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FELIX

The Student Newspaper of Imperial College London

44 EVELYN GDNS

What's happening to Evelyn Gardens?

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David Bowie memorial pull-out

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Professor makes questionable comments on race in new book

Dr Lamb bemoans "the mess which over-zealous multiculturalism has got Britain into"

Grace Rahman
Editor-in-Chief

One of Imperial's Emeritus professors has published a book on human diversity, in which he claims that London has "'no-go' areas at night for white people".

He also wrote that having "one race" would "help a nation minimise internal and external conflicts". Both comments are uncited, and appear in the book's introduction, which is available online.

> He wrote that having "one race" would "help a nation minimise internal and external conflicts"

This comes with the announcement that Imperial is the UK's "most international university" according to Times Higher Education, which the college proudly announced on its news page yesterday morning.

"People of mixed race can be extremely attractive, especially Asian/European combinations," he continues, in a later subsection entitled "Racial mixing". The author then lists some examples of people he calls "pretty Negroid/Caucasoid hybrid[s]".

"Some combinations of characteristics from different races seem harmonious but others look unnatural. For example, ginger hair and blue eyes look odd on people with mainly Negroid or Oriental features".

Dr Bernard Lamb retired and became an Emeritus reader in Genetics in 2008, having lectured undergraduates at Imperial for forty years.

In the chapter on race, Dr Lamb, describes his personal apprehension with several race-related issues, including racial quotas, something he calls "political correctness gone wrong", and "the mess which over-zealous multiculturalism has got Britain into".

"Some zealots detect racism in almost everything and everyone", Lamb declares, after citing what he called an "appalling modern example" of racism: Robert Mugabe's treatment of white farmers in Zimbabwe.

The textbook, *Human Diversity: Its Nature, Extent, Causes And Effects On People*, was published in October, and can be purchased on Amazon for the modest price of £37.40. It currently has a one star rating.

The book is not currently available at any of Imperial's libraries.

Dr Lamb previously caused a stir at Imperial when he complained about the standard of Imperial undergraduates' English.

In 2007, he published a term's worth of mistakes he'd spotted in undergraduate essays, in the quarterly journal of the Queen's English Society.

He wrote an article in The Independent in 2010 mourning the "dumbing down" of language, complaining that "inverted snobbery" over English use was threatening clear communication and could lead to "linguistic anarchy". Lamb is also the author of *The Queen's English: And How to Use it.*

Lamb's "no-go areas" comment was uncited, and is reminiscent of claims made on Fox News last January. In the wake of the Charlie Hebdo attack, a terror 'expert' claimed that Britain had "no-go zones", and that Birmingham was a "totally Muslim city", which quickly invited derision from David Cameron, Birmingham residents and Twitter alike. The 'expert' later apologised, saying he'd mistakenly "relied on other sources".

Junior doctors and students gathered outside South Kensington on Tuesday, handing out leaflets and explaining the situation to the general public. Junior Doctors re-entered talks with the NHS yesterday, but another strike is planned for the 26th of January. More on page 5.

Medical students show support for striking doctors

FELIX EDITORIAL

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A word from the Editor

Hey there and welcome back. You look cute! Did you get a haircut? Hope your holidays were productive, healing and dull – the perfect Christmas combination – and now you're ready for the infamously easy term at Imperial. My only advice for you is not to forget to eat breakfast before your exams. But don't have eggs – eggs look like zeros. That's an old Bengali proverb, which you can have on the house.

This week our cover is graced with both a charming nameless doctor, striking for his right to work sensible hours for decent pay, and the decidedly less charming comments of one of Imperial's Emeritus professor in Genetics. If you haven't read the story, I would highly recommend it.

Dr Bernard Lamb says there are key factors to help a nation minimise conflict. He lists these as having "one race", "one religion", "one culture", and "one language" amongst other things. Bizarre comments indeed for a professor at a university that this week was named the UK's 'most international' by Times Higher Education. What's going on there?

But he's an Emeritus professor, you might say, he doesn't even go here! No, but the college has chosen to let him keep his title as an honour. We're honouring a dude who says he feels sorry for people whose "home areas are now unrecognisable from immigration". Dunno if you've noticed gang, but quite a lot of our student body doesn't come from the UK. This is a man who's not cool with that!

He hasn't taught here since 2008, which is a good job for any mixed race folk like me, who might have taken one of his Genetics modules. He charmingly refers to people of mixed heritage as "hybrids", some of whom look more "unnatural" than others, some of whom he says can look "extremely attractive". Thanks, Dr Lamb!

Well sorry Bernard, although "hybrid" makes me sound like some sort of ethnic experiment, I prefer 'coffee-coloured-dream-gal'.

The sad truth for bigots like this is that in 100 years, the world is going to be one giant sexy hot pot of coffee coloured people. Unfortunately for him, East Asians and Black people will continue to have normal-looking kids, UCAS will name-

blind applications so people with names Bernard can't pronounce will get into Oxford, and shouting free speech before you say something racist won't be as acceptable as shouting dibs to bagsy the front seat in the car.

I'm not being hyper-social-justice-warrior-sensitive here. I just don't think you can associate with Imperial and make out that immigration is bad, that we should live as one race in one nation, and maintain that anyone who disagrees is a result of "political correctness gone wrong". Sit down, Grandpa!

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FELIX NEWS

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Medics support Junior Doctor strike action

While Junior Doctors picketed hospitals on Tuesday, students garnered support form the public

On Tuesday, junior doctors went on strike for 24 hours, in protest against the government's proposed changes to their contracts. Doctors say these changes will involve both dangerously long working hours for them, which will in turn endanger patients, as well as an effective pay cut.

Junior doctors aren't necessarily fresh from medical school

Peaceful picket lines were set up from 8:30am outside Chelsea and Westminster, Charing Cross, Hammersmith and St. Mary's hospitals, as well as others throughout the country. Striking doctors wrapped up at around 4pm.

Junior doctors also gathered outside South Kensington, Paddington and Hammersmith stations, joined by students, who handed out flyers, stickers and spoke to members of the public on the issue.

The picketers themselves wore armbands and fluorescent jackets, issued to them by the BMA. Medical students were not allowed to join the official picket lines, but did aid doctors in spreading the word.

Up to one in ten operations were cancelled, although 10,000 of the estimated 26,000 went into work on Tuesday, according to the BBC, partly because doctors on emergency care were not striking.

The strike comes after contract negotiations between NHS England and the British Medical Association (BMA) once again broke down, having re-started in December after the last strike was cancelled. This was the first of three planned strike days, with another emergency care only strike lasting for 48 hours planned for the 28th of January, and a full day walk-out penned for the 10th of February.

Students and junior doctors hand out flyers and stickers outside South Kensington on Tuesday. Photo Credit: FELIX

An official picket-person stands by as doctors prepare to chat to the public.
Photo Credit above: FELIX Right: Matt Johnston

Acas, the professional body that has been mediating the talks, said on Wednesday that negotiations would start again yesterday and continue today. After protests back in October, junior members of the BMA were balloted as to whether to take industrial action. 98% voted for a full strike. However, the industrial action then planned for three dates in December was suspended after contract negotiations with the government were restarted.

An agreement could not be reached within the allotted time, so at the start of this year the BMA announced renewed plans for strike action.

Junior doctors aren't necessarily fresh from medical school. The title 'junior' includes any doctor who has finished medical school but is not yet a consultant. The BBC estimates that almost a third of England's medical workforce are junior doctors. The dispute is only affecting doctors working in England, as the contracts in Wales and Scotland won't be changing, with Northern Ireland is yet to decide.

GRACE RAHMAN

Jennie Watson, DPW and medical student, speaks on the action

As someone who will be directly affected by the junior contract change, and someone whose partner is already being ravaged by a career in the NHS, I could flood FELIX with personal stories and stories from friends as to why this week's industrial action was necessary. Instead I want to talk about the impact on Imperial's 2000 medical students. Although we knew we were in for a tough ride when we applied to medical school, we did not sign up a life almost completely devoid of evenings and weekends – a life without friends, family or home life. Contrary to Government spin, we are not in medicine for money; the additional costs of professional insurance and exams make our £23,000 starting salary pretty meagre. As medical students we cannot officially strike, nor are we eligible to vote on industrial action, despite having just as much of a stake as any qualified doctor. This week Union Council voted to support junior doctors. Not only do the proposed changes pose a massive threat to the future wellbeing of all medical students, but the threat of a mass exodus of doctors may also risk the quality of teaching we can receive on the wards. I trust that you, the extraordinarily intelligent and well educated students of Imperial, are able to see though Government spin, and will stand alongside us. The NHS will survive for as long as there are folk left with the faith to fight for it.

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24 March – 2 April

FELIX NEWS

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Tube drivers to strike in two weeks

London Underground drivers are set to strike this month, and twice in February, after a union ballot on Monday

All tube services will be suspended on January 26th, February 15th and February 17th from 9:14pm for a full 24 hours, it emerged this week. The industrial action comes after months of negotiations over the 24-hour tube service that Mayor Boris Johnson aimed to introduce back in September, and follows two previous one day strikes in July and August of last year.

ASLEF, one of the unions behind the strike, say that they have had no talks since November 10th with Transport for London and due to the breakdown in negotiations that their "only option is to take industrial action".

They also released a statement saying "we want to see an all-night service introduced, and we are not opposed to the recruitment of part time staff but we will not accept a zero-hours culture being introduced and working conditions undermined".

If this strike action goes ahead, it'll be the day before the next Junior Doctor strike. Photo Credit: The Telegraph

Transport for London, TfL, responded with their own accusations, blaming the unions as the cause of the collapse in communication saying "these latest threats to London show that the ASLEF leadership is trying everything to stop the Night Tube".

TfL also said that their contracts were "extremely fair" and that "as a result of hiring new drivers, who will be on permanent, part-time contracts with the same rates of pay and the same benefits as existing drivers, we've made absolute guarantees that no current driver will have to work the Night Tube unless they want to" adding "this total protection of work-life balance is precisely what ASLEF leaders asked for".

Accusations that the union had wildly unreasonable demands were also brought forth by TfL: "The truth is that they are making excessive demands for more money, fewer hours and a four day week and expect fare and tax payers to pick up the bill".

Tube drivers currently enjoy a starting salary of £49,673 once qualified, which can rise upwards to £50-60,000 within five years, coupled with 36 hour working weeks and a holiday package of 43 days a year.

The strikes are likely to affect the commuting times of many Imperial students and staff, with other forms of public transport due to be overwhelmed on the strike days. TfL added over 200 buses on the busiest routes for the last strike and are expected to do the same this time around, but commuters coming from further afield such as from the new student accommodation in North Acton, Woodward, are likely to face travel times approaching 90 minutes, almost double the current norm.

MATT JOHNSTON

Crick wants cash

Imperial's latest investment, The Francis Crick Institute, has asked for more money from college

Recently published minutes from a college council meeting in September have revealed that Imperial has been asked to contribute an extra £1million per year to the new Francis Crick Institute, on top of their initial £40million investment.

However, the minutes also seem to show that college was hesitent to stump up the money, no questions asked.

"It was suggested that the College should not agree to make an additional contribution to the Institute's running costs without a commitment from the Crick that these would be brought under control and that the Institute would become financially sustainable" the minutes say.

The new biomedical institute is a consortium funded by the Medical Research Council, Cancer Research and the Wellcome Trust, as well as King's, UCL, and Imperial.

All three contributing higher education institutes have been asked to stump up extra cash. It is unclear whether or not that they have accepted the invite to make the extra "strategic contribution".

The minutes of the meeting also show a general unease with regard to the Crick Institute's financial situation.

"The College could not agree to provide the Institute with a blank cheque each year".

"As part of that process, it was suggested that the Crick would have to look at the staffing levels it had inherited from its predecessor organisations, and also consider alternative funding options".

An Imperial spokesperson told FELIX, "It is common for discussions to be held around the financial contribution of partners in such endeavours, especially when the institute is still under construction. Since September the three university founding partners have all demonstrated their commitment to the partnership by providing a transitional funding contribution for two years. The contribution does not commit the College to provide additional funding beyond this."

The finished product. Photo Credit: The Francis Crick Institute

The cash is needed for a now-delayed building project to rehouse scientists from the Medical Research Council and Cancer Research in a new set of laboratories in St Pancras. The project is due to be finished by mid-2016.

GRACE RAHMAN

FELIX NEWS

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Evelyn Gardens may open to non-freshers

It has been revealed that students in second year and beyond may be able to apply for halls that were due to be shut down this year

At Tuesday night's union council meeting it came to light that the Evelyn Gardens may become a hall reserved for second years.

The union is currently in talks with college to allow students to take up 51 week contracts in the halls. The rather tired accomodation would most likely be renovated before this change was made. As the students would not be first years, the halls would be more akin to private accomodation, including a smaller hall wardening team.

This will come as a surprise to some, considering the fact that the college was not able to house all the freshers it let in this year.Last March, Imperial announced that Evelyn Gardens would be: "closed for a period while refurbishment takes place, or the property will be removed from Imperial's accommodation portfolio". Later that summer, this decision was reversed so freshers did move in to Evelyn Gardens in September.

Only 33 years remain on Imperial's lease of Evelyn Gardens, which in terms of the college's accomodation porfolio, is not long. Arguably, the university doesn't want to house freshers in accomodation it doesn't own. Despite this, Xenia, which the college rents, does currently house freshers. During proceedings one member of council commented: "We now know why they wanted to close the halls".

> It is unlikely that there would be such a large hall wardening team

Evelyn Gardens has some endearing original features. Photo Credit: Tom Whipps

Currently, halls are allocated to freshers and wannabe hall seniors in the summer, with the occasional second or third year being allowed to live in halls without taking up hall senior positions. Hall seniors pay the same rents as freshers.

Imperial professor to edit robotics journal

Professor Guang-Zhong Yang is the currently the Director of the Hamlyn Centre for robotics

One of Imperial's very own professors has been appointed editor of a newly formed journal, *Science Robotics*, which is due to launch in July of this year.

Professor Yang is currently the Director of the Hamlyn Centre on the South Kensington campus, which specialises in research on new sensing techniques, medical imaging and medical robotics in partnership with the Surgical Innovation Centre at St Mary's hospital.

As well as this, Professor Yang was in the The Times' Eureka 'Top 100' scientists in 2010, he's a Royal Academy of Engineering Fellow and has previously won the Royal Society Research Merit Award.

The Professor told Imperial, "The time is right for robotics to be covered by a top-tier journal from Science".

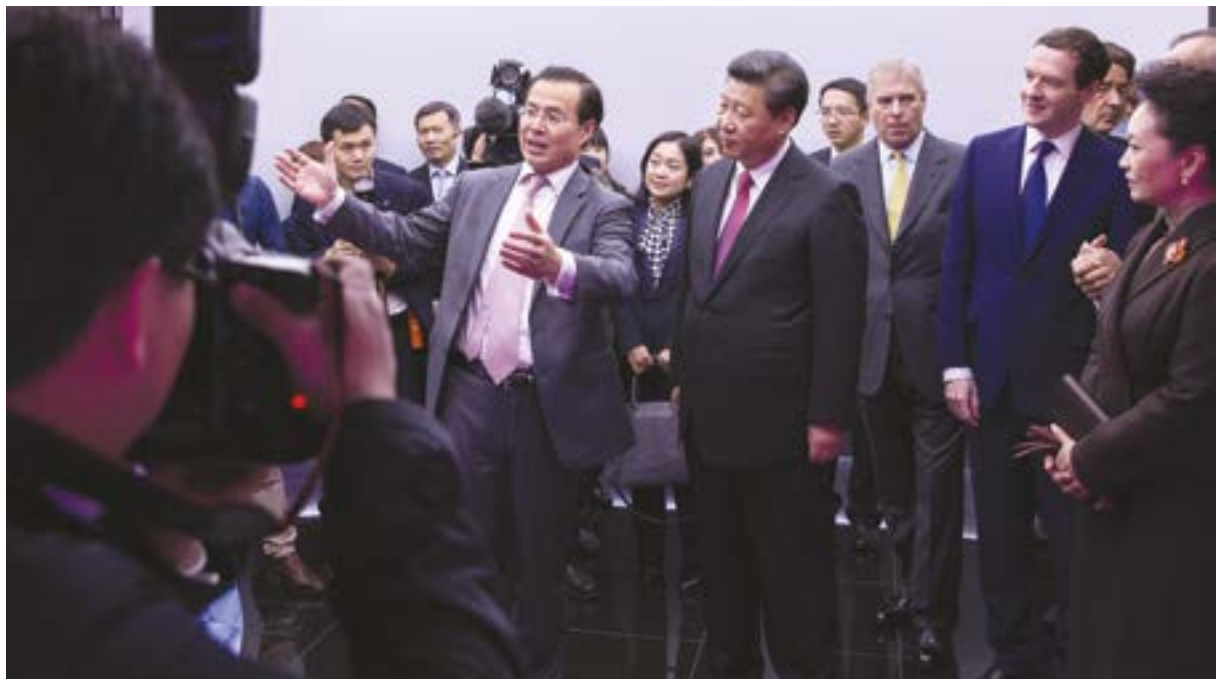
"In my role as Editor of Science Robotics I look forward to working with the editorial board and receiving submissions from the global robotics community in all its diversity, and playing a part in sharing the most promising breakthroughs in the field."

Professor Yang also said that his field was an expanding one, and that it is expected to "grow exponentially over the coming years".

The new journal will be published by the American Association for the Advancement of Science, along with another new journal: *Science Immunology*.

Both journals are expected to publish 150 articles online per year.

GRACE RAHMAN



Professor Yang showing President Xi Jinping round the Hamyln Centre last year. Photo Credit: Imperial College London

FELIX COMMENT

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Cyclists don't follow the same rules

Why do I become a target for abuse as soon as I am on a bicycle?

Tessa Davey
Comment Editor

New year, new you; the only time of the year when there's a dramatic increase in the number of cyclists on the roads – with the exception of during tube strikes, that is. As a cyclist, there's a definite sense of safety in numbers, and more people taking up this underrated method of getting around can only be a good thing. Unfortunately, more people on the road tends to have the negative effect of enraging the more automotively inclined of the other road users.

London roads are the domain of buses, bikes, the black cab, the white van men, moped-riding delivery drivers, and increasingly, Ubers. Compared to the vast majority of the world, the public transport in London is excellent, and unless you have a very good reason, you should not be driving your personal vehicle within Zone 1 (or at a push, Zone 2) of London. Cycling is undeniably the cheapest, quickest, most environmentally friendly, and healthiest way to get around London, but in order to take advantage of this two-wheeled transportation, you have to be prepared to withstand a constant barrage of abuse.

I am a tiny woman, usually in a flowery dress, riding the smallest commercially available adult women's bicycle you can buy. Somehow, as soon as my wheels hit the road, I become a major target for all sorts of abuse, ranging from the verbally offensive to the downright dangerous.

I become a major target for all sorts of abuse, ranging from the verbally offensive to the downright dangerous

In every other part of my life, I would be horrified if people regularly took it upon themselves to publicly attack me, and I'm sure that outside of their vehicles, these drivers would be mortified at the idea of roaring abuse at a young woman on the street. So why is it that as soon as I'm balanced on two wheels, I'm such a target?

I understand that it's infuriating for drivers as cyclists whizz past them through traffic lights while they're forced to wait, knowing that if they were to do the same, the punishment would be much more severe. I know that it seems silly that drivers have to pull out to overtake the same cyclist several times as they keep catching up to them at the traffic lights.

Motorists are right: cyclists don't follow the same rules of the road. As a cyclist you have to be constantly on your guard. You can't assume that if you obey the laws of the road, you will complete your journey unharmed. You can't assume that a car at a roundabout is going to stop when it's your right of way, or that a lorry turning out of a side street will be paying enough attention not to plough straight into you. Unlike cars, we can't always keep signalling throughout a manoeuvre, because we need our hands to cling onto our handlebars while we navigate the vast array of potholes, drains, and manhole covers that pose constant hazards.

We have to make our way to the front at traffic lights, and constantly look around and make eye contact with other road users so that they're definitely aware of our existence. We have to cycle assertively, withstanding all sorts of tirades as we dominate a narrow carriageway. As a motorist, you take it for granted that you will arrive safely at your destination; as a cyclist, it's a constant battle.

With just cars on the road, any mistakes just result in mishaps, maybe a scrape on a bumper here and there. When there are bikes, these mistakes can easily become fatal. Bikes make drivers ever so responsible for their errors, and that's what makes them so angry.

We are the most vulnerable road users. We zip along astride a thin frame, without a heavy metal shell encasing us, only inches from massive machines that we are forced to trust. The only thing that sometimes protects us from our surroundings is a small piece of polystyrene strapped to our heads. Unlike pedestrians, we're expected to compete for space with cars and buses and lorries, accepting the risks that our daily commute brings.

All guidance for cyclists comments on the expectation of constant abuse, and how to avoid reacting. Why is it that we don't have a right to feel safe on the road? Why is it that the only way we can positively describe cycling is by calling it exhilarating?

Why is it that we don't have a right to feel safe on the road?

Even Boris, the hero of cyclists everywhere, is not exempt from abuse on the street. Photo Credit: Guardian

FELIX COMMENT

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Doctors don't want to take part in strikes

The proposed junior doctor contracts will put off the next generation from becoming doctors

Anonymous
ICSM Student

On Tuesday 12th January 2016, junior doctors went on strike for the first time in 40 years. The strike provided junior doctors on a bank holiday service only, and left consultants providing a larger amount of ward cover, with many elective clinics and surgeries suspended. It was a planned strike by the British Medical Association (BMA) after talks between junior doctors and the government broke down.

The last few months have been fraught with political spin surrounding the new junior doctor contract. The dangerous message that the government is sending to the public boils down to the idea that it will provide a seven day service and that the contract gives doctors an 11% pay rise. The reality is very different. Firstly, the NHS already runs a seven day service. Should you have a stroke or heart attack or any other emergency, A&E departments are open all year around 24/7, not simply manned by a cleaner (thank you, Russell Howard). Opening a seven day service that includes non-emergency care, such as clinics and non-emergency surgeries would require a huge amount of money to become reality. This is simply not possible when the NHS has been asked to make budget savings of £22bn by 2020, despite an increasing demand for healthcare services. To put it simply, where is the money going to come from to deliver this dream seven day elective service whilst making budget cuts? It is a question that Dr Mark Porter, chair of the BMA, along with many doctors, has been asking. And the answer seems to be an elusive one.

Secondly, the government is pushing the idea that doctors have been offered an 11% pay rise. To the misinformed public, this makes doctors seem like awful people. An 11% pay rise and they are striking? The thing is, doctors didn't ask for a pay rise at any point in this process. I think that maybe they should have, considering the amount of training required and the highly stressful nature of their jobs. In any case, they haven't. Doctors do not live 'the high life', as the *Sun* seems to want us to believe, branding doctors "Champagne socialists". A first year junior doctor starts with an annual salary of below £23,000, after a minimum of five years at university and all the debt that comes with it. Although the new contract will lead to an 11% increase in basic pay, the majority of doctors will see a pay cut. This is because the new contract redefines the 'sociable hours' to include larger parts of the day, up to 10pm on weekdays and Saturdays. As a result, the remuneration doctors currently receive for working long shifts, night shifts, and weekends dissipates. This will particularly affect doctors who work in emergency care.

I don't want no scrub. Photo Credit: FELIX

Unlike the strike on the 10th December, this one was not cancelled in the eleventh hour. The strike went ahead this Tuesday and doctors nationwide took to picket lines outside hospitals. Medical students from ICSM were also there in support, giving out leaflets to the public. Everyone could be seen and heard chanting. But where was Jeremy Hunt? No one could find him. On a momentous occasion such as this, the first doctors strike since the 1970s, the health secretary had done a Houdini.

> Doctors do not live 'the high life' as the *Sun* seems to want us to believe

> The NHS already runs a seven day service

His representative, Dr Norman Williams, was reluctant (or unable) to answer questions by reporters. Jeremy Hunt was found at his home, but escaped any questions on junior doctors by jumping in his car. He did end up giving an interview of the same rhetoric, deeming the 24 hour strikes "completely unnecessary", and urging doctors to return to the negotiation table. Of course, the government will never say anything apart from that. They are hardly likely to turn around and say that they fully support the BMA strike.

This dispute has been going on for years and has failed to be resolved. Jeremy Hunt's ambition to force the new contract through, which is unfair for doctors and will be unsafe for patients in the long term, has seen the medical profession lose any faith in him as Health Secretary. Something needs to be done. Doctors do not want to strike, and they do not want a pay rise (but neither do they want a cut). They are striking to make sure that the public realises the danger the NHS is in at the hands of this Conservative government. Down the line, when there are not enough doctors to meet needs because they have been put off by the contract, and when those who remain are tired, overworked and underappreciated, it is patients who will feel the effects. There is a risk that the public will then lose faith in the NHS as a service, as it becomes stretched even beyond its current limits. This will allow politicians to stand up and say that the only solution is the introduction of privatisation, which is something that none of us here in the UK should want.

FELIX SCIENCE

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North Korea claims H-bomb success

H is for hermit rather than hydrogen

Lef Apostolakis
Science Editor

As you've probably heard by now, North Korea has announced its first successful detonation of a hydrogen bomb, just six days into 2016. The 'breakthrough' was made possible through the hermit nation's "wisdom, technology and power" and was, according to the hermit nation itself, completed "safely and perfectly" and above all humbly.

Indeed, the same day, the United states Geological Survey recorded a 5.1 magnitude earthquake.

However, the global community has met North Korea's claims with scepticism, as, according to experts, the data suggests the detonation of a much weaker weapon than that of a hydrogen bomb.

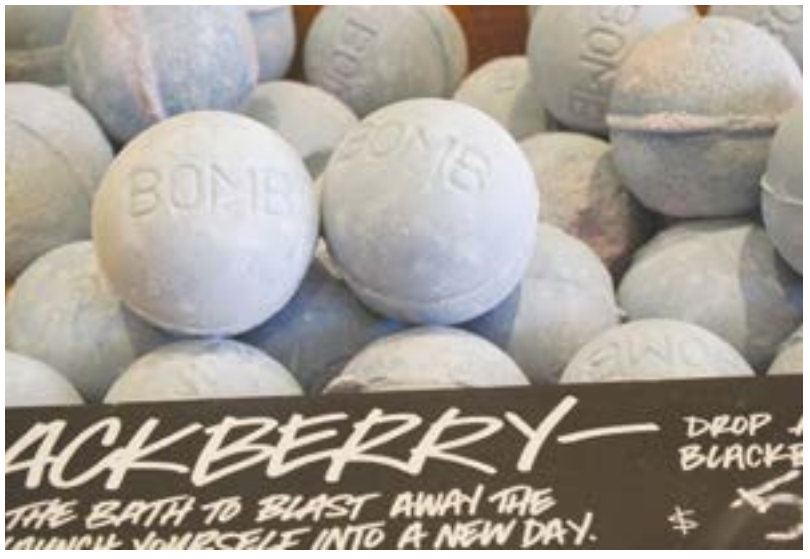
Analysis of the resulting earthquake's waveform shows a close similarity to earlier detonations, with estimated power between seven and ten kilotons. This is not even half as powerful as the atomic bombs dropped on Japan – let alone comparable to the strongest H-bomb ever made, capable of generating 21 kilotons.

In fact, the weapon detonated by DPRK was more likely to have been a boosted bomb than a legitimate H-bomb. A H-bomb is generally a two stage device. It utilises a small fission bomb, which in turn releases the power necessary to kickstart the secondary fusion explosion in the form of x-rays.

A booster bomb, on the other hand, uses the heat generated by the fission bomb to ignite a small fusion explosion, which is used simply to increase the rate and yield of fission. It is therefore much weaker than a legitimate H-bomb.

To know with certainty what happened, we would have to analyse the blast's products. Fusion generated neutrons are significantly more energetic than those produced during fission, so a H-bomb blast would create a radically different radioisotope mix than a fission booster bomb blast. Fortunately, this is detectable by the global network of radioactive noble gas detectors operated by The Comprehensive Test Ban Treaty Organization, which will soon have results.

Despite the doubtful success of the detonation, the global community is far from happy with the progress of North Korea's nuclear program. Official statements from China, Japan, Russia, the EU and NATO condemned the test, urging North Korea to cease its illegal and dangerous behaviour. Meanwhile, the US and South Korea warned that "North Korea's provocations should have consequences".



What we hope North Korea's claims of a hydrogen bomb amount to. Photo Credit: Robin Zebrowski

True to its word, the US (or, in the words of a North Korean statement, the "gang of cruel robbers") proceeded to a show of force. Shortly after the press release, a pair of B-52 bombers were deployed, capable of carrying nuclear weapons.

Happy new year everyone.

Did someone say gravitational wave?

Why we shouldn't get our knickers in a twist quite yet

Lef Apostolakis
Science Editor

The elusive gravitational wave has been a source of excitement for physicists ever since Albert Einstein first predicted it in his theory of general relativity. However there have recently been rumours circulating the scientific community that a gravitational wave has finally been detected.

Observers at the Laser Interferometer Gravitational-Wave Observatory (LIGO) are looking for evidence of ripples in the fabric of space-time as a result of cataclysmic events – such as the merge of two super-massive black holes or the collision of two neutron stars. These ripples travel outward from their source in the form of waves. However, their amplitude gradually decreases over time, and it is thought that they are too weak to detect by the time they hit the earth. In fact, during its initial run from 2010 to 2012, LIGO failed to detect any waves. And now it seems that its $200 million revamp might just have done the trick. Or has it?

Rumours started to spread early last September, barely a week after the reopening of LIGO (now called Advanced LIGO). They have been neither confirmed or denied, with official statements simply claiming the data is still in the process of being analysed.

However, Lawrence Krauss, the cosmologist who first started talking about the identification of a gravitational wave signal via twitter, struck again last Monday, tweeting 'My earlier rumour about LIGO has been confirmed by independent sources. Stay tuned! Gravitational waves may have been discovered!! Exciting.'

What exactly he means by independent sources, whether they are independent from LIGO itself, and how anyone from outside the research programme can verify a statement concerning its results, are all unclear. It seems this has also confused Krauss himself, who perplexedly told ScienceInsider 'I don't know how to be clearer'.

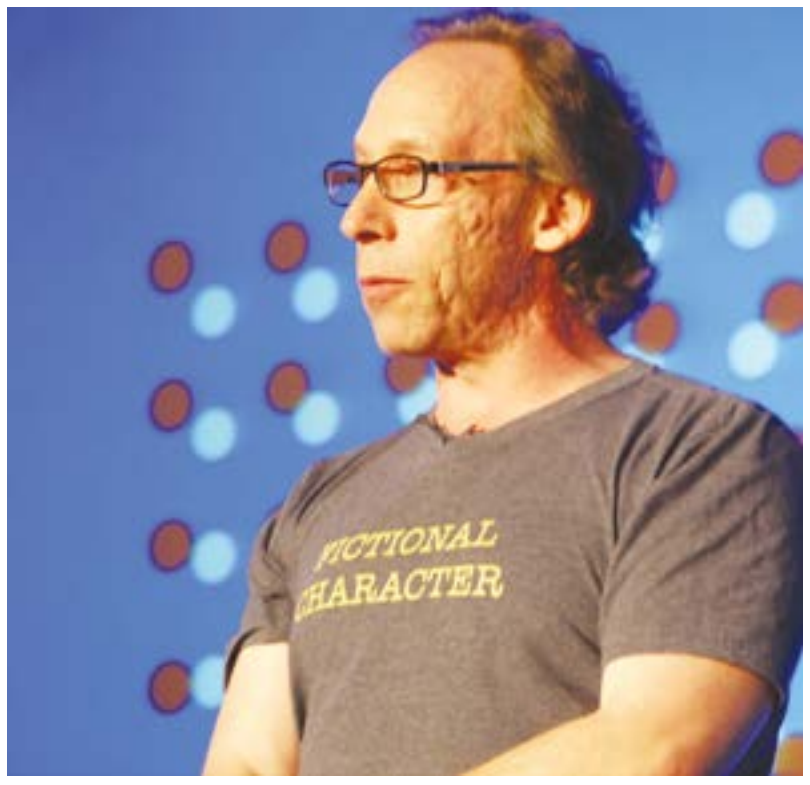
Many in the notoriously cautious scientific community have warned against getting too excited. The signal could have been generated by the observers themselves as a blind test to be used in practice runs, and such tests have certainly happened in the past, as is pointed out by Harry Collins in Nature.

Is it responsible to spread what amounts to gossip? With LIGO refusing to comment, and with the standard process of scientific evaluation – including publication and peer review – far ahead in the future, Krauss might just be setting up not only the scientific community, but also the interested public, for disappointment.

As Michael Merrifield, an astronomer at the University of Nottingham, responded, "if true, you are trying to steal their glory; if false, you are damaging scientific credibility".

Indeed, in the case of any solid evidence, I can't imagine anyone being more eager to spread the news than the team responsible for its generation. However, if the so-called gravitational waves turn out to be nothing more than an elaborate practical joke, public trust in scientific expertise could be damaged.

So to answer the question: did someone say gravitational wave? No.



The man of the hour, Lawrence Krauss Photo Credit: Zooterkin

ANOTHER CASTLE

Imperial's gaming magazine
returns this spring

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FELIX ARTS

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Welcome back to Arts!

Welcome back artsy friends! We hope you've had a good break over Christmas (and for those of you with exams, that they went well/will go well – we're crossing our fingers for you) and are all ready to take on the art world this term. It looks to be a great term for art, and we've put together a really long list of our picks for theatre, visual art exhibitions, opera and other artsy events happening in the next few months. Do get exploring – most of these events and shows have student tickets that you can take advantage of. Get in touch with us if you want to write a review for anything at all, or even better, we *love* comment pieces. Yes, we want your views on any art-related issue or topic. As always, we'd also love your creative pieces, and you should also get to work with anything you'd like to see in our magazine of creative works, Phoenix, at the end of this term.

Ode to an encyclopedia

James Arthur

O hefty hardcover on the built-in shelf in my parents' living
room,
O authority stamped on linen paper, molted from your dust
jacket ,
Questing Beast of blue and gold, you were my companion

on beige afternoons that came slanting through the curtains
behind the rough upholstered chair. You knew how to trim a
sail
and how the hornet builds a hive. You had a topographical map

of the mountain ranges on the far side of the moon
and could name the man who shot down the man
who murdered Jesse James. At forty, I tell myself

that boyhood was all enchantment: hanging around the railway,
getting plastered on cartoons; I see my best friend's father
marinating in a lawn chair, smiling benignly at his son and me

from above a gin and tonic, or sitting astride his roof
with carpentry nails and hammer, going at some problem
that kept resisting all his mending. O my tome, my paper
brother,

my narrative without an ending, you had a diagram of a cow
broken down into the major cuts of beef, and an image
of the Trevi Fountain. The boarding house,

the church on the corner: all that stuff is gone.
In winter in Toronto, people say, a man goes outside
and shovels snow mostly so that his neighbors know

just how much snow he is displacing. I'm writing this
in Baltimore. For such a long time, the boy wants
to grow up and be at large, but posture becomes bearing;

bearing becomes shape. A man can make a choice
between two countries, believing all the while
that he will never have to choose.

FELIX ARTS

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Cale's comics for 2016

Cale Tilford
Music Editor

In the past few years, representation, in terms of gender or race, has become the main talking point in comics. Last year, the comic industry seemed to make a collective effort to respond. We saw the release of the first volume of Bitch Planet, a comic applauded for its feminist themes. And Ms. Marvel starring Kamala Khan, Marvel's first titular muslim superhero, saw continued critical and commercial success. 2016 looks set to continue this trend whilst also expanding diversity in comics, beyond the characters in the pages, to those who write and illustrate the stories themselves. The series that I'm looking forward to this year, whether completely new or continuing, don't always fit this requirement; some of 2016's most promising titles come from industry veterans. Here are my top picks. If you want to hear more of my views on comics tune in to my show on IC Radio on Sunday 24th January where I will be joined by the FELIX Editor, Grace!

Faith

Valiant Comics' miniseries Faith, written by Jody Houser, stars a female superheroine (who just happens to be plus-size) with the power of flight and telekinesis. But Faith isn't just defined by the shape or size of her body, she's a massive fangirl, quoting her favourite TV series and comics.

It's a book that's aimed squarely at the audience that has brought Ms. Marvel such massive success, grounded in reality with a protagonist that's somewhat relatable. The art from previews showcases Francis Portela and Marguerite Sauvage's beautifully detailed environments and interiors, however, it's Faith and her superheroine alter-ego Zephyr's character and costume design that is most daring.

Paper Girls

It seems as if writer Brian K. Vaughan can do no wrong (if you haven't read Saga yet, go and read the first five volumes now). Paper Girls, his collaboration with artist Cliff Chiang and colourist Matt Wilson, started last year, but it's set to be one of the year's best continuing series.

It's a science-fiction story following four paper delivery girls with influences ranging from The War of the Worlds to eighties American adventure films like *The Goonies*. It's also one of the best looking comics in years, with Cliff Chiang's sketchy lines and cartoonish faces complemented perfectly by Matt Wilson's gorgeous colours, which rotate between the pinks and yellows of a sunset to greyish blues.

Moon Knight

Ever since I read Jeff Lemire's massively underappreciated Animal Man, I've been a huge fan of his work. He's writing two new series for Marvel in 2016: Moon Knight and Old Man Logan. The first explores the mental health of institutionalised Marc Spector. Greg Smallwood on art (who worked on the last volume of Moon Knight) shines in black and white, with a raw, sketchy, and almost photo-realistic style.

The second tells the story of an older, retired Wolverine in the all-new Marvel universe. The series started last year with a five issue run and starts anew (with another issue one) this year with the same creative team. Long-time collaborator Andrea Sorrentino gives power to Lemire's words with gritty jagged lines, inventive layouts and spectacular comic sound effects.

Black Panther

Recently, Marvel have made an effort to promote minorities in new series or as replacements for their most popular characters. Unfortunately, the writers remain white. Black Panther marks Ta-Nehisi Coates', a prominent American journalist, first introduction to comics. Writing about race and the politics that surround it, Ta-Nehisi received acclaim last year for his work at The Atlantic. Hiring him was a smart move by Marvel and is good news for an industry that is in dire need of more Black writers. Expect this to be one of the year's most highly rated titles.

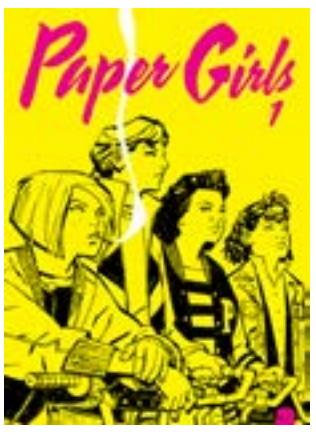
Snotgirl

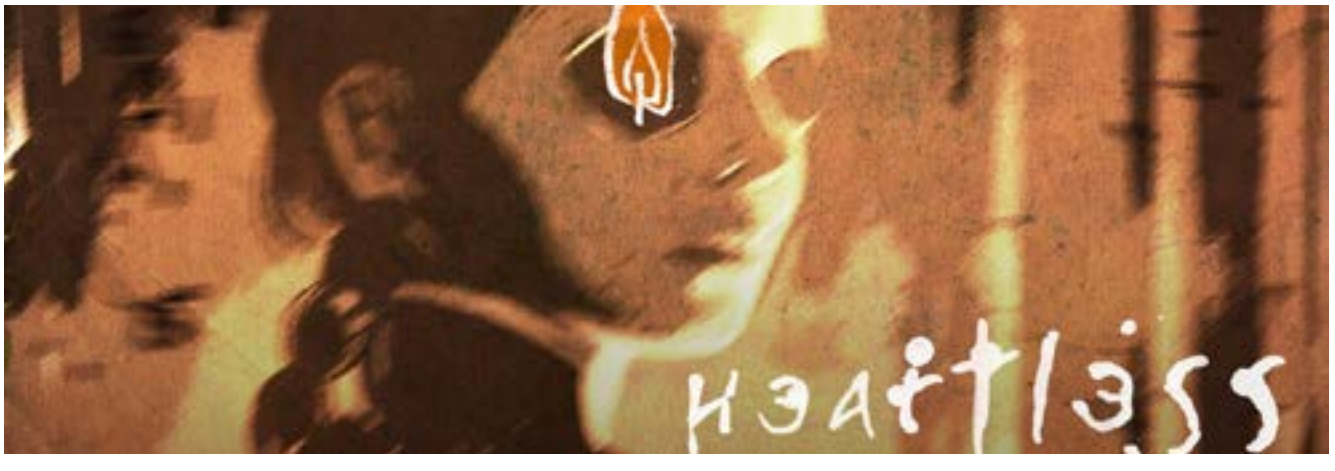
Bryan Lee O'malley of Scott Pilgrim returns in 2016 with Snotgirl. It's a dark comedy about a fashion blogger with some serious allergies focused on the theme of creating and maintaining an online image; a comic for the internet age. Artist Leslie Hung describes it as "kind of like Sex and the City meets American Psycho," which is surely a reason to get excited. While relatively unknown, Hung's use of watercolours might result in some of the year's best comic art.

Heartless

Warren Ellis and Tula Lotay are teaming up again (having previously collaborated on Supreme: Blue Rose) for Heartless - a comic about a female musician from Northern England who returns home to write her latest album only to be haunted by her past and a mysterious young girl (featured on the cover).

Lotay's otherworldly art seems a perfect match for the horror genre and expectations are high after she won numerous awards as a guest artist for a single issue of The Wicked & The Divine. Heartless looks like it will be another solid title in Image Comics' diverse 2016 lineup.





FELIX ARTS

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Bored? Go to the theatre!

Max's Guide to Theatre 2016

And so the New Year has arrived and we can look forward to another year of fantastically underfunded, undervalued theatre. While I'd hoped my suggestions would be mildly original, they aren't really - these are the must see shows I had to include. I've focussed on the larger theatres as a (semi) guarantee for quality, but that is not to say that London's smaller venues don't offer something special. Whatever you see, be it big or small, as long as it's not at the West End I'll be happy.

The Caretaker (The Old Vic, 26 March – 14 May)

The benchmark for modern theatre, Harold Pinter's masterpiece revolutionised the stage at its premier in 1960. While I'm not an ardent fan of the Old Vic, Timothy Spall's casting gives me butterflies. A classic British actor, I anticipate a performance of the highest quality. Of course, like with Cumberbatch's Hamlet, I wouldn't be shocked if the production is so overdone that the result is stale and disappointing. However, my faith in Spall is great and if there is any celebrity performance to watch out for, it's this. Tickets from £12

A Girl is a Half Formed Thing (The Young Vic, 17 February - 26 March)

For a long time I thought the Young Vic could do no wrong. With incredible production after incredible production I was generally of the opinion that the Young Vic is the best major(ish) theatre in London. After the calamity of Macbeth over Christmas I'm not so sure, but with this production I know what we're getting. With across the board praise at its premier in Dublin, this fearless adaptation of Eimear McBride's novel promises a powerful boundary pushing production which will amaze those brave enough to take it on.

The Suicide (The National Theatre, 6 April - 21 May)

I guess I've picked Nikolai Erdman's satirical classic The Suicide more out of gut feeling than anything else. With funding falling, the National has built a reputation for playing it safe. Despite some stellar productions, their output hasn't always reached the standard that you might expect from the principle British theatre. That said, the prospect of this production excites me. It looks gritty, current, fresh and funny. With the last adaptation in 2007 by Moira Buffini showing great promise, I have hope for this production.

A Midsummer Night's Dream (The Globe, 30 April - 11 September)

I'm not a particular fan of The Globe or A Midsummer Night's Dream, but a new artistic director is always a major event at London's top theatres. Emma Rice, the former artistic director of Kneehigh Theatre, takes over from Dominic Dromgoole. Rice's first production promises a riotous celebration full of naughtiness. What that entails I don't know, but Kneehigh's reputation as a stellar experimental company suggests good things. About Rice herself I don't know much, but her bold history gives reasons to be optimistic.

Uncle Vanya (The Almeida, 5 February - 26 March)

To my great embarrassment I've neglected The Almeida for much of my theatre life. Being far away in North London, I've somehow always avoided it, but after a number of impressive seasons, Uncle Vanya is my chance to properly appreciate this exciting modern theatre. Directed by Robert Icke, winner of the 2015 the Evening Standard's Best Director award, Chekhov's late masterpiece offers an unrivalled script to a talented, interesting cast. While I don't have much to go on, on this occasion I'm just going to say trust me.

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Bored of theatre? Go see some art...

Indira's Guide to Visual Art shows 2016

Once you've exhasted all the theatres and resisted the West End, why not check out some of the spectacular visual art shows that are happening around London this term? From blockbuster exhibitions of well-loved artists to more specialised takes on particular themes, there is a show for everyone and any occasion.

Painting the Modern Garden: Monet to Matisse

(Royal Academy, 30 January – 20 April 2016)

The Royal Academy is starting off 2016, and brightening up winter with this blockbuster exhibition. Monet, who made a career out of painting gardens, is the most obvious choice, but the exhibition will give a whirlwind tour around landscape painting in Impressionism, Post-Impressionism and the Avant-Garde movement. It will feature Renoir, Cezanne, Manet, Kandinsky, Van Gogh, Matisse and more. If you enjoyed Inventing Impressionism at the National Gallery last year, this is a great follow-on.

Electronic Superhighway (Whitechapel Gallery, 29 January - 15 May 2016)

The internet has played a huge part in shaping our cultural landscape this century and last few decades of the last; this exhibition aims to examine the influence that computer technology has on the way that artists portray their ideas and the world around them. It will feature over 100 multimedia works, dating from the 1960s, at the birth of the computer age right up to works created in the 2010s. It promises to be one of the most unique and exciting exhibitions this year.

Delacroix and the Rise of Modern Art (National Gallery, 17 February - 22 May 2016)

Delacroix is often thought to be the most influential artists of his era. He is credited with transforming French Painting in the 19th century, and his style, the way he subverted traditional rule of form and colour inspired more of his contemporaries, and the artists who followed. He paved the way for Impressionism and the evolution of modern art. Cézanne observed, "We all paint in Delacroix's language". This exhibition will be the first presentation of Delacroix's art in Britain for more than 50 years. One not be missed.

Botticelli Reimagined (V&A Museum, 5 March - 3 July 2016)

Botticell's Birth of Venus has to be second only to the Mona Lisa, for the most reinterpreted. This exhibition will, as wells as exhibiting the originals will explore the ways that painting, fashion, film, drawing, photography, tapestry, sculpture and print have been influenced by Sandro Botticelli's paintings in the 500 years since his death. Artists featured include Dante Gabriel Rossetti, Edward Burne-Jones, William Morris, René Magritte, Elsa Schiaparelli, Andy Warhol and Cindy Sherman.

Champagne Life (Saatchi Gallery, 13 January - 6 March 2016)

Champagne Life is the first Saatchi show entirely devoted to women artists and takes its title from a 2014 work by American artist Julia Wachtel. It has been billed as an exhibition of female artists without making a feminist point. The latter half of the statement does not bode particularly well for the curatorial message, and some have (perhaps cynically) pointed out this could be an attempt to rescue the gallery's reputation from the damage wreaked upon it by revelations surrounding Charles Saatchi's private life. Never mind the backstage drama, this exhibition will be worth going to just to see the work of the female artists who are often so little exhibited elsewhere.

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...or any of these cool picks.

JJ's Guide to Other Stuff To See 2016

With my colleagues taking the major domains of theatre and visual art, I'm left with telling you about all the rest of the interesting artsy things London has to offer this term. That's opera, dance, spoken word and anything in between. I really should get more pages for this.

Lumiere London

(Various spots around Piccadilly, Trafalgar Square, Westminster and King's Cross, until 17 January)

If you're still indoors at night this weekend, I don't know *what* you're doing. Go out and check out London's biggest ever light festival! Produced by Artichoke, the project decorates central London with exciting works from a huge variety of artists and collectives. See your city in a new light, literally.

The Mikado (English National Opera, until 6 February)

Who says opera has to be incomprehensible? While purists might cringe at the idea of an opera being sung in anything other than its original language, I'm not averse to hearing them in English, especially not by the English National Opera which has done some fine adaptations in the past. Despite cuts to its funding which ex-BBC Head of Music and Arts Humphrey Burton called "cultural vandalism", the company presses on into the new year with Jonathan Miller's Marx Brothers-inspired song-and-dance Mikado. The combination of Gilbert's virtuosic wit, Sullivan's memorable melodies and Miller's hilarious antics should prove to be very entertaining. See it and judge for yourself the truth of Mr Burton's words.

L'Etoile (Royal Opera House, 1 February - 24 February 2016)

It seems to be the season for comic operas! This is the Royal Opera's first production of Chabrier's fabulously frothy comic opera, and should be a good show. I mean, this opera has a king who always celebrates his birthday with a public impalement - what can be better? He goes in disguise among his people to find a suitable victim, and runs into a young pedlar who insults him, but realises that he cannot kill him as their stars are bound too closely. Definitely one of the masterpieces of the genre, and well, it's the ROH.

Terra (Print Room at The Coronet, 23 February - 12 March)

I've always loved Print Room and their refreshing productions. Their dance programme begins this year with the world premiere of Hubert Essakows' *Terra*, the final piece of his trilogy exploring the elements water, fire and earth. Six dancers journey through the shifting horizons of an unpredictable earth in a fundamental search for home. It is accompanied by an original poem by Booker-prize winning novelist Ben Okri and music by French composer Jean Michel-Bernard. This will be the first dance performance in the main auditorium of Print Room's new home at the converted Coronet theatre in Notting Hill - a charming venue aptly suited to multi-faceted, integrative performances such as this.

Spoken Word events ...everywhere!

Spoken word in London is a vibrant, thriving scene and whether you've always been a fan or are looking for something new to check out, there are loads of options available. The Poetry Cafe holds regular poetry readings, book launches and open-mics, some with themes - check out their website for a full list. Southbank Centre similarly holds regular poetry events. If you're looking for something more informal and fun (read: with drinks), Jawdance is a regular free spoken word open-mic night at Rich Mix in Shoreditch, while closer to home along Old Brompton there is The Trobadour, a cafe which does regular readings - check out their website for the list of poets reading at each one. Bang Said the Gun brands itself as "the poetry event for people who don't like poetry", and happens at The Roebuck near Borough every Thursday. Book Slam is London's literary nightclub - with live music! It happens at a different venue each time, and this month it will be at the National Maritime Museum on the 29th of January.

David Bowie
1947 - 2016

Peter Munton
Writer

Innovation, reinvention and freedom of expression are just a few of the terms that could be used to describe the expansive variety of the artistry of **David Bowie**. Over the past five decades Bowie has been a constant driving force in modern music; his ever changing style and personality has had a lasting impact and influence on popular culture. His songs were constantly accessible by a huge fan base, whatever the style of music he explored, resulting in one of the largest and most musically diverse cults in the world. Not only did Bowie experiment with music, but he also explored other forms of creative expression including fashion, performance art and film.

Bowie's chameleonic nature – which he claimed to be due to restlessness and boredom – made him one of the most unique and loved pop stars ever. An enigmatic sex icon challenging society's boundaries of personal freedom and expression. Through all of the stage personas that Bowie adopted, Ziggy Stardust, Aladdin Sane, The Thin White Duke and Major Tom, the man behind the mask remained ever a legend, an inspiration and a hero.

Born in Brixton on the 8th January 1947 as David Robert Jones, early talents in interpretive dance showed a promising future for Bowie in the creative arts. After listening to some of his father's American rock'n'roll collection he was quickly inspired to join a skiffle group and take up the plastic alto saxophone in 1961. Still in education he went on to study art, music and design where a scuffle with a friend led to his permanently dilated pupil that gave him the appearance of having different coloured eyes. At the age of 15 his ever-changing personality saw him shift between numerous bands before deciding to take a solo deal in 1967 under the name of David Bowie.

Bowie's early singles and first album did not have much success and it was not until his 1969 single 'Space Oddity', coinciding with the Apollo 11 mission, that he tasted success as the single reached the top five in the UK charts. After being immersed in London's bohemian art scene his sound quickly shifted to a darker place and he released rock albums *The Man Who Stole The World* (1970) and *Hunky Dory* (1971). It was in 1971 when Bowie walked to Glastonbury and played at the free festival with an acoustic guitar at 4am as the sun came up. At this point he was still little known within the industry and it was not until his fifth studio album that he would reach worldwide fame.

In 1972, from erratic images and ideas, Bowie created the alien-like rock god Ziggy Stardust, the protagonist of his fifth album *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*. Ziggy became a huge otherworldly character, onstage and off stage, drawing in a cult of glam rockers. But, as the album title suggests, Bowie killed off the character onstage at the end of his tour at the Hammersmith Odeon.

In the mid 70s Bowie moved to Los Angeles, where he branched out, bringing to life the character of Aladdin Sane, cementing his reputation in America with his first US number one single 'Fame'. Continuing to reinvent his music and glam personas, he brought out the albums *Aladdin Sane* (1973) and the dystopian *Diamond Dogs* (1974). Then in true Bowie style he diverted his attention to plastic soul with albums *Young Americans* (1975) and *Station To Station* (1976) in which his monochrome persona The Thin White Duke brought neo Nazi controversy to an already controversial pop star. During his time in LA Bowie spiralled into a cocaine addiction causing him to develop anti-social habits as a virtual recluse.

Efforts to explore and experiment with more mediums of music, as well as to kick off his cocaine addiction, led him to West Berlin. While sharing an apartment with Iggy Pop, he created his most experimental and critically acclaimed albums known as the triptych. This legendary trilogy of *Low*, *Heroes* and *Lodger* mixed electronic sounds with avant-garde lyrics to produce a profound song cycle.

Bowie's success peaked in the 80s reaching number one with his single 'Ashes To Ashes' which revisited the story of Major Tom and breaking into funk pop with his fifteenth studio album 'Let's Dance'. During this time he expanded his creative repertoire starring in films such as *Labyrinth* and *The Last Temptation Of Christ* thanks to his award winning performance in *The Man Who Fell To Earth*. The 80s also saw some of his biggest live performances; in 1985 he took part in the Wembley Live Aid charity concert.

Bowie also returned to West Berlin where his gigantic 1987 gig outside the Reichstag has been suggested as being one of the reasons of the fall of the Berlin wall two years later.

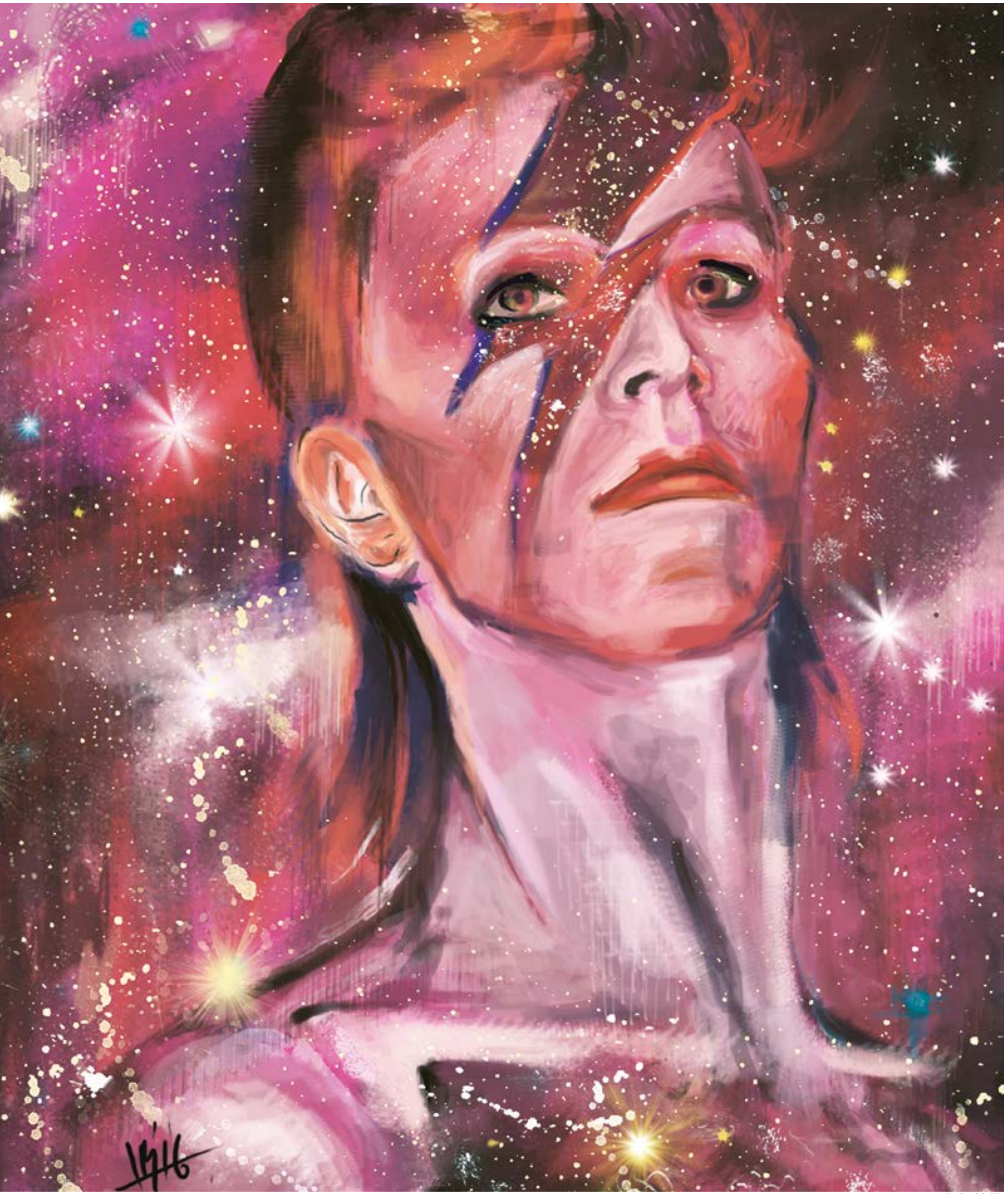
Over the next two decades Bowie returned to his unruly ways of pushing the boundaries of music delving into jungle, industrial, drum'n'bass and jazztronica in albums *Outside*, *Earthling* and *Heathen* (1995-2002). He also re-examined his rock'n'roll roots with band Tin Machine, probing metallic sounds. In Bowie tradition he was one of the first artists to use the internet to advertise his music and downloading, whilst also setting up his own service provider. As with his enduring popularity he returned to headline Glastonbury in 2000, almost three decades since he last played there.

After an emergency angioplasty interrupted his Reality Tour in 2004 it was thought that Bowie had retired from the music industry. However, he made a few surprise returns, one on the big screen in the 2006 film The Prestige. That year he also performed in New York for a charity event, which would end up being his last ever live performance.

On his 66th birthday, with no warning or anticipation, his website announced a new studio album (his 24th), along with releasing the new single 'Where Are We Now' to the shock and delight of fans around the world. This 2013 album, *The Next Day*, was received well, proving Bowie had lost none of his talent or charm. *The Next Day* saw Bowie look back at his past, while his latest album *Blackstar* looks towards the future, to another new sound. The critically acclaimed *Blackstar* was released on his 69th birthday, just two days later he sadly passed away.

It seems only right that up to his last days David Bowie was still doing what he did best, characterising his ideas and emotion for the arts through beautiful creative masterpieces.

The coolest man in the world (and out of this world) may have deprived us of one the greatest music talents ever to set foot on Earth, but he left us the way he lived, rocking on forever. Who knows, maybe he got back into his spaceship and returned to the stars.



Indira Mallik

FELIX FILM

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David O. Russell's latest film mops up

Jennifer Lawrence is the main focus in this enjoyable though flawed biopic

Joy

★★★★

Dir: David O. Russell *Script*: David O. Russell *Starring*: Jennifer Lawrence, Robert De Niro, Édgae Ramírez, Isabella Rossellini. *124 minutes.*

Fred Fyles
Film Editor

Jennifer Lawrence and Robert De Nero, ensconced in domestic strife in *Joy.* Photo Credit: Twentieth Century Fox

Given the scope and breadth of humanity that has existed, it seems strange that when David O. Russell was trying to come up with a subject for his next film, he made the unlikely choice of Joy Mangano. Mangano is an American inventor, most likely unfamiliar to all those who don't own one of her 'miracle mops', or who don't watch a large amount of QVC. But success can be found in the least likely of places, and his latest film, *Joy*, while mainly serving as a vessel for Jennifer Lawrence to sink her considerable acting chops into, has an infectious warmth and enthusiasm that makes it the most enjoyable of Russell's recent output.

Jennifer Lawrence is Joy, a struggling mother whose home-life can be described as 'difficult' at best: at the start of the film her father (Robert De Niro) moves back in with her after breaking up with his girlfriend; he has to share a basement with Joy's ex-husband (Édgar Ramírez), who refuses to move out years after the divorce. On top of this she has her two young children, grandmother, and house-bound mother to look after. At this point, we begin to think the choice of Joy's name may be one of life's richest ironies.

But Joy is hardy. An inventor at heart, she begins to work on a new kind of mop, one you don't have to touch to wring out (this epiphany was inspired by an incredibly beguiling scene where Joy literally wrings out a mop full of shards of glass *with her bare hands*). She faces setbacks and tribulations, but remains strong throughout, and eventually prevails, fighting her way to the top of a capitalist shopping-channel hierarchy. The whole thing is a tongue-in-cheek look at the American Dream, one where anyone can pull themselves up by the bootstraps, as long as they are prepared to risk complete financial destitution and losing their family.

While the supporting cast are generally solid, the true stand-out is Isabella Rossellini, who is a wonder to behold on screen as Trudy, the rich widow who Joy's father meets through a dating agency, and who goes on to finance the project. Her Italian accent, as sharp as cut glass, clashes wonderfully with De Niro's broad New Yorker drawl, with such a rich cinematic history behind them, the two have excellent on-screen chemistry that saturates every scene they are in together.

While David O. Russell manages to avoid some of the tropes that made his last film, *American Hustle*, all flash and little substance (most notably, he eschews the manic camera motions that gave his viewers motion sickness), he retains his penchant for utilising mental health problems as mere drivers of plot, as opposed to fully explored, nuanced portrayals. Like in *Silver Linings Playbook*, in which Cooper and Lawrence's mental health issues mainly manifested themselves in a lot of frequent shouting, in *Joy,* the fact that Joy's mother, Terri, (played by Virginia Madsen, hiding behind an awesomely-80s pair of retro glasses) is completely unable to leave the house due to severe agoraphobia is written off as more of an inconvenience for the protagonist, as opposed to a problem that should be addressed or explored. The overall effect of this hollowing out of character, which is found in numerous others in the film, is to make everyone else seem like mere satellites, orbiting around planet Jennifer.

Joy is the most enjoyable of David O. Russell's recent work

But then, perhaps such an assessment is unfair. Aside from her well-known turn as Katniss Everdeen in *The Hunger Games* franchise, Lawrence's career has largely been defined by her collaborations with Russell; this is the third film of his she has starred in, and certainly her most realised performance to date, which perhaps explains the complete focus on her character. One remarkable aspect of Lawrence's craft is her ability to completely absorb herself into the character, until the lines between actor and role begin to blur. In *Joy*, she is completely believable as a downtrodden housewife, buckling under her numerous commitments; while at the end she manages to achieve success (and everyone in the audience can cheer along), for most of the film she is subject to disappointment, humiliation, and desperation, and Lawrence's strength goes some way to explaining why we don't want to walk out halfway through in despair.

While there are certain aspects of the film that really don't work – an unnecessary voiceover that recurs throughout the film, interrupting the action; a ludicrously obvious set-piece that's clearly supposed to be the emotional heart of the film, and is anything but, and a bizarre soundtrack that skips between songs and genres fast enough to give you whiplash – when Russell gets it right, he really gets it right. In *Joy*, the eponymous emotion shines brightest when Jennifer Lawrence is allowed to let rip, boosted by her co-stars: such moments come few and far between, but when they do they shine bright.

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The Hateful Eight

★★★★★

Dir: Quentin Tarantino *Script*: Quentin Tarantino *Starring*: Samuel L. Jackson, Kurt Russell, Jennifer Jason Leigh. *187 minutes.*

The director Quentin Tarantino's eighth film is classically Tarantino, filled with disturbing yet comic violence and brash yet poetic dialogue; if you didn't like Tarantino's previous films, then this certainly won't change your mind.

Set a few years after the American Civil War, John Ruth the Hangman (Kurt Russell), a bounty hunter, is trying to get his bounty, Daisy Domergue (Jennifer Jason Leigh), to Red Rock before the blizzard catches up with them. Before too long he realises that they'll never get there in time, and so he finds himself at Minnie's Haberdashery, with two passengers he picked up along the way. Knowing he's stuck in a cabin with people he doesn't trust, paranoia begins to spread. But is the danger real?

Reminiscent of Tarantino's directorial debut, *Reservoir Dogs* (he even mentioned it as one of the films that inspired *The Hateful Eight*), the film consists almost entirely of people in a room trying to work out what the hell is going on. This dialogue-heavy film requires your full attention, because any conversation could have vital importance later on. But it requires more than just focus: it requires patience. The film starts by meandering along, introducing the eponymous 'Hateful Eight' one by one, but then takes a swift turn and all the subtle tension that was bubbling under the surface spikes into an intensity that lasts throughout.

The use of the Ultra 70mm Panavision – a choice Tarantino felt the need to bring up fairly frequently in the film's publicity – was maybe a little odd. Although it starts outdoors, where the super wide aspect ratio makes the landscape even more dramatic, the majority is set inside, where the wideness has little effect. More than likely it was solely to make it look more like a classic Western, and if this is so, then it's understandable. Obviously, this is not to say that it wasn't beautifully shot; frequent Tarantino collaborator Robert Richardson has created Tarantino's most beautiful looking film yet.

In a film with all-round outstanding performances, Jennifer Jason Leigh shone throughout: unstable, dangerous, and most of all simply terrifying. Plus she did half of this with blood covering her face. In an age where people are emphasising that women can play heroes, Leigh shows us that they can play monsters just as well.

Of course, the best element of any Tarantino film is his dialogue and *The Hateful Eight* is no exception. As a writer, Tarantino captures how everyone would like to speak, but no one in reality does: this absurdly eloquent way of speaking in paragraphs removes us from reality, allowing us to be okay with the gruesome and equally absurd violence.

With all its aspects coming together to form an intense and strangely beautiful film, Quentin Tarantino's *The Hateful Eight* is simply a triumph in filmmaking.

ALEX HEIB

Kurt Russell and Samuel L. Jackson don't see eye-to-eye in Tarantino's *The Hateful Eight* Photo Credit: Allstar

Michel Piccoli and Brigitte Bardot as tempestuous lovers in Jean-Luc Godard's *Le Mépris.* Photo Credit: Creative Commons

Le Mépris (1963)

★★★★★

Dir: Jean-Luc Godard. *Script*: Jean-Luc Godard, Alberto Moravia. *Starring*: Brigitte Bardot, Michel Piccoli, Jack Palance, Fritz Lang. *105 minutes.*

When it comes to Jean-Luc Godard's cinema, plot summaries can hardly do it justice. Such an attempt merely demotes it too often into common melodrama. *Le Mépris* is a case in point: screenwriter Paul Javal (Michel Piccoli) is hired to work on an adaption of Homer's Odyssey; soon he struggles to collaborate with both producer Prokosch (Jack Palance) and the great director Fritz Lang (playing himself!); meanwhile, his wife Camille's (Brigitte Bardot) sudden contempt for him begins to trouble their marriage. This is an adequate, yet ostensible, interpretation – the truth is *Le Mépris* is really a self-reflective essay on love and alienation, cinema and reality.

Godard is a rebel without a cause; the perfect example of a bad storyteller. Watching *Le Mépris*, one can immediately see the influence of Bertolt Brecht – the German playwright who provokes rational thoughts by reminding viewers that they are only watching a play. Indeed, the artificiality of filmmaking radiates from the screen at 24 frames per second. The opening scene sees Giorgia Moll walking down the street followed by an entire crew, while a voice reads out the cast. Later on, in Lang's projection room, I begin to ponder over safety regulations on film sets: surely anyone who has seen *Inglourious Basterds* would worry when Paul lights up next to a pile of nitrate films. (And seriously, why do they smoke all the time?)

So what makes this rambling, distancing, arguably exhausting PhD-level meta-epic-theatre great? For one thing it has a bravura style, thanks to the masterful cinematographer Raoul Coutard. With its crimson red and Mediterranean blue, this film never ceases to showcase its celluloid cool. A carefully calibrated scene features the explosive physical appeal of Bardot's Camille, lying nude next to her husband, who claims to love her 'totally, tenderly, tragically'; the muted darkness hides their expressions from each other, from a distance it looks like peace. Coutard's awe-inspiring shots run through the tricolour filter – red, white, and blue – and are juxtaposed against the sublime music done by George Delerue, which adds an achingly nostalgic touch to this Brecht-esque film. It forces me to surrender to its beauty – totally, tenderly, tragically.

"Brigitte Bardot? Beautiful. A bit over the hill, no?" questioned Mikołaj in Trois Couleurs: Blanc. No, Mikołaj, not even close. Delivering some fine acting, Bardot is the secret glue binding the film's cunning parallels. She inherits several blatant traits from Penelope, the wife to Paul's modern-day Ulysses, and more intriguingly, physical features of Anna Karina. In two separate occasions we see her donning a wig that curiously resembles Godard's soon-to-be ex-wife: a scene alludes to Antonioni's L'vventura, where Claudia tries to become Anna by borrowing her hair as well as her fiancé. Much like an Antonioni film, this comical tragedy is an overt commentary about our beloved director's rocky marriage.

A strange selection from Godard's oeuvre, *Le Mépris* still contains some inspired vignettes, a whisper of films past. The centerpiece, a dialogue scene between Paul and Camilla, is presented in some slow-gliding panning shots punctuated by unexpected close-ups – a technique associated with Italian auteurs such as Rossellini and Antonioni. Yet it still has a Brechtian-Godardian twist – here the melancholy music takes on an opaque shade, as it accompanies the absentminded Paul turning a lamp on and off, echoing the oscillation of the couple's relationship before it orbits into inevitable disintegration.

In one scene, Godard quotes Louis Lumiére: "The cinema is an invention without future." Whereas his intention remains inscrutable, it is a slap in the face for the cinéphiles, a reminder that cinema is nothing but a beautiful fraud. *Le Mépris* might even put you off from it for good – "I don't think you should feel about a film," says Godard, "you should feel about a woman, not a movie. You can't kiss a movie."

JULIA ZHANG

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The top three *film soundtracks* that aren't by *John Williams*

If you can whistle the theme tune to a film, it's a safe bet that John Williams wrote it. From the Dvorak-reminiscent *Jaws* theme to the *Star Wars* score, Williams is one of the most-prolific composers in cinema's history, a fact that has been recognised in his 49 Academy Award nominations. But sometimes we need something we haven't heard before; here are three films with cracking soundtracks:

Elevator to the Gallows (1958)

A perfectly-made French crime drama that anticipated the *Nouvelle Vague* that would shake cinema to the core, its Miles Davis score is pitch-perfect. A legendary work in its own right, the score was reputedly produced in a single frantic night of work. Watch Jeanne Moreau walk down the Champs-Élysées in the pouring rain to Davis' agonising notes, and you understand why critic Phil Johnson called it 'the loneliest trumpet you will ever hear'.

Koyaanisqatsi (1982)

A surprising hit that has come to define experimental cinema of the 1980s, *Koyaanisqatsi* is a visual tone-poem that explores the mechanics of life, from the great to the small. And who better to score it than Philip Glass, whose entrancing score pulsates with energy. Drawing on the sound of his avant-garde opera *Einstein on the Beach*, Glass' music ranges from ominous droning to sparkling circuits – a perfect accompaniment to this meditative film.

Under the Skin (2013)

A score that catapulted Mica Levi from underground name to cineaste's dream-boat, Levi's score is the auditory equivalent of a Richard Serra sculpture: dark, dank, ominous, and monumental, it is shot through with daring vision and originality. Trying to get across the film's theme is no mean feat, but Levi manages to do so, forging from looped synths and stabbing strings a score that is utterly elemental.

FRED FYLES

The best cinema of the next term

For others, the dawning of a new year may be a time for promising to try and sweat off the effects of mountains of holiday food, but for us it marks a whole new slew of upcoming releases. Here are the five films released this term that we're most excited about:

The Assassin

What may be the culmination of Taiwanese director Hou Hsiao-Hsien's career, which is midway through its third decade, *The Assassin* has been on the critics' minds since it premiered at Cannes, where it earned Hsiao-Hsien the 'Best Director' prize. Set in the 8th Century, *The Assassin* is essentially a wuxia piece at heart, but what differentiates it from its cohorts is the laconic, meditative way Hsaio-Hsien handles the camera. Slow moving, the beauty of the environment and the skill of Mark Lee Ping Bing's cinematography combine to make this one of the most ravishing martial arts epics you'll ever see.

Released 22nd January

Shu Qi as the proagonist in Hou Hsaio-Hsien's wuxia epic *The Assassin* Photo Credit: SpotFilms

Youth

Following on from his Academy Award win for *La Grande Bellezza*, Neopolitan filmmaker Paolo Sorrentino returns to our screens with *Youth*, a mediation on love, life, and aging. Although the setting of a Swiss hotel resort seems a world away from the high-octane Rome of his last film, Sorrentino's monumental energy has been preserved. At the centre of the picture is Michael Caine's Fred Ballinger, an aging composer who comes yearly for relaxation; he is joined by a veritable menagerie of hotel residents, portrayed by a fantastic ensemble cast, including Hervey Keitel, Paul Dano, Rachel Weisz, and – in a hair-raising turn – Jane Fonda. By turns hilarious, offensive, and deeply moving, Youth cements Sorrentino's already-stable status as a master of modern pan-European cinema.

Released 29th January

The cast of Luca Guagagnino's *A Bigger Splash*. Photo Credit: Paolo Roversi/ Venice Film Festival

A Bigger Splash

Another Italian filmmaker working in English, this time it is the turn of Luca Guagagnino to impress us. Following on from his 2009 hit *I Am Love*, *A Bigger Splash* sees him teaming up yet again with Tilda Swinton, who plays Marianne Lane, an aging rock star who retreats to a secluded island for some privacy. Once there, however, she is unexpectedly joined by her old lover, Harry (Ralph Fiennes), and his daughter Penelope (Dakota Johnson). Inspired by Jacques Deray's *La Piscine*, *A Bigger Splash* promises to be a shimmering sexual mirage, perfect for lifting winter blues. Ralph Fiennes is on particularly good form in the film; it seems he is determined to blow away the cobwebs from his previous, more sombre work, and *A Bigger Splash* marks a continuation into comedy that began with Wes Anderson's *The Grand Budapest Hotel.*

Released 12th February

Hail, Caesar!

The return of American genre-flipping auteurs Joel and Ethan Coen, *Hail, Caesar!* revolves around the disappearance of Baird Whitlock (George Clooney), an actor of Hollywood's Golden Age, in the Cary Grant mould. What follows is a comedy caper, as fixer Eddie Mannix (Josh Brolin) is tasked with finding the leading man, and keeping the news out of the gossip rags. With a stellar supporting cast, including Ralph Fiennes, Tilda Swinton, Frances McDormand, and Scarlett Johannson, *Hail, Caesar!* is attaining a near-hysterical amount of hype, the kind that Coen brothers' films often get, and usually deserve. Expect lashings of gallows humour, deadpan deliveries, and all-round fantastic acting.

Released 4th March

Anomalisa

The second film by acclaimed screenwriter/director Charlie Kaufman, after his 2008 masterpiece *Synecdoche*, New York, *Anomalisa* has already had critics gushing over it, with numerous critics in the US including it in their best films of 2015 lists. A deeply moving animated exploration of loneliness and isolation, *Anomalisa* is a far cry from other animated films, with its unflinching examination of the nature of life. The unique animation style, which can be off-putting, is sure to cement it in the canon of animated cinema, and *Anomalisa* is sure to be one to watch for this year's Academy Awards. It also is one of the film marking the return of Jennifer Jason Leigh to our screens, along with Quentin Tarantino's *The Hateful Eight* – a dearly-missed presence from cinema, it is a delight to welcome her back.

Released 11th March

Youth cements Sorrentino's status as a master of cinema

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Recycled storyline, with paper-thin plot. Overuse of poor actors, underuse of good ones. One for fans of the series, but not fans of cinema.

★★

Fred Fyles
Film Editor

A long time ago, in cinemas up and down the country, the new Star Wars film was released. Here the FELIX team share their thoughts, in 140 characters or less...

The second best film Oscar Isaac was in this year.

Cale Tilford
Music Editor

Star wars: star ship? Lasers! Sith lord! Stormtrooper escape? Rey escape? Han solo? Lightsaber! Death star again? Explosion! Luke...

★★★★

Jonathan Masters
FELIX Secretary

Where do I go from here? This was the best thing to ever happen to me.

★★★★★

Grace Rahman
FELIX Editor

Seriously? This shit again? I was hungover and you made me get up for this? Bah! Go away JJ, you're wasting my time..

★★

Max Falkenberg
Arts Editor

Documentary corner: *Man with a Movie Camera*

Fred Fyles
Film Editor

A glittering glimpse into the modern interactions between man and machine. Photo Credit: BFI

You only need to watch about 30 seconds of Dziga Vertov's 1929 work *Man with a Movie Camera* to understand why it is perhaps one of the single most important documentaries of all time. Luckily for you, it's all on YouTube, so go ahead. Don't worry, I'll wait. Well, you see what I mean? Phenomenal, isn't it. Coming in as Sight and Sound magazine's number one documentary ever made, *Man with a Movie Camera* simply does what it says on the tin: it shows us what one man and one camera can achieve, taking us around 1920s Russia in a dizzying display of the art-form

Vertov belonged to a movement called the 'Kinoks' (from kino-oki, meaning cinema-eyes), who rejected all forms of non-documentary cinema, in a form of proto-cinéma vérité. For Vertov, the camera can do anything, go anywhere. We are shown a plethora of human life, from a baby being born to a pulsing metropolis, one built on an infinity of human lives, all stacked on top of each other at a frantic pace. Vertov is not afraid to be radically political, and this city-symphony is also distinctly Marxist in tone, championing the Soviet march for progress that defined the first half of the USSR's existence. We are shown a glittering world of technology, electricity, and a glorification of labour; despite having no voice-over (and, officially, no score at all), Vertov manages to show us the progress collective action can bring.

While Vertov is rightly lauded, it is also crucial that we mention the work of his wife, Yelizaveta Svilova, who served as editor for the film, and was responsible for helping to create the pulsating rhythm that runs throughout the work. Combining together nearly 2,000 shots, the film was edited four times faster than comparable films of the era, and this rapidity is still felt today, with *Man with a Movie Camera* cannoning along at a breakneck speed.

The film is a mission statement for the powers and profound possibilities of the cinema. Vertov is a master with the camera work, and he is intent on showing us all that it can do: jump-cuts, slow motion, split screens, Dutch angles – Vertov has taken the entirety of the director's lexicon and thrown it at the screen over a heart-stopping 68 minutes. The frantic nature of a modern city is made clear for us to see, and – even now – in a shrinking world awash with streamlined tech, instantaneous messaging, and social media galore, *Man with a Movie Camera* still has the power to make the viewer stop in their tracks. "So this is the future," we cry, "this is the brave new world we've been promised". A clear example of what cinema is capable of, and a radical call-to-arms for anyone to pick up their phone and start shooting, *Man with a Movie Camera* is an uplifting, unforgettable masterpiece of documentary cinema.

FELIX TV

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Upcoming Shows of 2016 to Watch

Saad Ahmed
Television Editor

The new year is not only a time for resolutions and working towards a new direction, it is also a time for a slew of new TV shows to premiere and (hopefully) become the next thing to look forward to each week. So without further ado, here is a list of my recommendations of new shows to watch in 2016. Just remember this is a subjective opinion and there could a large number of upcoming awesome shows I haven't mentioned. Regardless, there should be something for you to enjoy.

War and Peace by Leo Tolstoy, one of the longest novels ever written, would be considered very difficult to adapt into a six part series for a Sunday night slot. With hundreds of characters, intervening and complex story lines as well issues like religion, death, love and sex, writer Andrew Davies clearly enjoys a challenge. A couple of episodes in however, it is clear Davies has created an adaptation that's both lavish, breathtaking and intriguing. It also helps to have a cast, with the likes of Paul Dano and Lily James, that are able to give solid performances.

The Crown, Netflix's first U.K. based original series, stars Doctor Who's Matt Smith and Wolf Hall's Claire Foy in a 10-part story about the royal family, inspired by Peter Morgan's theatre production 'The Audience'. The show, featuring the two important locations of Buckingham Palace and 10 Downing Street, will be about the events that shaped the latter half of the 20th century as well as the intrigues, love lives and plans that went on behind the scenes. It will be an interesting look into the royal family as well as the state of a changing world.

A team of C-list heroes and villains travel through time to prevent a future disaster

Dominic Cooper as the cocky and complex Jesse Custer in Preacher . Photo Credit: AMC

Legend's of Tomorrow, a spin-off show from CW's 'Arrow and Flash', features a team of C-list heroes and villains travelling through time to prevent a future disaster. Featuring previously established characters as well as Arthur Darvill as time travelling Rip Hunter, the show looks to be an intriguing take on the usual superhero adventures. With showrunner Greg Berlanti having already proven his talents on 'Arrow' and 'Flash', it is hopeful this show will be able to deliver on the build up and hype leading towards it.

Lucifer the devil, bored and unhappy from his duties, retires and takes up residence in Los Angeles. Played by Tom Ellis, the title character will spend his time managing a nightclub and helping the LAPD punish criminals and solve crimes. A grounded take on Lucifer, the show will be about his life on Earth injected with dark humour. A loose adaption of the character written by Neil Gaiman, this should be one not to miss.

Shadowhunters are what you get when you mix a human with angel blood. Based on Cassandra Clare's fantasy novel series, 'The Mortal Instruments', the new Freeform (formerly ABC Family) series follows a core group of the paranormal beings, played by Katherine McNamara, Emeraude Toubia, and Dominic Sherwood, trying to protect innocent civilians from evil demons. While the series previously had a lacklustre movie go-around, this TV debut might be able to revitalise the characters in live action.

The X-Files isn't technically a new show, but it has been absent from TV for so long that I'm letting it slide. Fox are bringing back Mulder and Scully, with David Duchovny and Gillian Anderson reprising their iconic roles, for a limited run of six episodes starting in January. It's fair to say there's a lot of hype and expectation around this one, giving the fact that it's been 13 years since our last supernatural case, and the promise of new cast members including the likes of Joel McHale.

Preacher is a show that will have the weird fantasy and bizarre plots that will appeal to many. It's another adaptation, this time of the comic book series by Garth Ennis and Steve Dillon, produced by Seth Rogen, Evan Goldberg and Sam Catlin. Conflicted preacher Jesse Custer, played by the MCU's Dominic Cooper, is inhabited by a strange entity which gives him weird powers and he must go on a mission to literally, find God. Don't let the religious underlines stop you, as the comic book was notable for being aggressively dark and violent. Also starring Agents of SHIELD's Ruth Negga and Misfits' Joseph Gilgun, it is sure to be a wild, fun and crazy ride.

Westworld has a lot of good things about it to get you hyped, not just that fact that its on HBO. It's being created by The Dark Knight and Interstellar's Jonathan Nolan. It is based on the 1973 film of the same name, written and directed by Jurassic Park's Michael Crichton. It also features an impressive cast with the likes of Anthony Hopkins, James Marsden and Evan Rachel Woods among others. The story is centred around a futuristic amusement park where the park androids begin to malfunction and start to kill people, in other words, an awesome adventure.

The cast of War and Peace in their stunningly designed costumes. Photo Credit: BBC

Lucifer the devil, bored and unhappy from his duties, retires and takes up residence in Los Angeles

These shows will be available on Netflix and Amazon Prime

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Old school Sherlock

Saad Ahmed
Television Editor

Ah, the Abominable bride, a Sherlock special which had promise but ultimately got bogged down in a weird mess. It took a new interesting direction to previous episodes; the long and short of it is that while the setting was nice, the performances solid and the jokes decent, the story got a bit too convoluted and honestly, too silly at times. Spoilers ahead.

Steven Moffat and Mark Gatiss' Sherlock was unique for having a modern day spin on the classic Arthur Conan Doyle stories so it was an interesting touch to go back to Victorian London where it all started. The episode starts as an almost soft reboot, reintroducing the characters and getting back into the game in an old-age setting. The contemporary backdrop does lead to more faithful adaptations of the original stories with the example of Watson writing for the Strand as opposed to blogging.

Soon we came to the attention of the "Abominable bride", the case which would push Holmes to "mental and physical extremes". However, the case took a while, as well as some exposition, to get going and when it did, those extremes mentioned were never really met. A big reason for that is the reveal that this episode isn't a fun standalone piece but rather a scenario playing in modern day Sherlock's head as a means to work out how Moriarty is back from the dead. It was an interesting idea but the multiple time jumps, twists and blurred lines between fantasy and reality led to a confusing and ultimately lacking third act. It also made the case of the bride somewhat irrelevant and anti-climactic as well as lowering the stakes.

> While not abominable, it wasn't the best we've seen Sherlock be

The two sleuths with an 18th century style. Photo Credit: BBC

While apparently we couldn't wait until season four to address Moriarty being back from the dead, the episode is not without some merits. We do get to see Andrew Scott return as the character and it is always entertaining to see Holmes and Moriarty face off against each other, especially seeing them go toe-to-toe at the Reichenbach falls. The insights into Sherlock's drug addictions, while a little out of place, were sufficiently informative and sad and the appearances of the bride were also genuinely creepy and terrifying. Unsurprisingly, Benedict Cumberbatch and Martin Freeman both deliver solid performances, displaying great chemistry between the two characters once again.

If it focused entirely on the Victorian setting as an independent tale, this episode, as well as the case resolution, could have been much greater. While not abominable, it wasn't the best we've seen Sherlock be and we hope season four regains the light of the previous episodes.

Sherlock is available on Netflix

The Husbands of River Song

Just another Christmas Adventure with your spouse. Photo Credit: BBC

Anurag Deshpande
Writer

The most recent series of Doctor Who has been, by and large, fairly well received. Despite following a somewhat weak season finale, the latest offering continues the positive trend. This year for Christmas, showrunner Stephen Moffat decided to give the viewers that most elusive of gifts; a good River Song centred episode. Although the story the episode tells may be simple, the execution is extremely well done. We are treated to a classic heist narrative, as the Doctor ends up accidentally embroiled in a plot to steal the head of an intergalactic warlord, Hydroflax; played by an aptly cast yet criminally underused Greg Davies.

In fact, the entire main cast shines here. Peter Capaldi and Alex Kingston have exceptional chemistry together; far better than Kingston had with either of her previous Doctors. Their playful banter and interactions are the main driving force of the episode, and help elevate what otherwise could have been a forgettable instalment. Little Britain's Matt Lucas also puts in an appearance; delivering a perfectly serviceable, if somewhat pointless, performance. Assisting the leading duo's dynamic is the tight pacing of the episode. Momentum is maintained throughout, and the writing manages to expertly walk the tight rope between keeping the audience interested and feeling rushed.

This, seemingly, being River Song's final appearance, Moffat chooses to reverse the dynamic of her first. This is Song's first meeting with this incarnation of the Doctor, and as such she does not recognise him. Admittedly, this does not serve any particularly sophisticated purpose, other than, perhaps, to cause the viewer to smirk upon realisation.

> It does give us the unique opportunity to see what River is like without the Doctor

However, it does give us the unique opportunity to see what River is like without the Doctor around, and results in a particularly cathartic pay-off.

Despite not being directly linked, this episode also provides a fitting end to the arc of the Doctor over the previous season; with him finally accepting that there are some things even he cannot change. If this seems familiar, it is because it is an arc that the show has, arguably, done to the death. For me, at least, this is a forgivable issue; since it is relatively well done, and one can hardly fault a show that has been around for 60 years for repeating plot points at times. Stringent continuity buffs will at least be happy with the fact that all the remaining plot threads with Song are tied up here.

With the exception of, well, the exceptional episodes, I've generally been ambivalent to River Song. However, I understand the dislike for her character and her perceived overuse. Perhaps if the writing had been this strong in her other appearances, she would be a fond memory in the annuals of Who history. Regardless, we'll always have 'Silence in the Library'.

Doctor Who is available on iPlayer

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A winter warmer

FELIX searches for sublime squash soup

Sanjay Bhattacharya
Food Editor

Here we see squash in their natural habitat, huddling for warmth. Photo Credit: Wikicommons

Whilst making lunch this weekend, I came up with a recipe inspired by some of the flavours of South East Asian cuisine. It could accommodate for the surfeit of squashes that I had and was also nicely warming. I won't pretend it comes from any specific South East Asian country – let alone that is a recipe with any tradition – as it contains spices from all parts of the world. However, it tastes damn good and I'm quite proud of it. Sod the provenance.

A note: not all the ingredients are essential to this recipe, and I am sure that it will still taste fine without them. However, it's not that hard to find most of them, nowadays. Galangal, a rhizome similar to ginger, is still uncommon on supermarket shelves, but is very cheap in any Asian markets, which are also the best place to find cheap lemongrass, kaffir lime leaves and szechaun peppercorns. The latter have a highly unusual property: they contain a compound that, in sufficient quantities, will make your whole mouth tingle. This is quite disconcerting the first time, but will get you going back for more and more. If you're concerned about having to buy large packets of fresh herbs and not being able to use them before they go off, don't worry. They freeze very well. In fact, I find it easier to prepare galangal when frozen, so that's an added bonus. For preparing garlic, ginger and galangal in this manner, I find a Microplane to be the best tool possible, as it gives a uniform pulp and is very speedy.

> This is not a recipe with any tradition

In terms of squashes, butternut is the most ubiquitous – but pumpkins (now very cheap) can be used, along with more uncommon but equally tasty varieties, such as kabocha, acorn or turban squashes. Some are sweeter than others, so make ensure you sweeten the soup to taste.

If you feel like the list of ingredients here is too long, please feel free to substitute or adjust – the easiest way is by using a ready made mix of spices, such as the Green Thai Curry paste made by so many supermarkets. Likewise, with all the heat going into it – chilli, paprika, etc. – knock this up and down as it suits you.

Spiced Squash Soup Recipe

Preheat your oven to 200C/180 Fan. Peel your squash/gourd of choice – this may require a sharp knife, for varieties that defeat your peeler.

Cut in half and scoop out the pulp – any seeds can be separated out and reserved. Dice into approximately 1"/2.5cm cubes and place into a large mixing bowl. The size consistency isn't that important, but it's a good exercise in knife skills.

To this bowl, add the oregano, thyme, sumac, smoked paprika and a good few grindings of black pepper, along with approximately 3 tbsps of your chosen cooking oil – enough so that when you mix all this together, the cubes of squash all have a light coating of spices and oil.

Toss thoroughly, and spread evenly onto an unlined (no tinfoil here) baking tray – or two, if necessary. Stick in the oven and let roast for ~40 minutes, or longer, until the cubes are very browned with a little bit of blackening.

During cooking, make sure to stir the squash around in the tray, so that all the pieces get a chance to brown, and feel free to add a splash more of oil if you feel that they're not browning well.

Whilst that's happening, prepare the garlic, ginger and galangal. Use a teaspoon to scrape the skins from the ginger and galangal first, and then puree. If you don't have a Microplane, which, again, I think is the easiest way to do this, then you can finely dice them and mash them in a mortar and pestle, with a little bit of coarse salt. Alternatively, feel free to struggle with your garlic press, but I hate those things. Use a mortar and pestle (or spice grinder, if you have one) to finely powder your star anise and Szechuan peppercorns.

Dice your chilli, removing the seeds and membranes if you don't fancy too much heat. Finely chop your onions, and add them to the largest pot you have – mine is about 5l, and it finishes almost full – with a good glug of oil. Turn the heat to medium high, and add the minced herbs, along with the lemon grass stick, anchovies, ground cinnamon, peppercorns, start anise and kaffir lime leaves.

Let this fry, stirring occasionally, until the onions have disintegrated and are starting to brown.

Meanwhile, zest the limes and juice them. When it looks as if most of the moisture is gone from the pot, and caramelising has started to set in, deglaze it with the lime juice. By this point, your squash should be tender – poke with the top of a knife to test, and it should slip in easily. Add the squash to the pot, and use a splash of stock to remove all the lovely browned bits from the roasting trays – add it to the pot as well.

Now add the two tins of coconut milk and approximately half the remaining stock, and leave the whole concoction to simmer whilst you tidy up and have a break.

When the liquor smells divine and you can't wait any longer, remove the lemongrass stick and use a hand blender to carefully puree the soup to the smoothest consistency you can achieve. Add enough stock to loosen to the consistency of single cream, but I wouldn't go any thinner.

Now, you can eat the soup as it is, but there will be small bits that the blender can't blitz. So, I prefer to pass the soup through a conical fine mesh sieve, and just discard all the bits that get stuck. This needs to be done in batches, and takes a little bit of time – but the silky smooth result is very worth it.

Finally, season the soup with a mixture of soy, fish sauce and caster sugar – if your squashes weren't too sweet. Then throw in the zest of the limes. Now that's a winter warmer.

Shopping List

For 12 hearty portions, or more – it will keep very well, in fridge or freezer.

("*" indicates ingredients that can simply be replaced with 2tbsps of green thai curry paste, if you can't find them easily or simply don't want to bother - I won't judge.)

- 2 kg Squash – see note above
- 2 tbsp oregano
- 1 tbsp thyme
- 1 tbsp smoked sweet paprika
- 1 tbsp sumac*
- Black pepper, to grind
- Olive or other neutral cooking oil
- 4 cloves garlic
- 5cm piece of ginger
- 5cm piece of galangal*
- 1 green chilli, or more
- 4 medium red or white onions
- 1 stick lemon grass*
- 4 anchovies - in oil or salt*
- 1 tsp ground cinnamon*
- 1 tbsp Szechaun peppercorns*
- 1 star anise*
- 6 dried kaffir lime leaves, or fresh if you can find them*
- 3 limes
- ~800ml stock – any meat or vegetable stock works well, or use a good quality stock cube.
- 2 tins (800ml) coconut milk
- Tabasco
- Fish sauce*
- Soy sauce
- Fine salt
- Caster sugar

Imperial College London

Student Support Fund

If you suddenly find yourself in **financial difficulties** or experience an unexpected change in circumstances, you may be eligible to apply for **emergency financial help** through the Student Support Fund.

CONTACT THE STUDENT FINANCIAL SUPPORT TEAM TO FIND OUT MORE:

+44 (0)20 7594 9014

Student Hub, Level 3,
Sherfield Building

www.imperial.ac.uk/fees-and-funding

FELIX WELFARE

felix@imperial.ac.uk

New Year's resolutions for overall wellbeing in 2016

Noor Mulheron
Welfare Editor

Celebrate the New Year with self-care, socialising and maybe even a new hobby!. Photo Credit: Wikipedia Commons

It's the start of a new year, and a new term. With this comes a great deal of opportunity, and also pressure – not least exams, coursework and deadlines. When you're feeling stressed and pressured, or if you experience anxiety or depression or low self-esteem, or any chronic illness, all these tasks you set yourself can get overwhelming; the things you set yourself to improve on end up making things feel worse. Instead of making a whole bunch of New Years Resolutions that will put you under yet more pressure and make you feel bad for quitting, here are a few ideas to take into account.

Resolution 1: Let yourself have off days

Whether you have depression, or are just having a bad day, remember that it is ok to have days where you aren't 100%. Sometimes, you need to just take a step back, spend some quality time with Netflix and recover your energy. If you let yourself relax, the next day will feel at least a little more manageable – at least it does for me.

Resolution 2: Remember to practise self-care

Self-care comes in many forms: remembering to have regular healthy meals; doing that laundry pile; making yourself some hot chocolate and curling up with a book. All of these things do tend to take a little bit of effort, but the little effort in gives you a huge gain in mind-set. It helps maintain motivation and keeps you from getting burned out, which is all too easy, especially for students at Imperial; we have a tendency to work ourselves quite hard!

Look after yourself, let yourself make mistakes

Resolution 3: Take up a new hobby

Alright, so this one is a classic, but there is a reason it is always cited as a good resolution to make. Trying something new can help to expand both your social circle and your horizons – not to mention you can at least say you tried something new this year! Just having a go and being an amateur at something can be oddly freeing, and who knows, you might discover a new passion.

Resolution 4: Form a new study group

This one may seem a bit odd, but I find that if you work with other people, or at least around them, it has several benefits. Firstly, you tend to be more productive, because you can keep each other going. Secondly, there is always someone to ask if you get stuck on a problem. And finally, it means you can't skip out on studying because there are other people waiting for you. It turns studying into both an obligation and a social activity, which I find can be very useful on those days when you just want to go home and chill.

Resolution 5: Break up large tasks into smaller chunks

This is something we're always told, but for some reason I at least used to constantly ignore it. But this good old piece of advice is genuinely helpful, especially if you're feeling overwhelmed for any reason. Breaking down your coursework into smaller chunks lets you make a plan of how to do the task more easily, and gives you a series of smaller achievements to keep you motivated as you work.

Resolution 6: Be kind to yourself

If you choose to take up only one of these resolutions, I would say this should be the one you choose. There is a somewhat famous phrase: 'treat others as you would yourself'. Personally, I don't find it that helpful; all too often I put so much pressure on myself and tell myself I am lazy or useless at whatever it is I'm trying to do.

If I were to treat others how I treat myself, I don't think I would have many friends left – and this is often the case for many of us. There is one rule for our friends and family, and a whole other, often unattainable and perfectionistic standard, for ourselves. So instead of the usual phrasing, I'll put it the other way around. Treat yourself like you would treat your friends, or a younger sibling. Look after yourself, let yourself make mistakes and don't beat yourself up about them. And be kind to yourself.

Happy New Year.

Mental health helplines and resources

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

Helplines and Online Resources

If you are distressed and need someone to talk to:

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

For issues with anxiety:

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

No Panic
Phone: 0808 800 2222
(Daily 10:00-22:00)
www.nopanic.org.uk

For eating disorders:

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

For addiction:

Alcoholics Anonymous
Phone: 0845 769 7555
(24 hour helpline)

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

College Resources

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

Imperial College Health Centre
Phone: 020 7584 6301
Email: *healthcentre@ic.ac.uk*

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

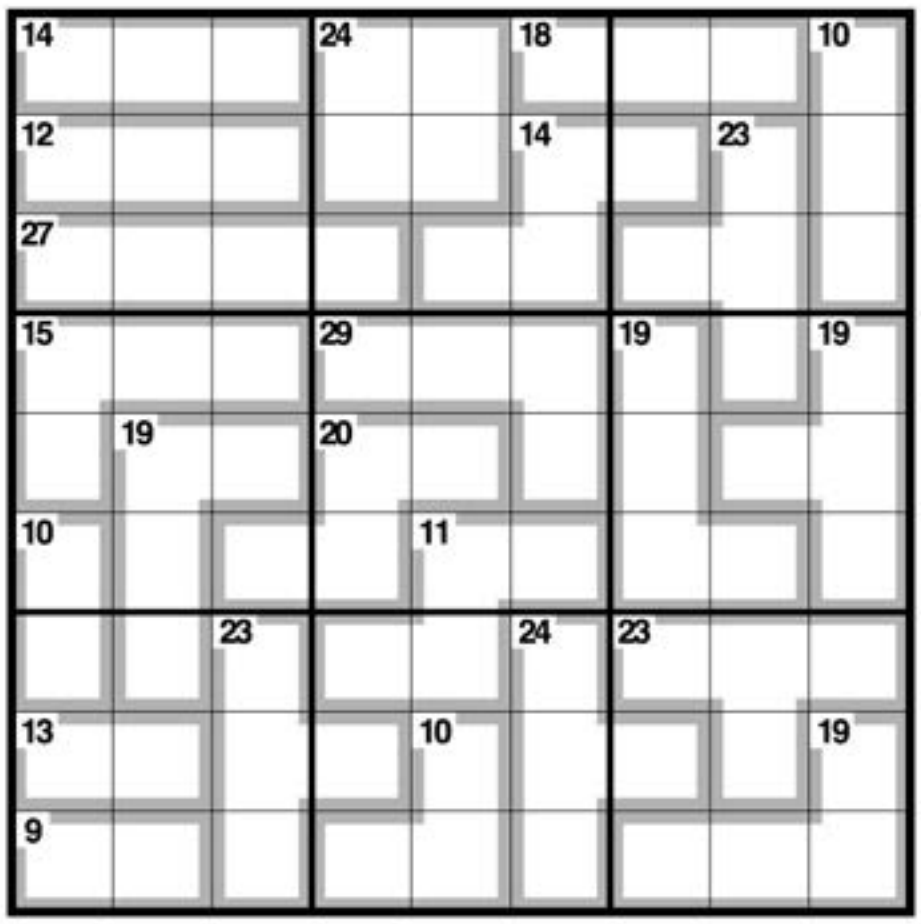
FELIX PUZZLES

fsudoku@imperial.ac.uk

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

Find words related to the *FRIENDS* sitcom.

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



Find the 9 letter word.

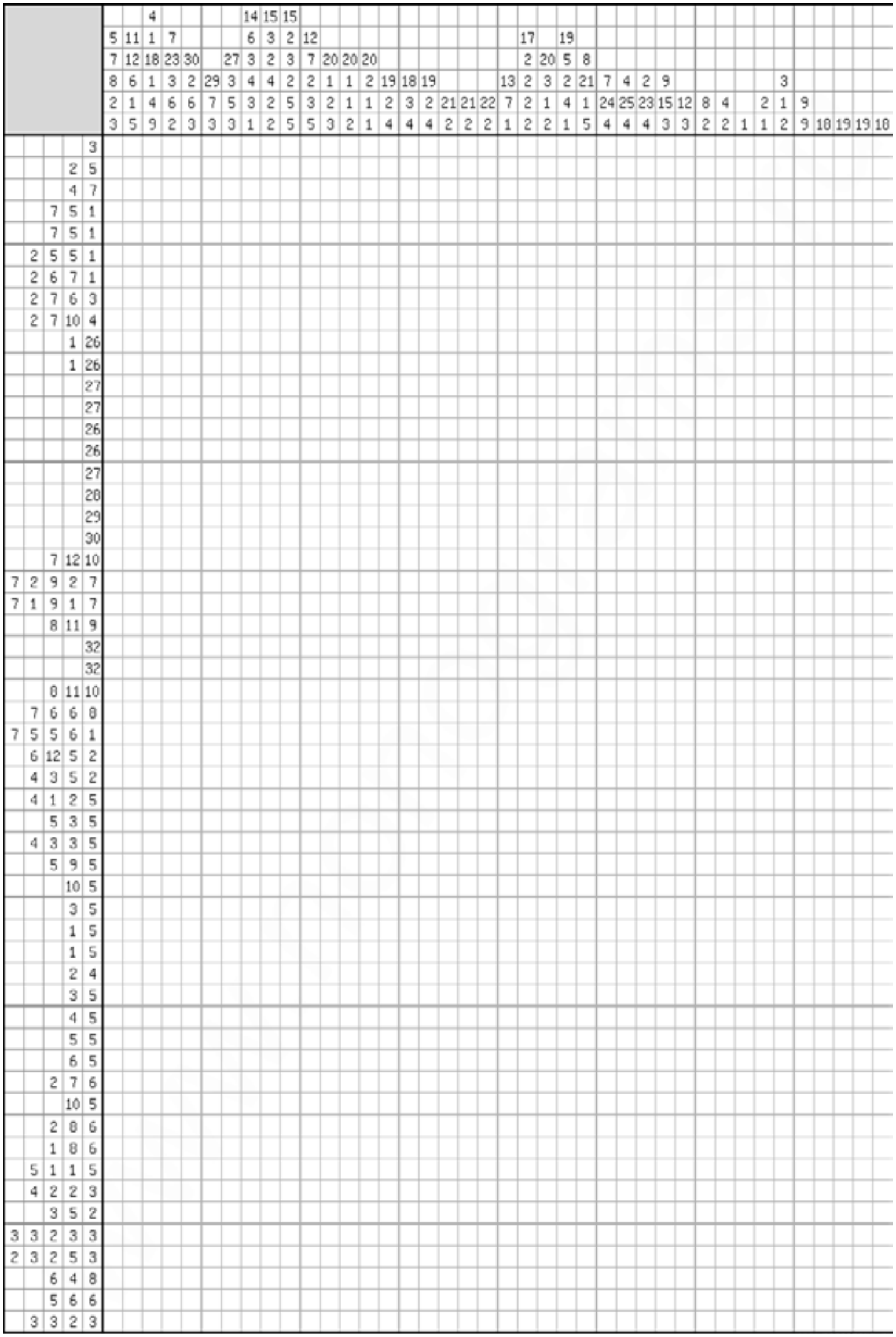
Email your solutions to *fsudoku@imperial.ac.uk* before midday on Wednesday!

Last issue's nonogram

| | | | | | | | | | | | | |

FELIX PUZZLES

fsudoku@imperial.ac.uk



FUCWIT

Solo Efforts

1st	Nicholas Sim	**122**
2nd	Cherry Kwok	**120**
3rd	Greg Poyser	**42**
4th	Ayojedi	**28**
=5th	Jan Xu	**13**
=5th	Sach Patel	**13**
6th	Harry Secrett	**10**
7th	Joshua Wan	**8**
8th	Ho Chin	**7.5**
=9th	Grace Chin	**3**
=9th	Jeremy Ong	**3**

Groups

1st	Pufuletzi	**64**
2nd	CP Fanclub	**51**
3rd	Gap Yahhhh	**44.5**
4th	Parmesan	**9.5**

Points Available	17
Word Search	3
Sudoku	2
Killer Sudoku	3
Cryptogram	3
Nonogram	5
Word wheel	1

Solutions

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

Santa doesn't have time for stupid walls. He has reindeers to get to your house. Duh.

FRIDAY 15 JANUARY

COMING UP!

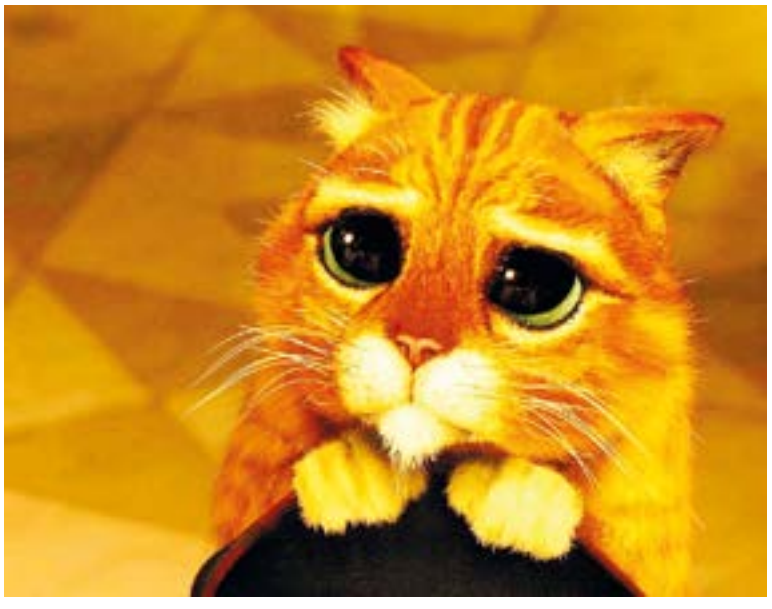
Date	Event	Time	Location
Every Tuesday	Super Quiz	20:00 - 22:00	FiveSixEight
Every Tuesday	Cocktail Night	18:00 - 23:00	Metric
Every Wednesday	CSP Wednesday	19:00 - 01:00	Metric & FiveSixEight
Every Wednesday	Sports Night	19:00 onwards	Reynolds
Every Friday	PGI Friday cocktails	16:30 onwards	h-bar
Every Friday	Reynolds Cocktail Club	17:30 - 00:00	Reynolds
Friday 15 January	Impulse	20:00 - 02:00	Metric & FiveSixEight
Friday 22 January	BPM	20:00 - 02:00	Metric & FiveSixEight
Friday 29 January	Common People	20:00 - 02:00	Metric & FiveSixEight

FELIX HANGMAN

hangman@imperial.ac.uk

NEWS WITHOUT THE NEWS

IMPERIAL APPOINTS NEW VICE PROVOST (INTERNATIONAL STUDENTS)



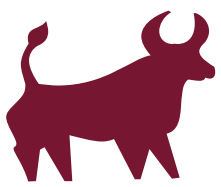
FELIX asks for extra £1million per year at this round of budgeting

HOROSCOPES

ARIES

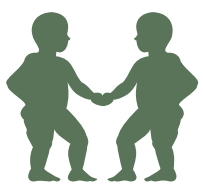
This week your lecturer tells you that you're a charming young hybrid, unlike those "unnatural" combinations. How rude! You start a *change.org* petition to get him banned from the union, but there's too much multiculturalism for him there anyway.

TAURUS



This week you get a Chinese takeaway, drink an Indian beer, play a Korean computer game and finish the evening watching some Japanese pornography. It's political correctness gone mad!

GEMINI

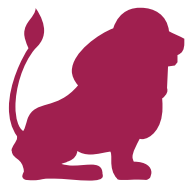


This week you realise that post-Christmas exams are not the one and no amount of flashcards or problem sheets are going to help you, so you decide to just pack it in and become a high class escort.

CANCER

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

LEO



This week you have to go onto Jeremy Kyle after getting your friend's sister pregnant which is a bit of a downer to be fair but at least you get free M&Ms in your green room. You are also comforted by the fact you have most of your teeth.

VIRGO

This week you decide to create a satirical cartoon magazine for Imperial; however, you get no backlash for your controversial cartoons as nobody at Imperial reads anything that aren't textbooks.

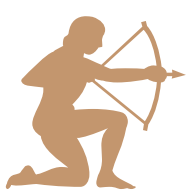
LIBRA

This week you can't wait to finish exams and once that day comes, you decide to give yourself a special treat. As soon as the exam ends you apply that vaseline and… nah no masturbation, you perv. You just lubricate your whole body so as to become a slug.

SCORPIO

This week you decide to create a startup to earn a bit of extra money to pay your alimony for that kid you accidentally conceived; however, the name 'Deliveroo' was already take and there isn't really a market for delivering kangaroos.

SAGITTARIUS

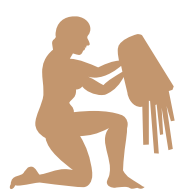


This week you are heartbroken that David Bowie has died as his music was a massive part of your life especially during the hard times in your life. 'House Every Weekend' really was an amazing contribution to human culture.

CAPRICORN

This week you go to the Junior Doctors' strike in an attempt to help, however, you accidentally eat a peanut and you then suffer an anaphylactic shock. The problem is that since they're on strike they refuse to help you.

AQUARIUS



This week you decide to take up a new habit for the new year to improve yourself as a person; however, you are told by your friends and family that perhaps cocaine isn't technically a hobby.

PISCES

This week as the horoscopes writer you fell that you probably should have watched fewer interviews with Ricky Gervais and researched more about Krebs Cycle. Ah well, Ricky Gervais might come up.

FELIX SPORT

sport.felix@imperial.ac.uk

Imperial glider soars to victory down under

Tom Arscott became junior champion while representing the UK this holiday

Imperial College Gliding Club member Tom Arscott has stunned the gliding world by becoming Junior Gliding World Champion in his first international competition. Tom, 23, represented Great Britain at the 9th Junior World Gliding Championships at Narromine, Australia, against 32 other young pilots from 16 other nations. He flew his Standard Cirrus glider in the Club Class of the competition, over ten gruelling days of cross-country racing in thermals that lofted the gliders to over 13,000 feet across the arid Australian terrain. Each day the gliders had to race each other over courses of up to 500km, often at speeds of well over 100mph, using powerful desert thermal updrafts to gain energy and travel along the route. The fastest pilot around each task was awarded the most points for the day. Tom's team mate, Sam Roddie, took home the bronze medal in the Club Class making sure that Team GB dominated the podium at the closing ceremony.

Tom waits to launch in 40°C heat. Photo Credit: IC Gliding

Thanks to some strong performances and teamwork in challenging cloudless conditions, Tom and Sam led the competition in 1st and 2nd places respectively at the halfway point, with a strong lead over the closely matched German rivals. A difficult couple of days followed, which included both GB team mates failing to complete the course on one day and landing short of the airfield, losing valuable points. This dropped Tom and Sam to 2nd and 7th place overall going in to the last day. A brave, last minute decision to risk it all and go all out for the win paid off after a nerve-wracking flight. A costly mistake from the Germans on the last leg allowed Tom to snatch back the Gold medal, and team mate Sam to recover to Bronze medal position at the last possible opportunity.

Tom Arscott brings home gold. Photo Credit: IC Gliding

Tom Arscott commented, "It was an absolutely amazing experience. The weather conditions were very different from flying in the UK, and the standard of the competition was extremely high. So to come away with the gold medal is unbelievable… It is definitely going to take a while to sink in!"

He joins an ever-increasing list of World Champion glider pilots who were inspired by flying at Imperial with ICGC, forming part of the rich history of the club. The club dates back to 1930, which makes the Gliding Club one of the oldest clubs at Imperial and the oldest University gliding club in Europe.

The club started out with an Imperial student designed and manufactured glider named 'IC-1 Incredible', 86 years ago in the pioneering days of aviation. After many hours of labour, the glider was carefully transported to the club's first summer flying camp at Gore Farm, near Shaftsbury, but unfortunately it was blown over and damaged before it could be flown. Following this inauspicious start, ICGC went from strength to strength, and by 1938, members were successfully competing in the British Gliding National Championships. The club has recorded its history at *www.icgcarchive.co.uk*.

Imperial College Gliding Club now operates its own modern fleet of gliders at Lasham Airfield in Hampshire, comprising of one Grob 103C two-seat trainer for dual flying instruction by expert instructors, and two glass fibre single seat racing gliders for cross country and competition flying. The club runs two gliding trips every weekend to the airfield as long as the weather permits. All members have the opportunity to (and many do!) learn to fly solo and develop their skills flying cross-country and in competitions.

> The gliders had to race each other over courses of up to 500km often at speeds of well over 100mph

The current ICGC glider fleet

Tom further commented, "Although I started learning to glide before I joined Imperial, it was really only once I became a member of Imperial College Gliding Club that I was able to progress my flying. Being able to regularly fly the club's two high performance single seat gliders meant that I was able to start flying cross-country and enter my first competitions, all on a regular student budget. Without attending the regular gliding trips run by the club, with access to both the equipment and knowledgeable instructors, I almost certainly would not have been able to achieve what I have done today. I really would encourage anyone with an interest in flying to come along and get in the air. It really is one of the cheapest ways to go flying and I can assure you that you won't be left disappointed!"

Having recently graduated from Mechanical Engineering in 2015, Tom spends many of his weekends volunteering his time instructing and inspiring the next generations of ICGC members to experience the challenge and reward of learning soaring flight. It's a sport that is open to everyone regardless of any experience, and surprisingly affordable on a normal student budget. So who knows? You could be learning to fly with a current World Champion!

Meanwhile, on the back of his outstanding performance in Australia, Tom will be again representing Great Britain at the upcoming Senior World Gliding Championships to be held in Lithuania in August. We wish him the best of luck.

JON PRING