in STEM representation, worry not, for there's still time. You can visit the Science Museum every Friday evening for the next three weeks (16th - 30th of October) for a series of events aimed at deconstructing the life of Ada, while having drinks with writers, designers, scientists, mathematicians and musicians.

Or, just recognise the contribution of women, not only in STEM but across the social fabric and appreciate the challenges they still face today.

Let's all drink to Ada Lovelace, one of the first, but certainly not last, mothers of science.



Programming on fleek. Photo Credit: Science and Society Picture Library



One Nation Under Yeezus – A Guide to the Politics of Kanye West

Felix’s deputy expert on the world’s favourite rockstar predicts the possible policies of the 2020 West Administration

Kanye has endorsed the Democratic party a number of times in the past, so one might assume that he would run on some sort of progressive platform, although (confusingly) in recent weeks he has praised Ben Carson, a politician whose views are somehow

Race and Class

I would once have argued that race would be Kanye’s biggest talking point – it’s a recurring theme throughout his lyrics and in his public appearances. He famously claimed live on-air, during a benefit concert for Hurricane Katrina relief in 2005, that “George Bush doesn’t care about black people.” Yet now he claims racism is no longer a problem in America; in his opinion, a single black president and his own personal success (and the success of his peers) prove that discrimination based on race isn’t really a thing.

Apparently, the real issue is class, and people inviting you to dinners just to laugh at your teeth. It’s hard not to feel sorry for a man with a fortune of over \$100 million who isn’t being included and respected in the way he wants. Through his rise to the top he has grown incredibly self-absorbed, which he even admits himself: “I embody every characteristic of the egotistic.”

It’s worrying that he’s starting to lose touch with the reality of Black America; classism is obviously a problem but deep-rooted prejudices against the black community must be solved first rather than completely ignored.

Income Inequality

Ye has little to say about income inequality or the greed of corporate America, which isn’t surprising for a man who charges thousands of dollars for torn grey sweaters. He did once show up in support of the Occupy Wall Street movement, resulting in a rather awkward interview in which he nodded along quietly as fellow activist Russell

Simmons explained his position. More recently, he tweeted his disapproval of exploitative mobile games: “Fuck any game company that puts in-app purchases on kids games!!!” Just last year, the European Commission introduced measures to protect children from in-app purchases – could we see President West doing something

However, there’s the slight worry that he might have a fetish for global nuclear devastation – as is the only situation in which his weirdly

A Swift/ West alliance could potentially be unstoppable

post-apocalyptic, hunger-games inspired clothes line would actually make sense. Is this the beautiful dark twisted fantasy he’s been raving about?

Education

Education features prominently in Kanye’s discography; his debut album *The College Dropout* reflects on his decision to drop out of college in pursuit of his musical dreams (much to the disappointment of his mother). He’s publicly advocated for the modernisation of Arts education in the past, suggesting: “People are so behind. There’s poetry classes, but why aren’t there rap curriculums?” So, it’s likely that his presidency would see some sort of overhaul of public education.

The fashion establishment also hasn’t been as inclusive as Kanye



In his first address, President West boasts about the size of the First Lady’s behind. Photo Credit: Cale Tilford

would have hoped, and last year he even applied to fashion school: “I wanted to go to Central Saint Martins, but Louise Goldin said that I was too famous.” Maybe he’ll introduce fashion school legislation to introduce quotas for self-loving multi-millionaires.

The Political Class

It’s also important to consider how Kanye would fit into the political establishment in Washington. Major political figures haven’t totally dismissed his aspirations; both Hillary Clinton and Obama mentioned him this week, with the former recommending that

“he might want to wait because I’ll be running for reelection.” The Democrat front-runner then went onto suggest that she wasn’t completely averse to Kanye running as her Vice President in 2020.

It’s entirely possible that Hillary won’t win next year or run for reelection in 2020, so Ye might want consider who he would choose as his running mate. Arguably, the most obvious contender would be Taylor Swift. Their relationship has come a long way since the infamous 2009 VMAs. Last month, Swift presented West with the Video Vanguard Award, and Swift took to Instagram to thank Kanye for flowers he had sent. A Swift/West

alliance could be unstoppable. I’m not sure that Kanye really understands politics, or what it means to be a politician in America. The Citizens United case in 2010 essentially legalised bribery, so if Kanye is really serious he’ll need to start making even more friends

He’ll need to start making even more friends with very deep pockets

with very deep pockets (he may owe Jay-Z a few favours if he ever finds himself sitting in the Oval Office).

So far this year over \$400 million has been raised in political

donations, and in all recent elections the candidate with most financial backing has always won. After his initial announcement that he was planning to run in 2020, Kanye was quoted as saying “I hate politics. I’m not a politician at all. I care about the truth and I just care about human beings. I just want everyone to win.” So far, so good.

“When I run for president, I’d prefer not to run against someone, I would be like ‘I want to work with you.’” You’ve got to admire his optimism, but in reality this naivety could be his downfall. Everyone knows the Republican party won’t play nicely. If he does actually run in 2020 (which I’m sure will somehow be aligned with the release of a new album), he’s got a lot of learning to do.

It’s hard to imagine a world in which Kanye could win the Democratic primary, let alone become become President of the most powerful nation on Earth. That being said, if Donald Trump wins in 2016 anything could be possible, and America’s appetite for change could be greater than ever.

Kanye’s next album, Late Nomination, will be released in 2020, probably.

The real issue is class and people inviting you to dinners only to laugh at your teeth

Kanye is certainly to the left of some of the current Democratic candidates

similar? Maybe not if Kim has any say in the matter – with her app, Kim Kardashian: Hollywood, bringing in over \$200 million in revenue last year.

Foreign Affairs

His position on foreign affairs is slightly less confusing. Having expressed opposition to the Iraq war, Kanye is certainly to the left of some of the current Democratic candidates.

even more shameless and idiotic than Trump’s, saying: “This is the most brilliant guy.” Oh, Kanye.

Kanye’s political positions are particularly difficult to discern. It would interesting to ask how he thinks he could make America great again, and it’s likely his response would focus on the social, racial and class issues that America faces today.

ever more outlandish and offensive statements. The two current front-runners, Donald Trump and Ben Carson, have shown that a sizable proportion of right-wing Americans have grown disillusioned with conventional politics and career politicians. In this political climate, it wasn’t massively surprising when **Kanye West** announced he would run for President in 2020, at this year’s VMAs.

Whilst Trump and Carson’s celebrity appeal seems to have played a part in their success, it’s the “honest” politics that they’ve both been promoting that Kanye will hope to emulate the most. Whether he has the ability to connect with Americans in the same way that others have done is questionable, but he does have a certain confidence in himself (particularly in his impressive body of work) that few of his future contemporaries could ever aim to reproduce. The tweets he comes out with aren’t far from the nonsensical and often contentious words that are unflinchingly excreted from the hole in Donald Trump’s leathery face – so it would be unfair to dismiss his candidacy completely.



Cale Tilford Music Editor

Straight-talking Politics

The race for the 2016 Republican presidential nomination has highlighted the power of “straight-talking” politics and its ability to engage the otherwise apolitical

He claims racism is no longer a problem in America

masses.

In each debate and interview we’ve watched as candidates attempt to trump each other with

Kanye’s most politically-charged lyrics

“What’s the life expectancy for black guys? / The system’s working effectively, that’s why.”	“Drug dealer buy Jordans, crackhead buy crack / And a white man get paid off of all of that.”	“You know the kids gonna act a fool / when you stop the programs for after-school”	“I never understood planned parenthood / Cause I never met nobody that planned to be a parent in the hood.”
‘Murder To Excellence’	‘All Falls Down’	‘New Slaves’	‘We Don’t Care’
			‘The Joy’



Kanye’s first tweet as leader of the free world. Photo Credit: Not Actually Twitter



Brian Eno on the ecology of culture

The Roxy Music genius gives this year's John Peel lecture at the British Library

Max Falkenberg
Arts Editor

It is often hard to remember how much of what we do is not a necessity but rather a choice. How we dress, what we wear, what we listen to and how we work, a large part of our expression comes from the details we live our lives by. For **Brian Eno**, these actions of choice are what define art – anything you don't have to do.

The composer, producer, artist, innovator and all round genius, Brian Eno has been one of the foremost cultural figures in the UK over the last forty years. The reluctant keyboard player for the legendary **Roxy Music**, Eno's influence on the British art scene is phenomenal. Described as **Bowie's** muse, **Talking Head's** catalyst and **U2's** fifth man, Eno brings his unique vision to this year's John Peel Lecture, in memory of music's greatest DJ.

For this year's lecture, Eno speaks with great care and consideration on the ecology of culture. A response to the capitalist view of a creative 'industry', Eno questions our current approach to the arts and speaks with poise on the importance of art in our lives. It is an odd question – for some art's value is so obvious and ingrained that it

seems like a pointless question, yet there are countless people for whom art offers nothing. With the classic definition of art that is understandable, but Eno's definition, which includes activities such as sport, appreciates that art's effect in offering an outlet for thought and a safe space to encounter complex, difficult emotions is not unique to the traditional artistic endeavours.

Bowie's muse, Talking Head's catalyst and U2's fifth man

I admire the openness to Eno's approach and dwelling on it, it feels increasingly clear. In consuming art you learn a lot about the world but you learn a lot more about yourself. Whether you enjoy theatre like I do, music like almost everyone does, or admire manhole covers like Corbyn, there is an individuality and a space for ourselves which I'm not sure we could live without.

There is of course a problem. To consume great art society needs to



John Peel looking pensive... I wonder what he's thinking. Photo Credit: Adrian Dennis/Rex Features

create great art. Individual genius is often given credit for the creation of great art, but it's clustering in history suggests otherwise. Scenius is the word Eno gives it and it describes the genius of a community. An environment in which art isn't a luxury but a hugely powerful and cherished force. The Renaissance, British Pop Culture and the early

20th Century Russians – none were produced in a vacuum, all were the result of a multitude of tiny contributions, an ecosystem. This ecosystem develops constantly, but

The Renaissance, British Pop Culture, early 20th Century Russians – none were produced in a vacuum

it still needs each of its individual parts to function as a whole. As neoliberalism has taken hold, parts of the ecosystems functionality have broken down and the result, the arts are suffering.

In a sense it feels like I'm overdoing it – here in London the arts are everywhere – but we could be doing

so much better. As Eno reminds us, it is surprising the number of core British social institutions without which he would never have made it as an artist. John Peel at the BBC who gave Roxy Music their first radio spot, the NHS, the dole and many more. All these institutions are under attack and the arguments for their reduction are always very direct, but it is important to acknowledge the wider effect of such actions. In Paul Mason's post-capitalist society where automation will increasingly take over, we need to carefully consider whether promoting STEM subjects over the arts is really the way forward. There is a place for both, but getting the balance right is crucial.

I've gone off on one, I know. Such is the power of Brian Eno's soothing voice. Speaking for just under an hour on the ecology of culture, I only wish he had gone on for a little longer. His approach is evidently one sided – so is mine – but there is substance to it. What Eno says is largely predictable from a figure like him, yet he speaks with an enviable grace. Whether you agree with his words or not, taking the time to listen to this year's John Peel Lecture is definitely worth it.

The John Peel Lecture is on BBC iPlayer until 1st November.



Brian Eno in the leopard print with Roxy Music flashing their stuff in 1972. Photo Credit: Brian Cooke/Redferns



Ai Weiwei at the Royal Academy

The Chinese dissident returns to the RA with some of his most powerful work yet

Alicja Brożek
Arts Writer

The Ai Weiwei exhibition at the Royal Academy of Arts is most certainly worth going to. The artist's work is deeply political but at the same time very aesthetically pleasing. What really leaves an impression though is the tenacity of the author in his mission to expose the wrongdoings of the Chinese government through his art. His determination can be seen through the thousands of metal beams collected from the ruins of a school and methodically straightened to illustrate the corruption of the government which caused the death of over 5000 children in the 2008 Sichuan earthquake. Ai Weiwei can be seen through this exhibition as a man who will do anything for his art. He even shows the room where he was illegally detained for 81 days by the Chinese government and the atrocious conditions he was kept in. The exhibit shows the complete lack of privacy that the artist was subjected to during his imprisonment. In all the scenes the two armed guards never leave his side. The viewer watches all this through tiny windows inside huge concrete boxes. This makes them feel almost as if they were spying on the events occurring inside.

The exhibit does nevertheless have lighter moments. The exhibit as a whole is a mixture of the modern and the ancient; the areas dedicated to a more recent history of China are very political and often verging on the macabre. However, the parts dedicated to the history of the artist's country seem to show the

Ai Weiwei can be seen through this exhibition as a man who will do anything for his art

artist's positive attitude towards his own country and his strong link to its history. A whole section of the exhibit is dedicated to sculptures constructed out of ancient Chinese furniture, one of which, a wheel made out of stools, appears to defy



Ai Weiwei in his awesome studio. Photo Credit: Royal Academy of Arts

gravity. The work called "Bed" resembles a large wooden carpet but if the viewer crouches down they will notice that it is actually a rolled out model of the Chinese border.

At the same time though, the viewer will see photographs of Weiwei calmly destroying a Han dynasty vase. The complete impassability of his face in those photographs is striking. Similarly shocking is the room full of ancient vases painted in bright colours or

crushed to dust and displayed in jars. The artist appears to try and invert the idea of value, defacing and destroying items that would theoretically be considered of value and at the same time constructing jade and marble sculptures of objects that would be considered worthless or even lewd, like sex toys and butt plugs.

The exhibition is the largest show of Ai Weiwei's work ever held in Britain. You can see the artist's

fighting spirit from the moment you set foot in the gallery. Every piece of his work shows so much passion that it can be a little overwhelming. Even if you are not particularly interested in the political aspect of the exhibition, I would recommend going just as a reminder of how much a person can take if they're truly determined in their "mission".

Ai Weiwei is at the Royal Academy of Arts until 13th December.

Measure for Measure at the Young Vic

Guess what! Shakespeare's comedies are actually funny!

Max Falkenberg
Arts Editor

I'm not a fan of Shakespeare's comedies. The script is often too dated to be funny, the story drags and more than half the cast is alive at the end. How boring. Luckily, not everyone is a dull Shakespeare purist, and for this production of Measure for Measure, the Young Vic have spiced it right up. In a fantastically current multimedia extravaganza, Joe Hill-Gibbins directs Shakespeare's sauciest

comedy to remarkable effect.

Measure for Measure runs the fine line between comedy and tragedy. A biting satire of religious virtue (at least in this production), Angelo, left in charge by the absent Duke of Vienna, condemns the well-meaning adulterer Claudio to death. With the well-established whoremongers of Vienna outraged, Claudio's oh so virtuous sister Isabella is drafted in from the nunnery to ease Angelo's hand. With more than its fair share of sex and sass, and dozens of allusions

to the sword and sheath, Measure for Measure is a wonderfully sharp riposte to religious prudity and at least in Joe Hill-Gibbins' eyes, a well-rounded 'fuck you' to God.

A progressive, attention seeking production, Hill Gibbins offers the viewer a remarkable variety in his choice of staging falling somewhere between a sit-com and a sermon. Romola Garai is outstanding as the wonderful Isabella and Paul Ready is a dark and dangerous Angelo. The production isn't faultless but it's about as good as Shakespeare's comedies get.

Measure for Measure is at the Young Vic until 14th November.



Romola Garai next to an inflatable penis. Photo Credit: The Young Vic



Cuts could kill off free museum entry

Austerity means that places like the V&A could introduce £10 tickets



The director of the V&A wants everyone to start paying to visit the museum. Photo Credit: Nick Weall

Indira Mallik
Arts Editor

A couple of weeks ago, Alan Borg, the director of the V&A told trustees that the current system of voluntary donations is failing to raise enough money to sustain the museum. He went on record to say that "most people could afford to pay £10 if they wanted to". His statements make it increasingly likely that V&A will start charging for entry. Currently, visitors are encouraged to donate £4.50 each time they visit the V&A, however the average donation per person is £1.

The V&A is not alone. Quietly, some regional council backed institutions which previously welcomed visitors for free are reintroducing entry charges. Amongst them are York Art Gallery and Brighton Museum and Art Gallery. The former has introduced a £7.50 fee to grant access to its collection which includes several paintings by L.S. Lowrie.

Regional arts collections, funded by councils rather than by the central government have been feeling the pinch for a while. In 2011, Bolton Council had to sell paintings from their collection to cover a £60m shortfall in their budget. The paintings sold included works by Millais and Picasso. These works

have now entered private collections and are unlikely to be seen in this country again. At the time, Bolton council's actions caused outrage in the arts world. Bolton councillor Stephen Pickup, argued at the time that with public services threatened

Much like the NHS, which is free at the point of care, having museums and galleries free at the point of entry is something that is easy to take for granted

by cuts, and closures of care homes and youth centres imminent, the sale of art that would fetch thousands per piece was a credible option. Chancellor George Osborne's has introduced new plans to decrease departmental spending by 40%. The

Department for Culture, Media and Sport is likely to be one of the Whitehall departments to be most hit. This will mean less money from the government going to the country's 700 national museums and galleries. These institutions will increasingly be left in the fiscal wilderness to fend for themselves, relying on money spent in gift shops, cafes and donations. In anticipation of budget shortfalls, national galleries are unlikely to start flogging away their collections to keep the doors open; for one thing, it would somewhat defeat the purpose of opening the doors in the first place. In comparison, reintroduction of entry charges may seem the more sensible option.

Much like the NHS, which is free at the point of care, having museums and galleries free at the point of entry is something that is easy to take for granted. As with any generous policy, this leaves room for abuse of the system. It means sometimes visitors go into galleries to get away from the rain, and it means that some visitors don't go the shop or don't donate. However, many more visitors do donate. Most importantly, the policy sends the message that as society we are saying, to quote **Jessie J**, "it's not about the money (money, money)". Free admission is investment in the positive effect arts can have on young people, including broadening horizons

and improving mental health.

Charging for admission dramatically reduces the likelihood that students, young people and those from more disadvantaged backgrounds will become involved in the arts and may foster a lifelong disillusionment and isolation from the benefits that museums and galleries can provide.

Rarely do matters of principle and ideals hold much water in the world of politics, for all this talk on 'the big society', but free admission makes sense on an economic level as well.

Currently eight of the top ten visitor attractions in Britain are national museums with free admission. Three of the five most popular museums in the world are in this country. A visit to the Louvre to see the Mona Lisa will set you back €15; a trip to the Museum of Modern Art in New York will cost you \$25. This country remains just about the only place in the world where you can walk into a gallery or museum and look at a Picasso or Monet for five minutes or five hours and not spend a penny. The free admission policy has made a dramatic difference to visitor numbers, in some cases by more than 150%. Conversely, when Poole Museum started charging entry fees their visitor numbers fell by 75%. When they reversed their decision, the money raised from the café and the gift shop overtook the funds raised from ticket sales. The V&A faced a similar situation when they flip-flopped on the issue a few years ago, which should act as a cautionary tale for Alan Borg this time around.

Free admission for national museums was established under the Blair government in 2001 and the policy has become one of the few, along with a free NHS, that has entered into political orthodoxy. Successive Conservative Culture Secretaries have supported the idea of free admission, and on his appointment the current minister John Whittingdale made point of saying it was not an issue the government is looking to debate. As the country faces five more years of austerity and the government continues to reduce the state, the idea of giving free reign to galleries and museums to charge what they like will surely become tempting. To give into that temptation would be a mistake.

Free admission for national museums was established under the



MoMA charges \$25 for entry. Photo Credit: Huffington Post

Rarely do matters of principle and ideals hold much water in the world of politics ... but free admission makes sense on an economic level as well

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Not quite your usual cocktail party

Print Room's production of T. S. Eliot's popular drama is an introspective journey

Jingjie Cheng
Arts Editor

T.S. Eliot's 1949 play may have started off as an ordinary drawing room comedy, but it soon becomes clear that the cocktail party banter hides more than just each character's personal demons. The scene opens with a cocktail party hosted by Edward Chamberlayne, who tries throughout the party to convince his guests that his wife had not simply left him but had gone to visit her sick aunt. It was not until all but one of the guests had left that Edward reveals to a stranger that his wife Lavinia had left him that morning without an explanation.

More revelations follow, including the tension between the couple and an affair between Edward and one of the party's other guests, Celia. The stranger turns out to be a kind of psychiatrist which the couple and Celia visit in an attempt to sort out their choices. Each is presented with a choice of either carrying on with the status quo or going on an arduous journey to seek something that truly matters in their lives. The couple chooses to continue in



The cast of Print Room's The Cocktail Party in the restored Coronet cinema. Photo Credit: Marc Brenner

their marriage in a state of mutual tolerance while Celia decides to embark on her journey – it is not until two years later that we learn that she has died working in Africa, crucified by the tribes.

Obvious themes of Celia being a martyr for seeking out the meaningful life aside, Eliot's play becomes a landscape for the choices

every one of us face at some point in our lives. There is always a dilemma between convenience and stepping out of one's comfort zone, and the choice of the latter is a difficult and potentially hazardous one.

With a rather Absurdist colour in a time before such themes started to inspire theatre, The Cocktail Party celebrates the unexamined life in

all its florid, Dior-clad detail. Said to be inspired by the Greek tragedy Alcestis, the play suggests higher powers at work, as we realise that the stranger-psychiatrist and two other characters, Julia and Alex, appear to have known about the couple and Celia's struggles all along. In fact, they are reminiscent of the three fates guiding their lives.

Print Room's production is crisp and minimalist, with the set consisting only of a few tables and an old-fashioned telephone spotlighted on the wall. The company uses the converted old Coronet cinema in Notting Hill and this is its first performance in the main auditorium. The theatre is clearly old yet oddly charming, with paint peeling off the walls and the soft shafts of light from its flanks bathing the characters in an ethereal glow, as if emphasizing the almost mythological quality of its themes. Richard Dempsey and Helen Bradbury put up an impeccable performance as the Chamberlaynes, their exchanges just calculated to bring out the threatening tension between them.

Despite being a relatively fresh face on the scene, Print Room at the Coronet has done several excellent performances to date and its unique home of the restored Coronet cinema promises to give an interesting twist to its productions. This run of The Cocktail Party has again shown that the company can put up successful full-length, multi-character performances – definitely an up-and-coming company worth checking out.

On Speaking Quietly with My Brother

by Jay Deshpande

You who threw the rock at the back of my head
as hard as you could at four because you thought
this was how to make a stone skip on the ocean,
I have watched you in the dark of a yard
where we can only see each other by a lamp left on
some rooms away. We can see only
one another's chin. Soon, you will stay up
through the night after I fall
into a laughing sleep. Two moths dust
the same screen for remembered light.
We have all been removed from the lyrics, brother,
our names will be stricken from the papers.
When I think of you and me and recall some
adolescent sunrise, standing on rooftops,
blue still the island but the bowl of it about
to fill with light, it is perhaps strange and horrible
to know one day one of us will die
and the other will be alive, volume turned up,
his mouth now weighing twice as much.
We cannot be excused from this
device of road and harrow, from this weight
we heft and have. So, you will be the sister.
And I will be the sister. And you—
you are about to give me my words.



Photo by Jingjie Cheng



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The Lobster – A New Breed of Romance

Yorgos Lanthimos' latest gem is a postmodern love story with deadly claws

Fred Fyles
Film Editor

The Lobster



Dir: Yorgos Lanthimos. *Script:* Yorgos Lanthimos, Efthimis Filippou. *Starring:* Colin Farrell, Rachel Weisz, Olivia Colman, Ben Whishaw. *118 minutes.*

It was the longest queue of the whole festival. The anticipation for Yorgos Lanthimos' first English-language feature, *The Lobster*, had reached such fever pitch on its long march from Cannes, that by the time the London Film Festival screen opened to the press, a row of journalists and industry delegates stretched along the balcony of the newly-opened Picturehouse Central, down the staircase (illuminated tastefully from that icon of hip postmodernity – the ubiquitous hanging bulb), around the café, out into the street, back into the building, back up the stairs, and into the bar. While those around grumbled about the length, worrying about whether they would get in, there was one question on everyone's minds: will it be worth it?

It certainly was. *The Lobster* is a truly brilliant film, one that – with its stellar cast, exceptional script, and bold, idiosyncratic themes – is sure to rank as one of the year's best. Taking place in a dystopian world – one not futuristic, but wholly of the moment – *The Lobster* postulates a scenario in which human loneliness has been outlawed; those who find themselves single, whether by design or accident, are sent to The Hotel, where they have 45 days to find a mate before they are turned into an animal of their choice. Their time can be extended by taking part in 'The Hunt', a bizarre ritual in which the besuited guests take up tranquilizer guns and attempt to capture The Loners – a gang of defiantly-single renegades who live in the forest.

Our point of entry into this world is Colin Farrell's character who, following a divorce, finds himself in the hotel – half summer resort, half priory – faced with the prospect of



Colin Farrell and Rachel Weisz in Yorgos Lanthimos' film *The Lobster*. Photo Credit: Picturehouse Entertainment

being turned into a lobster, a choice commended by Olivia Colman's hotel manager ('most people choose a dog. That's why the world is full of dogs'). Colman's character plays the dual role of matchmaker and correctional officer, like Cilla Black crossed with Nurse Ratched, while The Hotel functions like some kind of Butlins from hell: newly arrived visitors have one hand tied behind their back to remind them that things are better in pairs, and bleak skits are organised to emphasise the advantages of partner-hood.

Farrell's character's time at The Hotel is marked by a series of bad decisions, culminating in choosing

The Lobster is a romance with a heart of stone

to pair with a woman with no emotions (Angeliki Papoulia), renowned for her skill in hunting Loners. Of course, it is a partnership that cannot last, and the ill-suited match leads to some of the most profoundly brutal scenes of the film, before Farrell's character flees to the woods and joins The Loners. But even being alone has rules. The gang, led by the mysterious Lea Seydoux, live by a code of their own, one that emphasizes the need for solidarity above all else: flirtation is punished by slicing open people's lips, everyone dances solo to electronica, and the highest punishment is known as 'The Red Intercourse'.

Unfortunately, while in their company Farrell manages to fall in love with a woman (Rachel Weisz), whose major attraction comes from the fact that she, like him, is shortsighted. This is a world where arbitrary common characteristics are a prerequisite for a well-made match, a fact underscored by the closing credits: Ben Whishaw – The Limping Man; John C. Reilly – Lipping Man. While such a concept may seem far-fetched, if we consider that OkCupid, branded as 'the best dating site on Earth', operates on the premise that a series of

questionnaires fed into algorithms can lead to a perfect match, the idea seems much closer to home – even true love can be systemised. This feature comes back around in the final scene of the film, which leaves the audience reeling from horrifying ambiguity.

Lanthimos has proved himself adept at creating completely new worlds. Like his breakout film, *Dogtooth*, *The Lobster's* environment is at once immediately familiar, and completely alienating. As dating apps like Tinder become more prevalent in society, and the phrase 'we met on the internet' becomes more and more acceptable, we are beginning to enter a phase of history in which there is no excuse for singledom, and an increasing pressure for those who choose to remain alone to justify their decisions.

The Lobster marks Lanthimos' third feature with writer and regular collaborator, Efthimis Filippou, who injects his trademark deadpan humour into the dialogue, which often spills over into sheer brutality. With this being the director's first English-language production, there is a fear that the script would lose some of the energy of his previous

films. This proves to be unfounded – while there is a certain woodiness within the film, both from the actors and the script, this is part-and-parcel of the film's experience, akin to a Pinter play in terms of unsettling off-putting-ness. At many points in the film, the silence of the auditorium was punctuated by incredulous laughter, as if to say 'how can I be laughing at something so grotesque?' But Lanthimos and Filippou tread the line between humour and repulsion with great ease.

The Lobster serves to cement Lanthimos' well-earned reputation as one of the most exciting directorial talents working today. While the film dips in energy towards the end – something that could have been perhaps solved by a more decisive hand taking to the cutting floor – the scenario the film sets up is nothing short of astounding. Straddling genres with skill, *The Lobster* is a sci-fi without technology, a horror film without scares, a romance with a heart of stone. It is a walking contradiction. It is the most exciting thing I have seen all year.

The Lobster is released on Friday, 16th October



Censored Voices



Dir: Mor Loushy. *Script:* Mor Loushy, Daniel Sivan. *Starring:* Amos Oz, Avraham Shapira. *84 minutes.*

Mor Loushy is a lucky woman. In being granted access to the source material of her feature film *Censored Voice*, she scored a coup for truth-telling, uncovering something akin to a documentarian's wet dream. *Censored Voices* is a literal title, taking its name from the tapes of interviews conducted by kibbutzniks Avraham Shapira and Amos Oz immediately following the end of Israel's Six-Day War in 1967 – in which Israel scored a decisive victory against its surrounding countries, despite being greatly outnumbered, and in the process expanded its territory into and past Gaza and the West Bank. While the phrases 'territorial gains' and 'Israel' may not sit well together for many of us, the Six-Day War helped to form the Israeli national identity, going down in Israel's consciousness as possibly the most momentous occasion of its short existence.

The soldiers involved in the conflict, which left more than 20,000 Egyptians, Syrians, and Jordanians dead, and thousands more displaced, returned home as heroes, and were lionized in the Israeli media. Since then the story has gone undisturbed,

with the government censoring any potentially damaging evidence, such as Shapira and Oz's tapes. Made with other kibbutzniks and returning soldiers, the tapes paint a very different picture of the army's psychological condition: battered, exhausted, forced to witness and partake in innumerable horrors, the soldiers returned home broken. Like returning crusaders they were welcomed back as liberators of Israel, who fought for access to holy monuments, but really they were scared young men, a fact that Loushy's film delicately brings to light.

Consisting of the tapes playing over old footage from the War, interspersed with clips of the soldiers alive today – old men, with paunches and squinting eyes, completely unrecognisable from the strapping youth of the tapes – the documentary takes a scalpel to Israeli history, revealing the truth that lingers just below the surface. While the editing is certainly effective, there is the lingering feeling that we still aren't hearing the whole story; creating a film requires cutting certain aspects of the speech, arranging it to suit the trim 87 minute runtime, and I am sure that there are hours upon hours of extra tapes that Loushy was unable to use. Understandable, since to be crushed under the sheer weight of an untold history is not a pleasant experience, but one hopes that transcripts of the tapes will be released, allowing us to explore the

entire story at our own pace.

There is also an imbalance, for me at least, in terms of what footage Loushy has used: while old news footage is certainly invaluable in allowing us to understand how the soldiers were lionized by the public, *Censored Voices* is at its most powerful when we see the men listening to the tapes, their facial expressions – nuanced in the way that only true reactions can be – revealing the emotions going on inside. The sound of tired men being listened to nearly half a century later by those same men, still tired, still fighting, shows perfectly the running thread of truth that stitches us neatly to our pasts.

When Marnie Was There



Dir: Hiromasa Yonebayashi. *Script:* Hiromasa Yonebayashi. *Starring:* Sara Takatsuki, Kamusi Arimura, Hana Sugisaki. *103 minutes.*

While Studio Ghibli has gifted us with a number of adaptations of children's tales, they have clearly never come across The Boy Who Cried Wolf. For the last few years, every announcement of a new film comes with it the warning cry that this may be the last one for a while. While the creative heart of the company, Hayao Miyazaki

announced his retirement in 2013, he is still working to create short films, and – after all – he said the same thing in 1997. So the news that their latest release, *When Marnie Was There*, is to be their last film for the foreseeable future, does not fill me with dread; or maybe it's just wishful thinking, optimistically keeping the truth at bay, for – most can agree – that Studio Ghibli has made some of the most technically impressive, emotionally complex animated films of the last half-century.

Based on the novel by Joan G. Robinson, the film concerns Anna, a young asthmatic girl who is sent from Sapporo to the rural seaside town of Kushiro for her health; as well as her breathing, it seems that Anna is suffering from some kind of psychological strain, linked to the strained relationship she has with her well-meaning foster parents. With a talent for drawing, Anna simply wants to be left alone, eschewing the company of local children in order to sit for innumerable hours looking across the salt marsh at the abandoned mansion, overgrown with gothic sentiment.

Rowing across to the mansion one night at high tide, she meets Marnie, a young girl of the Old-Time-Europe variety (golden curls, bright blue eyes, pretty ruffled dresses), whom she immediately befriends. What follows is an exploration of the role of memories and the imagination: is Marnie a

The film's themes are heavy-hitting, despite the neat ending

real person? Or just a figment of a lonely child's imagination? These themes, along with the strong indication that Anna has some kind of anxiety/depressive disorder, makes this heavy-hitting stuff – the idea of exploring the mansion of her imagination makes me think of a child-friendly remake of Jacques Rivette's *Celine and Julie Go Boating* – but it is a pity that director Hiromasa Yonebayashi doesn't follow up this initial promise. Instead all the loose ends of *When Marnie Was There* are tied up very neatly, with a near-improbable family revelation discovered at the end of the film. While naturally constrained by the source material, it would have been fantastic if they could have held onto the eerie, unsettling atmosphere that made the first half so captivating.

While Loushy's editing is effective, there is the sense that we don't hear the whole story.



The titular character of Studio Ghibli's latest film, *When Marnie Was There*. Photo Credit: Studio Ghibli

YOUR REPS

ELECTIONS

AND UNION COUNCIL

Decide who shapes your student experience - cast your vote!

This year we are electing Year and Course Representatives, the 16 Ordinary Members of Council, our Ethics & Environmental Officer and the Graduate Students' Union committee simultaneously. This is a brilliant way to get involved and be part of ensuring student views are expressed to the right bodies to make changes for the benefit of students.

**Voting opens 12:00, 19 October and closes
12:00, 23 October.**

**For more information, visit
imperialcollegeunion.org/elections**

FELIX CLUBS & SOCS



felix.clubsandsocieties@imperial.ac.uk

Feminism Week

Speakers, a conference and plenty of socialising gets this society off to a flying start

Jodie Denmark
Feminist Society

ICU Feminist Society has a vision for Imperial College. We want to see a campus where people of all gender identities are treated equally, a place where we are all free to pursue those things that interest us, free to learn, and free to grow.

From Monday, we're hosting a feminism week! There will be talks, socials and external events.

The week includes talks from organisations such as Ladies Come First (Tuesday 20th), the Women's Equality Party (Wednesday 21st) and London Young Feminists (Thursday 22nd).

Tuesday

We have Sophie Holloway, the Co-Founder of Ladies Come First speaking about Pleasure Positive Activism. Sophie is passionate about pleasure and female pleasure in particular.

Wednesday

Wednesday is looking very exciting with a talk from co-founder and president of the Women's Equality party, Catherine Mayer. Catherine will be talking about the aims of the Women's Equality party, which she founded in March this year with Sandi Toksvig.

Thursday

Young Feminists London is a fantastic organisation which unites and empowers feminists. Amanda Lundstedt, co-founder of the organisation will be delving into her path to feminism and the broad bracket that feminism contains, from intersectionality to radical feminism.

Friday

This leaves the weekend for socialising! Friday will be casual drinks and discussion in FiveSixEight around 6pm, an opportunity to exchange opinions and ideas on the week's talks.



The Women's Equality Party defeat the patriarchy and have a giggle while they're at it. Photo Credit: Debbie Toksvig

Weekend

On the 24th and 25th October we have the Feminism in London Conference, for which we will be selling tickets to the evening party,

featuring a panoply of award-winning feminist comedians and musicians.

This week will be a taster of what ICU FemSoc has planned for the

rest of this academic year and an opportunity to meet like-minded people. Find us on Facebook (IC Feminist Society) or email us at: feminist@imperial.ac.uk for more.

Your SABB will see you now

The DP for Clubs and Societies, Ben Howitt, wants to know what he can do for you

Grace Rahman
Editor-in-Chief

This week, we interviewed the club-and-society-obsessed and totally gorge Ben, your union representative for clubs and societies. We asked, he answered. He also made us do situps while we did it.

FELIX: Ben, what is you do all day?

Ben: A lot of emails! I spend a lot of time helping clubs and societies out with their events, finance, or just general admin. But I'm also working on improving the systems we use – like eActivities and the way that clubs get access to funding from the Union, College and elsewhere.

There are a few Big Things. We're reviewing Student Development, and working with Sport Imperial to write a new sports strategy for the College.

FELIX: How much do you love clubs and societies? As much as the national anthem, or less than The Great British Bake Off?

Ben: To quote my favourite children's book, "to the moon and back". And if Vehicle Design have their way and get a cubesat built, at least to space.

All seriousness, I can honestly



Ben appears somewhere else in this paper. Can you guess where? Answers on a postcard. Photo Credit: Ben, presumably.

say that clubs and societies were my favourite thing about Imperial while I was studying. They teach you lots! Some things you didn't even know you didn't know. We do a bunch of stuff (there's a statistic about that), and it's really easy to start new things.

FELIX: Ben, if students want to set up a new club, how can they go about that?

Ben: First thing is to contact me or India, the staff member who looks after the new clubs. Then there is a quick form to fill out so we know you've thought it through, have plans, a budget etc. You'll meet with the New Activities Committee – about five or six students from different club backgrounds, and then we'll put you into the New Activities Incubator. That's a thing we use to offer you some more support as you get started, and it's set up so you should become a full

club within a term of going in.

FELIX: Ben, what about if someone's having trouble with a club they run? Who they gonna call?

Ben: It depends! We've got so many clubs that there are quite

Ben, why are you making me do situps while I conduct this interview?

a few staff for different things. But anybody out of me, Chris, the Deputy President (Finance & Services), or the Student Activities Team should be able to give them an answer – or be able to find one within a few days.

Every club who comes to one of our induction sessions meets a staff member who's their assigned contact for the year ahead and can help with any query – finance, democracy, how to make a claim.

FELIX: Oh, okay, I thought you might say *Ghostbusters*. Finally, why are you making me do situps while I conduct this interview?

Ben: It's important to do situps whenever you interview. It helps the flow of questions by making sure you have to break every so often. Besides, otherwise I'd be lonely. Super awkward to be doing situps by yourself when you're chatting to someone.

FELIX FEATURES



felix@imperial.ac.uk

Freshers Ball

You thought you could forget about it, didn't you?



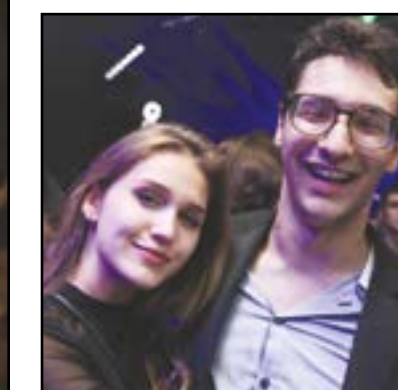
The Humboldt Current is an eastern boundary current flowing in the direction of Peru, and also the name of this band.



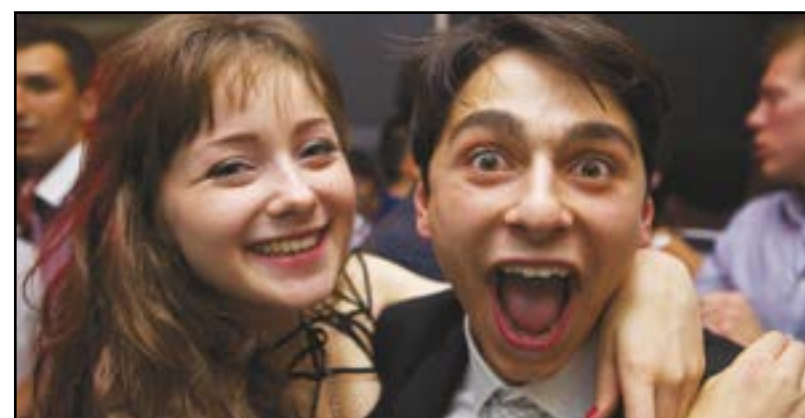
felix@imperial.ac.uk



“How many ml are there in a pint again?”



Can you spot yourself? You win nothing.



FRIDAY 16 OCTOBER



GOOD FORM

**Student prices, student DJs
house // bass // dnb // and more**

**Friday 16 October
20:00 - 02:00
Metric and FiveSixEight**

Free before 20:00
£1.50 if you sign up to the
Facebook event
(must be in by 22:30)

£2.00 with flyer
£2.50 on the door

imperialcollegeunion.org/whats-on



COMING UP!

Date	Event	Time	Location
Every Friday	Reynolds Cocktail Club	17:30 - 00:00	Reynolds
Friday 16 October	Good Form	20:00 - 02:00	Metric & FiveSixEight
Every Monday	Curry & Karaoke	20:00 - 22:00	The Union Bar
Every Tuesday	Super Quiz	20:00 - 22:00	FiveSixEight
Every Tuesday	Cocktail Night	18:00 - 23:00	Metric
Every Wednesday	CSP Wednesday	19:00 - 01:00	Metric & FiveSixEight
1st & last Thursday each month	Pub Quiz	19:00 - 21:00	h-bar
Friday 23	Impulse	20:00 - 02:00	Metric & FiveSixEight
Last Friday of each month	Wine tasting	18:30 - 22:00	h-bar

imperialcollegeunion.org/whats-on



FELIX FEATURES



felix@imperial.ac.uk

Julia Higgins is kind of a big deal

The physics professor, chair of the Trustee Board and next President of the Institute of Physics talks polymers, the union and Britain's membership of the EU

Ben Fernando
Writer

FELIX: Could you tell us a little bit about yourself and your career?

Julia Higgins: I studied Physics as an undergraduate, before doing a DPhil in Chemistry. After that, I taught Physics in a school for two years and then spent three years at a joint French-German-British nuclear reactor in Grenoble, doing research using neutron beams to investigate materials – mainly polymers. After that I was recruited to Imperial as a lecturer, and have been here ever since. That was back in 1976, and I've never worked anywhere else, apart from a few sabbaticals. Whilst at Imperial, I was Dean of City and Guilds College – (now the role is called Consul and City and Guilds is part of the Engineering faculty) I stood in as Head of Department in Chemical Engineering for a year, and then became Principal (now Dean) of the Faculty of Engineering during my last full-time year. I've also been President of the Institute of Chemical Engineering.

FELIX: That's quite an impressive track record. So you've mentioned that you've been doing neutron research – could you tell me a little more about that?

JH: I look at polymers using neutron beams. So polymers are long-chain molecules and are obviously full of hydrogen, and it turns out that neutrons interact with normal hydrogen differently than they interact with deuterium.

It's a bit like how hydrogen and deuterium produce different NMR signatures; except that here I'm looking at scattering, that is, molecule shapes, rather than movements. Think of it as something akin to Raman spectroscopy (where photons bounce off molecular bonds and gain or lose energy), except here we're looking at neutrons and nuclei rather than photons and bonds.

This was a really exciting field to go into back then – no one had done the basic research, in fact controlled synthesis of polymers itself was a new area of organic synthesis that only emerged after the war. We didn't know how these long polymer molecules behaved. We knew that in a lump of plastic there was no defined crystal structure, but not much more than that. By mixing polymer molecules containing different amounts of hydrogen and deuterium, we could examine how they moved.

Eventually, it was realised that these molecules were moving like snakes do: following their own contours. I had the opportunity to work with Pierre-Gilles de Gennes [winner of the 1991 Nobel Prize in Physics] a little bit, who was working on a mathematical description of this motion. Whilst doing a postdoc in Manchester before going to France I had been introduced to Sir Sam Edwards. Sir Sam was a very important in my life, and was actually the person who nominated me for fellowship of the Royal Society.

FELIX: What about your time as President as the Board of Trustees of the Union?

JH: When I was first asked to do this, I really had no idea about how the Union was run. They hadn't long had a new constitution and Board of Trustees, and I spent a couple of years feeling very confused. Then I realised that it wasn't just me – the Union itself was a bit disorganised managerially, and the new structure was really feeling its way. But since then, things have been transformed for the better by new staff and a series of excellent officers. I can't take much credit for this, what I did mostly was calming down people who were rather upset in meetings!

FELIX: And as I understand it, your time on that board is coming to an end – how did you end up becoming IOP President-elect?

JH: Well, I knew that my time at the Union was coming to an end, which meant that there was a bit of workload reduction there. I was also coming to the end of my time on the Royal Society's Education Board, and in December I got a call asking if I might be interested in taking up the role. I was the 'Council Candidate', if you like – no one else was proposed, so there was no election. I'll be the President-elect for two years, and then the President for another two. It should be a bit easier than it was with the Union, as I'll have more idea what I'm doing when I take over.

FELIX: Have you got any exciting plans for your time at the IOP?

JH: Well, one of the big things will be our move to a new building in King's Cross from our one in Portland Place. Making a successful transition to this new building is important: it'll be more spacious, and there should be more room for outward-facing exhibitions, like they have at the headquarters of the Wellcome Trust.

I also want to try and work on getting more people studying Physics, and getting 'physicist' accepted as a profession. There aren't

There aren't enough boys studying Physics at A-Level, let alone girls!



Dame Higgins was also a trustee of the National Gallery. This is what we in the business call being an all-rounder. Photo Credit: Martin Argles

enough boys studying it at A-level, let alone girls! I want to make sure that there is sufficient awareness of what you can do after university. We also need to make sure that we are relevant to young people at the beginning of their careers.

One other thing is supporting teachers who want to do more experiments in their lessons. The French Academy of Sciences have a great project that they have been running for twenty years now, that produces hands-on resources for use by students. The focus is on making sure that teachers feel they have the support they need when it comes to doing experiments, and that they feel that they are part of the scientific community. When I was a teacher I never really felt like I was part of this community, and I want to make sure that teachers are embraced by everyone. At the moment they seem to be a group who often get bashed around by governments – of either political persuasion.

FELIX: What about the upcoming referendum on Britain's membership of the European Union – does this worry you at all?

JH: Well, science is an international endeavour and there's a huge European community doing science – there was even when European nations were at war with each other. There's a famous story about Captain Cook being allowed to sail to the Southern hemisphere to observe the Transit of Venus in 1769 by the French, even though they were at war with Britain.

Whether we are part of Europe or

not, science will go on. Being part of the EU is manifestly not necessary for doing good science, and there are a number of highly successful institutions that exist outside of, or even predate the EU like CERN and the ESA. However, I personally am very strongly pro-EU. The country would look a bit silly stuck on the edge of Europe without being part of it, and it's clearly easier to limit the power of Brussels from inside rather than outside.

Science is a global endeavour, but it's also strongly European; and within that the UK gets more money from the European Research Council than any other country in Europe. One would not wish to make any move to lose that, but to be honest I'm more worried about what would happen if Scotland were to leave the UK.

FELIX: So finally, would you describe yourself as a chemist or a physicist?

JH: I want to emphasise that I've come full circle, from Physics through Chemistry to Physics. I believe I think like a physicist. In fact, I disliked Chemistry at school so I don't describe myself as a chemist. I still have a huge gap in my chemistry knowledge when it comes to organic chemistry. I also have to be careful not to describe myself as an engineer – I think I have a different way of looking at problems to my colleagues in Engineering though we collaborate very well – perhaps for that reason!

FELIX: Well, thank you, and best of luck with the new job!

Whether we are part of Europe or not, science will go on



Friendly faces and crowded spaces

How to manage social anxiety when things get overwhelming

Noor Mulheron
Welfare Editor

It's the time of year where, having just got back to uni, most of us (especially Freshers) are seeking to let loose and just have fun, partying and clubbing the nights away while figuring out how lectures work during the day. While this is indeed the age-old student lifestyle, some aspects of it can prove challenging.

All the social interaction, often in loud, crowded spaces with flashing lights and alcohol, can feel very overwhelming and sometimes lead to overstimulation or panic attacks. For those unfamiliar with it, overstimulation (also known as



If you are experiencing any social anxiety, friends can be there to support you. Photo Credit: Newscast Online

Those who
mind don't
matter,
and those
who matter
don't mind

sensory overload), and panic attacks, while separate experiences, generally involve becoming overwhelmed by intense overlapping sensory stimuli, and can cause the person experiencing them to become unresponsive, hyperventilate and freeze up, or shake violently. Everyone's responses are different, but in general it is an unpleasant and unsettling experience, after which lots of self-care and calm is needed.

It can be hard to accept that certain situations, even ones in which you may want to involve yourself, may

make you have that response. It can also be hard to understand if you haven't experienced it yourself, but the key is to try not to become annoyed with yourself or others for finding such atmospheres difficult. We are all different, and some of us just don't mesh with the stereotypical student atmosphere and lifestyle. And that is okay. Anyone who says differently isn't worth having around you.

To deal with my own social anxiety, I make sure I know most of the people I'll be with in the crowded space, ensure that I have a swift retreat if needed, and will leave as soon as I feel it getting a little too much. As the saying goes, "Those who matter don't mind, and those who mind really don't matter".

If you can, try to tell or bring a friend who can help you get out of the space if you need to; for some people, if overstimulation gets too bad, it becomes difficult or even impossible to speak.

Often, though, writing or typing is much less difficult, so consider using 'Emergency Chat', a smartphone app that provides two-way text communication on a single phone. Originally designed for specific cases of someone who experiences 'overstimulation' as a part of an Asperger's symptom diagnosis, it has the capacity to help in the case of panic attacks, overstimulation or claustrophobia.

Self-care is needed

Another app, 'SAMApp', has lots of exercises to help get through or potentially fend off a panic attack.

While these are good contingency techniques and can help handle the situation, it is equally good to use the technique phrased by one of my friends as 'flee, flee, run away'. If you feel like you are not up to dealing with contingency planning and attempting to cope with crowds for the sake of stereotypical socialising, know that it is completely okay to simply avoid the situation. Choosing the time and way you interact with your friends is absolutely okay, and it is often far more pleasant to interact with friends in an environment that's comfortable for you.

If you have a friend who has told you they suffer from social anxiety, panic attacks or overstimulation then it can be tricky to know what you can do to help. From my own experience, the most helpful things can be simply listening to what they ask and have to say, giving them space when needed and reassuring them that or wanting to leave a situation is completely okay. Simply being there for them and letting them know that it's okay to feel that way means a great deal.

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 and Online Resources

If you are distressed and need someone to talk to:

Samaritans

Phone: 08457 90 90 90
(24 hour helpline)
www.samaritans.org.uk

For issues with anxiety:

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

For eating disorders:

Beat

Phone: 0845 634 1414
(Mon-Thurs 13:30-16:30)
www.b-eat.co.uk

For addiction:

Alcoholics Anonymous

Phone: 0845 769 7555
(24 hour helpline)

Narcotics Anonymous

Phone: 0300 999 1212
(Daily 10:00-midnight)
www.ukna.org

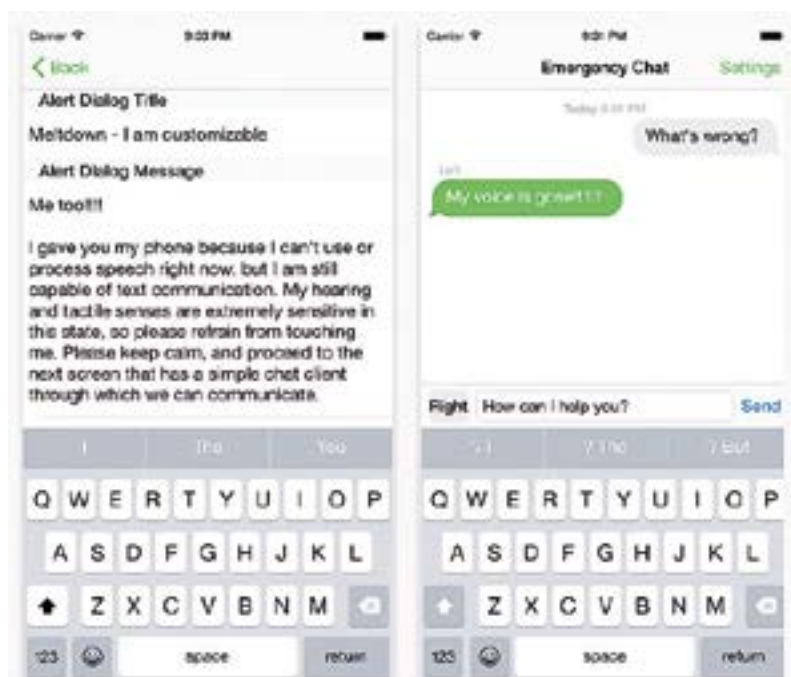
College Resources

Student Counselling Service
Phone: 020 7594 9637
Email: counselling@ic.ac.uk

Imperial College Health Centre

Phone: 020 7584 6301
Email: 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.



Emergency Chat provides text communication Photo Credit: Emergency Chat



Old dog, new tricks?

Can Twitter's recently re-instated CEO, Jack Dorsey, do better this time?

Alastair Heffernan
Writer

Back in June, Twitter CEO Dick Costolo (@dickc) tweeted: "Welcome back, @jack !". He was referring to Jack Dorsey, one of the co-founders of Twitter. This enigmatic tweet, short even by Twitter standards, signalled to those in the know that Dick Costolo had stepped down as CEO of the micro-blogging giant with former CEO Jack Dorsey to return as interim boss.

Last week Dorsey was appointed permanent CEO and took to Twitter himself, announcing the news with the obtuse: "Hello! We have some news to share!" followed by thirteen tweets covering business plans, plugs for his other company (Square, a mobile payments company) and the importance of free speech. Having been side-lined as CEO in 2008 for the technical issues the site was experiencing, Mr Dorsey is returning to the helm of a technically competent company but one that is struggling to reach profitability.

The challenges Dorsey will face were best expressed not by him, however, but by his predecessor. Mr Costolo, announcing his departure

from the board of Twitter, tweeted a five-point list regarding the company. Along with paying lip service to Dorsey, he sinisterly commented that "those banging pots and pans outside Twitter know the least about what's going on inside Twitter".

The "pots and pans" are being wielded by the legions of investors dissatisfied with the company's performance since its blockbuster IPO in November 2013. After soaring to a high of \$73.71 in December 2013, shares slipped to a mere \$30.85 by May 2014 and have been stuck in the doldrums ever since. The case made against Twitter by its critics is simple: there is no overarching strategy in place to take the firm forward. Investors, anxious about the firm's inability to make a profit, rightly want to know whether the company can turn itself around. The tweets of the current and former CEOs reveal much about why the firm will struggle to live up to its initial, extraordinary hype.

Consider first Dorsey's messages. Following his official re-appointment last week he wanted to discuss his vision of the future. Constrained by his medium, however, he was forced to break down his case into ugly 140 character soundbites. Costolo, similarly, had to use five tweets to convey his none-too-complex thoughts.

Such misappropriation of the medium, writing paragraphs of text as multiple tweets, goes right to the heart of Twitter's problem. The concept was born nearly ten years ago as a way of making haiku-esque text messages public. It was not built as a business. Like Facebook, initial excitement centred on its staggering growth: build the user base first, monetise it later. Unlike platforms like Facebook, Twitter constrained itself severely with its unique selling point, the tweet.

This uniqueness has propelled the word tweet into the dictionary and the zeitgeist but is now acting as a drag on user base growth, shown by the prolonged plateau in monthly active users (Twitter's preferred metric of success). Twitter has primarily relied on a small fraction of users clicking on paid advertisements (much like Google)



TFW your hilarious tweet goes just over 140 characters. Photo Credit: Getty for Vanity Fair

to make it money. If the number of users is constant and the revenue you are making today doesn't offset your costs then there is an obvious problem.

To deal with this issue Twitter has two choices. It can increase the money it makes off its users or increase user base. The first route is a dangerous path for companies that offer esoteric services like Twitter; obtrusive adverts or shameless money-making ploys will simply push users onto other platforms.

He was
forced
to break
down his
case into
ugly 140
character
soundbites

Other attempts to bolt on money-making services in the past have equally failed, for example a payment system called TwitPay was quietly sold for a mere \$100,000 in 2010.

Alternatively, Twitter can increase the number of active users. To that end Mr. Dorsey announced last week a new feature in Twitter: moments. These are smartly linked up tweets, pictures and videos gathered under headings like recent sports events and the like. Would-be users, put off by the difficulty of finding interesting tweets amongst the dross will instead read tweets within these Moments. It is a smart service and, aside from the bizarre choice of not launching the service on iOS in addition to Android and Desktop (presumably it will come in time), it will interest some people for a time at least.

Yet it is highly derivative of other services that don't require subscription to the arcane world of Twitter. Snapchat, an app for sending short-lived images and videos to friends, has already added just such a feature. This almost identical service, found under the category Discover in the app, offers Snapchatters the opportunity to read curated articles from news outlets along with video and images. The service is effectively a

more accessible multimedia Twitter feed assembled by news outlets and websites themselves. This highly intuitive approach will draw in users to such paid content far more easily than Twitter's Moments approach.

The fundamental issue of Twitter's restrictiveness remains: formats like Snapchat and Facebook have the ability to create new features without alienating puritanical users accustomed to a very narrow set of features. This not only maintains user growth but allows the developers to experiment with new revenue streams. Twitter, by contrast, appears stuck in an inexorable Catch-22. Evolve and lose its key demographic; stay put and condemn itself never to turn a profit.

Of course there's a third way: if revenues cannot be bolstered, reduce operating costs. In fact Mr Dorsey is planning to do just that. This week, 336 job cuts were announced. Such a move, ruthless but seemingly necessary in the face of continued stagnation, suggests Mr Dorsey may well have what it takes to improve Twitter's (and investors') prospects. The 2% share increase in Twitter following this announcement suggests the same. It does hint, however, that like me, he doesn't think Moments will be the game changer it was claimed to be.

Twitter
constrained
itself
severely
with its
unique
selling
point, the
tweet

FELIX PUZZLES



fsudoku@imperial.ac.uk

Slitherlink

Slitherlink puzzle grid with numbers 1-3 indicating how many lines are drawn around each cell.

Eyes Closed

Hands Tied

Coffee Needed

Mind Melter

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

Sudoku

Sudoku puzzle grid with some numbers filled in.

Sudoku puzzle grid with some numbers filled in.

FUCWIT

Singletons

1 st	Ho Chin	7.5
=2 nd	Grace Chin	3
=2 nd	Jeremy Ong	3
=2 nd	Sach Patel	3

Groups

1 st	Gap Yahhhh	6.5
-----------------	------------	-----

Where are all the other groups? Don't tell me you just sit there after lectures talking to each other. Grab a FELIX and a few pens and bloody do the puzzles together. That's what real friendship is.

Points available this week:

Sudoku: 3 points

Nonogram: 6 points

Slitherlink 2 points

Some of you cheeky kids were emailing us solutions from two weeks back, after we'd published the answers! We admire your daring and think you'll go far, but Puzzles can't accept week old solutions. You better start 'em now then! Right now.

Then email your answers to fsudoku@imperial.ac.uk.

Solutions

From last week, obviously. Didn't think it would be that easy, did you?

MegaFuckingNonoGram

Last week it was a sortof cherub thing shooting an arrow with a heart. We think. I mean, like, you tell us.

The Colour Wheel

1. Crimson
2. Orange
3. White
4. Gold
5. Green
6. Purple
7. Beige
8. Blue

FELIX PUZZLES



fsudoku@imperial.ac.uk

Return of the MegaNonoGram

MegaNonoGram puzzle grid with numbers 1-14 indicating how many lines are drawn around each cell.

MegaNonoGram puzzle grid with numbers 1-14 indicating how many lines are drawn around each cell.

Union Page

Great turnout at our Volunteering Fair



Our third annual Volunteering Fair took place on Tuesday 13 October and it was a great success! Over 500 students attended our fair in the Great Hall to talk to meet 40 charities, community groups and student projects offering volunteering opportunities at the College and in the local community. This fair has gone from strength to strength each year, and is an important element of our work in enhancing the student experience through volunteering.

Feedback about the fair from our stallholders was very positive; many said that the fair was a great opportunity to engage with students who were interested in volunteering - one organisation managed to register the interest of 100 students alone!

You can visit the Volunteering section of our website to find out more about the opportunities these organisations offer, and search our listings for others also. Volunteering can be accredited by Imperial Plus, which helps you to identify and articulate the skills and experiences gained through volunteering that graduate recruiters' value and set you apart from your peers, whilst acknowledging the time you dedicate as a volunteer.

imperialcollegeunion.org/volunteering

21 students become Mental Health First Aiders

Over twenty students from a wide range of Clubs, Societies, Projects, Campaigns and Departments have become Mental Health First Aiders.

As part of Imperial College Union's focus on improving and supporting student mental health, free Mental Health First Aid Lite training was offered to student volunteers who are in positions where they may be approached by students in crisis.

Volunteers from groups such as IQ, Islamic Society, Mentality, Liberation Zones, the Academic Representation Network, Royal School of Mines Union, DoCSoc and more attended the session, which trained them to:

- ▲ Identify the discrimination surrounding mental health issues
- ▲ Define mental health and common mental health issues
- ▲ Relate to people's experiences
- ▲ Look after their own mental health

As part of our campaign to increase understanding of mental health across Imperial staff and students, we will offer MHFA training again later in the academic year.

If you are interested in attending, please let **Sky Yarlett**, Representation and Campaigns Coordinator, know at s.yarlett@imperial.ac.uk.

For more information go to: imperialcollegeunion.org/news

Want to help shape your Union? Become a Student Trustee



We are a vibrant and dynamic charity with a bright future – but we are never complacent and are always looking for ways to improve and to better serve our members: the students of Imperial College London. A strong and active Board of Trustees is essential for us as we endeavour to build on recent successes and continue to move forward.

Find out more about becoming a Student Trustee and download our Recruitment Pack on our website.

imperialcollegeunion.org/trustees

FELIX HANGMAN



hangman@imperial.ac.uk

INSERT HEADLINE HERE

Hangman provides an insight into the writing process

Hangman thought long and hard about what to write this week. We spit-balled a whole bunch of 'Just the Tips' ideas in the FELIX office, until we got told to stop throwing chewed-up wads of paper around and actually get on with writing the damn paper. Concepts such as 'Hangman's Guide to Politics' were bandied around, until it was pointed out that anything like that could conceivably be considered an actual article, and so wouldn't be fit for the Hangman section.

This is meant to be the satire/comedy section of the paper, after all.

However, since the (Google) definition of satire is "the use of humour, irony, exaggeration, or ridicule to expose and criticize

people's stupidity or vices, particularly in the context of contemporary politics and other topical issues", we're actually not sure we qualify for that title. "Contemporary politics and other topical issues" isn't really our thing.

After some further digressions that were slightly less existential in nature, Hangman eventually had the genius idea that we could just write an article about writing articles! Aren't we clever?

No, that wasn't sarcastic, please tell us we're clever. We crave validation.

So, in keeping with the spirit of the FELIX social that apparently happened this week (Hangman didn't go, we were too busy hating everything), consider this your guide into how to write nonsensical piles of garbage with pretensions of being published material.

Fortunately for Hangman's work ethic, all of that preceding waffle counts as a description of how we write articles! Isn't that great?

We'll probably stop with the rhetorical questions now (although we do still crave validation), but that's more because we're starting to run out of space for this column. We know exactly what we're doing, honest.

Once we've settled on an idea for what words we could spew onto a page in an unending stream of word vomit, we proceed to do exactly that - just throw words at a page to see what sticks. Once we've filled out the page, the whole thing gets put in front of the boss to disapprove of.

If you've got ideas for articles you could do better than us, drop a line to hangman@imperial.ac.uk. Please. We're getting tired of asking.

NEWS WITHOUT THE NEWS

#ThanksObamaHillary

HOROSCOPES



ARIES

This week you hear news of royalty making an appearance on campus. Convinced that this is code for your Queen, Beyoncé, visiting Imperial, you work yourself into a frenzy of excitement. You find out that 'royalty' actually means 'Duke of York'.



TAURUS

This week you decide that you are done with supporting England in sporting events, and that you need to find a team that won't constantly disappoint you in every sport. You switch allegiance to your backup team, 6784-time Rugby and Football World Champions, North Korea.



GEMINI

This week while playing touch rugby, you knock a ten-year-old to the ground when they try to tackle you. When asked to apologise, you point out that children are a bunch of little shits who deserve the occasional crash tackle. You are met with universal acclaim.



CANCER

This week you are asked to provide set dressing for a popular TV show. You take advantage of the producers' illiteracy to write obscene messages on the set insulting the show and calling the producers wankers. You are never hired to work on Blue Peter again.



LEO

This week you attend your first sports night with your new friends in [Insert Relevant Sports Team Here]. You begin to feel the alcohol's effects after the first couple of pints, but determined to appear cool you plough on. You wake up in a Union toilet. How unpleasant.



VIRGO

This week you finally give in and try one of the Union's new pizzas. As expected, it is a really quite disappointing. You take some comfort in knowing that no one will be able to vote for Chris Kaye next year, and he won't be able to fool you with promises of decent food ever again.



LIBRA

This week you are shocked to discover that the Arctic Monkey's "I Bet You Look Good on Dancefloor" is ten years old. This, unlike all of the birthdays that have passed since its release, finally makes you feel old. Ten years, man. That's a decade since they lost that bet.



SCORPIO

This week you notice that the horoscopes are even worse than they usually are. Hangman's tired, alright. It's been a long week. Send better ones to hangman@imperial.ac.uk. You were told to do this this last week and you didn't, so you've only got yourselves to blame.



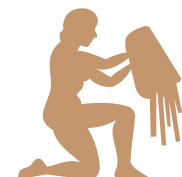
SAGITTARIUS

This week you are a meerkat keeper at a popular zoo, dating a llama handler from work. You get into an argument with the llama handler's ex, a monkey expert at the same zoo, and end up in court. Sometimes you just can't make this crap up.



CAPRICORN

This week you email Hangman to let them know that the deuterated solvents have arrived in the Chemistry Department. Why? Why would you email Hangman with this news? We don't understand.



AQUARIUS

This week you finally recover from your Freshers' Week hangover and discover that you have already alienated everyone in your halls and on your course with your drunken twattery. Don't worry, these are the first steps along the road to becoming Hangman.



PISCES

This week you are the other fish. Shut up.

FELIX SPORT



sport.felix@imperial.ac.uk

Rugby – our predictions for the Quarter-finals

With the group stages over, we preview the business end of rugby's flagship event

Bradley Doyle
Sport Writer

South Africa vs Wales Saturday 16:00, Twickenham

This should be an excellent game, and has the potential to be the best quarter-final. South Africa have the history, having only lost once to Wales since 2000, but are South Africa still the team of old? Their loss to Japan would suggest not. After that initial setback they have improved considerably, but I haven't yet seen a full 80 minutes of them playing their best.

Wales have had an incredible number of injuries to deal with, and couldn't get through Australia's defence in their last game. Both sides have game winners and good packs. For Wales to win they probably need to get an early lead and channel the spirit they showed in their game against England.

South Africa need to be superior in the physical battle and their young players need to perform, while being led by some of the more experienced players. I think South Africa will win.

New Zealand vs France Saturday 20:00, Cardiff

These two teams have a history when it comes to Rugby World Cup meetings. This will be a repeat of the 2011 final, when New Zealand secured victory on home soil. However, the Millennium Stadium in Cardiff will hold better memories for France, who toppled the mighty All Blacks there in the 2007 quarter-final. New Zealand are favourites, looked slightly shaky in their group stage games.

France were playing well until their convincing defeat to Ireland, but definitely have the pack and attacking threat needed to be able to beat New Zealand.

My prediction is that New Zealand will win a close game, pulling away as France tires towards the end. They have many individuals capable of moments of brilliance, and if Milner-Skudder and Sonny

Bill Williams have a good game they should win. Having said that, if France manage to get an early lead New Zealand could crumble, as they did in 2007.

Ireland vs Argentina Sunday 13:00, Cardiff

Ireland might have avoided New Zealand by beating France, but Argentina is still a tough opponent. The fans expect a victory after so many World Cup disappointments, but that doesn't mean they'll get it. Argentina have a very good chance of winning this game. They are a hard team to judge, beating South Africa just before the tournament, and playing well in their defeat to New Zealand. In addition, they thoroughly dispatched the other teams in their group, but they have played very little rugby against the Northern Hemisphere teams.

Ireland also suffered significant injuries, with captain Paul O'Connell out of the remaining games. If Sexton is able to play or even be on the bench it will be a massive boost for Ireland. Argentina haven't suffered badly from injuries, and their whole team looks impressive. Although my heart says Ireland, my head says Argentina will win and break Irish hearts again. The teams are very evenly matched and it will be important for both teams to not fall too far behind, as neither team has been in that situation so far. I'm struggling to come up with a prediction for this game. In fact, I don't think I can even tell if the final score line will be close. Yes, I'm aware that that is a cop out.

Australia vs Scotland Sunday 16:00, Twickenham

Australia should win this easily. They looked very good when playing against top opposition, whereas Scotland have only really impressed against a tired Japan and the USA. Australia should have the advantage in the scrum, and in my opinion their back row has been the best in this World Cup so far. Australian Fly-Half Bernard Foley has not shone so far, but is also incredibly



New Zealand face a tough rematch against France in Cardiff on Saturday night. Photo Credit: David Rogers/Getty Images

reliable, and Australia have the advantage in attack. For Scotland to win, they would need to have one

of their best games in decades, and have Australia under-perform. The odds are heavily stacked against

either of those happening this weekend.

Home fixtures: Wednesday 21st October

HOCKEY

WOMENS 4TH (MEDICS)
vs PORTSMOUTH

MENS 3RD
vs QUEEN MARY

MENS 6TH
vs ROYAL HOLLOWAY

MENS 5TH (MEDICS)
vs SUSSEX

WOMENS 2ND
vs ESSEX

TABLE TENNIS

MENS 3RD
vs QUEEN MARY

MENS 1ST
vs UCL

TENNIS

MENS 1ST
vs OXFORD

WOMENS 1ST
vs SUSSEX

MENS 3RD
vs READING

BADMINTON

MENS 1ST
vs OXFORD

WOMENS 2ND (MEDICS)
vs KCL

MENS 4TH (MEDICS)
vs QUEEN MARY

BASKETBALL

MENS 2ND
vs IMPERIAL MENS 3RD
(MEDICS)

MENS 1ST
vs HERTFORDSHIRE

FOOTBALL

MENS 5TH (MEDICS)
vs UCFB

MENS 6TH
vs TOTTENHAM HOTSPUR
FOUNDATION

MENS 3RD
vs READING

GOLF

MIXED 1ST
vs READING

NETBALL

WOMENS 2ND
vs ESSEX

WOMENS 9TH
vs EAST LONDON

WOMENS 1ST (MEDICS)
vs CHICHESTER

WOMENS 4TH
vs HERTFORDSHIRE

WOMENS 7TH (MEDICS)
vs SURREY

RUGBY LEAGUE

MENS 1ST
vs READING

SQUASH

MENS 1ST
vs UCL

MENS 3RD
vs UCL

WOMENS 1ST
vs UCL

MENS 2ND
vs QUEEN MARY