



FELIX

The newspaper of Imperial College London



Taking a dive into virtual reality

PAGE 30 **GAMES**

Our name is colonial – we should change it

PAGE 8 **COMMENT**



The cover of the offending leaflet.

RAG mag accused of "harassment and bullying"

The handout will no longer be distributed after union tells RAG it's "an unacceptable personal attack"

Grace Rahman
Editor-in-Chief

Yesterday the union told RAG its magazine of adverts and satire was "beyond the acceptable bounds of satire or mockery". RAG were also warned that the individuals involved in writing it could be faced with serious consequences from the college if they continued to distribute the magazine as this would be considered "elevated harassment".

Not banning it as such, the union strongly advised RAG to surrender all leftover copies as well as issue an apology to all those affected, understood by FELIX to be the

Union President.

FELIX has seen the 16 page handout, which is mainly adverts for RAG week events, including the bungee jump, tunnel tours and the Valentine's Ball. There are three or four pages of 'satire' of the union-hack variety, which (obviously) we are unable to print here. The offending piece was a mock diary entry, reminiscent of FELIX Hangman's 'Diary of a Fresher' written from the perspective of the Union President.

Its writer told FELIX they were "appalled" at the union's decision to "censor" the piece.

"I hope that the Union's attempts to withdraw all copies of the uncensored version will not be successful, and that the students

who do get to see the Mag as-is will realise how absurd the response of the Union has been".

500 copies of the 2000 magazines RAG printed have already been given out around campus. This cost RAG around £400.

Alice Gast, the president of Imperial, who wrote a short introduction for the magazine, said today: "This year's RAG Magazine is a discredit to RAG's legacy and to the College".

"I find the mean spirited approach to targeting of individuals within the magazine disgusting and am sorry that I agreed to provide a note for inclusion in it".

"I'm pleased to see the Union's strong response..."

continued on page 4

Medics' Circle Line will be alcohol free

Circle Line changes will see drinking swapped for good deeds

The ICSM Student Union has been forced to reign in its plans for RAG week, due to growing pressure from the college over recent alcohol-fuelled bad behaviour.

The annual Circle Line Pub

Crawl usually involves a charity bucket election for ICSM RAG at stations around the Circle Line, as well as stops at multiple pubs along the way. The night usually ends at the Clapham Grand.

However, this year, the ICSMSU

has announced to its members that pub stops will not be an official part of the event. Any student visiting one on the day will be doing so "on their own actions, not as an ambassador of ICSMSU".

Pub stops will be replaced

with volunteering opportunities, including street collections, singing in hospitals and other volunteering opportunities at stops on the Circle line. Any student involved will also get free entry to the club afterwards.

The President of the Medical School's Union told students on Monday that scrubs may not be worn in the club afterwards.

This comes after students on the medic boat club's trip to Leuven were refused passage on a P&O ferry after students were deemed "drunk and disorderly". The ICSMSU has since banned alcohol consumption on coaches.

This and other alcohol-related incidents over the years now threaten ICSM students union's

independence. In an email to the medical student body this week, the ICSMSU president said: "The history of events has now led to the heads of College questioning why the faculty of medicine should have its own Students' Union".

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Scrubs may not be worn in the club afterwards

FELIX EDITORIAL



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A word from the Editor



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Cover picture by RAG

Hello there! Here we are again – it's pre-election time. Varsity is just a sparkle in Sport Imperial's eye, and campaigning is still far from beginning. If the Leadership Elections were the US Presidential Elections, we'd all be in Iowa right now. Sort of.

Undoubtedly, some people have been thinking about running for quite a while now, and they've been planning kitch ways to nab votes since Christmas. That doesn't mean you, who occasionally slams a pint down at the union exclaiming that you could really change this place if you were given the chance, don't still have a fighting chance of winning.

Nobody's paying me to say this (although I am being paid, indirectly, to say something) but you should probably consider running. This sounds ridiculous, but even if your gut feeling is that you shouldn't really do it – that might mean you're the best person for the job. Although we get accused of it all the time, us sabbs (cue the tiny violins) aren't really in it for the CV.

Yes, we could be doing worse things on a gap yah – Goldman doesn't want to hear about a ski season or six month stint writing poetry on a barge in Berlin – but there are also offers that every year tempt some of the best people for the jobs away to more exotic pursuits.

I would argue that this pursuit is a noble one, where yes, you really do have a frighteningly big impact and influence. And if you do win, people will remind you of that throughout your tenure (which I find odd, because if you tell me I'm big and powerful that's not going to shame me into doing what you want, I'm going to think I'm the shit and probably disregard what you're saying).

If you don't win? Well, no one will care except you. You'll have met more people campaigning than you did in Freshers Week, and literally no one will remember you cried in Metric afterwards when everyone comes back after the summer. Not even you. You will genuinely forget. Until the person who trumped you does something terrible and you



decide to run again the next year.

Often the votes are very close. Working your arse off for a week talking to people in the library could bag you a job. Initially approaching people is awful, but you'll talk to so many students who just don't want to know that eventually you'll reach a higher state of consciousness where, genuinely, you are no longer able to experience social awkwardness, and that's a life skill.

Letters

In response to Issue 1623

A question of journalistic integrity – are we satisfied?

When a news outlet publishes its findings every week, it has the opportunity to highlight the most important issues facing its readers. The FELIX stands in a privileged position, with a readership spanning some of the brightest young minds of this generation. It has, in my opinion, the duty to inform its readers of the most relevant things happening at the College, locally and nationally, that affect us as students.

When the editor in chief elected to run a front page spread of a club's antics on a road trip, rather than place real news such as the axing of maintenance grants at the front, it belittled the integrity of journalism at this institution. It revealed that shaming our colleagues for their actions at a social event was more newsworthy than the government's recently imposed changes on student finance, changes that will tack on £14,000 or more to the

already staggering debt that one accrues to study here.

This was excused in the 'a word from the editor' section with lines such as 'I love medics in all their forms' and 'one of my best friends is a medic.' For the more attuned, you'll notice these lines fit the same formula used by any bigot to address their bias since time immemorial. Replace medic with any minority group and read it back to yourself. This was a very poor choice of words which reinforces the perception of a divide between ICSM and IC.

I expected more from FELIX. It should be a paragon of good journalism that informs us, not an outlet to spread gossip at the expense of our fellow students. There is a place for entertainment and drama, but unless you're the Daily Mail, it is not the front page. In the words of the editor, please deliver 'high quality content for millennials.'

Dan (via email)

Gee, I do love fan mail! For the more attuned of you who read the

whole cover (right), you'll have noticed that the maintenance grants news story was also there. It is important, so we covered it.

I take offence at calling this well-researched story "gossip", Daniel! We contacted multiple sources, including the coach company, the med school, students on the trip, the Dover police and P&O ferries to corroborate stories, and establish the facts. We didn't sensationalise.

As for my Editorial – sweet of you to read it by the way – it hurts most of all that you didn't get my jokes. Of course racists say "I can't be racist because I have black friends", Dan. Some people can't be helped.

Entertainment, news, whatever, we're always going to disagree on what should go on the cover, but what I had that week was a factual account of what many agreed was a newsworthy, if unfortunate, failure of a trip.

Do continue to read my editorials, but please do mind the sarcasm.

-Ed.

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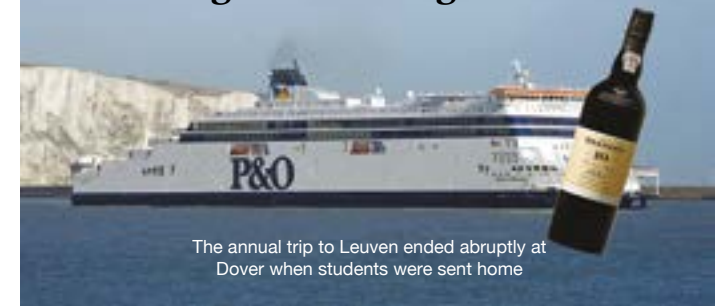
Rewinding time in
Life Is Strange.

PAGE 10 GAMES

Where have all the
maintenance grants gone?

PAGE 3 NEWS

Medic boat club stopped on way to Belgium for being too drunk



The annual trip to Leuven ended abruptly at Dover when students were sent home

Last week's ICSM Boat club's annual trip to Belgium ended before it really even began – at the ferry port in Dover.

In an email, sent as the students were heading back to London having been turned away, the club's

Grace Rahman
Editor-in-Chief

captain told members that "[P&O] were willing for us to be allowed on after a 2-3 hour wait. Unfortunately, the coach drivers were unwilling to co-operate, hence are currently driving us back to London".

The students tried to board the 6:50am ferry from Dover to Calais but were "drunk and disorderly" according to port staff. P&O ferries took the decision not to allow the students to travel when they were scheduled to.

The Dover port police were called, to help the coach get out of the one way system before the group were driven back to HammerSmith. Upon returning, the group tried to book another coach in an attempt to save the short weekend trip, but could not.

Drinking was heavy on the trip, with some covers reportedly having port bottles strapped to their arms, that they weren't allowed to remove until the bottles were finished. The trip, which cost £80 per ticket, involved two coaches and 100 students, who each pay £70 per year for club membership. Some students had previously arranged to fly or take the train to Leuven instead. These members got to their destination without a hitch. This news comes after last year's shenanigans on the same club's annual Leuven trip, when a coach window was smashed on the way to Dover. Although the person responsible was an alumni student, the whole club was suspended during Imperial College Union's investigations.

This tweet was sent after the party were turned away at Dover.

Good grief, is that the Daily Mail?



‘Nuff(ield) said

Imperial triumphs over Cambridge college in University Challenge quarter-finals

Matt Johnston
News Editor

Monday evening saw the first outing of the new term for the seemingly unstoppable University Challenge team that is Ben Fernando, Ashwin Braude, Onur Teymur and their captain James Bezer. The team were riding high on the back of their 305-75 demolition of Sidney Sussex, Cambridge, but as we all know, there are no easy games in this league.

The challenging side from Nuffield College, Oxford was comprised of two Americans, a Norwegian and a South African who were studying a mix of Economics, Politics, and International Relations. A combination which was far too “artsy” for their Imperial foes, a collection of three physicists and a mathematician.

The excitement within the spectator arena (FiveSixEight) was palpable from the offset, with all available tables being taken well before kickoff. It was standing room only for the audience as they watched the intellectual gladiators do battle in the arena, with only Jeremy Paxman to mediate the fierce competition that was to ensue.

A poor start plagued the Imperial squad, with captain Bezer handicapping the team on the very first question, buzzing in before the end of the question with the

The crowd erupted in a frenzy unseen since the last ACC sports night



We're not saying the mascot did it, but it did.

incorrect answer of “Hippocrates”. Minus five points. No need to panic though, plenty of time left yet.

The crowd were anxious to see a return to form, and the answer of “Hamster” from Fernando did just that. Woops and cheers rang through the union building with the follow up category on Mathematicians yielding “Hilbert”, “Godel” and “Riemann” in quick succession to bring the score back to a level playing field of 20-20.

Bezer again decided to try and score another slamdunk but “M-A-R” turned out to actually be “D-A-N”. You win some, you lose some, I guess, and in this case it was another five points conceded. Racking up bonus points gave Nuffield a slender 45-15 lead but it really isn't over ‘till it's over when it comes to University Challenge.

Supporters watched with baited breath through the rollercoaster of emotions that was the following question. As they heard the word “physics” from Paxman, spirits rose, assuming Imperial had it in the bag but subsided again as the Nuffield captain buzzed in first. Victory was snatched from the jaws of defeat however, with Fernando calmly collecting the pieces after the incorrect “Inertia” answer, parrying with the correct “Hysteresis”. The crowd erupted in a frenzy unseen

since the last ACC sports night.

But, what should be lurking round the corner but the apparent Achilles heel of the team, literature. With a bonus round that incorporated Jane Austen came exchanges of “Do you know?” followed by “I literally have no idea”. A picture round on German geography brought the ship back on course, sending the score to 45-40 in Imperial's favour.

What followed was another breakdown in play as, after Bezer grabbed the starter for ten with

“Bears”, Imperial went on to throw away yet more science bonuses. Chaos occurred in the union as Ben Fernando wrestled with himself to find the answer on the tip of his tongue. But no, he couldn't convert and Bezer wildly lashed out at the target with “Pietro Aronica”, much to Fernando's amusement (it turns out he just named a bloke who was an ex-University Challenge player for Imperial). The loss of points was no laughing matter for the expectant crowd of loyal fans though.



This RAG hoodie was censored too. Photo Credit: Twitter

Fernando also suffered a flip-flop in these bonuses, deliberating over “Peroxide” before settling on “Epoxy”. It came up “Peroxide”. The score remained at 55-40.

The old adage tells that it's ‘a game of two halves’ and it certainly was. Imperial suddenly found a new gear after Braude entered the fray, upping the score to an 80-40 lead with his clinically precise “Karelia”.

The music round came and went with no points scored by anyone, indeed with a loss of five for Imperial after another “Premature Bezer Buzzer” (which I am reliably informed is a serious medical condition).

A Feynman quote for Fernando was counteracted by “Sudan”, and a smattering of extra point conversions from Nuffield brought the scores back to a level 85-85. Could it be any closer? No.

But then Imperial decided to stop toying with them

But then Imperial decided to stop toying with them.

A picture round with female political leaders, questions surrounding dyes, and a rare flourish from Teymur with “Slide Rule” meant the quartet were as on fire as Ben Fernando's hot pink hoodie.

A celebratory dance was seen from Fernando after he netted “Ellipse”, and Bezer brought home “Venus” and “Kiloparsec” before the gong meaning the team ended on a 105 point streak. A final score of 190-85 meant another victory was recorded and Beit Quad was duly bouncing.

Paxman gave a damning post-match analysis, stating to the losers “you didn't do so well today”. No Jeremy, no they didn't.

Imperial will return in their second quarter final at somepoint.



Cambridge to introduce new admission test

The new test will fill in gaps that AS Level changes will leave

Grace Rahman
Editor-in-Chief

Cambridge university is set to introduce new admissions tests for every subject to make up for changes to the qualification system that will see AS Levels no longer count towards A Level results.

This change has been in consideration since last year, when the government first announced plans to change how A Levels worked. Certain AS Levels will now be uncoupled from the full A Level qualification. Schools can choose to run AS Levels alongside teaching for A Levels, but it is predicted that many will do away with AS to concentrate on teaching the full two year qualification.

Cambridge has long been against the reforms. In November 2014, the university wrote to schools and sixth forms in England asking them not to do away with AS Levels, since they are used by admissions tutors to predict how well a student will do.



You didn't want to go there anyway. Photo Credit: Imperial College Union

Interestingly, the correlation is not seen when predicting outcomes for a Maths qualification.

The assessments will be unique to each subject, with some being

sat before interviews in November on the same day as similar tests for Oxford, and others with shorter tests conducted at the interview.

The tests will be taken by

students applying for 2017 entry, so applicants sending off their UCAS forms this September will have to take the tests to be considered for interview.

Cambridge University's new Director of Admissions across colleges said that this move was in response to teacher and student feedback, as well as to "maintain the effectiveness and fairness of our admissions system".

Peter Lampl of the Sutton Trust, a charity addressing educational disadvantage, has said any simplification of the process of applying to Cambridge is a good thing, but warned that: "tests could present a disadvantage for low- and middle-income students as there is a thriving market in private tuition for the extra admissions tests."

The tests will be taken by students applying for 2017 entry

...continued from front page

"...and its willingness to work with the RAG committee to make sure this year's RAG Week is a success."

The union has told the Raising and Giving society that they can distribute a revised version of the magazine only if the offending page is replaced with an advert for the union's own upcoming elections. The union has also offered to reprint it, which would allow the new magazine to be distributed by Monday. RAG are likely to take them up on this offer, having already lost several days of promotion for next week's events.

RAG told FELIX: "Every year RAG issues its RAG Mag, which is designed to be a funny but controversial magazine which promotes our great RAG Events".

"In the past it's made fun of natural disasters and human tragedies, this year the call was made to print a satirical piece about Lucinda, as such the union feels that this overstepped the mark, and

as such the union made the call to stop distribution of RAG Mags across campus".

"This is disappointing as it's one of our key methods of publicity. The union have since replied that they are willing to pay the cost to reprint the magazines, under the condition that the offending article is replaced by a leadership election ad."

RAG mags have a history of causing controversy, with several in Imperial's history being banned for bad taste, racism and to avoid damaging the reputation of the college. In 1987, the president of CGCU said that year's RAG mag ban was necessary to prevent Imperial becoming "more renowned for its obscenities than its excellence".

This year RAG are raising money for Great Ormond Street Hospital, the British Refugee Council and Porridge and Rice, a charity providing food and educational resources for children in a slum in Nairobi.

GRACE RAHMAN

Medic pub crawl becomes day of volunteering

...continued from front page

"The dialogue [with college] is such that there can be no more negatives surrounding alcohol without risking the SU and our separate clubs and societies".

In the eyes of the law, Imperial only has one student union, and ICSMSU is a constituent union of ICU. However, at the moment, ICSMSU does have some autonomy, with its own separate clubs, societies and sports teams and a sabbatical president paid for by the faculty.

Some concern also seems to surround what a negative medic story could do for the plight of Junior Doctors. Another 24 hour strike is planned for Wednesday the 10th of February, and it's feared that what would normally be an innocuous photo of a student drinking in scrubs, this week especially, could damage the contract campaign. After The Sun's desperate story on "Moet Medics", when photos



The circle line, but not as we know it. Photo Credit: TFL

surfaced of members of the BMA's junior doctor committee drinking and on holiday, the medical school is under pressure to make sure students aren't photographed in compromising ways over the week.

The Circle Line pub crawl caused a stir back in 2013, when Imperial medics were accused of damaging property. All Imperial students were temporarily banned from the bar

over a weekend as a result.

Medic RAG week usually involves the RAG invasion, where medical students in fancy dress complete challenges and collect money around central London, and RAG Dash, where students hitchhike across the country before travelling to a European destination, which, this year, is Paris.

GRACE RAHMAN



ANOTHER CASTLE



*Imperial's gaming magazine
returns this spring*

**We want
writers and
illustrators**

**OPINION PIECES
LONG READS
INTERVIEWS
CLASSIC GAME
REVIEWS**

games.felix@imperial.ac.uk



We should take the fascist threat seriously

As well as hurting those caught in the cross-fire, the hatred and fear of refugees is spreading



Lisa Schneider
Writer

Far-right groups descended on Dover to voice their “concern” about non-white immigration

only “makes sense” in German).

In September, far-right groups descended on Dover to voice their “concern” about non-white immigrants. Dover carries symbolism for the far-right as they try to “defend their shores” from people who desperately need our help and compassion. Groups like Kent Anti-Racism Network organised a counter-demo and were supported by many locals and other activists.

Anti-fascism activists travelled to Dover to prevent the neo-Nazis from marching through Dover.

In light of the protests, Section 60 & 60AA powers were in place in the Dover district on the Saturday of the demonstration, requiring people to

remove their face masks and giving officers in uniform the power to stop any person and search them for weapons or harmful instruments.

Throughout the day there was a lot of violent fighting, with the riot police failing to keep the two groups from clashing on several occasions. This resulted in several people getting hurt, a lot of them obtaining head injuries from items such as bricks being thrown. In the beginning, anti-fascist protesters succeeded in delaying the fascists’ march by containing them at the Dover Priory station (their starting point). Police eventually escorted the far-right demonstrators to their rallying point close to the docks. By this time only a fraction of the original fascist protesters remained to listen.

Violence had erupted before the demonstration. At a motorway service station in Maidstone on the M20 route from London to Dover, five buses organised by the Anti-Fascist Network (AFN) clashed with a bus of Chelsea Headhunters. These football hooligans are also vastly involved with Combat 18 (18 for AH = Adolf Hitler). A fight rapidly started, and escalated, with members of the two groups throwing bricks, wood, and bins back and forth, resulting in several injuries.

The fascists then went on to attack a bus of Russian children, before they smashed in one of the anti-

fascists coaches’ windshield and windows, and drew swastikas on two coaches with blood. One of the coach drivers was injured during the attacks.

Fascists were seen attacking each other and their own coach, once more proving that complete and

the AFN coaches from joining the rally in Dover and opposing the far-right and their march against immigration. Without the aid of the London AFN coaches the anti-fascists weren’t able to maintain their blockage of the fascists’ march in Dover. To those on the coaches



People and property were damaged in clashes. Photo Credit: Twitter/@bat020

utter idiocy does indeed exist. When police arrived they found a bag of knives, nunchucks, knuckledusters and other weapons on the fascists’ coach and subsequently arrested several men.

Police removed the right-wing group from the scene and then detained the anti-fascist group on the coaches for almost six hours under Section 1 of the Police and Criminal Investigations Act. All passengers had to remain on the coaches and were filmed and searched. Police thereby prevented

it seemed an awful lot like the police detained the AFN coaches for precisely this reason, thereby indirectly supporting the fascist march.

Fascists were seen attacking each other and their own coach

Every person in Dover or the service station that stood against fascism on Saturday could see very clearly what the real threat to this country is. It is the angry, white, middle-aged men in Enoch Powell T-shirts and with “refugees not welcome” emblazoned on flags (kudos for originality). I know it’s hard to take people in ANTI-ANTIFA hoodies seriously, but the hatred and fear of refugees they stand for is spreading across Europe.



Maybe we should take this more seriously.. Photo Credit: Lee Thomas



The left has no problem with free speech

We aren’t living in the Orwellian police state as some would have you believe

Joseph Ronan
Writer

Freedom of speech is the right to speak without censorship or restraint by the government. At least, that’s what Google says. How does the British establishment fare when we look at restrictions on freedom of speech?

Anti-discrimination laws protect people from hate speech. These laws limit freedom of speech for those who aren’t persecuted in exchange for protecting freedom of speech for those who are. The laws prevent the exclusion of minorities and persecuted groups, and without such protections a member of a minority group could easily be frightened into silence by a hostile culture. This is a clear-cut example of how political correctness and freedom of speech are not necessarily opposed and can even complement one another.

We also have regulators. Ofcom and IPSO regulate what mass media can say in order to maintain a degree of journalistic integrity and legality, and prevent discrimination.

Last year *The Sun* spoke of “1 in 5 Brit Muslims’ sympathy for jihadis”, based on a survey which actually asked if said Muslims had “sympathy with young Muslims who leave the UK to join fighters in Syria”. The question failed to define which meaning of ‘sympathy’ was meant, and didn’t specify who these fighters may fight for (with no mention of the term ‘jihadi’).

This misuse of data was so blatant

Political correctness and freedom of speech are not necessarily opposed

that the company carrying out the poll, Survation, publicly separated themselves from *The Sun*’s claim. IPSO received over 2000 complaints about the article, printed on the 23rd November 2014, but are yet to give a ruling.

The Sun also found itself in hot water when it printed Katie Hopkins’ infamous article including the line “Rescue boats? I’d use gunships to stop migrants”, which could be seen as discriminatory or encouraging violence. It resulted in over 400 complaints to IPSO. This time the organisation responded with a firm rejection of the complaints in the Greer vs The Sun case.

On the 11th of January 2014 a

that left wing PC ideology limits it culturally. Let’s take a look at left wing opinions on controversial topics.

What about gender imbalances in academia? A product of societal gender roles, we see men encouraged into STEM subjects and women into arts subjects by a culture depicting men as intelligent and women as passionate. There are more arts than STEM graduates and, correspondingly, more female than male graduates. If we want gender equality in higher education then surely we should tackle the gender roles limiting both sexes?

What about discussing the taboo subject of racial imbalances in

criticising Islam? It’s perfectly fine as long as it’s done in a respectful manner and held to the same standards as criticism of any other religion with disrespect sometimes coming in the form of Islamophobia.

What the left takes issue with is politics of rhetoric and insults

October 2014–October 2015 saw a 47.6% increase in hate crimes against Muslims compared to the same period the previous year, with triple the number of reports after the Paris attacks.

Holding other religions as accountable as Islam is also important – criticism of treatment of women and LGBT communities in Muslim Middle Eastern countries should be mirrored by similar criticism in Christian African nations. If we want to discuss Islam, can’t we use the discussion to reflect on our own culture and mutually grow?



Katie Hopkins’ hate speech goes unpunished. Photo Credit: walesonline.co.uk

terrorism commentator on Fox News called Birmingham a “no-go zone” for non-Muslims. This time, Ofcom called the incident a “serious breach” and passed a judgement. What price did Fox News have to pay? Two apologies.

Amongst the many claims that political correctness has gone mad, these three famous cases show state intervention delayed by a slow bureaucracy, defending Katie Hopkins’ words, and requesting apologies as ‘punishment’.

Political correctness is discussed as some monolith inhibiting free speech it finds offensive, yet Katie Hopkins, *The Sun* and Donald Trump are safe from its punishment: a slap on the wrist.

If freedom of speech isn’t under threat legally, the claim becomes

scholarship grants? In the US, white students get 75.6% of merit grant funding despite being 61.8% of the student population.

To balance this there are many scholarships prioritising race in their selection process. With these grants taken in to account, white students receive 59.3% of funding – much closer to their 61.8% share of the population.

Race-specific grants exist to counteract racial imbalances which start earlier in life. A black child in America is more likely than a white child to be brought up in poverty and have less access to education economic support. If race-specific grants are to become obsolete then surely we need to end racial injustice?

What about the taboo subject of

The left has no problem with discussing these issues: gender roles, racial injustice and religious freedom have all been commonplace topics for left wing politics for centuries.

What the left takes takes issue with is politics of rhetoric and insults. Katie Hopkins isn’t criticised for breaking unspoken PC rules, but for turning a discussion on the social and political impact of the refugee crisis into “show me bodies floating in water... I still don’t care”. When Germaine Greer receives criticism it’s for ignoring discussions on trans rights and simply claiming transgender women are “not women”, not for being un-PC.

The modern left doesn’t reject discussion, it rejects the idea that we should have to put up with hate in our political system.



Rhodes must fall

We should be remembering the victims of the British Empire, not the perpetrators



Cale Tilford
Music Editor

Last week Oriel College, Oxford confirmed that a monument commemorating Cecil Rhodes, a 19th century British imperialist, would remain despite a massive movement by students seeking the removal of the statue. Like many of the students at Oxford University, I'm disappointed by the college's decision which goes against the views of the university's student union. Rhodes must fall, and be moved to a more suitable location – the dark and dusty corner of a museum.

Our universities and society are in dire need of decolonisation. And I don't think Oriel College's decision to keep the statue of Rhodes in place while adding what it calls "clear historical context to explain why it is there" goes far enough.

Cecil Rhodes was a tyrant and a racist, exploiting the people of southern Africa through the operations of the British

South Africa Company. Those immortalised in stone are usually the heroes or innovators of our past. In hindsight, Rhodes represents the worst of the British empire and by removing the statue we can begin to reconcile ourselves with our country's dark past.

Maybe Imperial could start by changing it's name

Some have argued that as a historical artefact, removing his likeness is an attempt to "cleanse history." What it will actually do is "recontextualise iconography celebrating grave injustice," moving and presenting it in a way which fully condemns Rhodes' actions.

We should be remembering the millions of victims of the British empire – those who our ancestors

South Africa Company. Those immortalised in stone are usually the heroes or innovators of our past. In hindsight, Rhodes represents the worst of the British empire and by removing the statue we can begin to reconcile ourselves with our country's dark past.

It's interesting that so many have come out to attack the Rhodes Must Fall campaign. The university's chancellor, Lord Patten, suggested that students with such views "should think about being educated elsewhere", and Harry Mount, writing for *The Daily Telegraph* (always the voice of reason), described the students taking part in the movement as "a generation raised to believe that their feelings are all that matter". The real problem is their generation; they seem happy for institutional racism to remain.

Unfortunately, the reaction to Rhodes Must Fall is part of a greater problem – Britons are not educated about our colonial past. A recent survey by YouGov revealed that a staggering 59% thought the British Empire was something to be proud of. Only 19% said they were ashamed. On the empire's legacy, 49% said countries were better off colonised compared with 15% believing that they were worse off.

It seems that Britain is a nation

of imperial apologists. We should not celebrate the instability we have left behind, destroying once proud nations for our own economic gain.

We can do that by erecting a statue of those he exploited

Britain needs to wake up to the fact that the world still continues to suffer from the consequences of the colonial project. By promoting the voices and stories of the oppressed, we can begin to make amends and make students feel welcome at their own university.

Maybe Imperial could start by changing it's name to something that isn't a daily reminder of our colonial past.

The greatest crime in human history

As an intelligent species, we should recognise that eating meat is not natural



Eduardo Conesa-Pietschceck
Writer

No. If you guessed by reading the title that I was going to say warfare, you are wrong. Poverty? We built that ourselves. Famine? Yet another consequence of capitalism. The Holocaust? Although a stigma that will forever stain the history of mankind, it did not sustain itself for relatively long. Inquisition? Read the previous. What about, say, the food industry? And moreover, the carnivorous food industry?

Yes, that's right: mass-slaughter of animals. As much as meat eaters may use the excuse, "Oh no, but we are higher up the food chain and some animals eat others as means of feeding" as an argument, this is an altogether fallacious one. You see, we as humans should have – and in fact it is this very capability that supposedly distinguishes us from the rest of faunal species –

intelligence.

Intelligence allows us to discern the good from bad, the right from wrong, happy from sad, and ultimately have mercy – or at least pity – for those in pain. Indeed, it is natural for animals to eat other animals but since when did it become natural to inhibit millions of animals from having their freedom by confining them in cells awaiting their unquestioned demise?



Dairy cattle are raised in painful conditions. Photo Credit: thedodo.com

Pigs are desperately squealing, cows violently writhing, chicken being forced to lay unnatural amounts of eggs, ducks having a stick jammed in their throats and still there are a handful of shareholders profiting from it. And it is from death that they profit. Insofar as laws concern, this is legal under every constitution even despite how many non-governmental organisations and activist groups

lobby against it. It may well be legal, but essentially lacks the most basic of ethics: humanity. Ah, but when it comes to a cute puppy everyone feels empathy and is softened just by looking at a photoshopped picture.

Sadly, there is no stopping this force given that it has gained too much inertia by today. Meat is now a staple in everyone's diet and is even entrained within different cultures. By opting to be a vegetarian, one's conscience may remain clean but this does not stop the ruthless consumerism of the society as a whole. Perhaps a good way to part-solve the problem would be to, at the very least, let these animals live in a somewhat "natural" environment and use less violent methods (some sort of short life drug) to butcher them. And of course, decrease the volume of the overall industry by a great deal.



Photographers have a right to capture

Too many photo opportunities are ruined by unnecessary regulations



Hussain Al-Jabir
Writer

It was 3pm on a cold Saturday in January. On location at Alexandra Palace, a beautiful old building atop a hill overlooking the London skyline in all its splendour. Two friends of mine are dressed up for an urban photoshoot, and I'm focussed on the viewfinder, trying to nail the perfect shot. Assistants are holding reflectors and various bits of equipment, perfecting the lighting. Composition, check. Lighting, check. Camera, check. *Click*... shot captured. I'm getting ready to take the next picture...

Out of the corner of my eye, a yellow clad security guard shuffles along purposefully, radio in hand. The whole group lets out a collective sigh; we all know the conversation that's about to take place.

"Have you got a permit for photography here?"

"Nope we're just some student friends taking photos in a public area, for non-commercial purposes only. Is there a problem?"

"Well you need to have a permit to photograph in this area, I'm afraid you'll have to leave, Sir."

This was the third time on that particular day I'd had that conversation, and frankly I'm sick and tired of it. Over my six years of serious photography I've lost count of the number of times I've been stopped, including in Canary Wharf, Greenwich Park and Westminster Station. I've been told not to use a tripod, not to take pictures of entrances or simply to move elsewhere or risk being arrested. In planning alone for

my latest photoshoot, I spent the best part of a month searching for appropriate locations and seeking permission; this was ultimately fruitless given how quickly we were told to leave multiple sites. The creative vision was there, I had the equipment ready, the models were willing to take part; but all was at strong risk of being jeopardised for lack of an appropriate backdrop.

I should clarify that legally, all of the locations that we were stopped in were private property, and thus the security teams had official rights to stop us. However, as we all know, with rights come responsibility, and the indiscriminate and accusative behaviour demonstrated by the guards and their superiors is an abuse of this right.

I, along with the vast majority of photographers, are socially responsible. We avoid blocking entrances, scaring wildlife or taking photos of children without their parent's permission. It therefore appears incongruous that we should be subject to photographic restrictions in places which have public access, such as Canary Wharf and Alexandra Palace, since we are not harming anyone nor causing damage. Perhaps if these security guards had read J.S Mill's 'On Liberty', we'd be better off.

The fact remains that these restrictions and impositions are threatening our creativity and placing boundaries against our imagination and ability to express ourselves. Numerous times I have seen a perfect photo opportunity – perfect lighting upon a sign or colours within a shop – but have thought twice of taking my camera out on seeing a guard in the corner of my eye.

Of course, it was all a lot easier fifty years ago. Back before the threats of Islamist or IRA terrorism, and when Downing Street was open to the public, photography was seen as a benign pastime, and candid images of everyday life were perfectly acceptable. Henri Cartier-Bresson, considered the father of street photography, talked about the importance of capturing "the decisive moment" to maintain and express a memory in a shot. He took images in streets and stations, of children playing and adults going about their daily lives. This approach seems hollow and idealistic in a

world where taking photos such as his "Derriere la Gare Saint-Lazare" could allow him to be stopped under Section 43 of the Terrorism Act.

Even more worryingly, in July 2015, the European Parliament voted on the Right to Panorama, an outrageous law which could have classified skyline and building views as copyrighted and thus illegal to sell without permission. Thankfully this law was defeated in parliament, but indicates the absurd lengths to which our right to photography is under attack. Public access should be able to be captured by the public in all forms; we have no say in the skyscrapers that make up our skylines, but are somehow expected to defer to their owners when it comes to imaging that which we see around us.

These restrictions and impositions are threatening our creativity

Nevertheless, London's youth creative scene is booming. Having been fortunate enough to collaborate with photographers, musicians, models and stylists from all over the capital, I am convinced of the sheer talent out there. Young people are excited to be making creative media and expressing their opinions of the world around them. But talent needs to be nurtured, encouraged and shared; I fear that these onerous, tiring and baseless restrictions imposed upon us by society will simply cause our creativity to fade away. It is this that will be the real tragedy – not the taking of photos in public access but privately owned land.



Derriere la Gare Saint Lazare: If we took a similar image today, we could be under threat of counter-terrorism laws. Photo Credit: Henri-Cartier-Bresson



Britain gets the push to clean our lungs

Will £600 million be enough to help the UK keep any of its COP21 promises?

Rahul Shivaram
Writer

Have you ever smelled the air in London? Wait, stupid question. For those who aren't aware, London's air isn't the best on the market. Nor is the rest of the UK's. In fact, the UK has been found in breach of EU regulations on air quality in 16 zones nationwide for the last 15 years.

It turns out, the UK's air has been so dirty for so long that the EU is considering a £300 million annual fine for the government. The affair was described by the European courts as "perhaps the longest running infringement of EU law in history."

Around July last year, King's College London published a report stating around 9,500 people die prematurely, every year, from Nitrous Dioxide emissions in London alone and 29,000 in the UK (that VW scandal didn't help things much). With this being the case, and British air pollution being amongst the worst in the EU, it's no wonder the government can find substantial money, during a period of such austerity, to combat the issue. It looks like Newton's First Law applies to policy too.

The UK has just set aside £600 million, awarding £40 million of it a few weeks ago, from now until 2020 to scrub clean our British breath. The £40 million had been awarded in the name of the Go Ultra Low fund: City councils around the UK proposed plans to increase the uptake of electric cars in their cities by residents, those with the best ideas were awarded funds to push



Energy Secretary Amber Rudd. Photo Credit: Department of Energy and Climate Change



Smog obscuring the view from Primrose Hill in London. Photo Credit: Luton Anderson

ahead with plans.

The output of the competition was a selection of four winning cities: Bristol, Milton Keynes, London and Nottingham. Here are some of the nifty ideas as well as the changes you Londoners can come to expect.

First off, the creation of 'traffic priority' schemes for Electric Vehicles (EVs) which allows EVs to use bus lanes 24/7 like normal traffic lanes, not a bad bypass. Milton Keynes, receiving £9 million has gone gung-ho, offering all 20,000 parking spaces, city-wide, for free to EV users. Bristol, given £9 million, has also opened three carpool lanes to EV users and is building 80 free-to-use rapid charging stations citywide. Also, it offers a four week lease of EVs to introduce potential buyers to their cars. Nottinghamshire and Derbyshire offer 13 miles of crucial bus lane, 230 charge-stations and a business 'try before you buy scheme'.

As for London, our friends Boris and co. will use £13 million in a plan to convert several boroughs across London into 'Neighbourhoods of

the future'. This involves dozens of roads in Hackney with street-lighting that can charge your car. Harrow will also be giving priority

The UK has just set aside £600 million to scrub clean our British breath

parking and traffic priority to EVs. Promises of delivering Ultra Low Emission Vehicles (ULEVs) have also been made, but a lack of

elaboration on the figures could either be a transparency issue or unfounded, causing debate around whether such minor sums of money, on the scale of public policy, could give a strong enough push to get us all to go green.

When you consider the context of this move, the plot thickens. One needn't be reminded that the UK entered COP21 looking a bit underwhelming (thanks to Amber Rudd's hash up). We were set to miss targets, infringed regularly on EU regulations and hadn't done much to boost renewables.

Naturally, the UK on its back foot in Paris, signed up to the Zero Emission Vehicles Alliance (ZEV Alliance) which has the mission statement: "Only zero-emissions vehicles will be sold in the member country by 2050." Bold right? One could even say, it's the drastic change that should ensure the UK heads toward a greener future. Unfortunately, just like COP21, it wasn't strongly binding and is more of a support group for those who want to make the change. This could

explain why the clean air project is less funded than we'd expect.

A second point worth considering is that while the government has set aside £600 million for the clean air program, they have been quietly defunding councils and separate organisations who are in charge of keeping Britain's air clean (i.e. the Department of Environment, Food and Rural Affairs giving less). Arguably, declining air quality has shown how useless local funding is but still, funds for certain city councils have been halved from £1 million to £500 thousand and instead they'll have to participate in programs such as the Go Ultra Low fund, to have a chance of winning them back. Meanwhile, the city councils who can churn out clever proposals will get the funding to go ahead.

All might join in thinking that it's a step in the right direction, even if they wish the magnitude of the step were a bit larger. Regardless, stay tuned for some progress and in the meanwhile, watch out for those silent electric cars!



Zika virus spurs global health emergency

Naomi Stewart
Writer

In 1947, researchers uncovered a unique virus in macaque monkeys in the Zika Forest in Uganda, transmittable through the bite of infected Aedes mosquitoes, the same ones responsible for yellow fever and dengue.

Almost 20 years later, the namesake Zika virus was discovered in a human in Nigeria. Since then, it has been relatively rare in the infectious diseases world, with only a few occurrences and minor outbreaks in Africa, South East Asia, and Oceania. The infection itself is fairly short and mild, involving headaches, joint pains, pink eye, fever, and rashes. As it has been uncommon in humans and symptoms generally clear up in ten days with rest and fluids, no cure or vaccine has been developed for it.

However, there is now a novel outbreak since May 2015 which has seen a sharp parallel rise in cases of pregnant women infected with Zika virus and microcephaly – infants born with smaller-than-average heads and underdeveloped

brains. Microcephaly can be potentially fatal if brain processes are not sufficient enough to allow for vital life functions, and even if they survive, they face intellectual disability and developmental delays.

The on-going outbreak is centered in Brazil and Latin America, with Brazil having over 400 confirmed cases and investigations of almost 4,000 on-going. Reports of occurrences also extend throughout almost all of the Americas, with the exception of parts of Canada and Chile where it is too cold for the mosquito. Cases have also been reported in Australia and Ireland of people who have travelled to Zika-infected locations and carried it back with them. It can also be passed on sexually from an infected person – a case of such has just been reported in Texas from someone whose partner had travelled to Venezuela and became infected.

In response, the World Health Organisation (WHO) declared a global public health emergency on Monday, moving rapidly as a result of previous accusations that they were too slow to react to the Ebola crisis. This quick action allows governments to standardise surveillance of new cases globally,

and to mobilise funds and research.

However, the WHO has said it could take up to nine months to definitively prove the link between

Women should avoid getting pregnant until the end of 2017

Zika and microcephaly, and that it was "strongly suspected but not scientifically confirmed". Control studies will start in the next two weeks, which is important since



A feeding Aedes Aegypti mosquito. Mosquitoes of this genus are responsible for the transmission of the Zika virus. Photo credit Jentaverry

we know very little about the Zika virus because of its rarity in humans. A rapid global response by the scientific and health community – catalysed by the WHO's declaration – should let us get ahead of the virus' spread, which is predicted to see four million cases by the end of the year.

If the disease does continue to spread and is linked to microcephaly, it seems like one of the best options available will also be to just eradicate

the Aedes mosquito, which was almost successful in South America in the 1960's.

Still, some countries have issued travel advisories for pregnant women not to go to infected areas, and even for women to avoid getting pregnant until the end of 2017. Until we get a grasp on it, people are otherwise advised to take care to prevent mosquito bites and avoid semen from individuals who have been infected.

UK universities pair up with Big Pharma

Academia forms links with industry to try speed up application of research

Nefeli Maria Skoufou
Papoutsaki
Writer

We are lucky enough to live in the golden age of biomedicine, with scientists all over the world working to find cures for diseases affecting thousands of people every year.

The good news is that institutions working on biomedical research today are provided with higher budgets than ever before. However, the therapies tackling these diseases are becoming more expensive, and subsequently accessible to only a limited range of patients. The solution to this problem could be translational research.

The basic principle is that the

knowledge generated from all these years of research, with biomedicine being at its zenith, should be translated to the everyday world of cancer, dementia or heart disease, for example. The key behind this idea is the relationship between academia and industry. Most of the time, discoveries made at universities provide important information on the evolution of particular diseases and the mechanisms behind them. Yet, in only a minority of cases is this knowledge used to create a cost-effective cure, available to everybody.

A solution to this discrepancy might come from pharmaceutical companies themselves, which could pay the institutions undertaking research to tackle issues defined by the companies, so that research can be more effective at translating the

basic knowledge around a disease into a potential cure.

This idea is currently being materialised in the UK through Imperial College London, UCL and the University of Cambridge working closely together with three pharmaceutical companies, AstraZeneca, GlaxoSmithKline and Johnson & Johnson. Imperial Innovations, UCL Business and Cambridge Enterprise are responsible for commercializing the research of their respective universities into knowledge that can be used by pharmaceutical companies to manufacture medicines that can save anywhere between thousands and millions of people. The so-called £40 million Apollo Therapeutics Fund was announced on the 25th of January, in the hope of approaching these severe

The Apollo Fund's therapeutic areas of interest are not yet fixed

diseases from an alternative, more innovative angle that would include research and industry working close together towards a common goal. The therapeutic areas of interest are not yet fixed but they will include research in a broad range of medical conditions, such as asthma, cystic fibrosis, cancer, diabetes, obesity and Alzheimer's. Scientists behind this consortium believe that in this way drugs will be produced faster and at a lower cost. Professor James Stirling, Provost at Imperial College London, said: "Translating our research into benefits for health and society is at the core of Imperial's mission". What else, other than exciting news and discoveries could we expect to hear when three of the largest global pharmaceutical companies work together with three of the world's top ten universities?



The elusive green business model

Why is it taking so long for businesses to adopt greener strategies?

Jane Courtneil
Science Editor

Business sustainability as a concept came about in the early 70s, with controversial publications such as *The Limits to Growth*, addressing environmental and social consequences of economic growth. Since the 'green business' model began to establish its domain, little attention was paid to the discipline until the last 7-8 years. We can now see an exponential growth in the number of businesses and organisations looking to minimise their local and global harm to the environment, community, and society – aiming to make profits without compromising future generations.

So why has the response to the sustainable business concept been so slowly incorporated into many business models?

Firstly, those initial investments to incorporate a more efficient

technology, would deter any corporation, especially when the theory is yet to prove itself. I mean,

UK's green economy was estimated to grow by 4.9 to 5.5% in 2015

why would any corporation invest millions for huge organisational changes, when such changes could expose these corporations to short term risk associated with

lower efficiency in the short term. Secondly, because few businesses act to run sustainably, there is little evidence behind statements, such as "positive correlations between environmental performance and business performance". We thus have a situation where businesses huddle like penguins carrying on with the standard practice, not one business wanting to be the first to make that much needed transition.

However, change is finally coming about. The UK's green economy was estimated to grow by 4.9 to 5.5% in 2015, with a 48% return rate in energy efficient investments for large businesses. Demand for greener products is also seen to be increasing. A lot of this change can be attributed to an increase in public demand for greener products. For example, there is an ever growing demand for meat substitute products such as Quorn as the environmental impacts of eating meat gain more and more notoriety. The shift is clearly visible; we now have to pay to use plastic bags in supermarkets,

in an attempt to reduce waste, something that, a few years ago, was generally unheard of in the UK.

in developed countries, to set an example for developing countries to follow. With intimidating



The Adobe headquarters in San Jose, California. Adobe Systems is one of America's greenest companies And it basically provides Adobe Reader for free. It's an all round corporate nice guy. Photo credit Wikimedia Commons

As more and more businesses shift their business model to a greener alternative, there is likely to be a domino effect leading to the foreseen exponential increase in 'Green Business' models. It is important that this change occurs especially

threats from climate change, such as loss of natural resources, habitat destruction and species extinctions, there is a need to preserve and work with nature and the environment so that a long term valuable economy is maintained.

Natasha Khaleeq
Writer

This week's science picture

From space, Earth is a sensational sight often hard to grasp because seeing where all of human history has occurred, can be quite emotional and very impactful. As time goes by, visible signs of climate change start to appear. Those on land may notice air pollution, deforestation, or even rises in temperature and sea level. However astronauts are the only ones to bear witness to the mighty destruction of Earth, macroscopically. According the Michael Lopez-Alegria (former astronaut 1995-2007) they can see the effects of human presence on the planet. For example a different hue to the air indicates air pollution and contamination. Deforestation is also recognisable and so is the decimation of our water reservoir, as bodies of water noticeably becoming smaller. Capturing these photos from space allows astronauts to raise awareness of the fragility of the planet and its ecosystem, to those of us safe at home.



A plume of smoke wafting from a forest fire in western Colorado, taken by astronauts aboard the ISS. Photo Credit NASA Goddard Space Flight Center



Escaped Alone is Churchill at her surrealist best

The veteran playwright packs a punch with a powerful and lyrical indictment of modernity



Escaped Alone at the Royal Court. Photo by Tristram Kenton

Fred Fyles
Film Editor

Maybe Caryl Churchill should be worried. The past 14 months have seen a mass excavation of her earlier work, with four of her works being produced in the UK. From Maxine Peake's tongue-twisting turn in *The Skriker*, a highlight of the Manchester International Festival, to the National Theatre's double bill of *Light Shining in Buckinghamshire* and *Here We Go*, Churchill's work has been granted an attention normally reserved for the recently deceased.

But she is alive and kicking at 77 years of age, still preoccupied with fragile mortality, as evidenced by her newest work, *Escaped Alone*, currently showing at the Royal Court. In her typically blunt style, the play is a trim 50 minutes long, although within that time she manages to pack in more questions

Churchill explores the space between sentimental unexamined domesticity and a void of existential horror

and concepts than most playwrights do with twice the length. Well into her fifth decade of writing, Churchill's advancing age is perhaps reflected in the choice of cast: four women who are all described in the script as 'at least seventy'.

Such a combination is incredibly rare in theatre (indeed, in any art form), and it seems that the four leads are all ready to prove themselves, putting in electrifying performances: Deborah Findlay is Sally, an ex-medic with a pathological fear of cats; Kika Markham bends her body into a rigid ball of energy as the nervy Lena, who suffers from depression and agoraphobia; June Watson hardens herself as the ex-con, possible murderer Vi; and Linda Bassett puts in a barnstorming performance as Mrs Jarrett, the neighbour who encroaches on the trio, and is as a result inevitably on the periphery.

The four women sit in the garden during a warm afternoon, and drink tea, that most parochial and

Escaped Alone packs in more questions and concepts than most plays twice its length

cosy of commodities, one whose inoffensive charm rests upon a foundational history of colonial expansion, oppressive empire, and the slave trade. It is this space, between a sentimental unexamined domesticity and a void of existential horror, that Churchill inhabits with her work; indeed, this dichotomy is expanded upon quite literally, as the green lawn intermittently gives way to a blank nether-world, where Mrs Jarrett relays stark messages of disaster upon disaster. Is it a prophecy? A warning? Nothing is certain. Designer Peter Mumford's lighting is brutal – a coil of metal wire glows around the periphery of the stage, like a coiled filament of an incandescent bulb, or the familiar orange flame of a toaster, only any warmth is snuffed out by its scale, as thoughts of home comforts spill over into industrial wastes.

Jarrett's descriptions of the bleak future are delivered with an abruptness that is by turns comic and desolating. From a tale involving food stocks being diverted

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into television programmes, allowing starving commuters to watch breakfast on iPlayer, to a man-made landslide that buries villagers, with fragments of rock landing 'onto the designated child's head', Churchill's text is a relentless take-down of modernity. With mentions of property developers, laptop cancers, and poisonous sugar, a comparison could be made with Charlie Brooker's *Black Mirror* series, although Churchill's ideas are more refined and abstract, bracing in their meaningless surrealism. Her penchant for chaos seems instead to draw on the work of speculative writers, especially J. G. Ballard's themes of social isolation and resolution through turmoil.

Her writing, as well, continues to develop. *Escaped Alone* is full of phrases that stick in your mind, swirling round and round like an icy mist – 'the chemicals leaked through cracks in the money,' 'children fell asleep in class and didn't wake

Churchill's language reveals a abstracted quicksilver character

up.' At points, she takes both the language and the performers to their limit, with a monologue delivered by Findlay at a breakneck speed rivalling Beckett's *Not I* for its poetic lyricism. Churchill leads us, as an audience, up to a point where language begins to fracture, revealing its complete, abstracted, quicksilver character.

The repetitious nature of Mrs

Jarrett's interspersions, of which there are seven, begin to suffer from familiarity towards the end of the play, and nothing feels as gripping as when she first steps from the garden into the black wastes. But still, this is some of Churchill's most clear-cut, daring writing to date; the scenes in the garden, which sizzle with a charged undercurrent of unease and neglect, are beautiful in their awkward terror.

The French philosopher Simone Weil wrote that loving one's fellow man is merely a question of asking 'what is your torment?' *Escaped Alone* offers us the opportunity to simply listen, and try and unpick the rotting agony lying just underneath the skin of her four leads. It is an unsettling, brilliant work; we have more to fear from Mrs Jarrett's prophecies than from the thought that Churchill could – after fifty years – be losing her brutally-cold force.

At the Royal Court till 12 March.



Linda Bassett as Mrs Jarrett. Photo: Tristram Kenton

Going back in time on the *Electronic Superhighway*

The landmark exhibition brings together 50 years of art and technology co-evolution

Fred Fyles
Film Editor

The phrase 'electronic superhighway' has become, a mere 40 or so years after it was coined, no more than a vague anachronism. The concept, envisioned by artist

Nam June Paik in the mid-70s, has fast become a relic of the bygone age of utopian technology. While Paik's idea of a communication revolution that has become so far-reaching as to become, in his words, 'a springboard for new and surprising human endeavors', modern technology has instead brought with it the threat of coercion, manipulation, and

ever-present surveillance. While such an optimistic view of human endeavors has since been consigned to the growing pile of historical disappointments, the Whitechapel Gallery is unafraid to take a retrospective look at the concept. Indeed, it forms the name of its newest exhibition, which looks back at the past 50 years of interaction

between the artistic and the digital; the phrase's ethos is reflected in this retrograde collection of work, which is exuberant, ground-breaking, and wholly revolutionarily.

As first impressions go, it's a bit of a surprise. The Whitechapel have taken the (as far as I know) unprecedented decision to arrange the exhibition in reverse chronological order, and the result is something that is an exhibition striking in its immediate familiarity. For most retrospectives, be it of Caravaggio or Caro, the collection will take a strictly normative chronological route; the result is an exhibition that tends to be most familiar in its centre, where artists reach their creative peaks, sandwiched between early periods of juvenilia, and later works that simply seem outdated. In contrast, the Whitechapel exhibition begins with what is most relevant and familiar: artworks produced in direct response to the needs and pressures of the modern age.

Thus, we have Amalia Ulman's four-month long project *Excellences and Perfections*, perhaps the first piece of performative art produced entirely through the medium of Instagram, and Mahmoud Khaled's staged conversation *Do You Have*

Work Tomorrow?, which transforms the virtual social space of Grindr to a physical, temporally-isolated reality. The interplay between the promise of increased connectivity social media brings, and the isolated actuality, it a running theme. As

This collection of work is exuberant, ground breaking and wholly revolutionary

we move back in time through the exhibition, the references in the work become more and more dated, and the technology used cruder; eventually, we reach the last room, where Peter Sedgley's circle works



"Lorna" by Lynn Hershman Leeson. Photo: courtesy of Whitechapel Gallery.

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appear to shift before our eyes due to the changing lighting, and a poster for the ICA's Cybernetic Serendipity exhibition questions the new shifts technology will bring to the art world – a seismic change that we have just surveyed in the previous galleries.

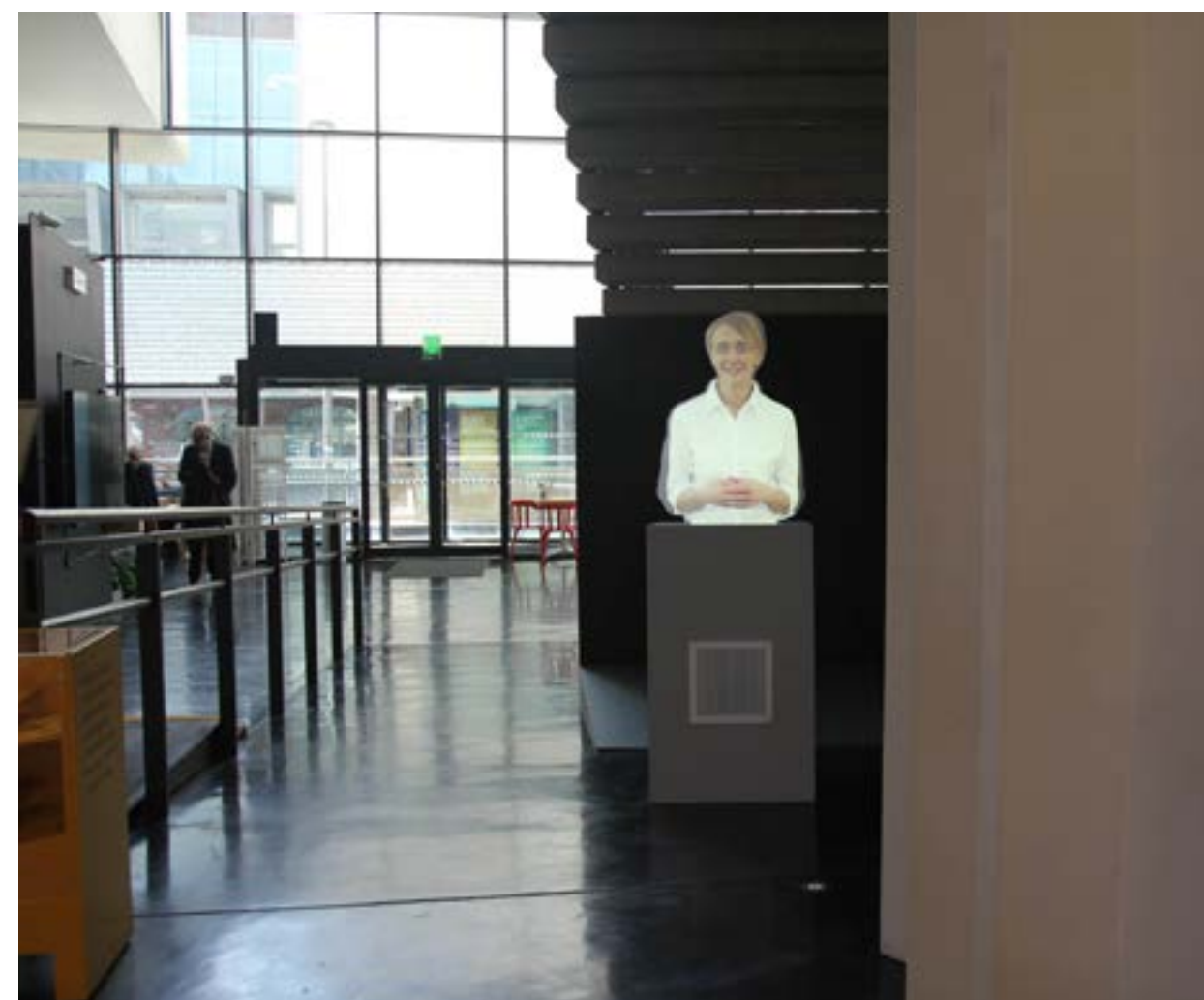
Of course, such a concept would be mere window dressing if the work inside weren't any good. Luckily for us, the curators at the Whitechapel have managed to put together a cutting and incisive show, a wide-ranging retrospective of the

last half-century, which will surely go down as a landmark exhibition.

From the off, we are introduced to artworks whose themes, while possibly synonymous with modern life, have their roots within the advent of the technological revolution. The nature of the cyborg, omnipresent in popular culture since the 1960s, is explored in Aleksandra Domanovic's work, which uses the 'Belgrade Hand' – the first artificial hand with five fingers – to examine the relationship between man and machine. Elsewhere we have mediations on the theme of representation in the virtual world; in a society where our self-representation is primarily made up of online data, the disturbing, dizzying video works of both Ryan Trecartin and Jacolby Satterwhite show us the self-empowerment of creating our own narratives.

This theme of narrative control is echoed in earlier works, such as Olia Lialina's 1996 work *My Boyfriend Came Back from the War*, and Lynn Hershman Leeson's seminal interactive work *Lorna*. The latter tracks the decisions of an agoraphobic woman, while the former explores the relationship between a distant couple after an unnamed conflict, resulting in a mosaic of hauntingly black screens. The depressive nature of both is

The curators at the Whitechapel have managed to put together a cutting and incisive show



"Homo Sacer" by James Brindle. Photo: courtesy of Whitechapel Gallery

His piece allows visitors to hide their movements through use of an encrypted Wi-Fi signal

a bold contrast to the exuberant works exhibited towards the beginning of the exhibition. Nam June Paik is given a near-obligatory mention with his multi-screen assault *Internet Dream*; but while personal self-expression may have fulfilled his prediction for a playful, liberating world of technology, it has come at a price, and the more

contemporary pieces belie a sense of creeping encroachment of civil liberties.

Trevor Paglan's map-based work traces the cable-routes through New York, juxtaposed against the NSA's famously-blocky slideshows, while his piece *Autonomy Cube* allows visitors to hide their movements through use of an encrypted Wi-Fi signal. Elsewhere, James Brindle, coiner of the New Aesthetic, provides the most directly cutting piece in the exhibition with *Homo Sacer*, a facsimile of the annoyingly-chirpy, happy-valley-esque human holograms found in airports that quotes lines from UK legislation, warning visitors with the threateningly bureaucratic claim that 'citizenship is a privilege, not a right'. The addition of Addie Wagenknecht's *Asymmetric Love*, a chandelier of CCTV cameras that hang over the room, is a playful work, but has all the nuance of a Banksy piece.

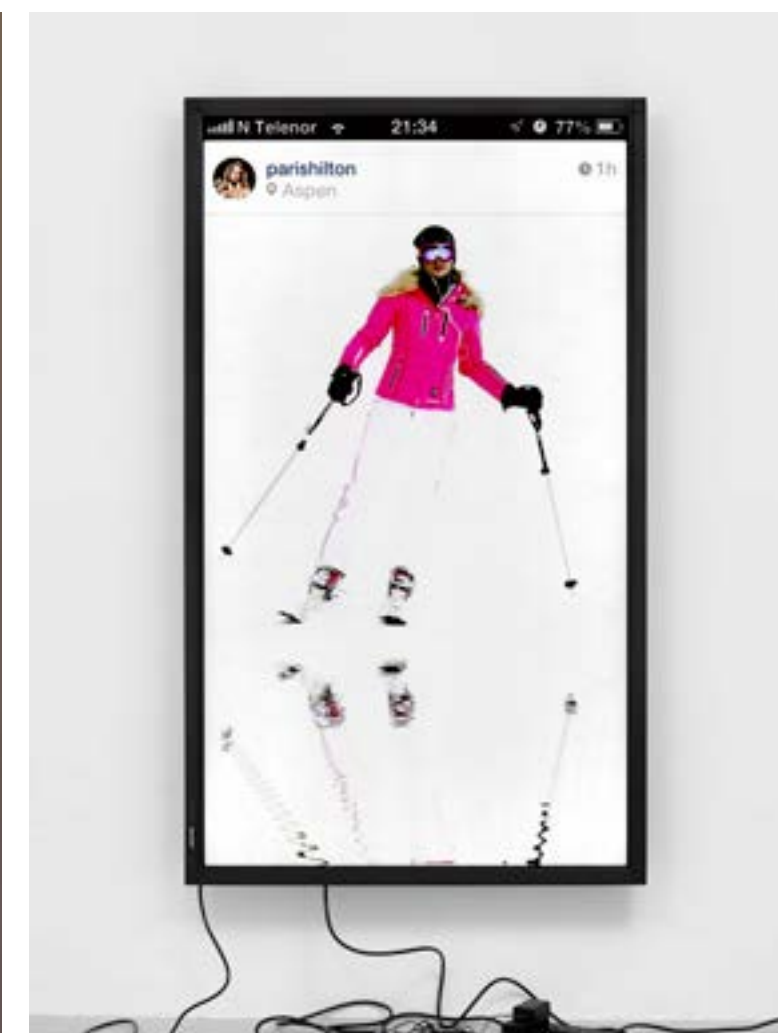
Never fear, resistance to erosion of civil liberties is at hand. Douglas Coupland defies Facebook's facial recognition system by replacing visages with Mondrian-esque blocks, echoing designer Craig Green's plank masks; Rafael Lozano-Hemmer's *Surface Tension*, a giant eye that follows the patron round the gallery, allows us to

confront the usually-indelible forces of surveillance; and Zach Blas' work joyfully subverts both the heteronormative nature of unfettered capitalism propelling it.

"Electronic Superhighway" may seem like an anachronistic phrase, and indeed, many of the pieces displayed in the exhibition attest to the faster-than-light nature of internet trends. ASCII art, early web interfaces, and scratchy live-TV broadcasts are all dragged out of the broom closet of technological history, and brought to the forefront. Cory Arcangel's work, which sees an Instagram post of Paris Hilton overlaid with a MySpace ripple effect, brings the world of the modern and the recently-obsolete crashing together, making us wonder whether the hegemonic grip Facebook et al have on internet space is truly unbreakable.

But while the phrase itself may be a blast from the past, the show is anything but. *Electronic Superhighway* displays the dazzling array of ways technology has informed art, and provides us with a cautionary hope for the future, as artists form the vanguard of a movement leading us into a brave new world.

Electronic Superhighway is at Whitechapel Gallery till 15th May.



"Snowbunny/Lakes" by Cory Arcangel. Photo: courtesy of Whitechapel Gallery



A vibrant tour of 20th century blossoms

The Royal Academy's colourful exhibition brings together gardens of all times and styles

Indira Mallik
Arts Editor

To walk into *Painting the Modern Garden: Monet to Matisse* at The Royal Academy is to plunge into a world of exuberant greenery, of sun-dappled paths, manicured lawns, a land where it is always spring, and Paris is always in bloom. "Perhaps I owe it to flowers" Monet once said, "that I became a painter". Within the exhibition amongst the best of Monet's work, it is easy to see how Monet's unique painting style, from his brushstrokes to use of colour was informed by his love of gardening. Only quick frenetic flashes of colour could do justice to the sheer mass of leaves and petals, and the light filtering through them that Monet painted.

It is undoubtedly Monet's show. No exhibition on gardens could be complete without *Waterlilies* or *Japanese Footbridge*, but the strength of the curation lies in the fact that the other artists featured give Monet a run for his money.

The strength of the curation lies in the fact that the other artists featured give Monet a run for his money

better for it. A ghostly figure of a woman carries in a bench, melting in and out of the shadows. In the background the sunlit path has all the solidity that the figure doesn't. Broad peach strokes clash against the burnt umber of the shade to create the bright heat of a Turkish summer.

Gustave Caillebotte's *Nasurtium*, painted in 1880, is one of the few paintings in the earlier galleries that feels genuinely revolutionary. Tiny sparks of scarlet flowers, engulfed by verdant leaves on fragile stems are sown without context on a lilac-mauve ground, it provides a bridge between the realism of the past and the abstractism that would follow. This technique is later amplified by Monet in *Chrysanthemums*, an extreme close up transforms the flowers into exploding fireworks.

Although the usual suspects are Renoir, Pissaro and Cézanne, there are also works by Gauguin, Gabriele Münter and Paul Klee. It isn't all bourgeois rural gardens replete with creamy pinks and soft blues either. In *Garden Study of the Vickers Children*, huge ghostly lilies

It is the kind of sumptuous imagery that would not look out of place in a big budget movie

hover over the children with subtle menace. Edvard Munch's *Apple Tree in the Garden*, an homage to the biblical allegory depicted in medieval paintings of gardens, is full of lurid lemon yellows, ultramarines and sea greens, which clash against

each other evoking the sinister vein that runs through all of Munch's paintings.

Santiago Rusiñol conjures up a fading grandeur in his painting of Spanish gardens. In *Gardens of Monteforte*, the golden light from the setting sun falls through windows cut in hedges and gilds an ornamental pond. The fiery oranges are reflected in the autumnal trees in the distance. It is the kind of sumptuous imagery that would not look out of place in a big budget movie.

Elsewhere, coming across Kandinsky's *Murnau Garden II* is a revelation. Stylistically, it is so far removed from the paintings that surround it, that it is thrown into sharp relief, akin to having icy water splashed in your face (in the best way possible). Even from the far end of the gallery it is impossible to look away from the splodges of mid yellow, cerulean, and scarlet.

The Royal Academy rightly devotes much of the final gallery space to Monet. These last paintings form the last canvases of his life, spanning the years of the First



Claude Monet, *Water Lilies*, 1916-26 (detail) Photo: Howard Agriesti, Cleveland Museum of Art



Wassily Kandinsky, *Murnau* Photo: PR Image

World War, and the aftermath of the destruction it wreaked. Though Monet never varies from his subject matter, still iterating the waterlilies and Japanese footbridge in his garden in Giverny, the war encroaches onto his work.

Monet's personal grief is palpable

As German troops approached Paris, his brushstrokes become more frenetic, he loads paint more thickly, uses bolder, darker colours. Gone is the pastel prettiness from his earlier depictions of the footbridge, instead it is engulfed in flame like brush strokes, lime green, hot orange, emerald yellow ochre. Some parts of the canvas are left unpainted, other parts are built up in richly textured impasto, almost Braille like, globs of paint that dissolve into sculpture the closer you get.

Monet's personal grief is palpable; his stepson was drafted as was his son. Though Monet is known painting *en plein air*, in the later



Santiago Rusiñol, *Gardens of Monforte*, 1917. Photo: David Mecha Rodriguez/Colección BBVA

years, when he painted on large scale canvases, he worked mainly in studios from sketches made outdoors. Monet was never a simple transcriber of nature, but further degrees of separation of the source material combined with his failing eyesight may have influenced the evolution of his style towards the



Gustav Caillebotte, *Nasurtium*. Photo: Wikipedia

abstract.

The uncontested highlight of this exhibition is the final gallery which houses Monet's *Agapanthus* triptych, reunited for the first time in Europe. The canvases are vast, panoramic, and if you stand in just the right place it is possible to fill your entire field of vision with it.

Lilacs dissolve into greens, into blue, broad flat strokes of white suggest lily pads. It is at the zenith of his exploration of colour over form, the fluidity of the strokes mirror the fluidity of the water, the wavering of the reflections. In the piece's diffuse light, it is impossible to stand in front of these paintings and not be

in awe.

Painting a Modern Garden is a whistlestop tour of early 20th century art, charting the evolution of Impressionism to Post-Impressionism to the avant garde movement. It would have been easy for the pieces to feel too disparate, but thematically it is cohesive enough to rise above the difference in style. It is a shame that Van Gogh who spent much of his life painting gardens is not more heavily featured, but no one

It is a whistlestop tour of early 20th century art

would begrudge the curators their enthusiasm for Monet. If you go to one exhibition this year, it should be this one.

Painting the Modern Garden: Monet to Matisse At the Royal Academy until 20th April

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Every Wednesday	Sports Night	From 19:00	Reynolds
Every first and third Thursday	Foundry Pub Quiz	From 19:00	The Foundry
Every second and fourth Thursday	h-bar Pub Quiz	From 19:00	h-bar
Every Friday	PGI Friday cocktails	From 21:00	h-bar
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Youth is a masterful reflection of old age

Paolo Sorrentino's touching tragicomedy deserves more praise than it has received

Youth



Dir: Paolo Sorrentino *Script:* Paolo Sorrentino *Starring:* Michael Caine, Harvey Keitel, Rachel Weisz, Paul Dano. 124 minutes.

Ioanna Morianou
Film Writer

La Grande Bellezza (*The Great Beauty*), was undoubtedly a masterpiece. Filled with art and symbolism, it left us in awe, as Italian director Paolo Sorrentino reflected upon life and death. This is partly why *Youth* is so widely anticipated, and also why it has received merely good or average reviews. *Youth*, however, although contemplating similar themes, is different in the sense that it was never intended to be as extravagant. Instead, Sorrentino aims for a lighter, more straight-forward, simple film. And that's what most have failed to realise. In the end, Sorrentino's touching tragicomedy, accompanied by virtuoso acting, deserves more praise than it has thus far received.

Youth is set in an Alpine luxury hotel & spa, surrounded by breathtaking scenery, where retired composer Fred Ballinger (Michael Caine), best remembered for his *Simple Songs*, is spending his summer vacation with best friend Mick Boyle (Harvey Keitel) and daughter-assistant Lena (Rachel Weisz). Fred, fantastically portrayed by Michael Caine, is an apathetic, somewhat cynical old man who avoids any emotional contact, leading his daughter to resent him. Fred thinks that "emotions are overrated," preferring to express himself through his music. Later-on in the film however, a more tender side of Fred is progressively revealed: someone who cares deeply for his daughter, largely appreciates Mick's friendship, and, most significantly, who terribly, desperately misses his wife, Melanie, ceasing to find meaning in life without her.

Mick, on the other hand, is more sensitive. A widely recognised, but now washed-up film director, he is



The lovely Michael Caine as English composer Fred Ballinger, directing a herd of cows. Photo Credit: StudioCanal/Youth PR

in the process of writing his final work. His "sentimental, intellectual and moral testament" as he puts it, the quite symbolically-titled: *Life's Last Day*. Mick is writing the film for his old friend, who he greatly admires: Brenda Morel (Jane Fonda). Brenda appears in arresting cameos, reminding us what a legendary cinema figure Jane Fonda is. Rachel Weisz also gives an amazing performance; her character, Lena Ballinger, is married to Mick's son, who leaves her for... Paloma Faith, playing a caricature of herself. Sorrentino is known for adding celebrity cameos in his films with

Repeated patterns are beautifully orchestrated by Sorrentino

questionable success. Here, Paloma Faith's presence, criticised for being shallow and devoid of any meaning, is intended to mock today's popular culture and succeeds in doing so.

In the hotel, Fred also meets and befriends Paul Dano's Jimmy Tree, a young actor from California who – much to his discontent – is most famous for his portrayal of the robot 'Mr Q'. Jimmy seems tired with fame and the Hollywood actor lifestyle that comes with it. He wants his acting to have a real impact on the world.

The film begins with a slowly evolving plot, including amusing sarcastic casual dialogues between Caine and Keitel. A satirical touch is also present, like in the numerous scenes featuring an overweight portrayal of Argentinian footballer Diego Maradona. Surreal and visually indulging interventions, common for Sorrentino, frequently interrupt the plot, such as when Fred 'directs' a herd of cows in an idyllic Swiss scenery.

This light atmosphere gradually develops over a number of foreshadowings and repeated patterns, beautifully orchestrated by Sorrentino, to reach a plot-twisting climax of highly unexpected and tragic events. All building-up to an

overwhelming finale, for which the audience is being primed throughout the film. Fellini-esque scenes, never absent from Sorrentino's work, also get their moments, the most characteristic being when Mick imagines a meadow full of his female protagonists; all performing their roles at the same time, it shows the great impact all these women had in his life, even though he never came to fully understand them.

Overall – overlooking the Paloma Faith moments – *Youth* is accompanied by music that fits well to its atmosphere; David Lang, with whom Sorrentino has previously collaborated in *The Great Beauty*, has created a wonderful, fittingly-simple, classical music score.

The first time the film's title appears on screen, ironically enough, it flashes in front of a perfect row of semi-naked elderly women marching towards the hotel's sauna. This scene emits right from the start a feeling of doom, associated with old age. Ultimately, *Youth* has a pessimistic outlook on growing old, or rather, a deeply realistic one; it is about aging and the losses that come with it. The loss of a loved one, the loss of memory, the loss of purpose in life, the loss of enthusiasm and talent. The heaviness of a dull daily

routine. It is about the lustful craving of missed sexual experiences, the wasting of youth, and the nostalgia and melancholy associated with old age, the latter being beautifully summed up in Mick's dialogue with his female screenplay co-writer, as she takes a look through both ends of a telescope: "This is what you see when you're young – everything seems really close: that's the future; and now... that's what you see when you're old – everything seems really far away: that's the past".

Youth is also about simplicity, as Fred's 'Simple Songs' reveal; easy to play, they are performed by only a small section of the orchestra. Nevertheless, as a young boy in the hotel points out to Fred, they are "not only simple, but really beautiful" too. With the loss of youth comes this appreciation of the simple moments in life that should have been cherished more. For Fred one of them is his wife Melanie; as he says, besides all they had been through, they liked to think of themselves 'as a simple song'. We come to the realisation that emotions are everything but overrated; according to Mick, they are "all we've got", and by the end, Fred finally gives in to them, giving the film its perfect ending.



Spotlight



Dir: Tom McCarthy *Script:* Tom McCarthy, Josh Singer. *Starring:* Mark Ruffalo, Michael Keaton, Rachel McAdams, Liev Shreiber. 129 minutes.

It's remarkable how much can be forgiven when you have a good story. Stylistic flaws can be almost completely forgotten about – when I think about *The Lord of the Rings* novels, it's not Tolkien's endless stream of minute details that I remember, but the epic quest of Frodo, Sam, and the rest of the Fellowship through Middle Earth. It's rare enough that a film with a truly gripping story (true or otherwise) arrives, and so when it does, it may get more praise and attention than it deserves as a whole.

Spotlight is just such a film, although it has quite the opposite flaw that Tolkien's work does, being almost devoid of any stylistic flourish whatsoever. The soundtrack is bland, the cinematography – while crystal-clear – is largely devoid of any beauty or technical proficiency, and with only a few exceptions (Mark Ruffalo and Liev Schreiber come to mind), the performances are probably best described as "solid" – not necessarily a bad thing, but not really a good thing either (can you tell I'm bitter that this film beat *The Big Short* to the Screen Actors' Guild Award for Best Performance By A Cast In A Motion Picture?).

But what *Spotlight* does have going

for it is a good story – a true one at that – that is well told by a brilliant script. It tells of the uncovering of the child molestation rife within the Catholic church, and the effect it had on its victims, by the four-man Spotlight investigative team of the *Boston Globe* (Ruffalo, Michael Keaton, Rachel McAdams and Brian D'Arcy James), as well as their new, quietly brilliant boss (Schreiber). They begin as underdogs facing a giant of a system; as the plot pulses along, more victims are found, more dead ends are hit, and the rottenness of it all becomes more and more clear.

The handful of truly excellent moments in the film arrive, unsurprisingly, when a glitter of craftsmanship appears in the filmmaking – scenes like the single moving shot in which D'Arcy James's character walks from his front door for less than fifty metres in the dead of night to find himself right in front of a rehab centre for child-molesting priests, or a heartbreaking sequence in which the sound of children singing 'Silent Night' at a carol service is intercut with shots of the victims breaking down as the *Spotlight* team question them. While I don't think the film deserves anywhere near the amount of recognition it's getting (the nominations of McAdams for supporting actress and director Tom McCarthy by the Oscars are just baffling to me), *Spotlight* is that rare film worth seeing for, and made enjoyable by, the strength of its subject matter alone.

TOM STEPHENS



The central cast of Boston-set journalism drama *Spotlight*. Photo Credit: Spotlight PR



Neo-colonialism are explored in Hubert Saper's *We Come as Friends*. Photo Credit: We Come as Friends PR

Innocence of Memories



Dir: Grant Gee. *Script:* Grant Gee, Orhan Pamuk. *Starring:* Pandora Colin, Mehmet Ergen. 97 minutes.

Nobody has written more on the changing face of Istanbul than Nobel-winning author Orhan Pamuk. Born in 1952, Pamuk has witnessed an explosion of population, which has seen Istanbul swell to 14 million inhabitants, making it the largest city in Europe. And perhaps no book of Pamuk's better represents his love of the city than *The Museum of Innocence*, which recounts a love story over nine years. Following its publication, Pamuk created an actual museum, which claims to display objects from the

characters' lives, while also exploring Upper-class life in Istanbul.

This sense of meta-narrative fits in well with the concept for Grant Gee's documentary *Innocence of Memories*, in which a camera roams the streets of Istanbul, and a 'friend' of the main character of the novel

recounts the plot of the book. Drawing on Walter Benjamin's concept of the flaneur, we are treated to a nighttime walk around Istanbul, occasionally happening on TVs showing interviews with Pamuk himself, giving us a sense of voyeur-like pleasure. At one point, Pamuk states that "the hero of the novel I'm just finishing is a man who continuously walk" with a glint of delicious irony. As memories of a lived-in city pile up, the screen becomes hazy and opaque, obscured by layers of gauze-like shots.

While I don't know whether the film would be appealing to someone who is familiar with Pamuk's work – especially since the film seems to just repeat the plot of *The Museum of Innocence* – those looking for a gentle, beautifully-shot introduction to the scribe of Istanbul could do a lot worse

FRED FYLES

We Come as Friends



Dir: Hubert Saper *Script:* Hubert Saper 110 minutes.

After more than a decade away, director Hubert Saper has returned with *We Come as Friends*, a troubling, immensely powerful look at South Sudan, the 'World's newest country,' whose post-independence existence has been blighted by violence. A looping,

experimental documentary, *We Come as Friends* draws links between the historical colonialism practiced by the French and the British, and the 'new colonialism,' represented by a steady stream of Chinese investors and Western interventionists.

Coming out of a 22-year long civil war, and a referendum that saw an overwhelming majority opting for independence, South Sudan emerged in 2011 with a sense of hope and joy. But such aspirations have since turned sour: Chinese investors have moved into the territory, erecting US-designed oil rigs; the fertile country attracts numerous foreign businesses; and American missionaries joyfully declare South Sudan 'a new Texas'.

Saper creates a mosaic of uneasy scenes; there is no narrative voiceover, but the gaps create their own story. It is rare to find a scene in the film where some form of background happening is not relevant: in one, white peacekeepers drink in the new year while a black employee in overalls gathers water; two scenes feature televisions playing interviews with Hillary Clinton – one from 2009 in which she refers to Africa as 'the world's breadbasket', and one from 2012 where she exploits the legacy of Western colonialism as a weapon against the Chinese.

The civil war has simply continued, with guns and knives replaced by diplomacy and land-agreements. Imperialism leaves behind what Frantz Fanon called 'germs of rot,' and has re-emerged as a postmodern scramble for Africa. With a style that calls to mind the non-linear films of Adam Curtis, *We Come as Friends* is a vitally-important, beguilingly-strange call to arms for all those who reject oppression.

FRED FYLES



The top three Korean films that aren't *Oldboy*

A rather weird exchange of words comes about every time I recommend maverick Korean Director Chan-wook Park's 2003 masterpiece *Oldboy*: 'Trust me this film is so amazing and messed up, it will scar you for life!' It's something that has to be seen to be understood. What is for sure is that *Oldboy* represents just one film in the blossoming world of modern Korean cinema:

I'm a Cyborg, But That's OK (2006)

What a name, eh? *I'm a Cyborg...* was the first film Park released after finishing his 'Vengeance' trilogy, of which *Oldboy* took centre stage. Here, Su-jeong Lim gives an electric performance as Young-goon, a factory worker who is sent to a mental hospital for thinking that she is a combat cyborg. At the institute she meets several characters – all deranged or strange – including Park Il-sun, played by Korean heart-throb Rain, a man who thinks he can steal souls.

The Host (2006)

I always considered *The Host* to be the first true 'Blockbuster' film to come out of South Korea. Upon release it sold over 13 million tickets domestically. Assuming no repeat viewings that totals 20% of the South Korean population. It's not hard to see why as *The Host* is essentially Korea's answer to *Godzilla* – instead featuring a monster lurking in Seoul's Han River.

Memories of Murder (2003)

Released the same year as *Oldboy*, *Memories of Murder* is almost every bit a classic, starring the incredible Kang Ho-Song as one half of a detective team tasked to solve a string of brutal murders in the Gyeonggi province. With perfect pacing, deep and engrossing characters and a mystery plot every bit as shocking as David Fincher's *Seven*, this film is a must-see.

BEN COLLIER

Hollywood and the DuVernay Test



Ava DuVernay (centre) has supported a new test to encourage wholly developed minority characters in films. Photo Credit: AP/Wikimedia/Sundance Selects

For the second year running, the Academy Awards has nominated only Caucasian actors for the awards, igniting a powder-keg on social media, and highlighting the lack of diversity in the film world. But not all hope is lost; while actors like Charlotte Rampling and Julie Delpy may make misguided comments on the industry, there are signs of real change: Cheryl Boone Isaacs, president of the Academy, has stated a move towards changes in the membership policy, which would hopefully lead to a more representative group choosing the winners; Idris Elba picked up two SAG awards, in a pointedly-diverse

DuVernay's snub at the Oscars was indicative of the whole problem

ceremony; and the deliberately-titled slave rebellion drama *Birth of a Nation* has won two of the top prizes at Sundance.

In an article for *The New York Times*, chief film critic Manohla Dargis has floated the idea for a 'DuVernay Test,' one modelled on the Bechdel Test, and named after Ava DuVernay, the director of *Selma*, whose snub at the Oscars was seen as a crucial indication of Hollywood's problem with minorities. DuVernay herself has endorsed the idea on Twitter, although the actual form of the test is unclear; while the Bechdel test merely requires there to be two named women characters who speak to each other about something other than a man, Dargis just stated that the test would involve: 'African-Americans and other minorities having fully realized lives rather than serve as scenery in white stories.'

I am sure that there are those who will – like critics of the Bechdel Test – argue that such motions are merely 'painting by numbers,' and wouldn't be in any way representative of the quality of the film. I would say that such critics have obstinately missed the point of such tests: in a US population that is 51% women and nearly 40% non-white, we should expect minority and women characters to serve as more than just a backdrop for the exploits of a

(white, straight, male) hero. The test is not about quality, more about the representativeness of the industry.

The DuVernay test, as expressed by Dargis, brings up two key points. The first is that minority characters in films have 'fully realized lives,' an idea that involves the characters being named, their thoughts explored, and their portrayal on-screen being nuanced. There is the long-running trope of the black character being the first to be killed in a horror movie, of the Asian character being a maths and science whiz, and of Middle Eastern actors inevitably playing a string of 'terrorist' roles; but tropes are tropes for a reason, and they reflect the lack of fully-developed characters offered to minority actors. In one episode of Aziz Ansari's lauded Netflix sitcom *Master of None*, struggling-actor Dev refuses a role

You can't win awards for roles that aren't there

that would require him to put on an Indian accent, despite the fact that he was born and grew up in the US – it's a common problem many minority actors face.

Even in those roles where minority actors have garnered acclaim, the range of such roles has been limited: the first black winner of an Oscar, Hattie McDaniel, won for playing a 'mammy' stereotype; the last three black winners of the Best Supporting Actress Oscar have won for, respectively, a slave, a maid, and an abusive mother reliant on welfare. While *Birth of a Nation* does, I am sure, deserve its critical acclaim, it would be fantastic to see roles for minority actors that break out of traditional tropes.

But there is another issue at hand here that the DuVernay Test brings up, not equality of outcome, but equality of opportunity. It is all well and good getting annoyed with the Academy, but really what we should be doing is questioning and examining the deeper power structures present in the film industry. In order to have more minorities being recognized for their work, they need to have the chance of showing off their talent in the first place, something that does not seem to be happening within the current studio system. Often, executives have given the excuse that stories about minorities or women



simply don't sell. This is clearly a lie, as recent releases have proved: *Straight Outta Compton* made more than \$200 million, while *Star Wars: The Force Awakens*, whose two protagonists are black and a woman, became the highest-grossing film of all time in the US. There is now no excuse for studio executives to refuse to fund minority films on the excuse that it doesn't represent a safe investment.

Furthermore, many roles that may be filled with minorities are 'whitewashed,' with Caucasian actors chosen instead. While we may want to kid ourselves that we have left such portrayals like Mickey Rooney's grossly-offensive turn in *Breakfast at Tiffany's* in the past, we only need to look back a couple of years, to 2013's *The Lone Ranger* in which Johnny Depp plays a Native American character, to see such practices are alive and kicking. Depp received a fair amount of kick-back for his choice to portray a Native American, and claimed that

he believed he had Native American ancestry; this has not been proved.

The theory of evolution suggests to us that change must be gradual, incremental, and natural, but the rate at which Hollywood is adapting itself to its market-demographic is achingly slow; despite how much the industry may will it, the USA isn't a homogenous clone-world filled with thousands of Ryan Goslings and Emma Stones. The film industry is sick. While we should rightly criticise the Academy for their refusal to include actors like Idris Elba or Will Smith in their list of nominees, what the DuVernay Test would do is shift the attention back towards the root of the problem: the channels of money and power that flow through the Hollywood studios. There are few roles out there for minority actors, and all-too-often they are shut out of potential roles in favour of white actors, who offer a more 'bankable' alternative.

In her emotional Emmy



Viola Davis, accepting her Emmy for Best Actress, during which she made a stirring call for equality. Photo Credit: AP

acceptance speech, Viola Davis said that "the only thing that separates women of colour from anyone else is opportunity. You cannot win an Emmy for roles that are simply not there." We should be angry at

the industry's refusal to promote minority actors, not only during awards season, but throughout all stages of film production. What we see when we look at the list of nominees for the Oscars is the tip

of an iceberg of inequality. Tests like the DuVernay Test help shed light on this, and set out a new path for the future.

FRED FYLES

Documentary corner: *Chimpanzee*

Ben Collier
Film Writer

Oh a genuine big-budget nature documentary," I thought excitedly. As a biologist and lover of all things primate I was instantly excited to watch this film upon seeing its name online. Unfortunately, my excitement quickly flip-flop'd when I saw the second part of the title: 'Disney nature'. Expectations dropped considerably. Disney, as a company, has several connotations which, whilst fitting for children's cartoons and comedies, doesn't seem to blend well with the themes and tropes of a mature nature documentary. What I was pleasantly surprised to find out upon finishing the film however, is that *Chimpanzee* does away with a very large proportion, although not all, of its Disney baggage.

Chimpanzee is presented as a story-driven narrative, and throughout the film we follow a 3-month old chimpanzee called 'Oscar'. In the opening scenes we hear of his mother's death and see him separated from his troop. Unfortunately, even once reunited



Oscar, the central character in Disney's perhaps over-anthropomorphic *Chimpanzee*. Photo Credit: Disney

with his clan none of the other 35 mothers are then prepared to 'adopt' him. Just before all hope is lost however an adult male 'Freddy' takes Oscar under his wing. This narrative is expertly spun throughout and we are able to learn a lot about the life of chimps in the Ivory Coast's Tai

Forest all whilst following the main protagonist's journey. For example, in one short scene where Oscar observes how to crack open nuts – Oscar tries desperately to get to the nuts using logs of wood before an adult shows him how to instead use a spiked rock – we not only

gain character development, but are also informed of primate learning behaviours.

In what I consider to be the big 'Act 3 showdown' of the film there is a clash between two warring troops of chimpanzees. One is led by a battered old alpha-male the

other led by Freddy. The pacing and editing here is absolutely superb, and as much as I don't want to admit it I also found myself more invested in the outcome of this clash having followed the main players throughout the film's narrative. It is here where the film shines.

One issue is persistent however: whilst the looming hand of Disney is mostly absent from this experience, *Chimpanzee* can be, at times, anthropomorphic to a fault. The narrator often describes the chimps activity in an all-too-romantic way. Even the labelling of the leader of the second clan as 'Scar' is a rather obviously manipulative move. Selective editing allows the filmmakers to spin any narrative they wanted, and one does often question the reality of what is presented on screen. As it stands though *Chimpanzee* still serves as an expertly assembled and executed look into some very intimate parts of the lives of young chimps. It is also a lot more educational than one might assume. As for recommendations, of course I would suggest you watch this film but perhaps bring a younger family member along with you as they will absolutely love it.

FELIX MUSIC



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MTV's Brand New for 2016

Aiden Langan
Writer

The second of MTV Brand New for 2016 showcases, hit Camden's Electric Ballroom on Wednesday 27th January, featuring up-and-comers **Nimmo** and **Rat Boy** alongside noughties indie legends **Bloc Party**.

Nimmo

Nimmo were the first band in the evening's lineup. Their electro pop songs were catchy with the band looking extremely happy to be on stage, if a bit nervous. Their songs initially felt a bit on the long side but they definitely grew on me by the end. They definitely have the possibility of being the 'next big thing', and are of a similar vein to Jungle. The chemistry and songs are there for a solid foundation.

Rat Boy

Next up was the 19 year old Rat Boy (aka Jordan Cardy) and his band. It's clear from the start that many people, most between the ages of 14 to 16, were looking forward to his performance. It makes sense as his lyrics are generally tinged with teenage angst. Rat Boy sounds like a **Jamie T** clone who could potentially emulate the success of the original but I feel like he's a bit of a 'record label manufactured' Jamie T rather than something more natural.

The sound quality is extremely poor (with a sound check almost seeming like an impossibility). The kiddies mosh like there's nothing wrong but a loud siren-like sound plays between songs, and I'm unsure if it's intentional or not (it didn't sound right at all). The rest of the crowd almost look surprised and shocked that the music gets such a good response. There was even a stage invasion during the last song 'Fake ID', which I'm sure all of his fans would have needed to buy any drinks during the evening.

Having listened to studio versions of some of his songs previously, they're actually quite good, if unoriginal. Maybe with a sound check, he may have been much better than he was on this evening. However, from the audience participation I saw this evening, he'll



Kele Okereke looks suave in his vintage shirt. Photo Credit: Aiden Langan

do well no matter what happens.

Bloc Party

Bloc Party's return after a two year hiatus was surprising due to the fact that half of the line-up had left during the break. Replacing Matt Tong (drums) and Gordon Moakes (bass) with Louise Bartle and Justin Harris, respectively, the band have been building up to the release of their new (less than acclaimed) album *Hymns*.

Entering with new song 'The Good News', they started out a bit too slow and the energy of the audience was slightly drained with mild swaying being the most active response. It's a nice start but nothing special. To me, it felt like if it continued in this way this could have been the most dull concert I'd ever been to.

Thankfully, they go straight into 2008's 'Mercury'. Whilst it's not Bloc Party's most famous song, the dancey vibes of the song energise the audience. Kele Okereke (lead vocals, rhythm guitar) hypes up the crowd with some playful banter. The musicianship of Harris is truly seen to be great, and perhaps supasses his predecessor; he performs with a saxophone rather than a synth which makes the song have a bit more of a 'human' feel. Moving swiftly

on to 'Song For Clay (Disappear Here)' and the classic hit 'Banquet', the crowd starts to finally form a reasonable mosh pit (for a free gig, anyway). The band also seem to enjoy themselves, relaxing into the corporate setting. Bartle shows her

The band knew how much better this concert could have been

skill on the old songs with fast paced drumming and perfect precision.

Sadly after this, the concert went for a turn for the worse as three songs from new album *Hymns* are played, all in succession. As the majority of these songs had not

been released at this point, very few people in the crowd knew the songs and the feeling from the crowd went to euphoria to frustration very rapidly. People were calling out for (debut album) *Silent Alarm* tracks during this marathon of new songs, with Kele asking 'Who let these fools in?' but alas most people agreed with the hecklers. It was saddening to see as the live versions of the songs are a lot better than the studio versions, especially 'Different Drugs'. Saying that, 'The Love Within' was just barely listenable to (though the album version is actually unlistenable) and got the best response of the new songs. The band also seemed a bit disappointed with the general response from the audience during this segment but they were playing generally very boring parts, with the raw skill of the band not on display. In particular, the drumming is extremely basic and disappointing to watch as Bartle is clearly capable of performing to a much higher standard.

Thankfully, the concert did finish on a high with the *Silent Alarm* track 'This Modern Love' reminding most people why they fell in love with Bloc Party back in the mid to late 00s. Russell Lissack (guitarist) still impresses to this day and the audience were practically hugging

each other at the climax. It's truly the highlight of the night, and I would even go so far to say it saved the gig.

Asking the audience if they "wanted a banger", Kele and co finished with 'Ratchet' which produced the most violent mosh pit of the night despite the odd person still heckling the band for more *Silent Alarm* tracks rather than a (somewhat) recent hit. It was a great way to end a concert with the energy of the crowd equaling, possibly even surpassing, the energy during 'Banquet'.

After this, the band left the stage. Despite cries for another song, with the most popular suggestions being 'Helicopter' and 'Flux', the band did not return. I can't blame them completely for leaving without an encore, as it was a corporate gig and the fact that a large number of the audience seemed disinterested with the band.

Saying that, the disinterest was a result of the uninspiring setlist. I believe they could have gotten away with a *Hymns* heavy set but they needed to spread the new songs out a bit more and it did feel almost criminal to not play 'Helicopter'. Many left disappointed, despite the event being free, as the crowd and probably the band knew how much better this concert could have been.

FELIX MUSIC



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Racism is so metal

Rob Garside
Writer

This article is something I need to get off my chest. I love heavy music with aggressive themes, from Black metal to hardcore to grind – I love it all. I love the catharsis and thrill that a pounding drum and palm muted guitar line can provide but sometimes the shit that comes with it really makes me wonder why. Metal has well established problems with racism (see: below), sexism (see: lack of inclusion of any female members unless they are overly sexualised in a "female fronted" band) and a culture that suffocates new ideas or experimentation (see: recent festival bills with the same headliners as in the early 90s).

This week it was racism that reared its ugly head. What has particularly set me off is the latest event in a long line of racist events (Google it: there are a couple) that make up Phil

The video is conclusive, Anselmo's actions were horrific

Ritual and others) choose to finish his set by snapping off a Nazi salute and shouting "White Power" into the crowd (he later said that this was due to the fact they were drinking

white wine backstage). This was captured on camera and put up on YouTube (however the video was put up on video a week after the event as the filmer was afraid of the backlash from tarnishing Anselmo's name). The video is conclusive, Anselmo's actions were horrific. There is no doubt that he is a piece of scum who, whilst a gifted vocalist, deserves to be recognised and castigated by the mainstream metal media for the awful bigot he is.

But instead of reacting to a clear scandal (although one that has happened a bit too much in Anselmo's life) metals major media outlets reacted slowly – if at all – to this despite in some cases being present at the dimebash event. *Kerrang*, *Decibel* and *Revolvers* were loath to call Anselmo out on his clearly racist actions as they were seemingly afraid of damaging their working relationship with a metal icon (*Decibel* and *Revolver* have had no mention of this even happening on their site in an age when being first to report on everything is so treasured). Others such as *Metal Hammer* chose to hide behind safe language using terms like "Nazi-esque gesture" and "allegedly shouted White Power," when the guy clearly did it. Eventually after the smaller blogs had broke the news (and a couple of days later when the mainstream media finally caught up), these new articles were bombarded with metal fans defending Anselmo. Cries of "it's just a joke" and "metal is meant



Moments after Anselmo raises his right hand. Photo Credit: Youtube / Chris R

to be offensive" echoed from the keyboards of hicks.

It should take no explaining why I'm annoyed at this but let's spell it out. Famous man uses a far right salute and slogan. Man in crowd videos racist stuff and waits a week. Big media fails to report it despite being at the event (they were happy enough to host videos of Anselmo singing the Pantera classic 'Walk')

and despite seeing the video. When reported, a scary number of metal fans didn't seem to work out that racism is bad and can't be excused as a joke.

It really annoys me that a society in love with being a subculture and "for the outcast" is so bad at excusing the persecution of minorities.

Not cool metal world. Not cool.



Phil apologises. Photo Credit: Youtube / Philip Anselmo

Calling all music writers

Do you have strong opinions on music? Do you think Rihanna's latest album was just okay? Excited for Kanye's next album? Want to be the next Anthony Fantano? Drop an email to music.felix@imperial.ac.uk! Send us your articles or ideas.





FELIX reacts to virtual reality

The future is here and you'll look like a fool wearing it



The FELIX team model this season's biggest fashion accessory. Photo Credit: Cale Tilford

The year of virtual reality is finally upon us. This week, the FELIX team tried Gear VR, Samsung's mobile virtual reality headset.

It's not as powerful as competitors like Oculus Rift or the HTC Vive, but it's a decent introduction to VR for the unacquainted.

Lef Apostolakis, Science Editor

I tried a few different things. Personally theBluVR (an immersive ocean experience) resonated with me the most. As an ocean lover and free diver, the app really managed to replicate the freediving experience and I felt that it really gave me the opportunity to do a couple of my dream dives (alas only virtually). As

A weirdly addictive experience

a medium it's really exciting to see VR being developed and tech such as Gear VR make it accessible to everyone.

Indira Mallik, Arts Editor

Ever wished you could press your nose to Gauguin's masterpieces without being hauled off by gallery security? Well if you don't mind being roundly mocked by everyone surrounding you IRL and the nausea inducing experience of walking places using head movements, you can do just that. My highlight? The disconcerting effect of being taller than you actually are. So this is what the world looks like for people whose bones didn't fuse freakishly early. Technical issues (my own) aside, this is a weirdly addictive experience: you know something is worth it when the headset literally has to be snatched off your face.

Saad Ahmed, Television Editor

A little uncomfortable and some kinks to iron out but ultimately something fun, creative and damn enjoyable.

Fred Fyles, Film Editor

All new technological advances bring with them the fear that current forms of art will go out of date or become extinct, upon seeing early examples of the daguerreotype, Paul Delaroche exclaimed that "painting is dead". I have little such fear for

It will remain nothing other than a gimmick

the impact VR will have on film. While the technological advances are interesting, the films on offer were not; I believe that it will remain nothing other than a gimmick. We will continue to watch our films in the dark, looking straight ahead, just as nature intended.

Grace Rahman, Editor-in-Chief

The general experience was headache inducing, but Lands End was cool. I don't think it's going to catch on in a very big way. But

If folks start doing this on the bus their stuff will get stolen

maybe I'll look stupid in ten years time like when we quote people who said the internet was never going to catch on. If folks start doing this on the bus their stuff will get stolen.

Cale Tilford, Music Editor

Until recently, I saw virtual reality as part of an elusive future – one that was particularly out of reach for the majority of society. Technologies like Gear VR and Google Cardboard mean anyone (with the right sort of smartphone) can access one of the most promising new forms of media. There are problems with VR,

One reality is not enough

especially if you suffer from motion sickness, but my small glimpse of another reality has me excited for the further advancements we will see in the next few years. One reality is not enough, and the games and other experiences I've played so far are incredibly immersive and offer interesting, and innovative, new ways of interaction.



Land's End is a VR gem

The makers of Monument Valley return with the first great VR experience on mobile

Cale Tilford
Music Editor

For a gaming device to truly succeed it needs a great launch title. Land's End, a virtual reality puzzle adventure from the creators of Monument Valley, is the game that every owner of the device must play. Developers Ustwo truly understand the power of the new medium and where it works best, and they've used that knowledge to create something that feels completely new.

Set over five short chapters and distinct environments, players must help awaken an ancient civilisation. Those who have played Thatgamecompany's (yes, that's actually their name) Journey will notice the obvious visual and thematic similarities. The game's title has many obvious meanings, but one of it's most literal is the way it frequently places you at the edge of a cliff, allowing you to peer down into the sea (or abyss) below.

To move around the environment, the game uses head tracking. You look at a place on the screen and the camera moves. Ustwo have got right what many other developers have got wrong – physical controllers really break the immersion of virtual reality, so why not do away with them? The device's head tracking ability also gives you the ability to look at objects and move them with your mind; you'll have to do this often to help you solve environmental, and more



Land's End, the first good game about somewhere in Cornwall (kinda). Photo Credit: Ustwo

Physical controllers really break the immersion of VR



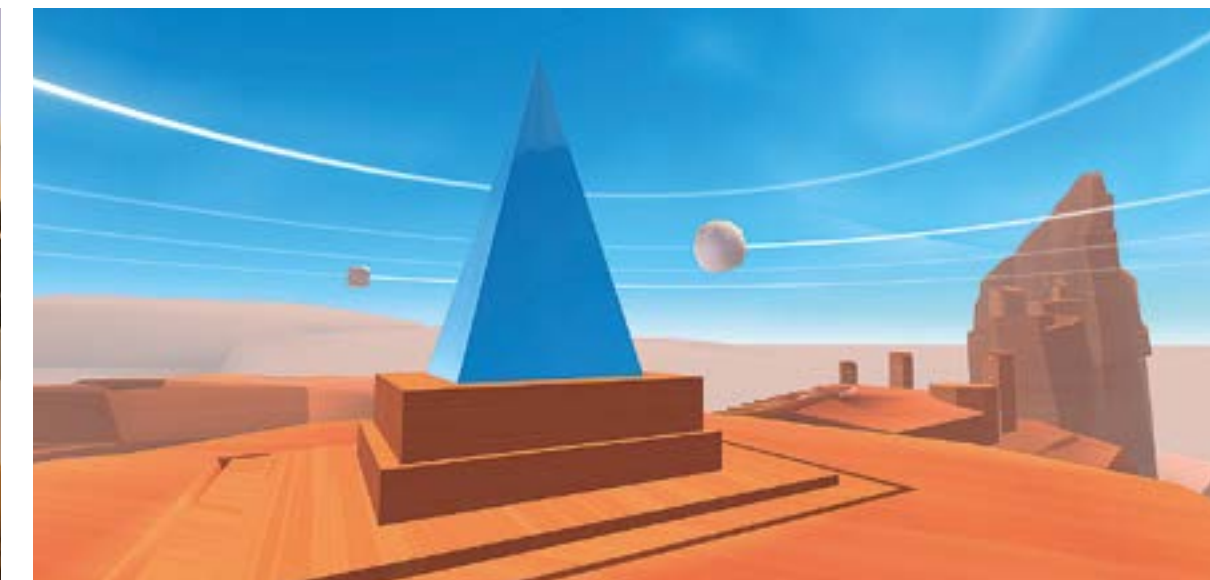
Black holes and revelations.. Photo Credit: Ustwo

traditional, puzzles. For an hour or so I really felt like I had the power of telekinesis.

The game also plays with perspective as part of the puzzle solving gameplay. Unfortunately, this isn't used enough which feels like an oversight for a game that makes the most of VR.

Land's End might look simple in comparison to VR titles on Oculus Rift and the HTC Vive (which is mainly a technical limitation), but it's stylised, cell-shaded graphics are one of its best features. Dreamy colour palettes and spectacular lighting illuminate environments ranging from small cave interiors to

For an hour or so I really felt like I had the power of telekinesis



Ustwo have gone for a cheeky vapourwave aesthetic. Photo Credit: Ustwo

massive collections of islands.

Sometimes you'll come at these environments from above, slowly descending into the depths below. At other times, you leave a cave only to be blinded by sunlight. The most breathtaking moments are when you soar above the landscape (and this happens a lot); you get a real sense of scale which can only be achieved with stereoscopic virtual reality. Unfortunately, this often leads to motion sickness, although I haven't thrown up yet.

Land's End, although short, leaves a mighty impression. It's the first truly great mobile VR experience.

Available on the Oculus Store



Mozart in the Jungle

Anurag Deshpande
Writer

If you followed this year's Golden Globes, you might've been surprised by Mozart in the Jungle sweeping the Best Television series – Comedy, and Best Actor in a Television series – Musical or Comedy categories. By virtue of being an Amazon Original, this show has flown under most people's radars.

I consider that a damn shame, since the show is actually pretty good. Following struggling Oboist Hailey Rutledge, played by a capable Lola Kirke, the piece chronicles the lives of the New York Philharmonic Orchestra, as they attempt to get to grips with the flamboyant new maverick conductor Rodrigo; a role that Gael García Bernal clearly has quite a lot of fun with. García Bernal really sinks his teeth into the character, deftly encompassing the mix of eccentricity and genius necessary.

Malcolm McDowell also puts in a standout performance here, playing the aging ex-conductor who struggles to deal with the fact that he's past his prime. It's great to see

The show's wit is sharp and rarely predictable

him not taking himself too seriously, and his comedic timing is great. It's too bad he doesn't get more comedic work. The evergreen Bernadette Peters also features, owning every scene she's in.

The show's wit is sharp and rarely predictable. There are quite a few moments that got big laughs out of me, and they never felt stale, trite, or done to death. There's scarcely a dull moment, and the viewer is compelled to keep watching the series. It is strongly character driven,



Full of style and substance. Photo Credit: Amazon Prime

so if you're expecting some great treatise about the meaning of life then I really don't know what to tell you. I mean, why are you looking for that in an Amazon series about an orchestra? Go read The Master and Margarita or something.

Nevertheless, the characters are strong enough to keep the show afloat with much of the humour coming from their interactions.

Another factor that only helps is the series' freshness. The subject matter is fairly new popular fiction, and so every development and exploration manages to keep viewers interested.

If I have any complaints, they are that the show meanders a tad in the middle of the first season, and that at times it can feel too 'hipster-y'.

But really, what can you expect from a show produced by Jason

Schwartzman, and I say that as a huge fan. In fact, the overwhelming majority of this quirk is the good kind. If you like Schwartzman's usual shtick, you'll like this; if you enjoy orchestras, you'll enjoy this, and if you're a fan of good comedy, you'll be a fan of this.

Mozart in the Jungle is available on Amazon Prime

Cartoon Corner: Bojack Horseman

Harry Wilkinson
Writer

Bojack Horseman is a show about an alcoholic horse who was the star of a Cosby-esque family sitcom in the 90s, now dealing with a life of loneliness and depression.

Also, it is fantastic.

The Netflix original animated series stars Arrested Development's Will Arnett, Breaking Bad's Aaron Paul and Community's Alison Brie in a world where anthropomorphised animals live alongside humans, and that's hardly the most surreal thing about it.

Bojack, is certainly a show you

need to give time to get your head around, the first episode gives the impression of a silly, Family Guy like animated show with throwaway jokes and unlikable characters but all of it is building to what has been called one of television's most accurate portrayals of depression and a biting satire of Hollywood culture.

The show's central character, Bojack is a deeply unhappy ex-celebrity, keen to return to the public eye by releasing an autobiography of his years on TV. Brie's Diane Nguyen comes in to act as ghost

No character in the show is without depth

writer for this and serves as the outside look into Bojack's mind. The series shifts between wacky humour coming from the world's animal inhabitants and long drawn out pieces of wordplay ("There is nothing funny about stealing a meal from Neal McBeal the navy Seal") then hits the viewer with glimpses of Bojack self-loathing, Diane's deep insecurity and the shallowness of Hollywood culture.

After some difficulty finding its footing in the first few episodes,

the show begins to really shine in the latter half of the first season. It displays the fact that, with the possible exception of Paul's Todd, no character in the show is without depth. Even the seemingly one-dimensional (if hilarious) Mr Peanutbutter displays some of his own demons that he's battling.

The second season brings in some new players in the form of Lisa Kudrow's Wanda Pierce (an owl) and Ben Schwartz's Rutabaga Rabbitowitz, each fantastic characters complementing the remaining cast. The second season also marks a shift from the satire of Hollywood and towards more personal stories, topping with a truly devastating scene involving someone from Bojack's past.

Bojack is a show you need to be prepared for, a ride of ups and downs and testament to the success of Netflix's release all at once method of showing TV.

Bojack Horseman is available on Netflix



A has-been actor, drinking away his problems. Photo Credit: Netflix



Rise of Netflix (Fall of Cable?)

Saad Ahmed
Television Editor

These past few years, we've seen a sudden shift in popularity of several online streaming sites with Netflix, Hulu and Amazon Prime being the most popular of the bunch. They've added competition into the television market and are growing in popularity by the day. Netflix have also been expanding their reach, now present in most countries around the world. With all this growth, it begs the question, can these online streaming sites replace live cable TV altogether?

First we need to examine why these services have been so popular and what they provide that makes them more appealing than cable. The most prominent feature of these services is that they are convenient. As they are online services, it means all you need is an internet connection and a subscription and you're ready to go. This means people can use devices like laptops, tablets and mobile phones to watch TV shows and movies, wherever they may choose. Of course you need internet access but in this day and age that's not really a problem.

It's not just convenient in terms of where and how you can watch, it's also useful in that you can choose when to watch as well. You don't

need to wait for a particular hour on a certain day and build your activities around said hour. It is completely up to you when you want to watch, and also how much you want to watch. Binge watching is a natural follow-

All you need is an internet connection and a subscription and you're ready to go

up from this ease of access; after a long, busy week of hard work, it's usually a relaxing experience to just lie in bed and watch all the episodes of your favourite series in one sitting. These services are also a different experience altogether. You can note down your favourite shows and movies and get updates on new episodes as well as get recommendations for other things to watch. With all these things, it's not a surprise to see why so many students use them.

Taking a step back from TV

however, one should also look what the internet in general has to offer. For example, in places like YouTube and Twitch, creators are able to provide content which caters to specific audiences. Watching people play games, reviewing and reacting to movies and even teaching some skills, there is usually something the internet can provide for you. It is easier to get access to something really specific you have in mind. This is a far cry from cable TV, a feature it probably can't really implement as it tries to cater to the majority.

Online streaming services are also usually cheaper than a conventional TV package. So with all these advantages, can they truly become the primary method of TV viewing? Netflix's president Reed Hastings certainly thinks so, recently claiming that internet TV will replace linear TV in the next 20 years or so. However personally, I don't think this is happening any time soon and definitely not straight away.

As great as these sites are and may seem to be, they have their limitations. For example, not all the shows and movies are available on any one site. To watch all your favourite shows, you may need to subscribe to several different services all at once. Also some shows just simply don't have an online presence at all. To add to this, shows and movies are regularly taken down and brought back



Game of Thrones typically has a relatively lavish budget. Photo Credit: HBO

due to a multitude of reasons on various services. One of the perks of cable TV is just browsing through channels and finding a random movie you want to watch, or seeing a rerun of your favourite old series.

An additional point to note is that most content-producers and pay-TV operators have been adept at making sure consumers cannot watch current episodes of their favourite shows. In other words, they have not made the same mistake that newspapers did a decade ago,

A large number of hit dramas are still on traditional, live television

Online streaming services definitely have their advantages and sure as heck aren't going away any time soon. In the short term, they haven't even come close to killing cable and it is more likely cable TV will have a prolonged decline. The number of households having cut the cord entirely is pretty insignificant compared to cable subscribers.

Having said all this, the switch to online TV is a meaningful one, and has the potential to accelerate over time. There are children who have, and will, grow up without cable altogether. Internet connected smart TVs are also becoming more popular and people may well opt out of paying cable and just stream Netflix in their living rooms. Until that time, I'll just sit down and check what BBC One has to offer at 11pm on Saturday night.

While these sites do have a number of brilliant, original shows like House of Cards, they are not in a significantly large quantity and a vast majority of hit dramas are still on traditional, live television.



House of Cards, a compelling and amazing Netflix original. Photo Credit: Netflix



Reflecting on Mentality

The author, historian, and schoolmaster, Sir Anthony Seldon, spoke to Imperial on the subject of mental health

Emily-Jane Cramphorn
Writer

After a successful campaign last academic year, Mentality has succeeded once again in capturing the interests of the staff and student body alike. On the 19th January 2016, Sir Anthony Seldon 'headlined' at Mentality's most recent event, giving an honest and humbling talk about his personal experience of mental health both in and outside the world of education. He spoke about the pressures of university and how looking after

Mentality has been a highly active and eminent student campaign



There's still more to do when it comes to mental health care at Imperial. Photo Credit: Newscast UK

oneself often becomes sidelined by students at world class and high pressured institutions such as Imperial College, giving some simple tips for how to achieve better mental health whilst studying.

As a testament to Mentality's

hard work and their impact on campus, approximately 90 people, both students and staff, attended Sir Anthony Seldon's talk and gave overwhelmingly positive feedback. Additionally, Sir Anthony himself praised Mentality, stating that he was 'inspired by Mentality's work and felt honoured to take part in their campaign.'

Mentality has been a highly active and eminent student campaign at Imperial over the past two years and has enabled the completion of the largest student mental health survey ever held at a UK university, receiving over 1000 responses. Armed with this data, Mentality have started to elicit change on campus, with college pledging to prioritise student welfare and mental health for the foreseeable future.

Small, but powerful changes, can already be seen: the counselling service has expanded, signposting of available help has become clearer and personal tutors are being given additional training in mental health.

Nonetheless, there is more work to be done, and continued action is required to ensure that Imperial remains dedicated to changing

Mentality have started to elicit change on campus

its attitude to mental health and becoming a happier, more supportive and accepting community. With the upcoming graduation of Mentality's core over the next couple of years, it is vital that current students (and staff) of all ages, departments and level of study get involved to ensure the continuation of Mentality into the future, so that the movement toward mental health equality on campus does not lose momentum. Mentality aims to leave a lasting legacy at Imperial embodied by a happier and more empowered student (and staff) body.

For more information or to get involved search 'IC Mentality' on Facebook.

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.



Stress balls are only part of the solution. Photo Credit: IC Mentality

FELIX HANGMAN

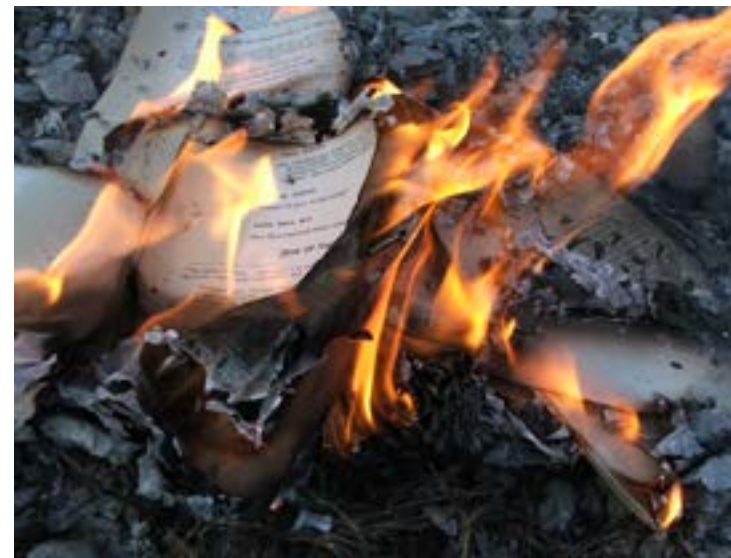


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NEWS WITHOUT THE NEWS



UNION INVITES EXPERT ON FREEDOM OF SPEECH



RAG organises last minute charity bonfire

HOROSCOPES



ARIES

This week you and Matt LeBlanc are chosen as the new hosts of Top Gear. You have yet to pass your driving test and as a result are always stuck in second gear.



TAURUS

This week the Daily Mail ask “WHO WILL SPEAK FOR ENGLAND?” and in a surprising turn of events you are picked. Unfortunately you were still hungover from ACC and inadvertently cause a constitutional crisis.



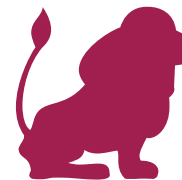
GEMINI

This week you receive some disappointing exam results and decide to pursue your dream that you’ve always had of being a fisherman. I don’t know where this horoscope is going I’m just working through some things at the moment.



CANCER

This week you wish your housemate would stop having loud and rigorous sex with random guys she brings back after nights out. Especially when you’re in the room trying to finish problem sheets.



LEO

This week you miss the familiar cosiness of halls: the lack of bills, the feeling that there was always someone to talk to, the sound of someone else having sex next door, the free sunday breakfasts, and the nearness of university. Sigh.



VIRGO

This week you are reminded that we all die alone – let’s be honest, and no one will remember anything you do for that much longer. That is except for Chris Kaye – praise be for those fresh pizza bases!



LIBRA

This week you start watching Making a Murderer; however, you get one episode in and, what the fuck, there are nine more episodes? Ugh. I haven’t even finished Breaking Bad yet. Also no way am I paying for Netflix.



SCORPIO

This week you are censored by the union. Nooooo! Fortunately, they were so quick off the bat that you were censored before you even thought of it. What was it again? Um.



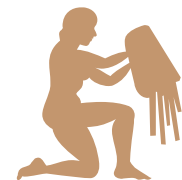
SAGITTARIUS

This week, after committing anti-union thoughtcrime, you are taken to Meeting Room 101. “Who rose 15 places in the NSS rankings?” they ask you. “Don’t make me say it!” you cry. But you say it because they get everyone in the end.



CAPRICORN

This week you are having sex with your girlfriend and it’s all going pretty well; however, at the point of climax you momentarily forget her name and yell the closest thing you can remember. Unfortunately it’s her mum’s.



AQUARIUS

This week you disseminate hateful and offensive propaganda all over campus early in the morning, before anyone can stop you. You guessed it! You’re the FELIX Editor! Well done you.



PISCES

This week you are chosen as the third new host of Top Gear. The producers saw you passed out by one of the ferraris at South Kensington and assumed you were knowledgeable on cars. In reality you’d mistaken it for your Uber.

FELIX CLUBS & SOCS



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‘Friendship’ in the name of art

Photosoc and ArtSoc are giving away tickets to *Wicked* if you can snap a picture on this theme

Matt Chaplin
Writer

As an inaugural collaboration between Photography and Art Society, this photography contest revolves around the theme of ‘friendship’. Both societies organise activities of different natures: ArtSoc organises street art walking tours and musical outings every week, while PhotoSoc organises regular photo walks and workshops.

However, both of our societies strongly feel that photography is a form of art and expression. A piece of art does not need to be beautiful, it just needs to make you feel something. So if you think you have a photo that conveys the theme perfectly, take part and stand a chance to win a pair of tickets to watch *Wicked* at the West End



Aw, friends.. Photo Credit: PhotoSoc

with a mate, jointly sponsored by PhotoSoc and ArtSoc.

What is the theme?

In *Wicked*, the plot explores the

friendship between two of the most unlikely friends who met in school. The story revolves around how these two friends grapple with compromise, acceptance and

standing up for each other; in the process of doing so, they realise how much they helped each other grow. After all, like one of the song goes, “We are led to those who help us

most to grow if we let them, and we help them in return... I know I'm who I am today because I knew you”.

The impact our friends make in our lives is significant and you learn and grow together with your mates. This is the essence of friendship that all of us have experienced, but yet in a unique way for each of us. So show us your unique interpretation and perspective on friendship, and you might win a pair of tickets to watch *Wicked* with your friend!

How do I take part?

All you have to do is to upload a photo on to Facebook and use the #icFriendship in the description. This will be open until 26th February and the winner will be announced on 27th February.

The winner will be chosen by the Photosoc and Artsoc committees and is open to all students at Imperial.

New Financial Worlds Conference

Zain Ebrahim
Writer

The Imperial College Finance Society proudly presents the 5th annual New Financial Worlds Conference 2016, which is set to take place on the 17th February at the prestigious Bloomberg Auditorium in London. This year will mark the first conference in several years and will focus on two key themes of Investment Banking and Global Markets. The conference is aimed at providing students with a strong insight into the most cutting-edge and relevant topics in finance in a medium that is far beyond what they can learn from just reading the Financial Times.

Investment Banking talks will include mergers and acquisitions, equity issuance and debt capital markets. Talks will seek to explain the underlying trends of activity in this field with unique insight into private equity, in the context



Does this life appeal to you? You should probably apply then. Photo Credit: Wikipedia

of current market conditions. Meanwhile, global markets will focus on equities, derivatives, foreign exchange and commodities trading. The first week of 2016 saw \$1 trillion wiped out of the stock markets due to the volatility in oil and in China. Talks from the panel

will seek to outline the drivers of this volatility, the impact on trading and the general outlook for the global economy.

The event itself will host over 200 students and has received a lot of positive feedback in previous years, with many students building

successful and lasting relationships with other delegates and speakers.

Those who impress may even secure internships with our sponsors as achieved by many past delegates. Attending firms include Goldman Sachs, Morgan Stanley, JP Morgan, Nomura International with a

Those who impress may even secure internships

number of our speakers having also worked at Bank of America Merrill Lynch, Citi and Deutsche Bank. As such, these speakers are leading luminaries in the field and their talks will greatly benefit students on an educational level and career-level.

Applications are now open but we are screening applications on a rolling basis, so apply soon to avoid disappointment at: bit.ly/nfw-conference.

We look forward to seeing you there.



Lions trump Immortals

Strong performances but a loss early in the year for the women's rugby team

Panukorn Taleongpong
Writer

Last Sunday the Immortals faced the top team of the Southern Premiership league, the Birmingham Lions. The Immortals knew that with such a strong team like the Lions, they had to come out firing. The Immortals did just that and despite putting up a phenomenal fight the Lions had the edge towards the end of the game and came out victorious with a score of 6-20.

The Immortals started the game by kicking-off and the defensive team was on. The defense started out solidly, having given up some yards, and they were able to eventually force a fourth down within the red-zone, which brought

the offensive team on. A punt was required after a few plays, as the first drive was unsuccessful. Not so long afterwards, a run play executed by Birmingham's offense was stopped through fantastic teamwork on the Immortals side. This resulted in the ball being stripped and an ambitious run towards the end-zone. Unsurprisingly due to the lack of speed given his injury prone leg, the ball was re-fumbled within two yards of his run, a 'classic linebacker thing to do', thankfully, recovered by an Immortal. After a few plays on offense, it was fourth and inches, and instead of a punt, a fantastically executed rolling maul was implemented instead, gaining a lot of yards, going into Birmingham's half. The avalanche of Immortals O was intensified soon after when newly appointed Quarterback,



If only the dude on crutches had played. Photo Credit: Imperial Immortals



Customary high fives. Photo Credit: Imperial Immortals

Reese Kildem, ran with the ball after the snap, gaining significant yardage and earning a first down. This was backed up by penalties going against Birmingham's side, resulting in the line of scrimmage moving closer and closer to the end zone.

The start of the second quarter saw the Immortals getting close to getting a touchdown against an extremely strong Birmingham side. Big man Emanuel 'Feast Mode' Olagbaju, sprinted closer to the end zone, and after a few more downs, Quarterback Race Korma, dove bravely getting into the end-zone. All the hard work in that drive by the whole offensive team was rewarded with a much needed touchdown (two point conversion was unsuccessful afterwards). Up against all odds and criticisms, the Immortals were up 6-0 going towards half time. Veteran wide-

receiver Noach Ben-Haim then followed up this miraculous string of plays with a pad-cracking hit against Birmingham's receiver upon kick-off. The Immortals defense were on point afterwards, with the defensive backs shutting down all pass plays and the front seven holding off run plays. Birmingham were unable to redeem any points ending the half with a score of 6-0. Despite having achieved so much this game so far, the lack of numbers on the Immortals side was an inevitable enemy. The Lions were able to take advantage of this weak-point and scored three touchdowns, one in the third quarter and two in the fourth (two out of the three one point conversions were successful), ending the game with a score of 6-20.

An amazing effort by all the players! This game's MVPs are: Jack "LEFFFFFT" Codrey – for playing both ways tirelessly and being of massive help in all plays. 'Fresh' Aaron Wright – who despite having only one week of experience was able to perform at an amazing level, notably making a spectacular tackle against Birmingham's running back. 'Confused' Imraj Singh Sunner – for stepping up as a line backer and performing extremely well, flying all over the pitch. Markus "Mhuuurrrr"

Mhor – for consistently playing both ways at a phenomenally intensive mind-set. Emanuel 'Fleece mode' Olagbaju – once again for bulleting through the lines of defense destroying anything in his path. Rhys 'season-changing' Kilian – for his sneaky runs, his bravery and his unforgettable touchdown. The team will now face the Kingston Cougars next Sunday, followed by a highly anticipated Super Bowl 50 at Imperial's very own 568 and Metric!

The whole offensive team was rewarded with a much needed touchdown

The defense started out solidly



Drenched duathletes dominate Gravesend

The formation of a “small lake” on the track didn’t stop Imperial Triathlon Club

Sam Jackson
Writer

As the first month of 2016 came to a close, eleven duathletes from Imperial College London battled against the elements to achieve an impressive tally of podium finishes at the Gravesend Winter Duathlon.

At 8:50am on Sunday 31st January, competitors gathered for the pre-race briefing at the Gravesend Cyclopark in Kent. The course was slightly changed due to a “small lake” that had formed halfway down the originally intended run course.

The first run was now lengthened slightly to just over 6km with a lap around the cycle circuit before joining the first half section of the original run route. The second run was 3.65km and followed the same route but without the lap of the cycle circuit. Sandwiched between the two would be eight laps of the cycle circuit totalling 20km on the bike.

However, the total running distance was unchanged and Matt Douthwaite was salivating at the thought of being able to reel in his



The whole gang. Photo Credit: Imperial Triathlon

competitors with his lengthy strides.

As the rain started to fall, the race got underway and the field quickly spread out with Imperial Triathlon’s Milan Misak leading the way closely

followed by Matt. Katie Slater took the lead of the women’s race. Lily Battershill, Anna Lawson and Nicola Mason clustered together to form a pursuing pack.

Disaster struck for Milan at the start of the bike leg as he struggled to slip his right foot into a particularly troublesome cycling shoe that refused to stop spinning. Matt’s euphoria of taking the lead was short lived though as the fully clipped-in power of Milan’s legs was able to retake the lead within a few seconds.

By now the constant drizzle had made the smooth tarmac of the circuit even slicker. This posed a greater challenge to the competitors on a course that could already be described as ‘quite technical’ with plenty of bends and sharp corners. Surprisingly, there were no major incidences, although Katie did admit to misjudging a corner and veering onto the grass for a brief moment. She kept her composure, and more importantly her lead. The pursuing pack had dispersed and she now had Nicola hot on her heels.

Nearing the end of the bike leg, Matt’s “runner’s legs” were unable to hold onto second place and he was overtaken by a triathlete from Tunbridge Wells Triathlon Club. However, Matt’s sneaky tactic of simply not changing his shoes between bike and run during transition enabled him to quickly

regain his position.

Having built up a comfortable gap ahead of Matt, Milan was the first male to cross the line in a time of 1:09:42. Matt joined him on the podium in second with a time of 1:12:04. Katie was the first female to finish in a time of 1:25:09 followed by Nicola (1:26:09) and Lily (1:28:46) to complete an Imperial 123.

Elsewhere on the course, Miguel Pereira, whose muscles apparently still ached from his impressive performance at the GO TRI Velopark Duathlon earlier in the week, put in another equally impressive performance to finish in a time of 1:18:19. Chris Lehrter finished just ahead of Katie in a time of 1:24:15 and Marcel Admiraal did well to come 3rd in the men’s veteran category in a time of 1:28:46. Qalif Razman struggled a little on a bike which was clearly too small for him, but his speedy running was able to make up for it and he finished with a time of 1:31:51. Anna Lawson completed her second duathlon in a decent time of 1:32:55. Sam was the last Imperial duathlete to cross the line in a time of 1:37:37 – a disheartening seven minutes slower than his performance two years ago. But he was pleased to have at least finished the race without any pain from his long-term shin splint injury; the road to recovery continues for the club captain.

By now the constant drizzle had made the smooth tarmac of the circuit even slicker



Anna Lawson sprints to the finish line. Photo Credit: Imperial Triathlon