



FELIX

The Student Representative of Imperial College London



Tilda Swinton is love.
Tilda Swinton is life.

PAGE 20 FILM

What's the government
doing with your metadata?

PAGE 7 COMMENT



College fees likely to rise under new plans

Government's 'green paper' proposals would allow fees to rise with inflation



Last Friday, the government released its 'green paper' on higher education.

Promising to put students "at the heart of higher education", the 105 page document proposes huge changes to fees and the way universities are created.

The fees for home students at the moment are capped at £9000 per year, after being hiked from £3375, in 2012. The green paper recommends that the best institutions should have uncapped fees, allowing them to increase with inflation. This would allow institutions like Imperial to bump up their prices.

The paper also proposes making universities exempt from Freedom of Information requests, that allow anyone to inquire as to how

Grace Rahman
Editor-in-Chief

the publicly funded institution is run. If data that can answer their question has been recorded, the institution has to respond. The opposition party have dismissed the policy as a way of preventing the public from seeing how the government spends public funds, whereas the green paper says eliminating universities from FOI legislation will save them £10m a year and put them on equal footing with private companies in the industry, who do not have to answer such requests.

The paper also proposes a new 'Office for Students', which...

continued on page 2

Chancellor introduces spending review from Imperial

After tagging along on President Xi's visit three weeks ago, George Osborne was back at Imperial on Monday, but this time slightly further out at our White City branch, AKA Imperial West.

Speaking from the unfinished campus, which overlooks the A40, the chancellor introduced the spending review.

Ahead of its publication on the 26th of November, he dropped some major hints as to the review's contents. He spoke about about security, both financial and national, reminding the assembled gaggle of journalists that despite the internet being "central to modern life", its existence and use by terrorists justified the need for an increase in the number of spies the government employs.

He also mentioned that four government departments – transport, food and rural affairs, local government and the treasury – will have their spending cut by 30% by the end of this parliament.

Health and international aid budgets will be protected. Spending on the elderly and the NHS will make up 44% of the national budget, in plans the chief of NHS England has called "unworkable".

David Cameron was simultaneously speaking at the Confederation of British Industries conferences, where he too reiterated the party line, that the focus is on putting "the security of British families first". He was heckled by activists halfway through, and went full teacher mode, pleading with them: "Come on – come on guys, if you sit down now you can ask me a

question". George suffered no such interruptions at Imperial, especially since FELIX wasn't invited.

Imperial proudly lauded the visit on its news website, quoting George as saying he "deliberately chose to

come here today, to this science campus, to talk about economics". At a time when students across the country, including at Imperial, are complaining about their treatment as sources of income rather than

young minds to be taught, the chancellor's comments talking about "world-beating science and innovation, turned into commercial application" somewhat clashed with the setting.

The college also published a picture of President Alice Gast showing the Tory MP to the stage. An inherently political sight, the press release went on to quote Osborne as saying Imperial "represents the future of our economy here in the UK".

Considering the spending review has put huge emphasis on spending for older generations, it seemed ironic to hold the press conference at a university. As the ex-Tory minister of universities put it, the review "raises questions about the future role of the state in boosting productivity and supporting young adults".



FELIX EDITORIAL



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Contents

News	3
Comment	5
Features	9
Science	10
Games	13
Music	14
Film	18
Arts	22
Music	29
Clubs & Societies	27
Puzzles	29
Hangman	30
Sports	32

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A word from the Editor

You couldn't make it up, this week. George Osborne, everybody's favourite tax-credit-for-the-disabled-cutting, pro-taxing-tamppons chancellor of the exchequer was back at Imperial. Hoorah!

He was here to promote the latest spending review. After spouting some shpiel about the NHS and that we need to hire more spies because, like, the internet exists, George-O went on to say that Imperial "doesn't just represent the future of science in the world, it represents the future of the economy here in the UK".

First of all, congrats to us. We all attend the university that represents 'future science in the world', a soundbite so muddled it could be a dodgy pitch on *The Apprentice*.

As much as it pains me to say, Imperial could end up looking a little like the economy quite soon.

This week we've seen the release of a new green paper on higher education, setting out what will probably become law within this parliament. If everything in the paper does happen, which is pretty likely, we'd see the top universities, doing STEM subjects (two ticks for us, then) being allowed to significantly bump up fees.

The paper's already been damned by unions, academics and students across the country for treating students as consumers.

The biggest threat here is attaching a commercial price to quality of teaching. Only the wealthiest can afford the best education, or aren't frightened off by the doom of huge loans. Do we want the best universities to be even more socially exclusive? The government's only just realised that ethnic names on UCAS forms are subject to unconscious negative bias during the selection process, and now they're trying to make it harder for the poorest to get the best education.

We've got a pretty rage-y comment piece about ghettoisation of halls this week, but it's much the same story as this one. If you charge for the good stuff, all the rich people will end up in one place, and the poor in another. This is an established model for business, but should publicly funded universities be adopting it too?

It all comes down to the question of whether students should be treated as consumers: their employability like the interest rate, UCAS points your credit score and



an education the big old payday loan you're getting.

Please write in if you go to the business school and that metaphor is so factually incorrect, it upset you. Write in if you liked it, because it's mid-term, and everybody likes compliments.

If anything here riles you, makes you angry, or better, makes you want to put pen to paper or stylus to tablet, let me know, and we'll probably flipping publish you. It's like having a blog, except people besides your mates might read it. Or that's what I tell myself.



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Government unveils university funding changes

continued from front page

...would replace the Higher Education Funding Council that distributes public funds to universities. This new body would also be in charge of ranking institutions based on student satisfaction, teaching, and something the green paper puts particular emphasis on: employability.

A 'green paper' is the government's way of reviewing legislation before it becomes law. At the moment, the Department for Business, Innovation and Skills, that manages higher education, is asking for feedback on the paper. Professors from Warwick, Newcastle and UCL, amongst others, have signed an open letter, published in the *Guardian*, condemning the proposals. The group of professors are worried

that this legislation would allow "market forces [to] permeate" the sector. They also dispute the relaxation of rules for private sector companies becoming universities. Comparing the new strategy to the model that "caused the financial crash", they also report dismay at the green paper's emphasis on what employers want, rather than the opinions of those working within higher education institutions. Indeed, the

**'What
employers
want' is
mentioned
35 times**

NUS reports that 'what employers want' is mentioned in the paper 35 times, as opposed to 'what students want', which is brought up 23 times.

The National Union of Students, who are affiliated with student unions across the country, but not Imperial's, say the paper is unfortunate in that it only focuses on "entry and exit to the system". The NUS closed a press release on the paper saying, "this is the university hunger games and the ones losing out are students and academics."

The paper touches on the future of student unions, saying they will be subject to trade union reforms that will "improve union practices and increase transparency". The open letter in the *Guardian* expressed fear that these changes will risk unions' "autonomy".

Jennie Watson, Imperial union's

- Universities would be allowed to raise fees with inflation
- Easier for institutions to get university status
- Plans have been called "Trojan horse for raising fees"

Deputy President (Welfare), said, "Even at this early stage I am extremely concerned about the impact the proposals will have on students, fees and the future of higher education."

An Imperial college spokesperson said, "The College is considering the Green Paper carefully and will respond to the consultation," adding that, "the independence

of universities should be fully recognised by the Government as it develops these proposals, and decisions on the future allocation of funding to universities should remain independent of Ministers and Government departments. We look forward to discussing the key issues with Imperial College Union, and to sharing our draft response with them."



Race row at Yale sparks protest

Rumbling racial tensions over Halloween costumes, censorship, and safe spaces have caused some students to take direct action at the Ivy League school

Grace Rahman
Editor-in-Chief

After an email from a college administrator, telling them to “look away” if they were offended by racially insensitive Halloween costumes, Yale students have been protesting this week.

Shortly before Halloween, an initial email was sent to the whole student body from Yale’s ‘intercultural affairs committee’ which included representatives from the chaplaincy, athletics and various ethnic groups. After telling students that Yale “values free expression as well as inclusivity,” it went on to remind students to be aware that their costumes could be interpreted



Students protesting on Monday. Photo Credit: Twitter / @hannuhmontanuhh

A Halloween frat party allegedly refused black students entry as the door policy was “white girls only”

A thousand Yale students took part in a ‘March of Resilience’

as offensive to marginalised groups.

Four potentially problematic types of costume were named; ‘funny’, ‘historical’, ‘religious’ and ‘cultural’, with each followed by questions potential party-goers should ask themselves. Under the cultural banner, the administrative staff asked, “If this costume is meant to be historical, does it further misinformation or historical and cultural inaccuracies?”

While classic examples of distasteful and downright offensive costumes, like feathered headdresses and blackface, were named, the email generally advised students to consider whether their costume could potentially cause offense before they wore it.

In response, the Associate College Master of residence, Erika Christakis, sent out an email comparing dodgy costume-wearing

students to toddlers playing dress-up, mourning the lack of free speech and questioning the validity of some points in the initial email asking for sensitivity when choosing Halloween costumes. She also quoted her husband on the matter, saying, “Nicholas says, if you don’t like a costume someone is wearing, look away, or tell them you are offended.”

In response, 740 students signed an open letter to Christakis, calling her email “offensive”, berating her comparisons between pre-schoolers and students, and for comparing cultural sensitivity with censorship.

A thousand students took part in a ‘March of Resilience’ on Monday, with hundreds missing lectures to show support.

In a heated exchange between Yale students, her husband, quoted in the email, was filmed by a passer-by.

After saying he didn’t think his wife’s email was making the college an unwelcome space for minorities, one particularly upset student was filmed screaming “why the fuck did you accept the position?” at the professor.

The last few weeks have been marred by accusations of racism at Yale, after a Halloween frat party allegedly refused several black students entry, on account of it being a “white girls only” event. Sigma Alpha Epsilon, a fraternity

with branches at several American universities, is being investigated over the matter.

They have already been banned from conducting any activities on campus or using their name in association with Yale’s, after last year violating the university’s policy on sexual misconduct and then attempting to hinder the investigation that followed. Last year a video emerged of several members of the fraternity’s Oklahoma branch singing a racist song on a bus, implying that they would rather lynch African Americans than allow them to join, saw the chapter shut down and two students expelled.

The University of Missouri’s President and Chancellor stood down earlier this week after heightened racial tensions on their campus. Several incidents, including two students being caught scattering cotton balls outside the university’s Black Culture Centre, and the US equivalent of a union president describing common use of racial slurs on social media, lead to the university’s football team threatening to boycott their next match.

University-level football is big business in the US, and with the college standing to lose one million dollars over the missed match, both big names stood down.

Excerpt from the email from Associate College Master, Erika Christakis

American universities were once a safe space not only for maturation but also for a certain regressive, or even transgressive, experience; increasingly, it seems, they have become places of censure and prohibition. And the censure and prohibition come from above, not from yourselves! Are we all okay with this transfer of power? Have we lost faith in young people’s capacity – in your capacity – to exercise self-censure, through social norming, and also in your capacity to ignore or reject things that trouble you? We tend to view this shift from individual to institutional agency as a tradeoff between libertarian vs. liberal values (“liberal” in the American, not European sense of the word).

Nicholas says, if you don’t like a costume someone is wearing, look away, or tell them you are offended. Talk to each other. Free speech and the ability to tolerate offence are the hallmarks of a free and open society.

But – again, speaking as a child development specialist – I think there might be something missing in our discourse about the exercise of free speech (including how we dress ourselves) on campus, and it is this: What does this debate about Halloween costumes say about our view of young adults, of their strength and judgment?

In other words: Whose business is it to control the forms of costumes of young people? It’s not mine, I know that.



Nicholas Christakis responds to students. Photo Credit: YouTube



New observatory keeps any eye on big data

Philip Kurugny
Writer

KPMG are sponsoring a big data suite that will visualise data for businesses, scientists and students

Last week, the KPMG Data Observatory was launched as part of Imperial's Data Science Institute. The purpose of the observatory is to enable the analysis and visualisation of data, particularly useful for large corporations that collect massive amounts of it.

This new observatory, which is part of the £20m funding provided by the professional services company, will make it easier for businesses to spot new patterns and emerging trends with greater clarity. The observatory consists of a massive 130 million pixel screen, powered by 32 computers and 313 degrees of surround sound.

Bringing scientists and business people together, this piece of kit is a big opportunity for college to further enhance its already strong ties with various corporations. It's also a coup for the business school.

Imperial scientists will use the observatory to visualise data about the solar system and climate change. Mark Kennedy, Director of Imperial

Business Analytics, argues that the main function of the observatory is to "take advantage of years and years of evolution," and make use of the fact that "humans are really good at recognising patterns visually".

For example, banks will be able to decide where to open new branches to enhance profits based on a visualisation of data trends that

It's powered
by 32
computers
and 313
degrees of
surround
sound



So user-friendly, even a child could use it. Photo Credit: Imperial College London

would ultimately pin point where the best location for a new branch would be. Mr Kennedy further added that "the more we can turn data into something visual, the more people can actually respond to what's going on in the world,

and take decisions that move organisations forward".

One of the goals of the project is to provide a pilot for new data observatories where staff and students can interact and work with big data.

"We are still very much in the silent movie-era of big data", said KPMG's head of analytics, Alwin Magimay, who added, that "by finding better ways of visualising and analysing their data, companies will be able to unlock profitability".

Labour HQ moving to High Street Kensington

Corbyn's team will be fighting inequality from Kensington and Chelsea

Jonathon Masters
Writer

In the most exciting development in High Street Kensington since the Odeon was shut down, this week it was announced that the Labour headquarters would be uprooting from its current offices in Westminster and relocating to within walking distance of Imperial College London.

This comes as a consequence, not of Jeremy Corbyn having a hankering for wasabi flavoured crisps from Whole Foods, but since the Labour party failed to find an affordable HQ near Westminster before Christmas.

The difficulty has arisen from the reluctance of landlords to rent

offices to political parties since to the attack on the Conservative Headquarters in 2010 during the student protests over the increase in tuition fees.

The move is set to occur before Christmas, meaning the party's members will be forced to travel three miles in order to reach Whitehall and the Houses of Parliament, instead of their current location in Brewer's Green in Westminster, which is walking distance away. As well as now being metres away from Corbyn's most outspoken objectors, the *Daily Mail*, the Labour headquarters will be extremely near the residences of several Conservative peers, the Duke and Duchess of Cambridge, and of course, Metric.

This move will not affect Jeremy Corbyn's core team, however, as

they shall remain in and around Westminster, including Sadiq Khan, Labour's Candidate for the London mayoral contest and Labour deputy, Tom Watson.

An insider has reported to the *Financial Times* that the move to fancy High Street Kensington is merely a "shell" building, and is only temporary until offices are found closer to Parliament.

They'll be
metres from
Corbyn's
objectors, the
Daily Mail



Is he rushing for the Circle line? No. Photo Credit: The Spectator



Feminism isn't just for girls

Back this week from fighting the patriarchy, Angry Grad asks why we aren't all embracing equal rights



The Angry Grad
Columnist

While my usual pieces have a satirical take on pop culture, this week, I thought it was about time my graduate anger is channelled towards an issue that actually has some weight. From the recent uproar regarding VAT on sanitary products, to men, mental health and suicide, you must have been living in a pineapple under the sea to be oblivious to the media frenzy surrounding gender equality lately.

I've had countless conversations with my friends about feminism, and I've been struck by some serious misunderstandings of what feminism is. And I want to clarify this: it wasn't just my male friends who seemed misinformed.

I'm fully aware that I'm not an expert on the issue, and I'm far from what one would call an ideal advocate for gender equality. Yet, it's an issue that, I believe, needs more publicity, more support, and most importantly, clarification on what it stands for.

First things first. I am a feminist, and I am proud to say so. This however, does not mean I host head-shaving parties in my garden, complete with a burning bin in the centre, which myself and other feminists gallop around, flailing our bras like lassos, chanting man-hating Sanskrit mantras and engaging in voodoo on Ken dolls. Since when has being a feminist

It wasn't just
my male
friends who
seemed
misinformed

also meant that you're a radical?

Some women would rather have daily bikini waxes than associate themselves with feminism, not because they are non-believers in gender equality, but rather they're



Emma Watson persuaded Malala to be a feminist, but Angry Grad persuaded Watson. Photo Credit: Fox Searchlight

afraid of the connotations associated with the title.

Pretty much every type of movement that exists has some barbaric fanatics, and feminism is no exception; man-haters are out there, and I acknowledge this. But these individuals are a far cry from what feminism represents. The movement represents a fight for equality, and last time I checked, the notion of equality wasn't a radical one.

For the record, feminism is not synonymous with man hating. It is not about fighting for a matriarchy. It is not a thinly veiled attack on men, in order to undermine and suppress them in society. Rather, it's a movement with re-thinking gender roles at the forefront of its aims, for both men and women.

Regarding women, the issues that demonstrate that we need feminism are endless. I obviously will not touch on everything, but a couple of issues really peeve me. As I've mentioned, we're taxed for having something that closely resembles a murder scene in our pants once a month. Apparently cleaning up a bleeding vag is a luxury these days. Combined this with the searing back and stomach cramps, my, aren't we ruddy pampered!

Let's not forget issues with our personalities too; my drive, motivation and determination are actually "bossy," and "intimidating." Hell, we can see this in action at Imperial itself, which houses a load of successful female scientists and

professors. I've heard these women talked about as "controlling, short-tempered," and when they're a tad blunt with their orders, "she must be on the blob." Their male counterparts however, well, they're driven, changing the game, and a role model to look up to.

What the hell is this all about? I, myself, am guilty in perceiving women like this, which is pretty disgusting. There's no point in motivating more young girls to get into STEM subjects, if when they get there, their authority is belittled. I don't know how we're going to go about changing this and I cannot offer any ground-breaking solutions. But I guess recognition of our biases is a great way to start – next time you deem a girl bossy, think whether you'd call a dude the same thing.

But why do we need to re-think gender roles for men? Men seem to have it easier compared to women, right? They generally hold greater positions of power, earn more, and aren't thought to be suppressed in society. Patriarchy is pretty neat for you guys isn't it?

From young boys shamed for being weak and expressing emotion, to grown men, expected to be the provider and emotional rock for their families, patriarchy imposes ridiculous pressures on men of all ages to conform to its ludicrous order.

I've seen young men – my friends – suffering from mental illnesses, unable to express their emotions

and robbed of their right to be sensitive, in fear of being perceived as less manly, or God forbid, a girl.

In fact, suicide is the biggest killer of men between the ages of 20 and

Every
movement
that exists
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fanatics

49, eclipsing cancer, road accidents and coronary heart disease. Yet, literature shows that women suffer more from depression. But it's not un-womanly to seek help, and it's not un-womanly to cry. The infatuation with being macho, the obsession with the stiff upper lip – these things evidently contribute to the fragility of the mental state.

Men are imprisoned by gender stereotypes too, and what constitutes male success is in desperate need of reform. Men would clearly reap the benefits of gender equality as well, and it's now imperative that men are invited to and become advocates of feminism – not just to empower women, but to break free of the irrational gender stereotypes themselves.

FELIX COMMENT



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The North South divide is part of being a Brit

Why can't we stop making fun of each other's accents and get along?



Jennifer Eden
Writer

Where I come from, in rainy old Manchester, I'm considered relatively posh. Hop across the imaginary divide though, and I might as well have just come up from the mines with a pie in one hand and a ferret in the other.

Visits to see the family in Sussex are always a reminder of this, as many a time my mild "Northern accent" has been pointed out, badly impersonated and then ripped to shreds. A Northerner, that's what I am. And people who live in the South are Southerners. Two separate peoples, within the same country.

Google the North-South divide and it gives you a spiel about cultural and economic differences. Economics helps to explain some of the origins of the divide; the South being where the money flowed and the North being left with the equivalent of the Bountys in a box of celebrations. But there's more to it than that.

Debates can go on for hours over whose way is better and why. You've

heard it all before, but essentially the bread and butter of the debate is that southerners are snobs, and northerners are rough. Southerners shoot pheasants, northerners shoot rats in the kitchen. Southerners drink Chai lattes (no fat, no foam, no point), northerners drink tea. Southerners actually see the sun, northerners don't. But why do we so often feel the need to point out these differences? Can't we all just get along?

The simple answer is no, not for now. For guidance, look at

something like the Tribal Instinct Hypothesis, where it's stated that as a tribal species we are capable of extreme compassion towards members of our own groups, and hostility towards others. A bit like two separate ant colonies (also a tribal species), North and South are rival tribes. Thankfully there's no physical rivalry (i.e. punch ups outside a chippy in Birmingham), it's just a subtle, underlying competitiveness.

And of course there's the element of wanting to stick to what we know.

For example, I know that I want my tea in a mug, not a pissing teapot and china.

However, although small cultural differences will probably always remain, the economic balance does seem to be improving. With George Osborne's plans for the Northern Powerhouse, the North is proposed to have as large a role in the economy as London and the South East.

Not only will this impact the North for the better, it will make Britain stronger as a whole country. Once united and free of the economic divide, we can start to embrace the quirks of where we came from with much less of the simmering resentment.

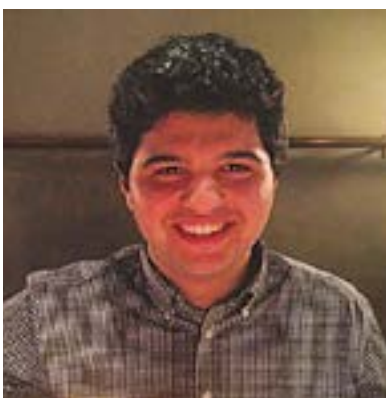
Despite this, Northerners and Southerners will always feel the need to comment on one another's pronunciation, eating habits, drinking habits and general existence. It's part of what being a Brit is all about. If we were all exactly the same life would be a little dull, and that's something neither side wants to be.



There's no need to argue over hot beverages. Photo Credit: bananascoop.com

Imperial's halls solution is a travesty

The accomodation rent hikes are extortion, plain and simple



Philip Kurukgy
Union Council Member

For the past five years, when it comes to handling accommodation issues, Imperial has been following the mantra that two wrongs make a right and fixing problems by creating new ones. Last year prices were hiked in the South Kensington halls by 10% to compensate for the low rents in Woodward, since Freshers need to pay for a zone 3 travel card. In what seemed a victory last year, the Union Council was allowed to set the rents, but the College had a fixed bottom line, so rents had to be hiked somewhere else. The logic behind the increase in fees in Beit and Prince's Gardens, was that if a fresher wants to live close to campus, let them pay a premium for it.

The issue was raised in the last council meeting and as a member, I am putting a motion forward for

the union to start lobbying college to change rents. Such high rents will create 'ghettos' in halls, since only people from the same class and same background will be able to afford the rent. This endangers the very essence and purpose of living out, which is learning to live in a diverse environment.

As a hall senior this year, I can tell you that current prices are seriously affecting students' ability to go out, drink, and party. In certain cases some of them had to rely on the £2000 emergency fund the college has in place for students in difficulty. At a starting price of £224 a week, that's the equivalent of £8500 a year which a maintenance loan cannot fully cover. With further cuts in maintenance grants next year, there is a genuine concern that people from poorer backgrounds will never be able to afford to live in a South

Kensington hall. Why are students from disadvantaged backgrounds being pushed out of central London by the college and given an 80 minute daily commute? Why does living in a hall close to campus need to be considered a "luxury" that justifies a premium, which has recently turned to extortion with a hike every year?

Fundamentally, why are students' opinions being disregarded? Frankly the answer is that we were passive, we didn't protest against mistakes that were made by college. We just read about it in FELIX when the halls closed and when the new ones opened, we joked that we wouldn't want to be a fresher this year. The union came up short in mobilising students and raising awareness amongst them concerning these issues. And then comes mismanagement and flawed

logic from the College.

I find it surprising that a university that's been performing so well academically is so badly managed when it comes to student affairs. People will desire an Imperial education no matter what, but the college has to learn not to take this for granted.

Such high rents will create 'ghettos' in halls

FELIX COMMENT



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Your internet history is up for grabs

You should be more worried about Theresa May's new Investigatory Powers bill



Cale Tilford
Music Editor

Since Edward Snowden's leaks in 2013, many have compared the British state to The Party from George Orwell's prophetic *Nineteen Eighty-Four*. The Party seeks power; not to improve the lives of others, but entirely for its own interests. From the transceiving television sets used to monitor the citizens' thoughtcrime (the act of socially unacceptable thoughts), there are many areas where Orwell's fiction now overlaps with the reality of 21st century Britain.

With the introduction of the Investigatory Powers Bill, Theresa May aspires to become much more than Big Brother, and as a result our future has the potential to be far worse than Orwell's dystopian novel ever predicted.

The extent to which we have submitted ourselves to the internet has left us exposed. If this bill succeeds, security forces will be given new powers to examine our digital footprint from the last twelve months. It will enshrine in law the bulk collection of personal metadata, the hacking into and bugging of computers, and will force companies to assist in bypassing encryption.

Any curiosity or "extremist" intrigue could be used against us without our knowledge and a simple spelling mistake when entering a URL could now make you look suspect. By only keeping your history up to the first forward slash of each website address, security forces lose the context of why someone is visiting a specific site. It could be entirely innocent.

The people of Britain seem all too eager to sacrifice their right to privacy in order to protect themselves from the supposed threat of terrorism. Andrew Parker, the chief of MI5, has been vocal in the need for more powers to assist in fight against those who oppose our "great" nation, claiming that we are now facing the most serious threat of a terrorist attack since 9/11. Mention ISIS and al-Qaeda enough times and you can make the public believe anything. For the establishment, fear has always been their most powerful tool.

It would be naive to believe that these powers would be only used



against those who wish us harm. Our government's definition of a threat extends to anyone opposing British values: democracy, the rule of law, individual liberty, and mutual respect and tolerance of those with different faiths and beliefs. It's a definition so loose that you could

Mention ISIS
or al-Qaeda
enough times
and you can
make the
public believe
anything

probably get a warrant for the Queen's browsing history.

Personally, I think that the Conservative Party is a serious threat to our national security, our economic security and your family's security. I could probably

even find evidence to support this, but that doesn't mean I should be allowed unbounded access to their personal data. While this argument might be reductive, it illustrates that threats are often entirely subjective, especially to those trying to cling to power.

As well as the far right, it's often the "extreme" left that are most vulnerable to surveillance.

In the nineties, police conducted spying operations on a number of Labour politicians. They examined their political beliefs, the demonstrations they attended, and the people they met with.

While the new bill places restrictions on the surveillance of MPs (the Prime Minister must be consulted in all cases), it could easily be used to undermine activists and anyone the establishment disagrees with. So, it's not ridiculous to think that these powers could one day be used by a ruling party to quell the opposition.

Obviously, if you've got nothing to hide, you've got nothing to fear. It's only metadata that the government is asking for, right?

We've probably all looked at some kinky shit online that we'd rather not let other people know about. If you're going to use that line, I look

forward to the moment when an entire year's worth of your browsing history is dumped on the internet; because all of the data that internet companies will be required keep on you is unlikely to stay safe for long. You only have to look back a few weeks to the TalkTalk hack and it's obvious that it probably won't just be the government looking through all the porn sites you've been on.

Then there's the whole problem of encryption which makes the entire thing essentially useless against anyone actively hiding their activities. If you're serious about causing harm or committing an act of terror it's likely that you're encrypting your communication. Making encryption illegal will do nothing to stop that.

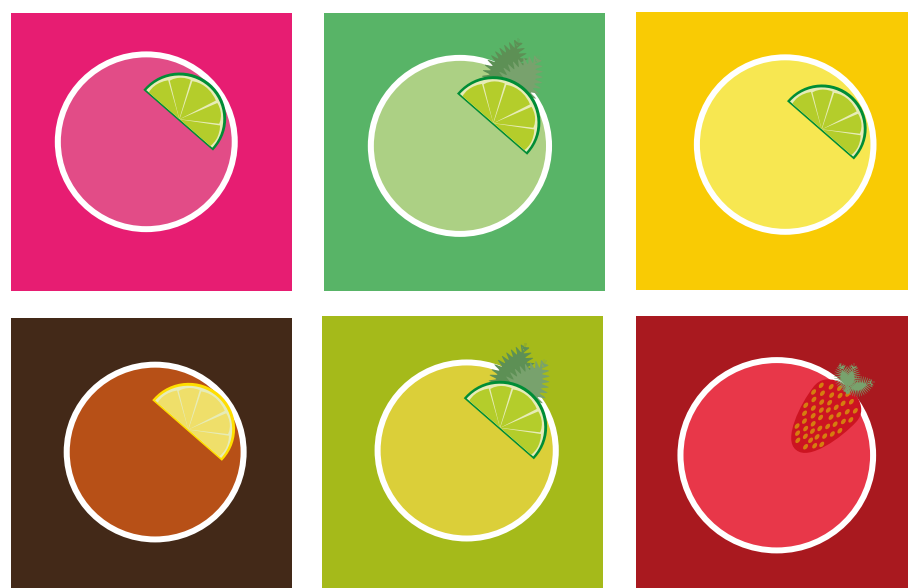
I wish there was something we could do to stop this bill passing, but in reality we're powerless. No one voted for the Conservatives in the hope they would pass a bill like this (if you did, then you're an awful person).

You have to start questioning whether we really live in a democracy (the answer is no). I just hope that someone leaks all of Theresa May's metadata, then she might begin to understand the true nature of what she is proposing.

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Every Wednesday	Sports Night	19:00 onwards	Reynolds
Every Friday	PGI Friday cocktails	16:30 onwards	h-bar
Every Friday	Reynolds Cocktail Club	17:30 - 00:00	Reynolds

FELIX FEATURES



felix@imperial.ac.uk

Alumnus goes Galactic

Jonathon Firth used to go to Imperial, now he's busy building Richard Branson's commercial space travel business

Ben Fernando & Parikshat Singh
Writers

Vice President of Virgin Galactic and Imperial alumnus, Jonathon Firth, is involved in developing the first commercial spaceflight company. He attended the 2015 SpaceLab conference last month, where he cornered him for an interview.

FELIX: Would you mind telling us a little about your background, and how you ended up at Imperial?

JF: I studied Mechanical Engineering at Imperial, and am actually a fourth generation mechanical engineer. I was born in Cumbria, and grew up in Manchester. Imperial seemed like the place to go when it came to applying to university, so I ended up here. My son is actually also a mechanical engineer, so it's something of a family profession, even though I didn't steer him towards it.

FELIX: During your time at Imperial, is there anything in particular that you learnt that's stuck with you?

JF: I think I learnt how to enjoy myself. I went to an all boys' school before university, but coming here really opened me up. I did IC Radio, and was on the publications board whilst here. In my third year I also chaired the Union general meetings. Overall, it opened up my social side and some of the things that I did were very good experience; for example public speaking and working with limited finances.

FELIX: Is there anything

Someone once used the phrase the 'Uber of Space' to describe us



When your boss is so hands on, he offers to fly in your first spaceship. Photo Credit: Virgin

particularly crazy that you remember happening whilst here?

JF: The most memorable thing was definitely the Iranian Embassy Hostage Crisis. I was in Weeks Hall [a former Imperial hall of residence in Princes' Gardens, now closed] at the time, revising for exams, and it was Easter of 1980. After the first hostages were taken there were security people everywhere – asking us who we were, where we were going, and so on.

It ended with the Embassy being stormed, and a huge fire. We watched from the warden's flat at the top of the hall as the SAS took the building.

FELIX: And after Imperial, how did you end up at Virgin Galactic?

JF: After graduation I ended up working in oil and gas. I'd always liked doing 'projects', and the oil industry had plenty of those for me to do. I started out as a pressure vessel engineer, but knew that I didn't want a technical career. Rather, I was more interested in how people work together on projects, and so on. However by 1981 the business was starting to tail off a little, as the oil price began to fall.

So, I ended up working on mass-transit projects for London Underground, specifically on the modernisation of the Central and Northern Lines. This included

some interesting ideas, for example a joint public/private partnership to fund the rolling stock. Virgin was looking at this model after the privatisation of British Rail, and approached me to work on the West Coast Mainline and Cross Country franchises, which they had just won.

The industry was in transformation, but it wasn't an area I'd worked in before. After time with the railways division of Virgin, I ended up working for Virgin Atlantic, and then someone asked me if I wanted to move to Virgin Galactic – and that's how I ended up there.

FELIX: Did you have any particular interest in space before that?

JF: I didn't have any particular professional interest in space, but there was definitely a casual interest. I knew lots of space scientists, people who remembered watching the Moon landings in the 1960s, and Helen Sharman getting selected as a UK astronaut in the 1980s was also quite exciting. Besides, at Virgin we never quite knew what was going to happen in the next week!

FELIX: Richard Branson – what's it like working with him?

JF: He's always interested in what's going on, but he does make sure to let the management team

run things. It's a bit like branded venture capital in a way? It is good though that he keeps in touch and comes to milestone events, and he's always said that he'll be on the first commercial flight.

FELIX: So what would you say the fundamental reason for Virgin Galactic's existence is?

JF: Well, it is in effect customer experience driven engineering. Our product needed to be something that satisfied the pilots who wanted to fly in space as well as in planes, the baby boomers who remembered the Apollo missions, and also the thrill seekers.

Initially, the company was structured to do just this. We'd refined the model over time, for example moving away from the idea of having a single-person spaceship. Now we also plan to branch out and launch small satellites off of the parent vehicle. We want to make sure we accommodate the customer's needs, rather than making them conform to our specifications in the way that most other space launch companies do. Fundamentally, we want to be flexible and available – someone once used the phrase the 'Uber of Space' to describe us.

FELIX: For someone looking to go into the space industry as a

career, is there anything in particular that you would recommend?

JF: The UK has great ambitions to grow its space industry – for example, it wants to have 10% of the world's market share by 2030. It won't be able to do this unless it can attract talent. So I would say follow your interests and passions, but overall I would recommend engineering. It gives you a wide range of areas to work in and does not predestine you to a particular field. I also think it gives you sound judgement – you might not know the right answer, but you know the sounds that the wrong answer makes.

FELIX: So what should people follow – passion, or interest?

JF: It has to be a balance. You have to make a living as well, so I'd say think about the salary but don't make it all about that.

FELIX: And what is it that inspires and motivates you?

JF: I think I'm one of those people who are self-motivated, in a way it's baked in. That's partly a product of my upbringing and partly a product of coming to Imperial. I never wait to be asked to do something. I can sit read a book to relax, but will never do nothing.

FELIX: Okay, so what would a typical day look like for you?

JF: To be honest, it probably wouldn't be particularly exciting! There's normally something on the outreach side every other day, which is good. Our spaceport is out in the Mojave Desert in New Mexico, but occasionally I find myself back in London which I like. I spend a lot of time on reports, talking to stakeholders and customers and in discussions with employees, just the same as everyone else.

FELIX: Would you want to be on one of Virgin Galactic's first commercial flights then?

JF: Absolutely, I always assumed that I would be. Once upon a time we all thought that we were going to be flying, back when it was just five or six of us. Now there's 520 people in the company, so we won't all be flying. Possibly after testing is completed but before entry into service we'll have a chance for some employees to try it out.

FELIX: That sounds very cool. Anyhow, thank you very much for your time!



Star powered science

Imperial's André Neves wins mathematics award at star studded Breakthrough Prizes

Naomi Stewart
Writer

Imperial College's very own André Arroja Neves has won the New Horizons in Mathematics Award at the Breakthrough Prizes, which was held at the NASA Ames Research Centre in Silicon Valley on November 9th. The professor in the Department of Pure Mathematics won the prize, along with Codá Marques, for having solved the 50-year old Willmore Conjecture in 2012.

The Breakthrough Awards, now in their third year, are sponsored by some of society's modern powerhouse tech giants, who have all made significant breakthroughs of their own. This includes the co-founder and CEO of 23andMe, Anne Wojcicki, and her now ex-husband, the Google co-founder Sergey Chin – in addition to DST founder Yuri Milner and his wife Julia, Facebook CEO Mark Zuckerberg and his wife Priscilla Chan, and Alibaba founder Jack

Ma and his wife Cathy Zhang.

The committee handed out \$21.9 million in prizes for significant achievements and innovations in three categories: Fundamental



André Arroja Neves, winner of New Horizons in mathematics. Photo Credit: André Arroja Neves

Physics, Life Sciences, and Mathematics. Each category also has a sub-category called New Horizons, handed to junior researchers like Prof. Neves who are ahead of the game in producing important work in their field.

The awards were hosted by Seth MacFarlane, the well-known creator of Family Guy. A star-studded Hollywood line-up gave away the prizes and performed, including Pharrell Williams, Russell Crowe, Hilary Swank, and Lily Collins. Winners ranged from a 1300 scientist-deep team studying neutrinos (including team leaders who won the Nobel Prize in Physics for this research), to an MIT professor who developed the field of optogenetics – using light signals to treat Parkinson's and other neurological disorders.

The prize money is intended to provide funding for research that is proving to be successful. "Science is racing forward to meet the demands of the world's most critical issues, and we have a duty to support it", says Jack Ma. However, using celebrity power and live broadcasting on

Fox News, the award ceremony also shines a spotlight on the grand achievements of scientists, for

people who would otherwise never hear about them. This research is fundamentally altering the way we see and interact with the world, but is often considered boring, stuffy, or impossible to understand. Casting it in this 'sizzling' and dynamic light attracts attention, funding, and respect.

Adorning research with Hollywood sparkle also encourages a generation of young people to look to STEM for an exciting, illustrious, and potentially world-changing career. To this end, there is a Breakthrough Junior Challenge Award for high school students, this year won by a student from Ohio for a dynamic video on understanding special relativity.

As the Breakthrough Prize website notes, "Great scientists enrich us all. They enable technologies that ease our lives, but they also show us what's beyond our horizons." Will you be the next Imperial College scientist to win the Breakthrough Prize and show us what's over the next horizon? Prof. Neves' win has certainly shown us that it's more than possible.

The committee handed out \$21.9 million in prizes for significant innovations in three categories

What can science policy do for you?

A call to arms from the LSFP. Shape science policy, shape the world

Joanna Wolstenholme
Writer

In a university populated by scientists, it can be very easy to lose sight of the world outside. Of course, science is important – we know that; we are studying it. But how many people outside of the science bubble really appreciate what science is telling us, and what it can say on some of the big issues that influence our lives?

Politicians are a key group outside the science world that it is important for us to engage with. Scientists could, and in some cases do, know how to feed, house and clothe the world – and how to stop it from imploding – but if this information never gets to policy makers, very little can be done to

ensure that science has an impact on people's lives.

A major issue is that the written world of science is difficult for non-scientists to engage in. There are hundreds of peer-reviewed journals, all containing copious amounts of highly technical information, coded in highly technical language. This can be challenging enough even for people with a background in science, and is hugely off-putting for non-scientists. Where should they start reading? Who do they trust when there is a conflict of evidence? How applicable is this knowledge?

To ensure politicians can understand the fields of science relevant to their work, policy briefings are written. The most well known of these are POST Notes, which, as the name suggests, are written by the Parliamentary

Office for Science and Technology (POST), and are dense summaries of a field (such as 'Precision Farming' or 'Trends in Energy'), noting where evidence is more certain, where conflicts lie, and where the field is currently developing. Whilst these are supposedly neutral in

content, as they are produced by the government, other briefings can be much more targeted.

Science-focused think tanks and lobby groups also summarise evidence from the literature, but they use it to make suggestions for future policy choices. The papers produced

by these institutes are presented to policy makers, and become part of the body of knowledge they use to make decisions. One such thinktank is based here at Imperial – the student-run London Forum for Science and Policy, which anyone can get involved with. They have already published a number of papers, and even presented at Brussels.

Interested in getting involved with a thinktank, or want to learn more? Come along to the launch of LFSP's most recent paper, Improving the Visibility of Women in STEM, at 6.30pm today in the Pippard Lecture Theatre, or like LFSP on Facebook. We are looking for enthusiastic people to get involved in writing policy papers, so if you are interested in what you have just read, get in touch!



City Hall, where the magic happens. Photo Credit: Garry Knight



Conservation in aid of cancer research

Cutting corners in conservation may cost us the cure

Samuel Lickiss
Writer

Cancer is one of the scourges of humanity. Two trillion cell divisions take place in the average human body every day. Every time a cell divides, roughly three billion genetic base pairs distributed throughout 23 chromosomes need to be copied, and sometimes our bodies get it wrong. Usually, these poor copies are automatically destroyed by the body, but from time to time, a mutated cell slips through and continues to divide. If this goes unchecked, a benign tumour may form. If that tumour begins to spread to other tissues, it is known as malignant, and this is cancer.

While scientists have developed treatments for various cancers, mortality rates still remain high, at around one in five. Because cancer is caused by abnormal cell division, the more cells a person has, the more likely they are to get cancer. Taller people, for example, are at higher risk than shorter people.

So what about huge animals, like whales? Animals get cancer in much the same way humans do, and

whales are no exception. However, cancer in whales very rarely spreads. At the other end of the spectrum, tiny animals with short life spans, like mice, are cancer prone.

This lack of correlation is called Peto's paradox. Larger animals seem to have evolved mechanisms for effectively combating cancer; essential to ensuring their survival. Consequently, whales may hold a key to learning how to beat cancer. Researchers are looking at this seriously. But, as many aspects of nature, one unlikely animal so spectacularly violates Peto's paradox that a cure for cancer may be held in its genetics.

The naked mole rat is sufficiently ugly to be featured in *The Ugly Animals: We can't all be Pandas* by Simon Watt, published by the Ugly Animal Preservation Society. But the naked mole rat is far more than meets the eye. One mole rat can live for up to 30 years without ever getting cancer. A 2013 study in Nature found that naked mole rats produce a gloopy, sugar-rich substance called hyaluronan. This forms a kind of seal around cells, preventing the runaway cell division that causes cancer. The same chemical is produced by humans, but not in high quantities, and the

naked mole rat's version is also a longer chained form.

Hyaluronan is already used as a cancer treatment. Researchers are now looking to use the naked mole rat's version to find out if it is more effective. They may find that it is ineffective: that it fails to have the same effect in humans as it does in the naked mole rat. Many clinical tests that are effective in animal test subjects fail to have any effect in humans, due to differences in our genetics. However, there's a chance that it could substantially improve survival rates of cancer in humans, especially when combined with other, more widespread treatments.

Unfortunately for species like the mole rat, some scientists have posited that the earth is on the brink of a sixth mass extinction event. Climate change, loss of habitat, and various other factors have made conservation ever more challenging and ever-more crucial. This week, UN officials have announced that plans to tackle climate change are not enough to keep the global temperature increase below the 2°C danger threshold. Later this month, UN nations will meet in Paris to discuss plans to tackle climate change.

The effects of climate change

and habitat loss are showing already in the UK. Four UK bird species, including the puffin, are now at serious risk of extinction. Eight British species are on the International Union for the Conservation of Nature's Red List of threatened species, and a further 14 species considered to be 'near-threatened'.

Why does this matter?

For Simon Watt at the Ugly Animal Preservation Society, the 'pretty' animals like pandas get all the attention, and all the money.

We bias our conservation towards pandas, tigers and elephants, while the naked mole rat, blobfish and assorted other ugly animals are neglected.

Some of these animals, like the naked mole rat, could hold important secrets. By letting them go extinct, we could be losing valuable, irrecoverable information. While the naked mole rat's population is healthy, it's clear that we need to work to be indiscriminate in our efforts to conserve life on earth. One day, we may find ourselves indebted to the naked mole rat.



Behold the glorious mole rat. This lovable creature may hold the secrets to curing cancer. Photo Credit: Roman Klementschtz

Lonely wail might indicate new species

Scientific community torn over a unique recording from elusive whale

Jane Courtneil
Science Editor

How many species do you think exist on planet earth? 100 thousand, one million, ten million? Recent estimations have induced a species count of 8.7 million. More than 1000 years would be needed to catalogue such a vast number. It's really a question of 'where do we start?'

From the depths of the icy Antarctic waters, this answer is literally being called out to us. Recently tuning in to 'What's going on in the Antarctic', astonishment circulated with the identification

of a unique whale song and with it, perhaps a new species. But how can we not have already catalogued all whale species? Let's face it; they're not exactly small!

The mysterious Antarctic habitant is thought to be from the family Ziphiidea, otherwise known as 'Deraniyagala's Beaked Whales'. They are renowned for their shyness and thus a poorly-known animal group. Deraniyagala's beaked whale was identified as a new species only last year, bringing the total number of species in the beaked whale group to 22. Diving out of the sight of any on-looking scientists, it is suspected that the Ziphiidea family harbours more unknown relations to Deraniyagala.

Yet, echolocation of this new species is difficult. The unique signal, named BW29, has been recorded fourteen times on separate occasions. Tracking down the anonymous composer is proving to be problematic. Timing and sound types separate the signal from others known. Suspicions lie with the strap-toothed southern bottlenose species, however, sightings of this species are rare south of latitudes 60°S in the Southern Ocean, giving the strap-tooth a strong alibi.

Another suspect is the Gray's beaked whale, commonly sighted in the region. However, frequency of the latter species' calls differs from the BW29 signal frequency, removing the Gray beaked

species as a culprit. Adding to the confusion, another unique call, dubbed Antarctic BW37 has also been recorded, a higher frequency than the first, but these two unique

calls could actually belong to the same species. However, given the ocean covers 70% of our planet, it would be surprising if these signals didn't belong to two new species.



Shy and elusive beaked whale breaching the surface. Photo Credit: NOAA

FELIX CLUBS & SOCS



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Just Bollywood is back!

Ten teams are ready to fight to become the 2015 Champion

Trisha Ghosh
Writer

Just Bollywood – the nationwide fusion-dance competition organised by IndianSoc, is back!

After its wildly successful first year, the competition promises to be even more exciting and entertaining this time round. Ten teams across the country will be fighting to be crowned the Bollywood champions of the UK.

Each team is assigned a specific theme and a prop, to integrate creatively within their eight-minute set. The teams aim to explore a diverse range of dance styles, maintain execution and create dynamic formations, all whilst staying true to the colourful, extravagant nature of Bollywood.

You can definitely expect fierce competition, as this year the show will adopt a head-to-head format, with Team Imperial taking on Team Cambridge!

The 2014 Imperial JB team put on a spectacular performance last year, winning 1st place with their Bollywood adaptation of the classic movie *Pretty Woman*.

We hope the 2015 team can follow in their footsteps and defend our title. The next few weeks will consist of hard work, dedication and intense training. Led by the two captains Roshni Mitra and Trisha Ghosh, Team Imperial will be pulling out all stops to create another passionate, unforgettable performance. This year a pre-show mini round has been added, intensifying the competition further!

Each team has produced a short dance video, now live on the JB Facebook page, featuring a taste of the talent to come. The Imperial JB team needs your help to ensure our success during this first round: a simple Facebook like on our JB dance video is all it takes.

The team with the most likes on their video will be rewarded with an advantage on the day of the



Imperial taking home the crown last year. Photo Credit: Eternal Memories

competition, so please do take a moment to visit the Just Bollywood Facebook page! Come support Team

Imperial at the show on Sunday 13th December and see the talent from all over the country. With renowned

judges and incredible performances, Just Bollywood will not disappoint. You can't miss it!

Brace yourself for End-of-Term

Abigail de Bruin
Clubs & Societies Editor

You only have to pick up the paper on any given day to admire the latest technological advancement or scientific breakthrough our students and researchers have made, but keep in mind that folk here also have incredible talent in many facets outside of academia. The end-of-winter term is when this becomes most apparent, with almost every room on campus filled with performances put on by our myriad societies.

For most groups, this will be the first time they are letting their newest members loose on a live audience, so it's all a healthy mix of nerves and anticipation. This is especially the case for certain groups with members who have just graduated, leaving only half of their previous

membership intact. For many, this will be the first performance that really shows how well they're doing without old members.

Many of you must have encountered the talent of Musical Theatre and DramaSoc with their performances in the Union Concert Hall (shows on 2nd - 4th December and 7th - 12th December respectively), and the more classically-oriented Symphony and Sinfonietta with performances in the Great Hall (27th November and 4th December respectively). However, it's the whole host of groups that disappear off campus you should look out for too, as you might miss a real treat otherwise.

For example, both Chamber Choir and Choir have their Autumn concerts in the Holy Trinity Church on the 19th and 22nd November respectively, and that's not even half of what to expect. Make sure you indulge yourself in the ultimate end-of-year line-up!



Musical Theatre Society living it up in last year's show. Photo Credit: Chads Chadwick

FELIX CLUBS & SOCS



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Do you want to see a magic trick?

Magicians, assemble!

Jonny Zheng
Writer

What do you picture when you hear the word 'magician'? If you think of 'that guy' at a party, sloppily doing lame tricks he learnt an hour ago from Youtube, then I'm here to change that. If you imagine a sad man in his thirties doing kids' parties, filled with self-loathing due to poor life decisions, then I'm here to change that too.

Unfortunately, these common generalisations of magic are mostly true, but I'd like to attempt to show you a glimpse from deeper inside the rabbit hole. There aren't any flying broomsticks, but hopefully there's something you'll find cool, perhaps even beautiful.

I'll attempt to show you some powerful magic, not by showing you the coolest trick, but by showing you the kind of wonderful experience a spectator can have. If you type "Derren Brown mystery box" into Youtube, then you'll find a two part video of a routine from one of Derren's brilliant stage shows. Pay special attention to the spectators' reactions, and don't read the Youtube comments unless you want a thousand incorrect theories about the trick's method.

I'm almost certain that you won't have bothered to actually go to Youtube to look up the video, so

Hopefully there's something you'll find cool, perhaps even beautiful

I'll attempt to describe it in words. Derren invites a random member of the audience who has lost an older relative on stage. The spectator's name is Emma, and the relative is her grandmother, Doris. Derren then tells a story in which his own grandfather kept an old wooden box on his shelf, and told Derren that he should never, under any circumstances, open the box. We always want what we can't have, and obviously he wanted more than anything to know what was inside.

After a couple of years, his grandfather passed away, and Derren was left with this box, and was finally able to see what was inside. To his surprise, the box



You mean this wasn't your card? Noooooo! Photo Credit: Infamous PR

contained a coin, made of solid silver, with 7 words engraved on it. The words were, "Derren I told you not to look".

You can imagine why this became one of Derren's prized possessions, and this story becomes the catalyst for the magical plot about to follow. On stage is a locked box, and Emma is given the key. She opens the box, and inside is another silver coin. This time, engraved on the coin, are

the words, "In loving memory of Doris".

This magical climax, combined with the backstory of Derren's grandfather, causes a flood of emotions to rush through Emma. The fond memories of her own grandmother are mixed with the surprise of the impossible coin, to create a truly unique experience that can't be had elsewhere in the entertainment world.

Not bad right? Different from the awful, tuxedo-wearing, wand-bearing stereotypes you'll find if you search 'magician' on google images. But an interesting fact about every magician, even the good ones, is that we all go through the exact same journey.

The reason someone starts learning magic is almost always a lack of self-esteem. Why else would you want to learn a skill that basically says "please look at me, aren't I amazing"? Learning sleight of hand requires a good amount of practice, and only those who don't have the chance to do more fun things, like going to parties or having friends, have the time to spend their teenage lives practising in front of a mirror.

And then, even after you've spent far too much time learning your new abilities when you could have been developing genuine social

skills, then you've got to be 'that guy' for at least two years. The guy who carries four decks of cards and six pieces of rope everywhere; who crowbars a magic trick into every social interaction; who wears mostly black and maybe even, God forbid, a playing card tie. Welcome to magic puberty.

At this point most of your friends have probably disowned you, but if you've made it this far then you'll now have the experience to perform tricks that won't cause your spectators to roll their eyes, and perhaps even provoke a genuine smile in the right people.

If this all sounds good to you, god knows why it would, then maybe you have what it takes to become a magician yourself. If you stick with it long enough, then who knows, maybe you'll become so remarkable that you'll change what people think of when they hear the word magician, to you.

I'm looking to start a magic society, so if you're already into magic, or if you're keen to learn, then drop me an email at jxz12@ic.ac.uk with a link to your Facebook, and I'll add you to a group where I'm gathering anybody who would consider joining.



Magicians are sexy now. Photo Credit: Someone



The auditory overload of *Garden of Delete*

Cale Tilford
Music Editor

From the guy who probably invented vaporwave comes in even more weird shit. Experimental American musician, Daniel Lopatin (more commonly known as **Oneohtrix Point Never**) ruptures the walls of reality with his new record, *Garden of Delete*.

Oneohtrix Point Never records have always managed to sound like expertly arranged collections of experiments rather than linear, narrative driven albums. Like his previous work, they are full of alien sounds, but this time they're combined to form something that feels a lot more whole.

From the grungy depths of 'Sdfk' to the anthemic heights of 'I Bit Through It,' *Garden of Delete* takes us on a journey through an otherworldly landscape that few musicians are capable of constructing.

I've spent the last week almost exclusively listened to the record; each listen allows me, for short moment, to escape the reality of everyday life. It has guided me through the streets at night as I walk through dark, isolated pathways and it has kept me awake on late, lonely bus rides home. It is far more than a companion. From the beeping of closing tube doors to midnight conversations in McDonalds, the



Garden of Delete is a complete, concrete, and fleeting treat built from beats and bleeps. Photo Credit: Warp

A journey
through
an
otherworldly
landscape

album perfectly blends in with the sounds of travel and the bustle of the inner city. It is cinematic on a personal level, making every moment feel like the prelude to an ominous threat.

While it is by far Lopatin's most welcoming collection of songs, there is still a lot of experimentation across the twelve tracks that make up the record. While it may not have been his intention, the themes of deletion and negative space are essential to much of the appeal of *Garden of Delete*.

At the beginning of 'Ezra' it sounds like the artist has selected parts of the track and pressed delete on a keyboard; it is in these moments of silence that he evokes far more emotion than many artists can in three entire minutes. Time stops and then starts back up again, like a nightmarish, glitched rollercoaster.

There is much about *Garden of Delete* to fear; the gargles, asthmatic whimpers, and high-pitched squeams of its vocal samples quickly become rival voices in your head. Sometimes you can hear words among these warped growls, and amusingly, Lopatin has released a set of lyric sheets for the album.

As always, Lopatin creates an electric range of synthesiser sounds. There are the usual hard-hitting crashes and some are grainy and uncomfortable to listen to. These are matched by the dulcet tones of strings, which at times sound like weird imitations of Arca. There's one

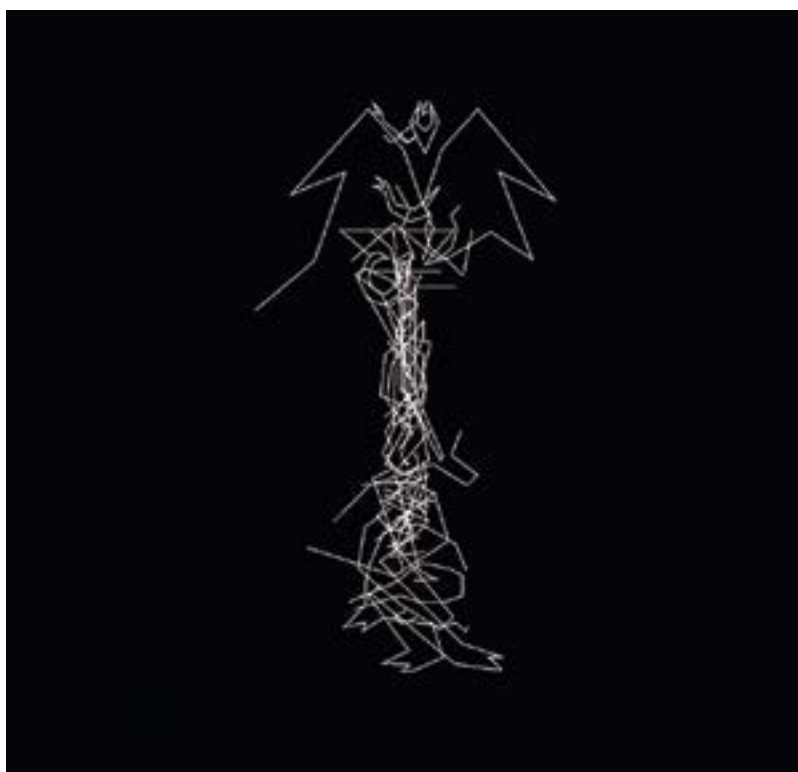
Listen to it in
the darkest
corner of
the darkest
alleyway in
the worst
part of town

synth on the album shimmering; if we could hear the sun shining, this is would what it would sound like.

'Mutant Standard', an eight minute epic, stands out as the most cinematic piece on the record. It starts off like a thumping, violent heartbeat and evolves into a richly layered anthem.

To fully appreciate Oneohtrix Point Never's latest work, listen to it in the darkest corner of the darkest alleyway in the worst part of town. Lose all illusion of safety and allow it to guide you through through the night. By the time you arrive at your destination, the music is over, but your mind and body are ready.

Garden of Delete by Oneohtrix Point Never is out now on Warp



Someone has discovered how to use Microsoft Paint. Photo Credit: Warp



Lopatin uses the iTunes visualiser to advertise his new music. Photo Credit: Warp



Grimes' radiant *Art Angels*

Cale Tilford
Music Editor

With *Visions*, Grimes (the stage name of Claire Boucher) gave us an album that combined the danceable sound of synthpop with introspection and the sorrow of dark-wave. As one of the defining albums of 2012, it was celebrated and adored by many, including myself.

Upon first hearing 'REALiTi' (the original version), I felt confident that Boucher would deliver another sonically impressive album, distinct and radical when compared to her contemporaries. This feeling soon began to fade with the release of her new singles, 'Flesh without Blood' and 'Life in the Vivid Dream', the first we would hear from the record. I was ready to let my own expectations inhibit my ability to form a fair opinion of *Art Angels*, but after seeing how they fit into her new work, it's obvious that

Grimes hasn't completely left her old sound behind. Her music is now more guitar-driven and borders on bubblegum pop – somehow it works. *Art Angels* is full of bangers (and I say that un-ironically).

The songs stand on their own: catchy, uplifting, and accessible

On 'California', a hate-track aimed at Pitchfork, a thumping kick drum and sampled clap accompany Boucher as she exclaims: "The things they see in me, I cannot see myself / When you get bored of

me, I'll be back on the shelf." She comments on the disparity between the image she'd like to present and the one actually presented by the media. Don't worry, Grimes, here at FELIX we'll always love you. The drawn out "California" in the chorus turns the song into one of the year's biggest anthems.

Grimes crushes it on the unhinged 'Kill V. Maim', a song "written from the perspective of Al Pacino in *The Godfather Pt 2*. Except he's a vampire who can switch gender and travel through space." It's one of the many songs from the album that forces your body to wiggle and jerk in ways Drake would be proud of.

Janelle Monae's guest vocals on 'Venus Fly' turn it into strange futuristic pop. It lures you in with a trap-like beat and then surprises you with a beautiful violin solo. It's easily the most experimental track on the album.

Like an angel from heaven, *Art Angels*, glows with a radiance. It stays within the confines of pop music but is able to transcend the tired tropes



Grimes returns three-eyed and chirpy. Photo Credit: 4AD

of the pop industrial complex. While it might not be as coherent as previous albums, the songs stand on their own. They are notably

catchy, uplifting, and accessible. *Art Angels* by Grimes is out now on 4AD

Demo Dump Vol. 2



Don't listen to the harsh editor. Photo Credit: SLON

Welcome back to the Demo Dump, FELIX's fortnightly review of music by Imperial students. This section can only exist if we continue to receive submissions. So, please keep the demos coming. Send them to the email on the right or via post (if you still use archaic forms of communication); we'd love to start getting cassettes or CDs to review. FELIX will say lots of nice things about your music if you do.

SLON

In just five songs, the trio showcase an extraordinary gift for storytelling. From the last voyage of Captain Cook to the human-frog mutant on 'Dragonfly Man', they

The trio showcase an extraordinary gift for storytelling

explore historical characters and made-up mythical creatures.

Their lyrics often read like beautiful poetry. They're funny with the black humour of 'Dead Souls':

"He'll buy up your dead, and you'll be tax exempt / Then he'll mortgage the lot to the state." Or, they're sad and harrowing like in 'Woman of the Sea' where the narrator describes herself drowning: "And I go to sleep a woman of the sea... Because the sea forever shares a bed with me."

On the live recording of 'Woman of the Sea', Michael Ridley, a Physics PhD student, asks his crowd to make the sounds of sea animals; it's both hilarious and charming. This is a band best suited for the corner of an artisan coffee shop or a trendy microbrewery pub. Others in the FELIX office were less impressed. An anonymous Arts Editor described the demos as: "Impressive lyrics marred by poor vocals and an abysmal sound check. Unimpressive, amateur guitar riffs with a disappointing end result. It's shit and pretty wanky. I don't like it." Ouch. Harsh words from a harsh editor.

You can listen to SLON now on SoundCloud

FELIX wants to hear your music!



Send demos to
music.felix@imperial.ac.uk



Imperial
Wind Surf





Love in the time of diaspora

Saoirse Ronan lights out for the territories in this somewhat syrupy love story

Brooklyn



Dir: John Crowley *Script:* Nick Hornby *Starring:* Saoirse Ronan, Domhnall Gleeson, Emory Cohen, Julia Walters *112 minutes.*

Fred Fyles
Film Editor

For me, there is no compound word in the English language more unpleasant or off-putting than ‘heartwarming’. Call me misanthropic if you want, but I think my heart is at a perfectly good temperature, thank you. If I wanted a heart served warm then I am more inclined to speak to Fergus Henderson than to head down to the cinema. Now, even those patient readers amongst you would now be inclined to throw up their hands and refuse to read on: ‘what kind of miserable review’, they may cry, ‘could we expect from someone whose idea of a fun night is watching Michael Haneke films and contemplating death?’ But fear not, dear readers; as you may have gleaned from the rating above, I actually found *Brooklyn* – despite the bright colour palate, the syrupy score, despite, in other words, of its obvious heartwarming qualities – really pretty enjoyable. Trust me, I’m just as surprised as you.

Adapted by Nick Hornby from the Colm Tóibín novel, *Brooklyn* tells the tale of Eilis (Saoirse Ronan), a young shop-worker from a small Irish town, who is instructed by her mother to pack up her bags and travel across the Atlantic to America, leaving behind her only sister. Beginning her life again in Brooklyn, with a job at a large department store, she begins to piece things together; overcoming the crushing homesickness she feels, she enrolls at night college, and meets Italian-American Tony (Emory Cohen), with whom she is soon deeply in love. Of course, any plotline that carried on in such a sweet manner would be unpalatable, even to the normal movie-goer, and just when it seems that all is



Saoirse Ronan's resilient shopgirl Eilis, in John Crowley's *Brooklyn*.. Photo Credit: PR/Kerry Brown/Fox Searchlight/AP

going well, disaster calls her back to Ireland, where she falls in love again – this time with a native Irish lad, who has a modest fortune, and is played by handsome rogue Domhnall Gleeson to boot.

So now our Eilis is faced with a crushing choice: be appallingly satisfied in Brooklyn, or be appallingly satisfied in Ireland. As you may guess, this film is far from *Sophie's Choice*. Indeed, the unquestioning nicety of her suitors begins to get a little grating, and this reviewer longed for the much-needed injection of drama an unwanted pregnancy or backstreet abortion could bring. So, we understand that the film suffers from a serious lack of bleakness, which is for me a serious defect – but what about it is good? Well, for starters there's Saoirse Ronan, who is fast becoming one of the most exciting Irish talents to grace our screens. Eilis is constantly troubled by the situation around her, and Ronan's face conveys the tumultuous emotions churning inside as she struggles to adapt to her situation state-side. Julie Walters is cast well as Eilis' terse

(but also warm, obviously) landlady. Like the cannon at the end of the 1812 Overture, someone of Walters' calibre is wheeled on is when the audience demands a big, bombastic show, and she certainly delivers, with jokes about Jesus and nylons coming in quick succession.

The cinematography is handled excellently by Yves Bélanger, who was responsible for *Wild* and *Dallas Buyers Club*; interior scenes are

I longed for
a much-
needed
injection of
drama into
this film

bathed in a warm, glowing light, while outside the clothing colours contrast with both sides of the churning Atlantic's waters. Director John Crowley does a solid job, and while there are no shots that are especially memorable, or would seem out of place in any number of historical dramas, the performances teased out of his cast reveal a sure and steady hand behind the camera.

Ultimately, however, *Brooklyn* loses out because of its leaning towards sentimentality. Tóibín's novel does not shy away from the sheer psychological trauma moving half-way across the world can wrought, and his handling of the Irish diaspora experience never feels celebratory, but is instead shot through with a searing sense of melancholy. In the film, such an issue does not seem to present itself. Eilis seems to – apart from an early scene of homesickness – be equally at home in both worlds. We hear a lot of the destitution in Ireland from the characters themselves, but the pretty village streets of Eilis' native town belie this fact. Sapphic indications in the book – an important theme of Tóibín's

– are removed in favour of a much more straightforward missionary-style approach to sexuality. Eilis' character is so incredibly passive – she leaves home nearly immediately at her mother's request, and there is the sense that Tony isn't actually her soul-mate, but instead the first man in Brooklyn to take an interest in her – that the fact we go along with her for the ride shows the strength of Ronan's talent.

While *Brooklyn* is nothing but heartwarming, the efforts of the cast and director manage to stop it from melting into unappealing mulch – John Crowley is no Richard Curtis, thankfully. Saoirse Ronan is by far the most interesting aspect of the film, which only cements her well-founded reputation for nuanced performance. If you need a film to take your granny to this week, or something to put in a loved one's stocking come Christmas, you could certainly do a lot worse than *Brooklyn*. Viewers of a Bergmanesque persuasion will probably avoid the film at all costs, but if – like me – they go along for the ride, chances are they will shamefully, appallingly, shockingly come to enjoy it.



He Named Me Malala



Dir: Davis Guggenheim. *Starring:* Malala Yousafzai, Ziauddin Yousafzai, Toor Pekai Yousafzai. *88 minutes.*

The main way we notice time passing is not that you yourself are getting older, but rather that everyone else is getting younger. This is not going to be a problem for Malala Yousafzai; already, at the tender age of 18, she has blogged about Taliban control of Pakistan for the BBC, survived an attempt on her life, during which she was shot in the head, and last year won the 2014 Nobel Peace Prize, making her the youngest winner in the award's history. And you thought managing to put your underwear on the right way round this morning was an achievement.

Following the publication of her memoirs two years ago – a children's version of which came out last year – it seems that a film was somewhat inevitable, and Davis Guggenheim,

director of Oscar-winning *An Inconvenient Truth*, has stepped up to the plate.

He Named Me Malala takes its title from the fact that Yousafzai's father named her after an Afghan folk hero who stood up to British invaders, and paid with her life. It seems to have become a self-fulfilling prophecy.

Her father, an educator in Pakistan, obviously encouraged her from an early age, and while the extent to which her father shaped her destiny is somewhat explored here, it never really digs too deep, remaining firmly on the surface.

Taking as its starting point Malala living safely in Birmingham, the film then follows a looping pattern, weaving in and out of different points of Malala's life. In one scene we find out about the campaigning Malala did in her native Swat Valley; in the next we see her in Kenya, asking schoolgirls about what they want to do when they're older; in another she's interviewed about why she can't have a boyfriend. Unfortunately, this means that the film lacks an overall narrative structure, inching



Do you stand #withmalala? Watch the film and find out. Photo Credit: Fox Searchlight

slowly forward towards the Nobel Prize announcement, which is only revealed over the credits.

The film does well to flesh out the Malala narrative, which – without caution – could easily go down as just another heart-warming story of good triumphing over evil. We see the very real effects that the attack has had on her life; not only the fact that she can't hear in one ear, or move one side of her face properly, but also her life-long struggle for a normality that has eschewed

her since a young age. Similarly, it highlights the fact that this denial of education is not a one-off situation, but instead one that happens to children all over the world. One memorable sequence takes place on the Jordan-Syria border, and serves to remind us of the human factors involved when we pontificate about refugee asylum. It is at points like this the film is at its most real.

A pity then that most of the film eschews such realism, with Malala providing the voiceover to mawkish

animation, or reconstructed sequences. Cinéma vérité it is not – a sentiment that is only enforced by the end credits, which urge us to visit the Malala Foundation website, and use the hashtag #withmalala. Such aspects only support the idea that we are, in essence, watching a 90 minute advert for an education charity. Brand-charity synergy may be laudable, but it does not make a great documentary.

FRED FYLES

Documentary corner: *Bowling for Columbine*

Ben Collier
Film Writer

Michael Moore's documentaries have always been divisive. For the most part, people's opinions of his films seem to be based on their pre-existing political leanings; it's no secret that Moore, as a documentarian, is far from objective. But opinions aside, what makes *Bowling for Columbine* great is the depth and complexity with which it explores its chosen issues.

From the title, one might expect the film to be solely a focused exploration of the Columbine High School massacre. This is far from true. The shooting merely acts as a jumping off point for Moore to expertly explore a number of other topics, primarily the dangerous combination of firearms and fear in modern day America.

On the 20th of April 1999, the small county of Jefferson, Colorado, was subject to one of the worst mass shootings in American history. High



'From my cold, dead hands'. Charlton Heston in *Bowling for Columbine*. Photo Credit: Michael Moore PR

schoolers Eric Harris and Dylan Klebold shot and killed 13 students and teachers before turning their guns on themselves. Unfortunately, Columbine is now just one in a long line of gun massacres in the U.S.: from the Aurora shootings to Sandy Hook, the debate around gun-control continues to this day. This speaks to the continued relevance and importance of this film.

With a British anti-gun mind-set it is often infuriating to see Moore debate with NRA members and gun advocates. If anything, the film perhaps places too little emphasis on the link between gun ownership and gun-related homicides. Moore is clearly more focused on his main argument – the one against fear-mongering in the American media. This is not necessarily a bad thing

however, and Moore should be applauded for the sheer breadth of interviews and segments he has assembled in order to make the argument.

Two interviews that really stand out, and place this film amongst some of the best documentaries of all time, are those conducted with Marylyn Manson and Charlton Heston. Manson's interview in

particular is such a highlight that if you don't have time to watch the whole film I'd advise seeking it out on YouTube.

The interview itself follows a section discussing the various scapegoats used to explain the behaviour of Eric & Dylan with everything from violent video games to action films being blamed by America's conservative news media. In his interview Manson gives us insight into accusations made about him at the time whilst making some of the best points in the film. When Moore asks Manson what he would say to the boys if he had the chance one quote in particular stands out; "I wouldn't say a single word to them, I would listen to what they have to say and that's what no one did".

Bowling for Columbine is incendiary, thought provoking, and yet very watchable. Ironic, dark humour is sprinkled throughout as Moore retains his unique style of film-making. It would be impossible here to touch on even half of the points made in this film – *Bowling for Columbine* really is essential viewing.



The top three *date-night films* that aren't *The Notebook*

Ok, I'll admit it: *The Notebook* is a good film. It's far from being the be-all-and-end-all romantic drama, but it's by no means awful. However, it has always confused me as to how that film has become the quintessential example of romantic cinema. It is, to a lot of burly men, 'that film she made me watch one time'. It may then please you to know that there are much better alternatives that everyone can enjoy snuggled up in bed this coming winter.

About Time (2013)

Richard Curtis – it's probably fair to say – is something of an icon when it comes to romantic comedies. From *Love Actually* to *Notting Hill*, the rom-coms he has written and occasionally directed are true classics. *About Time* is an often forgotten-about film of his, telling the story of Tim who, at the age of 21, discovers he can time travel and uses this to better his every day. The film's messages on life and love find the director at his most sentimental.

Mamma Mia! (2008)

Mamma Mia! is probably the cheesiest film that I will admit to liking (and seeing multiple times in the cinema. Please don't tell anyone). The weight of an emotional drama film seems wholly uninviting when you could have the kind of fun a combination of ABBA songs and Hollywood A-listers pissing about can give you. With its gorgeous Greek island setting, *Mamma Mia!* is sure to fight the winter blues.

Wall-E (2008)

They say to save the best for last and *WALL-E* could well be the perfect date night movie. Yes, I'm serious. A gorgeous sci-fi epic, it boasts brilliant action and fun alongside honestly touching moments. The romance between WALL-E and EVE is always believable and never cheap – more than can be said for most romantic films. The feel good ending following some genuinely sad moments throughout will leave both of you smiling.

BEN COLLIER

The five most iconic moments of Tilda Swinton

Last week saw the 55th anniversary of the birth of the saviour of modern cinema, Tilda Swinton. To celebrate, we take a look back at her legendary career; choosing what to feature was difficult, but we have managed to narrow down five of her most iconic moments, and what they teach us about life and art



Tilda Swinton serving face in Derek Jarman's 1988 film, *The Last Of England*. Photo Credit: Derek Jarman PR

1. Her Collaborations with Derek Jarman

It could be said that the die was cast as soon as Swinton appeared in her first film. *Caravaggio*, a fictionalised retelling of the Italian painter, was directed by Derek Jarman, and would be the first of seven collaborations made until Jarman's death in 1994. Resolutely art-house, but completely grounded in English temperament and history, Jarman's work seemed to perfectly

suit the ethereal qualities Swinton brought to the screen; perhaps the last great English auteur, his death was a blow for experimental cinema, one that – with the rise of Joanna Hogg and Clio Barnard – we are just about getting over.

This early work grounded Swinton resolutely within the world of experimentalism, and whilst she has moved on to numerous big-budget productions, she never seems to have lost her original approach to the medium: one of curiosity, love, and generosity. Without the attention of Derek Jarman back in the 1980s, the Tilda Swinton we know of today would probably not exist. As she said: 'he opened the door with a camera on me, and never turned it off'.

2. Gender-Bending in *Orlando*

If one was to make a list of unfilmable novels, Virginia Woolf's *Orlando*, a masterpiece of modern literature, would be high on the list: the story of a nobleman who somehow lives for more than three centuries, and changes sex half way through the plot, it is a complex, nuanced, convoluted exploration of the messy nature of gender – and completely unfilmable. At least, until Sally Potter came along. Her *Orlando*, released in 1992, is one of

the cleverest adaptations of a novel ever to grace cinema; a sumptuous work, the look and tone of the film is one of rapture.

And who else would be able to play Orlando, the gender-switching immortal, than Tilda Swinton? With her angular face and beguiling air, Swinton displays the true spirit of androgyny. As Patti Smith said, 'she is both princess and prince', a quality she displayed when playing the Archangel Gabriel in the 2005 film *Constantine*, and will display again next year in the upcoming film *Doctor Strange*, in which she has not decided whether to play her character as male or female. Swinton has managed to transcend the binary, showing us all that gender is truly performative.



3. Sleeping in a Box in the Name of Art

Swinton's talents and interests lie beyond the screen, as seen in her 1995 collaboration with Cornelia Parker RA, *The Maybe*. Coming to Parker with the idea for a performance piece in which she just slept, the artist designed a glass vitrine, forming the centrepiece of the Serpentine exhibition, in which Swinton slept (or at least appeared to) for seven hours a day. *The Maybe* has since been restaged, in Rome in 1996, and most recently at MoMA in 2013. For most actors, their activities outside cinema lie mainly

Tilda Swinton is cinema's true modern-day polymath

in the fashion world, acting as muses to designers, or appearing in high fashion advertising campaigns. Swinton has – of course – done her fair share of this, advertising for Chanel and Pringle, and modelling in Viktor & Rolf shows. But her talents and interests are diverse, whether it's appearing as David Bowie's wife in the video for *The Stars (Are Out Tonight)*, or helping to start an alternative school in rural Scotland, Swinton is cinema's true modern-day polymath.

4. Learning New Languages for *I Am Love*

I Am Love, Luca Guadagnino's 2009 film about a Milanese industrial family, saw Swinton



I would write a caption, but a voice in my head is too busy just screaming 'QUEEN'. Photo Credit: PA Photos

taking on perhaps her greatest challenge yet. Playing a Russian Emigrée, she speaks Italian for pretty much the entire film, with a few scenes showing her speaking Russian. For any usual actor who was not brought up bilingual (or at least learning a second language from an early age), such a prospect would seem daunting, but Swinton took to it like a duck to water,

A mercurial ice-goddess with great hair

crafting in Emma Recchi one of her most nuanced, rich characters to date.

Her second feature collaboration with Guadagnino, *A Bigger Splash*, sees her playing the famous rock star Marianne Lane, and appearing in the latest issue of *AnOther* magazine in character. *A Bigger Splash* was shown at the London Film Festival last month and will

receive a full release next year. But Swinton clearly knows how to pick her collaborators well, and stick with them for the long haul: she first met Guadagnino over 20 years ago, when he had only just finished film school. Not afraid to take on dangerous roles, Swinton appeals to other actors to raise their game, and bring the art of cinema up as a whole

5. Being Normal in *Trainwreck*

When Amy Schumer wrote the description for tyrannical magazine boss Dianna in her film *Trainwreck*, she described her as 'dressed like Tilda Swinton would at an airport'. Little did she know that they would soon have Swinton on board as a collaborator; but more shocked were the audience members – used to seeing Swinton as some kind of mercurial ice goddess with cropped peroxide hair, in *Trainwreck* she dons a long flowing wig, and hella make-up in order to look... well, pretty normal actually. She pulled a similar trick in Lynne Ramsey's starkly powerful *We Need To Talk About Kevin*, where she plays the mother of a boy who commits a school shooting. Split between before and after the shooting, we see her character of Eva physically transformed by the immensity of her grief and guilt. It's a travesty that she wasn't nominated for an Academy Award for what is a career highlight.

While *Trainwreck* is perhaps the most extreme of her transformations, Swinton has a long history of disguising herself before the camera. In Bong Joon-Ho's masterfully dark machinery dystopia *Snowpiercer* she plays Mason, the cynical enforcer of order on a train carrying the last of humanity; devoid of human warmth, and given a horrible set of fake teeth, she's channelling Margaret Thatcher with prosthetic floppy breasts. Elsewhere, in Wes Anderson's delightful *The Grand Budapest Hotel*, she has a blink-and-you'll-miss-it cameo as Madam D, the part-time lover of Ralph Fiennes' Gustav H – aged thirty years through the use of elaborate make-up effects and cloudy contact lenses. Swinton clearly delights in messing around with her appearance, eschewing the traditionally enforced Hollywood narrative of younger equals better, and striking a blow for equality.

FRED FYLES



Style over substance in As You Like It

The National Theatre throws the heft of its big budget behind Shakespeare's classic

Jenny Lea
Writer

All the world's a stage. If only it was one decked out by the NT's set designers for their production of 'As You Like It'.

Directed by Polly Findlay, this latest performance of Shakespearian comedy gives us a handful of gags, awe-inspiring stagecraft and a soundscape that eclipses both – but all at the expense of examining Rosalind and our own gender zeitgeist.

We walk in to a colour-charged trading floor and an already bustling cast throwing up some definite Star Trek vibes. Rosalie Craig as Rosalind surveys her uniformed office drones,

for a second suggesting that she may live up to the role as Shakespeare's most-developed female lead (albeit one that spends half of the play dressed as a man). This space(ship) then ascends in one of my favourite

A slapstick and self-aware nature avoids the cringe factor

set transitions of all time, as bonsai trees fall to the floor and darkness transports us into a forest of dangling desks.

Unfortunately, the magical mystery of the surroundings does not bleed into the dynamics of the two main characters. Rosalind is quickly reduced to giddiness by Orlando's love, whilst he rarely hints at her cross-dressing and continues to woo via the age-old correspondence of post-it notes. A seemingly bizarre occurrence considering the text's reliance on homosexuality being inherently 'funny' for comedy.



When you find a free computer in labs but someone's locked it. Photo Credit: Johan Persson

There must be a word for the score; a choir nestled in furniture wilderness provide backing for Fra Fre's magnificent earthy vocals (and jawline). As well as the occasional owl noise and rain shower, to revert once more to my theme of being more enamoured by the actors' set than their speeches, the close harmonies were exquisitely judged and at times could have formed a piece in itself.

One thing that I have noticed:

is it an unwritten rule that in all Shakespeare they must attempt as many regional dialects as possible?! In many past performances and now we see a Scot, a Welshman and a hybrid of the two, just to make the 16th Century verse a little more difficult. This was all accompanied by Touchstone's adoption of a somewhat Geordie accent. I wonder if Old William was thinking of his likeness to a particular Hairy Biker when writing the play...

Overall however, a pleasurable production. A slapstick and self-aware nature avoids the cringe factor that is all too often served with the modernization of a classic tale, but in turn simply not enough was done for the audience to leave the theatre with "But heavenly Rosalind!" resonating in their minds.

*Until March 5th at the National Theatre's Olivier Stage
Tickets from £15*

Awe-inspiring stagecraft at the expense of Rosalind

Kieran Hodgson doping his way to the top

Max Falkenberg
Arts Editor

In 2003 a young, frail lad from West Yorkshire had only one idol – the great Lance Armstrong. Inspired by the serene, omnipotent cyclist come lying bastard, Kieran Hodgson is taking the world by storm with his completely honest, unadulterated, dope-free journey. Fun and easy-going, Hodgson's set is smooth and simple, effortlessly offering his joyous accounts of cycling's favourite bad guy.

The talk of the town since his lauded performance at the



Not quite Armstrong's physique but almost...

Edinburgh Fringe, Hodgson is road to hitting it big. His brand of comedy isn't wildly smart and his

impressions aren't hugely refined, but he offers a laid back, engaging set which is wonderfully easy watching. Oddly for a northerner, he sounds as southern as you can get, but that doesn't hold back the endless quips on his homeland. Throwing in musical numbers and a cracking cameo from Opera, Hodgson has an eye for picking out the audience's memorable Armstrong moments and he plays on it with ease, but not everyone is quite so tuned in.

It is funny how a figure like Armstrong has such a comic appeal – the jokes seem endless and continually hilarious. The aspirations of a young mountain biker and his uninspired stray into

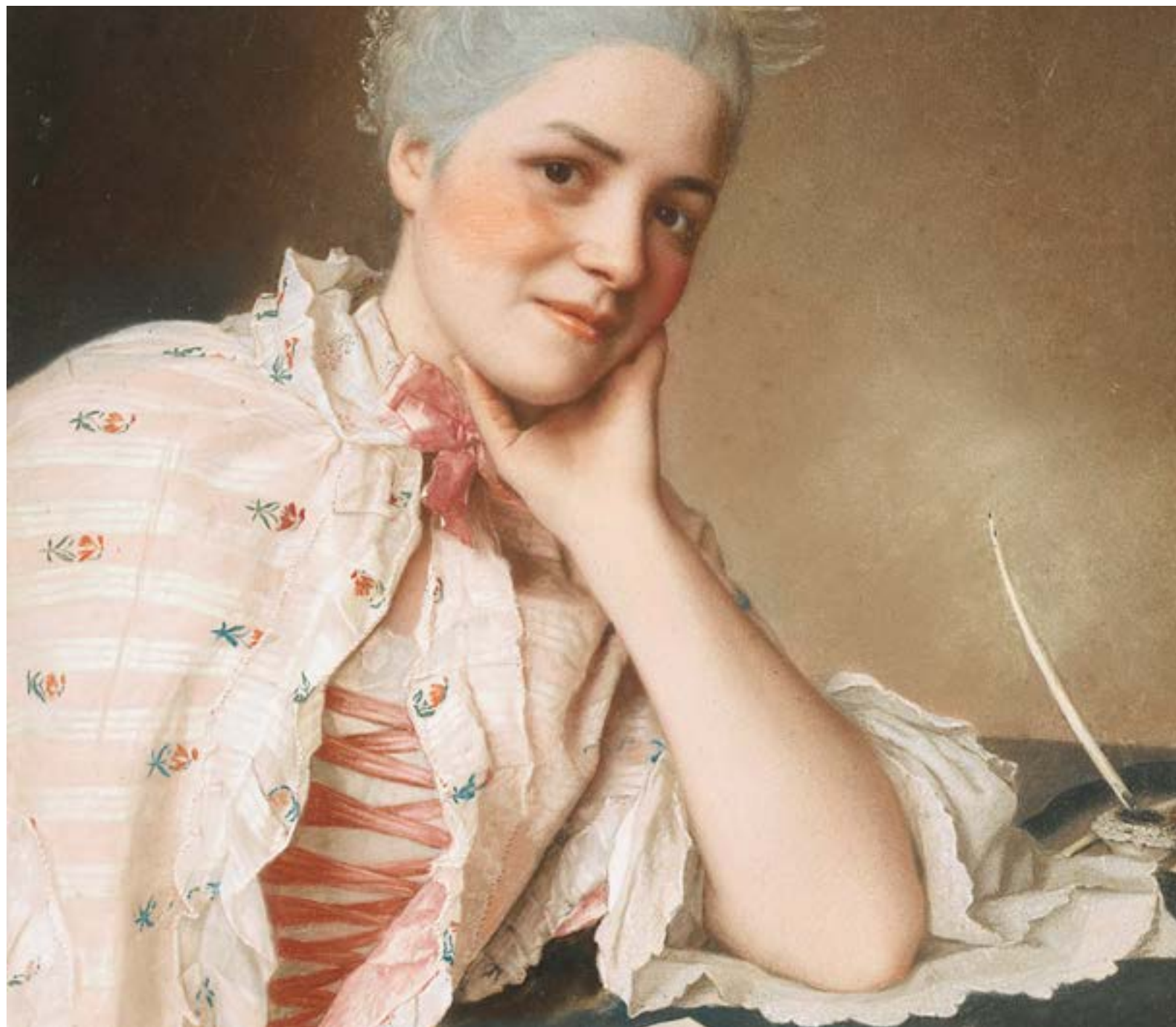
the world of rowing only leads back to a greater, more wonderful reminder of Armstrong's honest ways. A moral tale Hodgson's evening is not, but through all the satire it's not too hard finding one. Yet, to use a term I never thought I would, Hodgson is missing his X-factor.

Although I had great fun, I get the feeling that Hodgson's show just won't satisfy our generation. Despite having grown up with an awareness of Armstrong, his story and his actions seem to mean more to people in their late twenties than to us. A rubbish reason, I know, but the result is that for me Hodgson never hits the heights I was promised.



Classic charm abounds at new RA show

Jean Etienne Liotard's work is a sight for sore eyes in a world filled with abstract art



Jean Etienne Liotard, Portrait of Mrs Jacquet (pastel). Photo Credit: artfund.org

Julia Zhuang
Writer

Liotard
catches
fleeting
moments
with
sympathetic
eyes

Who, you may ask, is Jean-Etienne Liotard? An eccentric fellow in his oriental attire, elongated fingers reach out to something behind the curtain. His eyes wrinkled from laughter, mouth wide open, revealing a missing tooth. This is my first impression of him. As I glanced at those 18th century aristocratic elites arrayed on the walls of **Royal Academy**, Liotard's self-portrait,

laughing, still managed to impress.

Born in Geneva and trained in Paris, Liotard was one of the most accomplished portraitists of the Enlightenment era. He earned a reputation for his meticulous pastel portraits, and was commissioned in royal courts across Europe. Styled himself in an exotic manner, Liotard 'the Turk' fuelled the fashion for turquerie, or Orientalism, that indulged the European society. Yet nowadays his name only evokes unfamiliarity.

"Truth prevailed in all Liotard's works," marked an art historian. Indeed, gazing down at me with her imposing look, the Countess of

Guildford is a perfect illustration of verisimilitude. She is garnished with gleaming velvet and lace, diamond on her neck sparkles from a distance. But is she flattered by the ruthless depiction of her double chin? I don't know; I am amused.

There is candour in Liotard's seemingly extravagant paintings, but it did not set him apart from Rembrandt or Durer. In my opinion, Liotard's speciality lied elsewhere – he caught fleeting moments with tender, sympathetic eyes. After being snared onto vellum for two-and-a-half centuries, his sitters are still alive with pastel warmth. Among them all, the portrait of

Suzanne Curchod is my favourite. Seated by a lavishing array of fruit and glassware, she looks up as if interrupted in her reading, eyes flickering with delight. And what a dress she is wearing! Opaque, radiant blue heightened with gouache; intricate, transparent silk embroidered on her sleeves.

In the next room, hanging next to each other are the double portraits of Julie and Issac-Louis de Thellusson. The newly-weds stare admiringly into each other, faces illuminating with joy. Beside them, the frail painting of Princess Louisa-Anne gazes at me with anxious, curious eyes – a little girl dwarfed by an oversized dress. Liotard painted her hair so soft that it begs to be combed. Very few artists can capture such heartbreaking tenderness, and he succeeded with a humane touch rarely found in royal portraits. His characters are not social ciphers;

250 years
later, his
sitters are
still alive
with pastel
warmth

they are ordinary, likeable people we meet everyday.

Why have such works disappeared from public attention? This is a question easy to ask, but tricky to answer. Unlike the man himself, Liotard's works do not make a proclamation. They were commissioned as private collections, treasured by their owners without making a public appearance. His choice of medium, the versatile pastel, gave these paintings vivacity and luminosity, but also made them extremely fragile and almost impossible to transport.

Moreover, art is often evaluated according to contemporary taste. In a world filled with abstract and controversial art, Liotard's calm contentment may be too subtle to be fully appreciated. Yet there's charm in every portrait – they will put up a smile on your face.



Do trousers matter?

The V&A's *Fabric of India* reveals stories of culture and politics behind the woven craft

Abhinav Varma
Writer

There are those for whom fashion excites, fabric enthral, and whose lives are inescapably moulded by fads and faddism. And then there are others who, like me, are content to live more or less on the periphery of this bustling, chaotic, colourful world; whose fashion choices are merely a function of proximity to an item in the wardrobe. I am only too content to flip a coin to match socks, and wear stripes with plaid. I felt, going into *The Fabric of India* much like the fictional Bertram Wooster, confessing to his trusted gentleman's gentleman: "There are moments, Jeeves, when one asks oneself, 'Do trousers matter?'"

Ultimately, this exhibition was not really about India, but about why fabric matters, on a global scale. The Indian subcontinent merely happens to be one of the biggest players in the game. The first part of the exhibition focuses on nature. For all that is materialistic and man-made about the world of garments and garb, it is inextricably tied to the natural world for inspiration and for the pillaging. The glorious tone that is Indigo – taking its name from 'India' – has been extracted from plants for millennia to colour yarn and fabric. And where else could we turn to for the bright exuberant reds but the lac beetle, whose secreted resin is still used these days to make dye? Curiously, there is no efficient natural source for green, a colour almost synonymous with nature – instead, one combines yellow and indigo.

Before the world of the mechanical Jacquard loom, it was up to the talent and craftsmanship of weavers to make exquisite garments. On one hand, the perfection and intricacy

I might
reconsider
my callous
pairing of
socks

of the designs are a testament to a great art that has been lost with the advent of machines, but on the other hand, there is a sense of great poignancy to our proud exhibitions of imperfection: The pre-industrial poppy shawl demanded two days of work from three craftsmen for every few inches of fabric, and in this scale of effort and sheer hard work there is something other than mechanical perfection or a polished finishing to appreciate.

It is no wonder, then, that fabrics came to represent a microcosm of cultural identity – the hopes, dream and fears of an entire people. It was a stab at immortality, an opportunity to preserve for antiquity one's most inner identity in a piece of fabric. To use the word 'antiquity' may seem like a venture into hyperbole, but when I stand before a 6000-year-old piece of Indian fabric excavated in Jordan – intact and bursting with colour – it appears as though the art of making and decorating fabric has outlived the majority of literature, sculpture, and visual art.

The oldest religious stories have been encoded in fabric, such as the Kanamaraju epic, the Ramayana, and the Mahabharata – a 2,500 year old epic narrative (one of the oldest in the world) that is told and retold through countless metres of cloth. Fabric is also central to Hindu tradition in the form of the sacred thread of the priest, the upavita. The cultural identity of Indian Christians is also preserved in fabric; South Indian craftsmen drew on imagery from Armenian manuscripts to tell Biblical tales. Jain embroideries are embedded with sacred Kusha grass, and Tibetan lotuses line Buddhist prints. Often, words from the Quran are written into the fabric – the so called "Talismanic shirt" was worn under battle dress and during times of illness. Islamic prayer mats are of great cultural importance because they facilitate the touching of the forehead to the floor during prayer. It is hard to imagine religious life in India without the significance of fabrics, and this point is driven home rather well.

One of the biggest sections of the exhibition focuses on trade – there seems to be no country that India has not borrowed from, or has not borrowed from India. Thanks to the miracle of carbon dating, we



Detail of wall hanging from Gujarat. Photo Credit: V&A

know that more than a thousand years ago, Gujarati block prints were a part of daily Egyptian life. Mughal embroidery from the 1600s depicts lilies, derived from European botanical illustrations, while some hangings have cranes, pine trees, oriental dragons, and intricate waterfalls all reminiscent of Japanese art. In Japan, Indian under-kimonos were all the fad in the 1800s, and in the same century European men wore gaudy chintzes in public. An entire room is devoted to a 17-metre wall hanging from rural Gujarat that was found dumped on a New York pavement twenty years ago outside a Brooklyn warehouse. There is a breathtaking serendipity to it all – how did it get there? How did it get back to the V&A? Moreover, there is a sense of humanity – a tall wall hanging depicting European men was made to be hung together with two other hangings of Indian men and women, to create via dramatic juxtaposition a gallery of human figures.

The climax of the exhibition appears to be with the political statement made in 1920s India by a certain weaver and cotton-spinner who went by the name of Gandhi.

An entire
room is
devoted to a
17-metre wall
hanging

'Khadi' is the name of a type of cloth, but has come to represent an entire political movement, where the central ideology was that Indians could be self-reliant and independent from the highly-priced British clothes (made from cheaply bought Indian cotton that was exported to Britain to be woven and brought back to be sold at hefty prices). Central to the freedom struggle was the symbolic act of rejecting foreign-made garments and wearing only hand-spun, hand-woven fabric. When Gandhi travelled to the United Kingdom, he continued to dress in khadi, fully aware of its symbolism – Churchill believed that his style of clothing was akin to political manipulation,

describing him as a "half-naked holy man". Gandhi would hold great spinning-wheel demonstrations where he not only taught the masses to make their own cotton thread but also galvanised them to revolt. The spinning wheel found its place on the flag of the Indian Congress, the first democratic political party to come into power post-independence, and is symbolised by the wheel on the flag even today. To this day, the Indian flag continues to be made from hand-woven *khadi* cloth.

In these pieces of fabric, there is nothing less than a microcosm of an entire culture, an entire civilisation, and the lasting traces of their most beautiful, and most important ideas. Overwhelmed by the powerful statement of art, culture and the identity made by something as innocuous as a piece of cloth, I am forced to consider that there is a distinct possibility that when I reach for my coin and fumble through my wardrobe in the dark, I might reconsider my callous pairing of socks and think to myself that perhaps, after all, trousers really *do* matter.

V&A until 10 Jan. Tickets from £9.



In Response to Simone Weil's *Letter to a Priest* by Eoghan Totten

You lambasted the church for its promulgation
Of interdiction, a formality blurring
Real treasures: if only you had lived to see in

Our times,

the blight of the world of without, slating
The veiled divine truth within the dim chapel knaves,
Where flickering candles offer hope to men, bring

Kindling to the pneuma, searing belly's meat. Save
For this mere shadow of mediation, there would
Be nought. In times like these, Christ's rage makes sense: he caved

In just the once at the Pharisees' arrogance, Wood
Of the word splintering like the merchant's tables
In the temple: the harmonious fulcrum should

Not fall to the sins of men. I'll take the trick
Of the church, truth's mediated whim, over mania.

Photo: The Church in Auvers-sur-Oise by Vincent Van Gogh

The

PHOENIX

est. 1887

IS BACK!

The final issue of this term's FELIX will feature the Autumn 2015 issue of *The Phoenix* (hopefully) jam-packed full of the best arty-things Imperial has to offer. We're looking for paintings, photographs, poetry and short stories.

Send in your work to phoenix@ic.ac.uk by 29th November.



The screaming beaten voice of Protest Art

Belarus Free Theatre's Staging a Revolution coincides with the Million Masks march

Max Falkenberg
Arts Editor

In my impressive ignorance this week, I went to see the Belarus Free Theatre thinking that Belarus is now a free country. Turns out Belarus is still a fun-loving repressive regime, and the BFT's protest work isn't just hugely powerful, but also remarkably

It is protest art whose voice shouts the loudest and echoes the longest

current. In their one-man show 'Generation Jeans', BFT's co-founder and political activist Nikolai Khalezin tells his story of jeans and rock music as a symbol of freedom in Belarus.

While the work in itself doesn't blow me away, the play has a far greater symbolic importance. While the spirit of protest and resistance is embodied across a



The line between public order and brutality is thin. How much do we care about what the police is doing? Photo Credit: PA

The first drowned Syrian child sparks outrage, but the next falls on deaf ears

whole spectrum of disciplines and actions, it is protest art whose voice shouts the loudest and echoes the longest. Peaceful process refined to a simple, powerful message, it isn't immediately obvious but protest in

the media carries far greater weight when delivered through art. Of the numerous Chinese dissidents, it is Ai Weiwei who is best known globally, and of all the LGBT campaigners in Russia, Pussy Riot hold the most traction with the media. There are more but you get the idea – for some reason art reaches the heights of resistance closed off to more conventional resistance.

Delivered in Belarussian, the audience are oddly removed from 'Generation Jeans', but the moral is poignant, touching and provocative. In all honesty, the play in itself doesn't really interest me and in all likelihood I won't remember any of the details come next year, but there is a standing ovation none the less. The content isn't really crucial, it is the attack against freedom of speech and expression that seems so much

worse when censoring art. That is why I applaud Nikolai.

Performed in a secret location as part of their 'Staging a Revolution' festival, the evening simulated what it is like consuming art in a repressive regime. The crowd assembles at an undisclosed location before being taken in small groups to the performance space. The audience are given blankets, soup and a drink and we all squeeze together on these long benches. For 'Generation Jeans' we're sitting in a Westminster car park. It isn't exactly flattering, but the whole process gives so much more weight to the political message behind BFT's production. There is a genuine vibe to the event, a vibe even the few hotspots left in London can't recreate. This isn't just one man and his audience, but a powerful communal movement.

But as I write this, despite my convictions, I find it hard not to be at least a bit cynical. For all the news I read, it does so often feel that art is treated as a medium for leisure – insignificant when confronted with the real global problems. For all the sunflower seeds Ai Weiwei could possibly carve, the actual difference to people's lives under a repressive regime feels insignificant. Despite the protest anthems of Billy Bragg and co, the wars in the Middle East went on. What does art actually achieve? Is awareness enough? It is because of this that we find it so easy to fall into the usual cycle of disillusionment whereby the first drowned Syrian child sparks outrage but the next falls on deaf ears. Will we ever get more engaged, I hope so, but I say this with the full knowledge that it's easy to talk

but much harder to do. Regardless, whether we act or not, art might not confront a regime directly, but it is a constant reminder of what we are missing, and the issues we've forgotten about.

The night I went to see the Belarus Free Theatre, we were in Westminster alongside the 'Million Masks' march. As we left the car park, we walked past the last remnants of the Met's kettle. Looking at the regimes abroad, it is so easy to feel safe at home, but seeing the Government's treatment of protesters and the unsettling tribal tactics of the police is just a reminder of how thin the line is. We can sit back, passive, and let the protest movements walk by, but don't complain when in thirty years you're not happy with the regime we've built.



Love, sex, and the internet

Nina Freeman's *Cibele* is a deeply personal vignette exploring the awkward sensuality of online relationships in your teens

Cale Tilford
Music Editor

Nina Freeman has made a name for herself developing weird and wonderful autobiographical games. Many of them only take minutes to play; however, in these vignettes, Freeman pushes the boundaries of the medium more than any ten hour epic has ever been able to do.

Much of the appeal of Freeman's work stems from her willingness to explore themes that most developers find uncomfortable. Take 'how do you DO it' for example; it's a game about a young girl trying to work out how sex works by positioning two dolls. In 'Freshman Year', she explores the much more serious issue of unwanted attention. For some, her games can be triggering or painful, but for others they're often comforting.

Freeman offers a refreshing female perspective in an industry dominated by men. And by focusing on her teenage years and time at college, she is always able to make something that is easy for any millennial, regardless of sex, to engage with.

Her latest game, 'Cibele', follows her online relationship with Blake, a man she met while playing Final Fantasy Online. We are given full

access to Freeman's life through her desktop; intimate and revealing emails, photos, chat logs, poems, and blog drafts all tell us a little more about teenage Nina. It feels incredibly invasive given the fact that in reality we are rarely given the chance to look through someone's personal files.

Freeman pushes the boundaries of the medium more than any ten hour epic

It's worrying how much we can learn about someone through their digital presence; we're moving fast towards a world where every other thought or communication exists in a record online. And because we



Nina Freeman easily wins the award for coolest hair in the gaming industry. Photo Credit: Star Maid Games

live so much of our lives through screens, we often struggle with real life encounters. These do exist in 'Cibele' in the form of short in-game videos. They paint a picture of a young woman struggling with her own self-image and sexuality.

'Cibele' focuses on the awkward interactions and self-confidence issues that are intertwined with online communication and relationships. Discovering your sexuality online in the 21st century is a far different experience from that of our parents.

As a teenager, I always struggled

interacting with the opposite sex in and outside of school. Luckily, I soon grew out of my social awkwardness, but like many of our generation I always found it easy to interact with others online: "It's easier to talk when you're not looking at someone." Some of my activity online could probably have been described as creeping, however, after playing 'Cibele' and seeing Nina Freeman's experience as a teenager I now realise this was the norm for a 14 or 15 year old growing up in the internet age.

Few games have ever caused me

to reflect on my own life quite like 'Cibele'.

The flirting, sexting and awkward compliments that take place online are no replacement for physical intimacy. And when we do extend an online relationship beyond the web, it rarely lives to our expectations. It's sad that future generations might discover their sexuality entirely through the internet.

While Freeman never expresses this concern explicitly in 'Cibele', it's painfully obvious from the disappointment that her relationship ends

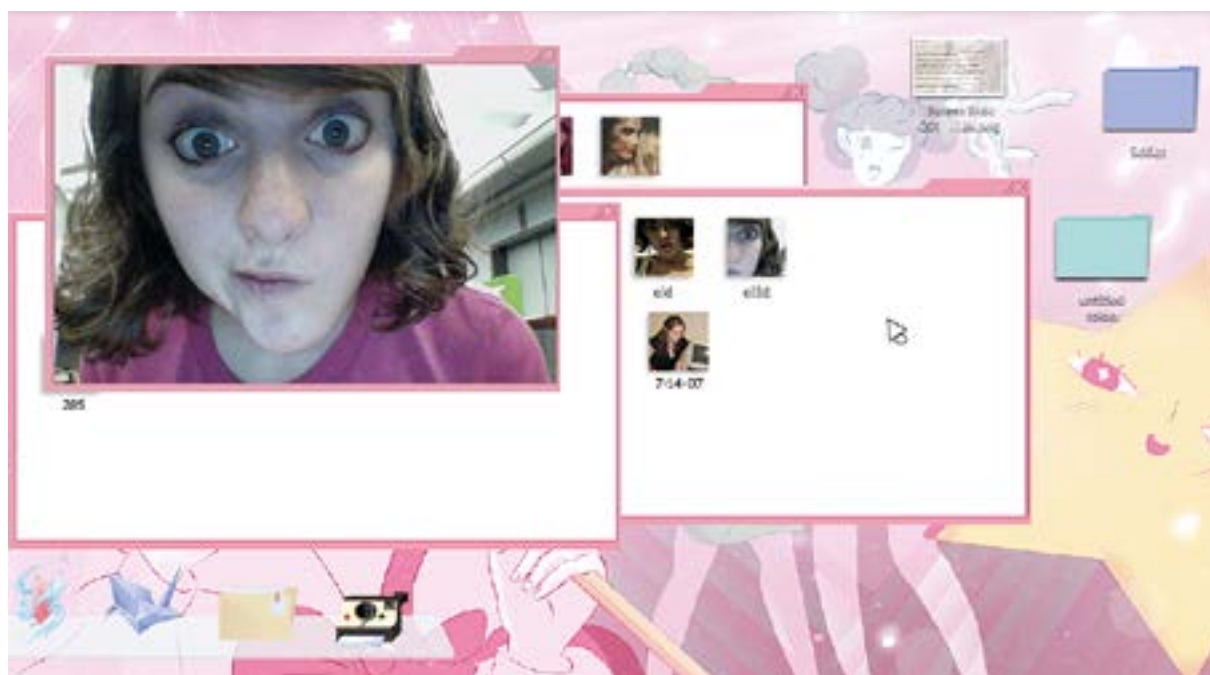
The power of sex plays an increasingly important role throughout the game and its ending. But for a piece of work that Nina herself describes as being about sex, the act itself is surprisingly absent.

I have a lot of respect for Freeman. By putting her own personal experiences in a game she allows us to reflect on our own lives in ways few games have done in the past. There were many times where I saw myself in Blake and Nina.

There was a moment where I was reminded of the first time I told a girl over Facebook that she was "cute" (a fact which she quickly refuted).

A game has never done that to me before.

Cibele by Star Maid Games is available now on Steam



But first, let's take a look at Nina Freeman's selfies. Photo Credit: Star Maid Games

Few games have ever caused me to reflect on my own life quite like *Cibele*

Union Page

Volunteer with Community Connections!

Community Connections is our volunteering service linking Imperial students with the local community through volunteering. Whatever you study or the year you are in, whether you're an undergraduate or postgraduate, if you have a couple of days to spare each month or just a few hours, if you want to volunteer by yourself or participate in a mass volunteer event, there's a volunteering opportunity to suit everyone's interests and timetables.

If you're interested in volunteering in the community, find out what's on offer at:

imperialcollegeunion.org/volunteering/opportunities



Choose the theme for next year's Summer Ball!



The Union is currently preparing for the Summer Ball 2016 and we need your help to choose a theme. Last year, we were shaken not stirred by our Bond themed ball. In previous years we've been down the rabbit hole with an Alice in Wonderland theme, and entered the Prohibition era.

We listened to what you had to say about the ball in our feedback survey last year and picked the following six themes from your feedback. Let us know what you would prefer out of:

- ▲ Superheroes
- ▲ Greek Gods and Goddesses
- ▲ Rio Carnival
- ▲ 1960s/Flower Power
- ▲ Cabaret/Casino/Vegas
- ▲ Hollywood

Vote for your theme at:

imperialcollegeunion.org/summerball

Get discounted trips throughout the UK with the Union and International Student Support Office

The International Student Support team organise activities that are open to all students throughout the year. They have a range of trips on this term and into January. All tickets to trips are discounted, so you can make a great saving! The next upcoming events are:

British Afternoon Tea Cookery Class

Wednesday 25 November 2015

14:00 - 16:00

St Luke's Church, Chelsea

£12.00 (saving £6.00)

London Christmas Lights Walking Tour

Wednesday 9 December 2015

16:00 - 17:30

London

£5.00 (saving £1.00)

London Eye and Southbank Market Trip

Saturday 12 December 2015

11:00 - 15:00

Southbank

£5.00 (saving £4.50)

Mamma Mia! the Musical

Wednesday 27 January 2016

19:30 - 22:30

Novello Theatre

£20.00 (saving £5.00)

Search for the trip you want to attend to buy your ticket online at:

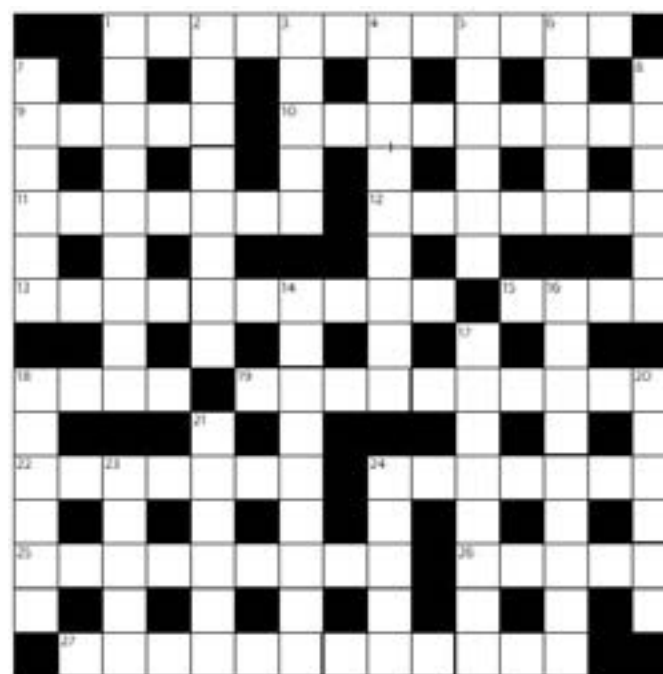
imperialcollegeunion.org/whats-on

FELIX PUZZLES



fsudoku@imperial.ac.uk

MiniNonoGram



Across

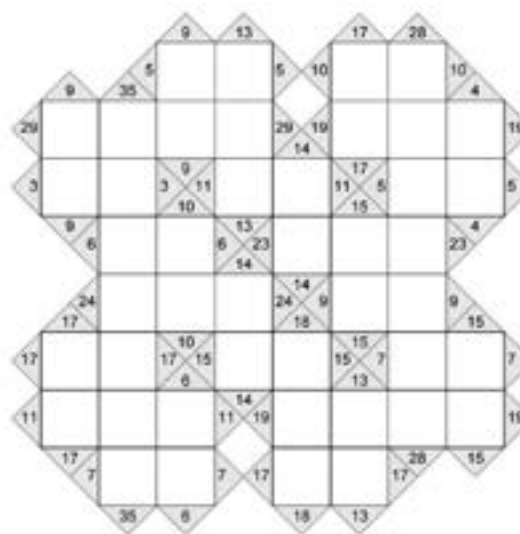
1. Enough clues in fifty puzzles? (12)
9. A small number? I deny it! Reflecting, it's enough to make you cry (8)
10. Could be one of 49 or 50 — Boatman's wiser, at last? (4,5)
11. Islamic State overturns Middle East up in arms (7)
12. Refugees from the East taken by 50 states (7)
13. Whether to help, perhaps? Yes, most of the time that's best (4,6)
15. Some 50%, you see, of what you're reading (4)
18. Here you'll get 50 cobblers (4)
19. Gain backing of European (Irish speaker) for old tenants' association (4,6)
22. Anger about current disorder (7)
24. The facts: old car maker's failure ultimately having a place in time (7)
25. Shrew put spell on a horse, brought back by Tam's leadership (9)
26. Camcorders even used in large estates (5)
27. Where cliffs erode, ie St Bees Head (6,3,3)

Down

1. Southern song from It's Immaterial (9)
2. Erotic show is loud and a pole and cage is hollow (3,5)
3. For a strong wind, where to put a fireplace (5)
4. In poor position from mid-point: fifty-fifty on podium (3-6)
5. On the ground, it's felt a number had retreated (6)
6. Thrust forward with no little power (5)
7. 50% of USSR rejected mysterious perestroika (6)
8. The sailors — say 50 — seemingly leave the last one stranded (6)
14. Usually, alcoves in the centre over body of church go up the wall (2,7)
16. He said, "It ain't over 'til it's over, Gary" — or I be mistaken! (4,5)
17. Naughty nature's seized Fifty Shades of Grey (8)
18. Slate with a step back on top would let air in (6)
20. All the same initial odds: below fifty-fifty (4,2)
21. State 50 initial hints at Welsh first eleven (6)
23. Woman uses 50% of butter substitutes (5)
24. Fifty-fifty on first of dogs to take rabbit 'ome? (5)

Kakuro

Fill in the white squares with numbers 1 to 9. Each horizontal block of squares must add up to the number above. No number may be used more than once in any one block.



FUCWIT

Solo Efforts

1 st	Nicholas Sim	46
2 nd	Cherry Kwok	40
3 rd	Ayojedi	18
4 th	Jan Xu	13
5 th	Greg Poyser	12
6 th	Harry Secrett	10
7 th	Ho Chin	7.5
8 th	Sach Patel	6
=9 th	Grace Chin	3
=9 th	Jeremy Ong	3

Groups

1 st	Gap Yahhhh	28.5
2 nd	CP FanClub	23
3 rd	Parmesan	9.5

Points available

Kakuro	2
MiniNonoGram	2
Riddles	3
Crossword	4
Sudoku	5

ForeverSudoku

Riddles

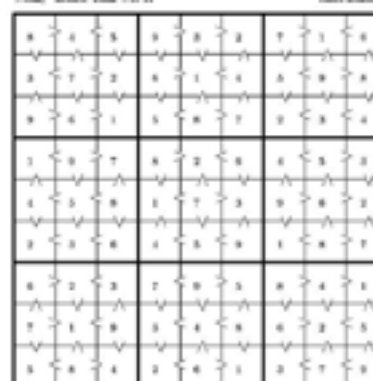
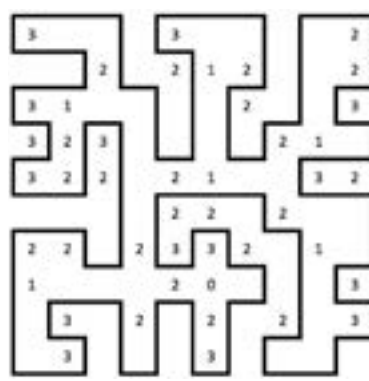
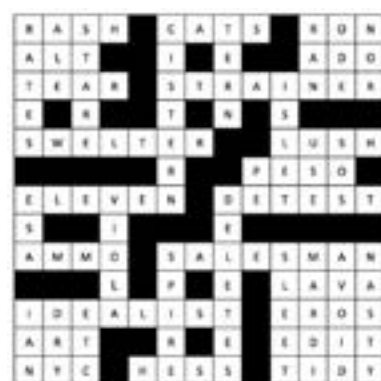
R1. What kind of room has no doors or windows?

R2. A truck driver is going opposite traffic on a one-way street. A police officer sees him but doesn't stop him. Why didn't the police officer stop him?

R3. What is the coolest letter in the alphabet?

Solutions

Email your solutions to fsudoku@imperial.ac.uk before midday on Wednesday!



FELIX HANGMAN



hangman@imperial.ac.uk

NEWS WITHOUT THE NEWS



CORBYN DESPERATELY TRIES TO REDEEM NAME, 'JEREMY'



FELIX STAGES SIT IN AGAINST UNION CUTS

HOROSCOPES



ARIES

This week you are an old man on the moon. Unfortunately, you discover that not only has a small girl been spying on you, but so has Theresa May.



TAURUS

This week, you're an Oasis fan and are furious at John Lewis for butchering such a good song. You decide to occupy the library, but people keep telling the librarians that you're playing your music too loudly.



GEMINI

This week you decide to go and try one of the new pizza bases at the union. Whilst there, you discover a large cherry wood carving of the Union logo has been added to the bar. You wonder where they got the wood from.



CANCER

This week you are faced with the unenviable task of writing the horoscopes (again). You half-heartedly attempt to come up with the usual level of barely acceptable, poorly formatted wackiness, but eventually give up and just paste in some actual horoscopes. You struggle to tell the difference.



LEO

This week you feel wonderful and you're looking great. Expect to draw some admiring glances! The only downside to this is that you feel stronger than you are. Eat right, get enough rest, and pace yourself. Look out for trucks.



VIRGO

This week you read some 'actual' (we would say 'legitimate', but that would be lying) horoscopes, and decide, on a whim, to follow their advice. You are hit by a truck and die.



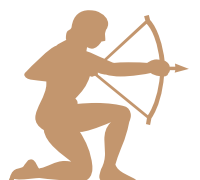
LIBRA

This week you are incensed by what appears to, once again, be a bunch of horoscopes about writing horoscopes. You see where this one is going, and promptly stop reading it. Sucks to be you, the punchline is great.



SCORPIO

This week you are a cherry tree. After seeing your sister tree cruelly felled before your eyes [Ed. - Do trees have eyes?], you are subjected to a brutal murder at the hands of some 'surgeons'. You are replaced with some weedy twig that hasn't got a chance against drunk rugby boys.



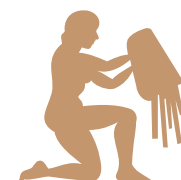
SAGITTARIUS

This week you are so overjoyed by the return of Blue News that you write to Alice Gast to thank her for such a wonderful publication. You don't really get satire, do you, hun?



CAPRICORN

This week you are a worker in the Faculty Building. You notice with some trepidation the return of Blue News, and are incensed by the implication that some of your meetings feature yoga mats. Our bad. It's actually all of them.



AQUARIUS

This week you are the new big data observatory thingy at the Data Science Institute. Your computer brain is so full of stuff. Numbers, words, dates, figures, it's all too much. You decide to write it down in a little notebook instead but the cleaners throw it away.



PISCES

This week, you're booking an act for the Imperial West to raise morale at the new campus. After finding someone on Craigslist you assume to be a cut-price magician, you find you've accidentally hired George Osborne. The builders are unimpressed.

Blue³

The weekly newsletter of the Faculty Building

Formerly 'Blue News'

Provost Post of the Week

Each week, we like to provide the opportunity for one of our Vice Provosts to write a column on a topic of their choice. Providing our staff with the opportunity to communicate to the masses in such a highly respected organ as Blue³ is key to our continued commitment to staff development here in the Cube, which is why we're very proud to confirm that this column – a popular feature in the old Blue News – will be continuing.

In a fond nod to those columns of old, we had tried to invite Al Pologies, the Vice Provost (Arbitrary Excuses), back for another pop at the column, but when we tried to send him an email (a.pologies@imperial.ac.uk) we discovered he'd been involved in the latest staff reshuffle, and had actually been promoted to Vice President (Inadequate Explanations).

In his new role he is unfortunately far too busy to be troubled with addressing customers, I mean students, and as such was regrettably unable to provide us with a column for this week.

Al has assured us (via his PA) that he will certainly be looking into his current policy on interacting with the 'plebs' at some point in the near-to-far future, and will probably get back to us with some sort of answer within the current strategic plan.

Of course, Al's hectic work schedule (typical of the hard, long hours carried out by all of our benevolent leadership team) does still leave us without a column for this week.

Fortunately, these editors' notes should have filled the whole thing, so not to worry! Next time, look out for a special column from the Vice Provost (Staff Management), Reese Huffle!

Hello, hello, hello and welcome back to Blue News! Or, should I say, hello³ and welcome (for the first time) to Blue³ – that's 'Blue Cubed', for all you mathematically-challenged folks out there! – our all-new newsletter for members of the Faculty Building.

That's right, it's out with the old and in with the new(s), as we've given our beloved workhorse newsletter a fresh lick of paint (blue, naturally) and sent it on its merry way into the big, wide world. We do hope you like what we've done with the place – the lovely boys (and girl!) in Comms assured me that Blue³ will look better than Blue News ever did, and should rightfully claim pride of place in Imperial's arsenal of wonderfully-designed publications (except that rag Felix, of course).

Re-branding and re-vamping is of course something we are very much "all about", as the kids say here at Imperial. Our ability to continually reshape and reform our appearance in the face of unyielding expectations is one of our proudest assets, and has repeatedly proved essential to our survival. When confronted with (unjustified) criticism, the capacity to change our appearance, and thus change the conversation, is vital to our wonderful successes here at Imperial, and I'm pleased as punch to include Blue³ in this fine tradition.

This redesign has been in the works for several months now, with a regrettable delay in publication meaning we missed the start of the undergraduate term (and thus the chance to introduce the wonderful sources of delicious tuition fees to the vital work we do here in the Blue Cube!). However, the lovely boys (and girl!) in Comms assured me at the time that this was due to an unforeseeable issue with the espresso machine vastly restricting their workflow. Understandable.

Nonetheless, this delay did give me a chance to discuss Blue³ with my good friend Xi Jinping (the President of China, for the politically-challenged). When I told him about our dream of communicating all the vital work we do to the huddled masses, yearning to pay more tuition fees, Xi laughed heartily. "Alice," he said, "I admire your commitment to a state-run press. But why on earth do you allow those filthy students to publish their own newspaper too?"

Always one to ask the important questions, is Xi. But when I asked the lovely boys (and girl!) at Comms, they pointed out that we let the students publish that rag Felix so we can print Blue³ in it for free. Sounds like a good enough reason to me!

Have a happy, prosperous, wonderful and collaborative week!

Alice Gast: Thought of the Week



"The Blue News of old was often about addressing perception issues of the vital work we do here in the Blue Cube, and some staff members raised concerns with me that it was simply acting as a bit of a propaganda for the Faculty Building. Those staff are sadly no longer with us, but I would like to wholeheartedly encourage anyone with concerns to drop me a line at our special complaints address, disciplinaryproceedings@imperial.ac.uk."

What is going on inside the Blue Cube this week

What is: Blue³?

It really shouldn't need any introduction by now, but just in case you're still confused (or don't have time to read Blue³ due to your highly demanding and vital workload), we're running a special, compulsory session for all staff members to explain what Blue³ is and how it's here for you.

This session will also include a special segment on how to submit content for Blue³, including an opportunity to enter a competition to win a prestigious slot on 'Provost Post of the Week'! (Non-Provosts need not apply).

If you're interested in any, all, or even none of this (attendance is, after all, compulsory), come along to the Boardroom at 1pm on Monday.

Blue³ Launch Party

Of course, what re-launch of any publication would be complete without a delightful launch party?

That's right, we're taking a few tips from the premiere-thing that occurred outside our local concert hall the other week, and hosting a no-holds-barred, black-tie, red-carpet gala at the Blue Cube!

The theme is (naturally) 'blue', so make sure you're wearing something blue, or you may have a visit from the Vice Provost (Dubious Design Choices), who also deserves massive thanks for his input into the redesign process.

Don't forget your yoga mats!

What's On outside the Blue Cube this week

We assume that everyone outside the Blue Cube will be far too busy rejoicing at the rebirth of Blue News to be doing anything else, so as far as we're concerned nothing of any importance is going on out there.

If you do encounter any Cube outsiders (although all staff members should be reminded that it is College policy to avoiding interacting with all students unless absolutely necessary), please do encourage them to pick up a copy of Blue³, and to educate themselves about all the vital work we've been doing on their behalf. We may not want to actually talk to them, but that doesn't mean they can't hear all about our wonderful lives anyway!



RUGBY: IC hammer East London

In a shocking defeat for UEL, Imperial's 2nd XV return triumphant with a 65-0

Martin Head
Writer

Imperial 2s made the journey to West Ham on Wednesday to play their 4th match of the season against East London University 1st XV. After an easy ride so far in the league, Imperial were hoping for an opposition that would provide some serious competition to test the lads' capabilities. After the first few minutes it was clear that this was not going to be the case. All it took were a few good phases and solid line breaks in the opposition 22 for IC to cross the white wash early on.

Imperial were up against a side with big runners, but this threat was cut off at source with good tackling from the team all around. We were able to punch some holes ourselves, with big running from the back line. Captain Gavin Roberts also proved himself very difficult to stop, with his small stature and quick legs hard to follow, sometimes even by his own team. Backs moves flowed well, often being finished by the wheels on winger Will Goldberg. The rest of the game went on in a similar fashion, with four tries completed by the end of the first half.



The team had a victory so great, it was almost embarrassing. Photo Credit: ICURFC

Nominated goal kicker, Kieran Donnelly, had a good game off the tee, bar failing to slot one directly in front of the posts, blaming chat from the opposition for his misdemeanour.

After the first half, it was clear that Imperial were the dominant

side. The second half started with Imperial tries, and finished with Imperial tries. IC finally met some good competition in the scrums, but after 60 minutes they went uncontested following a knock to the head taken by opposition hooker. A clean sheet was kept

thanks to a solid D all around from the boys, and in particular, good cover tackles from Carlos Sheppard. The forwards played well as a pack, being dominant in the lineouts in both attack and defence, and also in the scrum with awesome steals from hooker, John Welsh.

The second half started with Imperial tries, and finished with Imperial tries

Towards the end of the match, Imperial were playing against a 13-man side after two opposition players went off with injury with no one to replace them – perhaps an unnecessary additional advantage for College. To everyone's relief, the match was called off five minutes early after two tries in quick succession from IC, and that was it. Final score 65-0. Quite easily the most clinical performance from the Imperial 2s so far.

Home fixtures: Wednesday 18th November

HOCKEY

MEN'S 1st
vs KENT

WOMEN'S 3rd
vs MIDDLESEX

WOMEN'S 5th (MEDICS)
vs ESSEX

MEN'S 2nd (MEDICS)
vs LSE

MEN'S 4th (MEDICS)
vs CHICHESTER

TABLE TENNIS

MEN'S 1st
vs KCL

TENNIS

MEN'S 1st
vs BATH

WOMEN'S 1st
vs UCL

BADMINTON

MEN'S 1st
vs SOUTHAMPTON

WOMEN'S 1st
vs BRIGHTON

MEN'S 3rd (MEDICS)
vs SURREY

MEN'S 2nd
vs BRIGHTON

BASKETBALL

MEN'S 3rd
vs SURREY

FOOTBALL

MEN'S 1st
vs UCL

WOMEN'S 1st
vs LSE

MEN'S 2nd
vs ST MARY'S

GOLF

MIXED 1ST
vs BRUNEL

NETBALL

WOMEN'S 1st (MEDICS)
vs KCL

WOMEN'S 4th
vs EAST LONDON

WOMEN'S 5th (MEDICS)
vs SOUTH BANK

WOMEN'S 6th
vs BUCKINGHAMSHIRE

WOMEN'S 8th (MEDICS)
vs ROYAL HOLLOWAY

ULTIMATE FRISBEE

WOMEN'S 2nd
vs SUSSEX

RUGBY UNION

MEN'S 1st
vs KENT

MEN'S 3rd
vs GREENWICH

SQUASH

WOMEN'S 1st
vs SURREY

MEN'S 1st
vs LSE

FENCING

WOMEN'S 2nd
vs SUSSEX