Jo Johnson out as universities minister in cabinet reshuffle

NEWs
Joanna Wormald
Deputy Editor

Johnson has been replaced by Sam Gyimah, amid controversy over the choice of Toby Young for the board of Office for Students

A new universities minister has been named in Theresa May’s cabinet reshuffle. Former prisons minister Sam Gyimah takes over from Jo Johnson, who has been moved to the Department for Transport (DfT). Johnson has faced pressure in recent weeks over the appointment of Toby Young to the board of the Office for Students (OfS), the body responsible for holding universities to account. Among those raising concerns, Imperial’s assistant provost (equality, diversity and inclusion) Professor Stephen Curry, vice-provost (education) Professor Simone Buitendijk, and College Union President Alex Compton co-signed an open letter to Johnson, questioning Young’s suitability for the role.

Young, a journalist and advocate for free schools, was criticised heavily for his lack of experience and relevant qualifications. Further anger arose over comments Young had made on Twitter and in his columns, which were derogatory to women, disabled people, and working class students. Critics have claimed that these statements are inconsistent with the OfS’ duty to “promote equality of opportunity in connection with access to and participation in higher education.”

The letter also criticised Young’s articles on educational theory and ‘progressive eugenics’, calling them unscholarly and flawed.

Johnson claimed that Young’s appointment would help to provide “the scrutiny and challenge to the [education] sector that students and taxpayers deserve” as Young is not a university insider. This seemed to indicate that the Department for Education (DfE) was backtracking from its previous exaggerated claims that Young had held teaching posts at Harvard and Cambridge university. Young also distanced himself from these statements, acknowledging that while he had taught undergraduates at both universities, he had never held an academic post.

Jo Johnson to move to Transport // Wikimedia

Johnson’s defence of Young has been linked to his subsequent transfer to the DfT. Speaking to the BBC’s Andrew Marr, Theresa May said she had not been aware of Young’s past behaviour at the time of his appointment. “Frankly I’m not at all impressed by those comments, and certainly not with the standards of conduct we would expect of our students at Imperial College.”

The letter also criticised Young’s articles on educational theory and ‘progressive eugenics’, calling them unscholarly and flawed.

Cont. pg 3
New year, same office

I am not generally a superstitious person. I’ll avoid walking under ladders, sure, although I think that’s a pretty sensible thing considering my clumsi- ness, and I’ll say hello to magpies to avoid bad luck, but that’s a hangover from my childhood. But anything that I do feel merits special attention is the beginning of a new year.

I know it’s just a random arbitrary date, marked out by our spinning hunk of burning gas, and there shouldn’t really be any reason to be sentimental, or to make resolutions after all, we shouldn’t be trying to be a nicer person or drink more water for all year round (doing one or two weeks in January will buy us little). But, whether or not I’ve managed to perfect all the art of the editorial yet, the biggest change 2017 brought was the new house lager.

It was a lovely night, writing these words, having just about got the hang of how all this works (maybe). Above all, it can be a special moment for us, as students, to determine which of us made the biggest change in 2017 brought was the new house lager. I think about how 2017 has been for us, and even a galette de rois lentils to bring wealth, and slightly scary, as we

Stella 4 returns to Union bars following three months absence

Stella 4 had previously been replaced with Bud Light, which prompted an outcry among students.

Felix

Stella 4 returns to the bars, the price has increased by 10p, to £2.80 a pint

Students responded positively to the change.
Imperial-educated doctor claims university stress led to alcohol addiction

NEWS

Fred Fyles
Editor-in-Chief

New Year, New Water: What happened over the break

Imperial College London is set to close the swimming pool at the end of the academic year, citing a low number of College users.

The swimming pool, which is located in Paddington, will close its doors on 31 January 2018. In a statement online, the College said it was “not sustainable to continue running this facility given the costs required for maintenance and the fact that only 15% of the pool’s users are from the College community.”

The move has prompted criticism from the pool’s users, who told Felix that little information had been passed on to them – a decision one staff member called “quite shocking and frankly offensive.” One of the clinical lead doctors at St Mary’s told Felix: “Colleagues are upset and angry. There are no pools in the vicinity, and the decision one staff member called ‘quite shocking and frankly offensive’.”

The decision was made by Provost’s Board as “part of the wider cost savings against Campus Services,” which includes removal of the Senior Common Room covered by students, Imperial staff and NHS staff, and members of the public.

The 20-meter swimming pool is open to public, however, for five Imperial staff users. Imperial College Union to try to protest against the closure, however, which is located in Paddington, will be “available for all College students and staff.”

At the beginning of this academic year, College announced plans to cut the cost of student-hours opening times of Elles by 18 hours a year.

Felix has also been heavily weighed towards student experiences.

Professor Hughes-Douglas is now in position of Head of Department of Physics at Imperial. She is well known for her research on the Complete Universe, which includes the search for dark matter. Power law is currently investigating the possibility of the complete Universe, which includes the search for dark matter. Power law is currently investigating the possibility of the complete Universe, which includes the search for dark matter. Power law is currently investigating the possibility of the complete Universe...
Some people argue that the environmental impact of the pill should be reflected in increased tax on users, but this would limit access for thousands of women across the country.

**Comment**

Lara Bailey

Comment Writer

“While some people argue that the pill is more accessible than other forms of contraception, it is less invasive, simpler to use, more effective and more accessible than other forms. But even these alternatives may not be an option for those with certain medications or health conditions. The pill is a safe and accessible option for millions of women in the UK.”

Worstall thinks of the pill as a “polluter should pay” argument, which is not removed by ethinyl estradiol (EE2), and, as far as I can tell, it is not the pill’s tax-payer, not Big Pharma, paying. Mr Worstall bases his argument on the principle of ‘polluter should pay’ if you use the pill. There is no reason for it to be taxed. But he does not explore this argument fully. EE2 is not the only chemical worry. Environmental advocates have suggested that sewage systems do not remove antibiotics. They suggest we tax the pill to correct this. But on this principle, we should tax household chemicals – shampoo, detergent, toothpaste, etc. This approach is illogical. Not removing the growth of antibiotic resistance is the pill’s main environmental impact. Household chemicals are not a reason to tax the pill. And, most importantly, it is not a reason to limit access to contraception.

Mr Worstall states that women have other options. “The pill is a safe and accessible option for millions of women in the UK,” he says. “There are a number of alternative methods, which are cheaper and more accessible.” And, as far as I can tell, it is not the pill’s tax-payer, not Big Pharma, paying. Mr Worstall bases his argument on the principle of ‘polluter should pay’ if you use the pill. There is no reason for it to be taxed. But he does not explore this argument fully. EE2 is not the only chemical worry. Environmental advocates have suggested that sewage systems do not remove antibiotics. They suggest we tax the pill to correct this. But on this principle, we should tax household chemicals – shampoo, detergent, toothpaste, etc. This approach is illogical. Not removing the growth of antibiotic resistance is the pill’s main environmental impact. Household chemicals are not a reason to tax the pill. And, most importantly, it is not a reason to limit access to contraception.

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The big three obstacles in organ transplants: patient wait time, financial strain, and immunological disease. According to the science, 3D bioprinting continues to progress. Currently, this field is still in its nascent stage. The potential of organ printing could be a game-changer in the future. While the use of 3D printing to eliminate the shortage of organ supply is ambitious, it could be a revolutionary change for the healthcare industry with the potential to solve current waiting times. Developments in 3D printing may lead to a world where we're able to print new organs, but not everyone is convinced that this technology will solve current waiting times. According to latest NHS figures, the average wait time for a kidney transplant is 944 days - despite a significant increase from 1,153 days previously. Two and a half years is a long time to wait. To make matters worse, during this period families suffer from heavy financial turmoil, with medical conditions becoming the top priority. This can be disastrous if the patient-in-waiting is the primary earner of the family.

Some critics, however, have voiced concerns about the potential of organ printing. While their current products revolve mostly around providing in vitro tissues for drug testing, they are actively investing in developing artificial organs ready for transplant. Furthermore, this field appears to be extremely lucrative, with a report suggesting that 3D printing has a potential of being an "$8.9 billion industry, with $1.9 billion approved, it takes a long journey for any treatment to become an acceptable one. Speaking on the matter, Jennifer Lewis, a Nobel laureate in chemistry, has accused of misleading the public with false hope raised by Jennifer Lewis against "false hope". Patients may currently be waiting years to get an organ, but these technologies may take another decade to develop and be approved. Hope and uncertainty are two sides to the same coin. Even if medical health will not witness the results of these efforts tomorrow, the day after tomorrow may be better.
Learning to grow old gracefully: the inevitability of ageing

Some may hope that immortality is around the corner, but new research shows ageing may be here to stay.

Aging, or senescence, was considered an inescapable fate of living organisms in the past, where stories of immortality remained in the realm of science fiction. However, in recent years, scientists have developed compelling theories to propose a genetic basis to ageing, implying a means to either avoid or delay the process. Nonetheless, new scientific evidence shows that ageing is, in fact, inevitable.

Consider natural selection, a concept where individuals that are ‘fitter’ are more likely to reproduce. With more offspring, the genes that are responsible for ‘fitness’ are selected and amplified over time. “It was previously believed that by manipulating longevity genes slowing ageing was possible”

However, there is a shortfall in this selecting mechanism – genes that promote fitness in youth, but simultaneously have damaging effects at a later stage in life. In other words, Mother Nature stops selecting when the organism starts to produce offspring. This ‘selection shadow’ for organisms that pass their reproductive age permits genes that contribute to late-stage deleterious effects to be passed on. These genes are termed ‘longevity genes’ and it was believed that, by manipulating these genes, slowing ageing was no longer an impossible task.

To understand these longevity genes, scientists have studied ageing in various organisms at a cellular level. It was postulated that ‘garbage’, like misfolded proteins, needs to be removed from a cell for normal function. Failure to do so results in cell malfunctioning and senescence. This is particularly enhanced in single-celled organisms, where there is intercellular competition between somatic cells: the more efficient the cell-garbage removal processes are, the longer the cell lives. Comparably, in a multicellular organism, similar to you and I, intercellular competition is also occurring. Since we need our cells to work with each other to serve a larger function (e.g. muscle cells work together to form a muscle tissue, which can contract and allow movement), removal of non-cooperative cells is an important task to maintain the organism’s fitness. Thus, it is imperative to weed out non-functioning cells that do not work well together. Additionally, intercellular competition is constantly occurring, where cells which are unable to grow as well as their counterparts are eliminated, whilst highly functioning cells, with higher proliferative rate, are selected.

“It was postulated that ‘garbage’, like misfolded proteins, needed to be removed from a cell for normal function”

However, intercellular competition is a two-edged blade. Although senesced cells are generally slow in growth, warranting their removal, cells with high proliferative capacity serving no particular function are still allowed to grow. Consider cancer cells that out-compete other cells in the region despite having zero benefits to the host organism. To eliminate cancer, the extent of intercellular competition must be reduced, and this eventually leads to the decline in cellular cooperation and the subsequent ageing process.

By studying fruit flies and worms, evidence suggested that ageing is an inevitable part of living”

is under ongoing investigation. By studying and comparing the degree of intercellular competition in different species, the process of ageing could be understood better, and perhaps, in the future, be delayed!

DOI: 10.1073/pnas.1618854114

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**ARE YOU INTERESTED IN PARTICIPATING IN RESEARCH?**

At Imperial College Healthcare NHS Trust in West London we are interested in finding out the effects of hormones that control reproduction.

We are looking for healthy men (who do not smoke and do not take any medication) aged between 18 and 40 years. The study involves an initial screening visit followed by up to 5 study visits at the hospital. People who participate will be paid expenses of up to £150 per study visit.

Ref: REPROMET

We are looking for healthy women and women with PCOS (who do not smoke and do not take any medication, including hormonal contraceptives) aged between 18-35. The study involves an initial screening visit followed by up to 6 visits at the hospital. People who participate will be paid expenses of up to £200 per study visit.

Ref: FEMALE STUDY

Please contact: kisppepim@imperial.ac.uk
**The Twilight Zone – between fact and fiction**

The Almeida Theatre take on an ambitious project, weaving eight episodes of the classic TV series into a cohesive work of theatre that dazzles and delights.

Between light and shadow, science and superstition, fear and knowledge is a dimension of imagination. An area we call the Twilight Zone.”

Amidst all the Christmas shows and pantomimes filling theatres in December, the Almeida Theatre takes on this brave adaptation of the early 1960s American sci-fi TV series. I’d never watched the original show, but being a fan of old sci-fi, I couldn’t pass up the opportunity to see how a cult show could translate from screen to stage. I have to admit, my expectations were high: the Almeida’s minimalist posters and cryptic descriptions had piqued my interest.

American playwright Anne Washburn adapts eight separate episodes of the 150-episode TV series but chooses to string them together as a whole. Different stories intertwine and intersect: a mysterious alien guest has creeped into a diner in a snowstorm; a young couple, and a Jewish immigrant break into a couple, and a Jewish immigrant break into a diner in a snowstorm; a young couple, and a Jewish immigrant break into a diner in a snowstorm; a young couple, and a Jewish immigrant break into an otherwise idyllic suburb. A black couple, a white couple, and a Jewish immigrant break into a fierce fight over who has the most right to their friend’s nuclear bunker, one into which they are trying to force their way. It brings up ideas on what it is to be American, as each individual argues their superior claim, high-

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**“Somehow, director Anne Washburn manages to jump between stories with ease”**

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The real standout is the final story: a nuclear threat and everyone’s consequent race to save themselves bring to light racial tensions between neighbours in an otherwise idyllic suburb. A black couple, a white couple, and a Jewish immigrant break into a fierce fight over who has the most right to their friend’s nuclear bunker, one into which they are trying to force their way. It brings up ideas on what it is to be American, as each individual argues their superior claim, high-

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The acting really captures the cheesy vibe of late-50s/early-60s television”

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The cast is great: the actors play multiple roles across the different stories, and no single person really stands out. But this seems almost like a conscious effort that makes it feel more like a TV show with an ensemble cast rather than the heavy focus on a few leads that we more commonly see in theatre. There are obviously flaws, but honestly, they just add to the character of the performance. The uniform overacting from the cast captures the cheesy late 50s/early 60s vibe and makes you feel like you’re really watching television enacted before you – a show within a show in the best way.

I left the performance determined to start watching the original show, at least to see the eight episodes adapted, but knowing, in the back of my guilty mind, that it was all too likely I would end up binging all 150 episodes over my Christmas holiday. If the idea of all that time lost to TV doesn’t scare you, or if you’re already a die-hard fan of the TV series, this adaptation of The Twilight Zone is one not to be missed.

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**ARTS**

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**Where? Almeida Theatre**  
**When? Until 27th January**  
**How Much? From £10**
Pinocchio ends up a little wooden

The National Theatre’s production has great effects, and a cracking score, but a poor script and inconsistent acting mean it fails to ignite. 

T he National Theatre’s winter production of Pinocchio is based on the 1940 Disney film, including songs from the original. Broadly following the original, it adds in some minor changes: Gepetto, the old and lonely puppet maker, longs for a child of his own even as he creates puppets for other children. He is visited by a Blue Fairy who commissions him to make a puppet boy from the tree she has brought with her, and, as Gepetto carves out the puppet, he comes to life. Gepetto names the puppet boy Pinocchio and decides to raise him as his own. Pinocchio, like in the Disney film, is fascinated by the human children he sees playing and longs to be a real boy.

The story boils down to Pinocchio’s quest to find out what humanity really means, and in doing so, to become himself. The production plays with this concept in an interesting way: the human characters, like Gepetto and Stromboli, a travelling character who accompanies Pinocchio during his quest, are portrayed by giant puppets, operated by a single actor, and these scenes lack the effect created by the scenes with Gepetto and Pinocchio. You can help but think that The Fox as a puppet may have been more menacing. The plot deviates only slightly from the Disney film, but somehow manages to feel worn out and predictable. Perhaps it’s because the basic story is one that we have seen told over and over in many media, but the production fails to bring the same excitement to Pinocchio’s story that we have in his father’s tale. The script, by Dennis Kelly, adds nothing of substance to the bare bones of the tale – almost every line is predictable and many of the key moments fall flat. Young children will likely still enjoy it, but adults are far from moved by the tale.

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A winter of wonderful content: the art to watch out for this term

From a revival of a play by the writer of Moonlight, to a retrospective of Picasso’s work in 1932, by the way of an operatic take on Gandhi’s time in South Africa, these are the picks of the spring.

**ARTS**

**Indira Mallik**

*Arts Editor*

Christmas trees are being thrown out, commuters are once again heading grim-faced into the bowels of the Underground, and many of you will be revising for exams, or settling back into another term of lectures – there’s no doubt about it, 2018 has officially begun.

Over in Victoria, *Hamilton* is getting into the swing of its run, with Lin-Manuel Miranda hoping to recreate in London the mania that gripped New York in 2016. Quite aside from *Hamilton*, there’s plenty of shows and exhibitions to look forward to in London this term.

**Rita, Sue, and Bob Too**

After allegations of sexual misconduct arose about Max Stafford-Clark, one of the producers involved with *Rita, Sue and Bob Too*, a play that follows two teenage babysitters as they embark on a sexual relationship with their employer, The Young Vic ten years ago it was first staged at the Royal Court, and it received widespread critical acclaim for its masterful mixing of ritual and reality in a story about two African-American brothers: Ogun who is sensible and the wilder Oshoozi who has just been released from prison.

*At the Young Vic from 19th January to 14th February. From £10.*

**The Brothers Size**

Melding together Yoruba mythology and a searing portrayal of brotherly love, *The Brothers Size* is a revival of the debut play by writer Tarell Alvin McCraney who also wrote the Academy Award-winning Moonlight. When it was first staged at the Young Vic ten years ago it received widespread critical acclaim for its masterful mixing of ritual and reality in a story about two African-American brothers: Ogun who is sensible and the wilder Oshoozi who has just been released from prison.

*At the Royal Court from 9th to 27th January. From £12.*

**Satyagraha**

The word satyagraha, is derived from Sanskrit and means “the strength of truth”. Mahatma Gandhi used the concept of satyagraha to guide his campaign of non-violent resistance to colonial rule in India which eventually led to India’s independence in 1947. Philip Glass’ operatic masterpiece tells the story of Gandhi’s early years in South Africa where he first began to form the ideas of non-violent protest to bring about seismic political change. In doing so Glass provides commentary on the nature of war and politics in the world. As with Akhnaten and Einstein on the Beach, the other two operas in Glass’ Portraits trilogy, Glass eschews conventional narrative, and Satyagraha weaves Gandhi’s story into scenes from the Hindu epic Mahabharata. There is no dialogue, instead the principles and chorus sing verses adapted from the Bhagavad Gita. Grand in scope and spectacular in its delivery, *Satyagraha* promises to be magnificent.

*At the English National Opera from 1st to 27th February. From £12.*

**All Too Human: Bacon, Freud, and a Century of Painting Life**

No one exemplifies the legacy of British figurative art more than Francis Bacon and Lucian Freud, both of whom sought to capture vitality of their subjects in their portraits. Freud’s almost sculptural use of paint inspired Jenny Saville’s visceral depiction of the abundance of flesh. *All Too Human* will seek to draw out the threads linking Bacon, and Freud to contemporaries Frank Auerbach and Paula Rego, as well as placing their paintings in context of those by the previous generation which included Walter Sickert and David Bomberg.

*At Tate Britain from 28th February to 27th August. From £16.*

**Picnic at Hanging Rock**

Playwright Tom Wright adapts Joan Lindsay’s classic exploration of the clash between Victorian sensibilities and primal nature in Bariccan’s *Picnic at Hanging Rock* this February. Drawing on the psychological undertones of the original source material, director Matthew Lutton takes us through this dark tale: three schoolgirls and their teacher decide to head to a rural spot one day in 1900, and mysteriously vanish. They are never seen again. A haunting pick, which is not to be missed.

*At Barbican from 21st February to 24th February. From £16.*

**Picasso 1932**

Picasso can be a dizzying artist to get to grips with, producing over 50,000 works in his lifetime, ranging from cubism to realism, clothwork to paintings. Luckily, the Tate Modern decide to narrow things down for us, picking only a single year in the artist’s life: 1932. It was an exceptionally creative time for Picasso, and the works on offer explore his creative drive and personal struggles. Somewhat amazingly, it will be the Tate Modern’s first solo Picasso exhibition, and is set to be a spring blockbuster.

*At Tate Modern from 8th March - 9th September. From £20.*
Friday 12 January

Rewarding excellence in academic and support staff

Nominations are now open for the annual Student Academic Choice Awards (SACAs). SACAs are an opportunity for students to recognise and reward excellence among teaching and support staff.

There are eight categories, from teaching to innovation to support, and each student can nominate as many staff members they think are worthy! Every nominee will receive a coveted SACAs mug.

You have until Sunday 11 February to submit your nominations. Just go to imperialcollegeunion.org/sacas now!

Cashless pilot in College outlets extended and expanded

The cashless-only payment pilot service which ran from 4 to 22 December across four catering outlets on the South Kensington Campus has been extended into January and expanded into four further outlets: Fuel; Queen’s Tower Rooms; SCR restaurant; Electrical Engineering Café; Business School Café; SCR Café; College Café; H-Bar Café.

On average, over 80% of all College catering transactions are already cashless. Imperial College aims to improve your experience by reducing queuing times and improving security.

During the pilot, you will be able to pay at these outlets using your YoYo account, contactless cards, chip and pin cards (except American Express).

Logging volunteering hours

Get more out of your volunteering experience by logging your hours online through Imperial Plus. Imperial Plus provides an online record of all your volunteering and allows you to be recognised for your efforts. You earn a Volunteer Certificate when you log more than 25 hours.

Imperial Plus also provides training opportunities for volunteers. So take your learning one step further and complete the Skills Development Programme (SDP), aimed at equipping Imperial volunteers with the leadership skills they need to be successful in their roles and beyond. Places are limited – so sign up now at:

imperialcollegeunion.org/sdp

If you have any questions, please contact a member of the team at imperialplus@imperial.ac.uk.

Survey on staff sexual misconduct in UK higher education

The groundbreaking national survey into staff sexual misconduct in UK HE, in partnership with the National Union of Students’ Women’s Campaign, is open now until midnight 15 January 2018.

If you are a current UK higher education student, please fill out the survey here: imperialcollegeunion.org/smhesurvey

The survey is open to current and former students of all genders who may experienced sexual misconduct from HE staff while at a UK HE institution.
They’ve only gone bloody and it is.

No one ever really thought they were still making music together

Just before Christmas, Pharrell Williams and co. dropped their first full-length album since 2010. And with it, they bring a whole band of friends including the likes of Despicable Me, Ed Sheeran, and Rihanna.

No one ever really thought they were still making music together.

The product on this album is alive, booming and unyielding fierce.

On film soundtracks such as Despicable Me, Sheermeister 2, and the nerve-wracking conclusion, Despicable Me 3, has more diverse production work actually took off. The rhymes of Ocean's reality, original and creative production the hip-hop scene and ever encountered. They were once balancing on a knife-edge. On top, there are splashes of synth and wispy little flute hints, and also around all over the place, welcome additions that we do indeed have the missing entry.

The album also suggests a technically difficult theme that wasn’t present in earlier Gizz tracks. This leaves us in an unfortunate position. The band is suffering from the lack of production to obstruct a place in hip-hop history after producing Clipse's monumental Hell Hath No Fury, an abusively expensive album.

Things pick up afterwards, with a recurring racial unrest, brutality and vulgarity. From Mr. Williams' and The Neptunes' resolution of production credits gone, they presented some of the most hypnotic production, original and creative production the hip-hop scene and ever encountered. They were once balancing on a knife-edge. On top, there are splashes of synth and wispy little flute hints, and also around all over the place, welcome additions that we do indeed have the missing entry.

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Money can’t buy you everything

Ridley Scott’s All the Money in the World tries to use its toys, and the result is a film that lacks focus.

J.P. Getty instead. It was an audacious move, one that only the most dedicated director could pull off; Scott proves himself to be meticulously organis- ed, or slightly insane, or perhaps both. The release date was only delayed by three days.

A momentous undertaking, perhaps, but it also makes it a difficult film to review – any positive aspects are buoyed up by the fact it was taken out of proportion, while faults can be excused as a result of the extensive reshoots. Ultimately, however, the film seems to have been inextricably coloured by the situation surrounding its production. Scheduled to be released in the States at the end of last year, with Kevin Spacey in the lead, it seemed doomed from the start. Following the numerous sexual assault accusations against Spacey that had emerged in the wake of his starring role in the first film, the project was put on hold. Director Ridley Scott decided to reshoot the film’s second half, with Christopher Plummer replacing Kevin Spacey in the role of J. Paul Getty.

According to Ridley Scott, the decision to reshoot the film was made because of Spacey’s behaviour on set. “All the information pointed to the fact that we needed to make a change,” Scott said. “It was not just a matter of keeping the film’s tone and style intact, but also ensuring that it remained true to the character of J. Paul Getty.”

The choice of Christopher Plummer to replace Spacey was a wise one. Plummer’s portrayal of Getty is a masterclass in acting, bringing to life the cold, calculating, and uncompromising man that Getty was in real life. His performance is a study in contrasts, from the laid-back millionaire to the ruthless and manipulative tycoon.”

Three Billboards Outside Ebbing, Missouri

Frank McDormand is garnering Oscar buzz for her role in the film. The performance has been praised for its depth and authenticity, with critics widely agreeing that it is one of the best performances of the year. McDormand plays Mildred Hayes, a small-town widow who loses her teenage daughter to a violent death. In her grief, she decides to take matters into her own hands and set up a billboard in the town centre, challenging the local police to solve the case and bring her daughter’s killer to justice.

The film explores themes of justice and loss, and McDormand’s performance is a testament to her skills as an actor. Her portrayal of Hayes is nuanced and complex, bringing to life a character who isboth devoted and vengeful. The film has been praised for its compelling narrative and powerful performances, with McDormand leading the way. Her role in Three Billboards Outside Ebbing, Missouri has cemented her status as one of the leading actresses of our time, and is sure to be remembered as one of the most memorable performances of the year.
Strong contenders for 2017 T. S. Eliot Prize for poetry

Books Editor Jingjie Cheng looks at this year’s T.S. Eliot Prize shortlist, whose winner is announced on Monday

The T. S. Eliot Prize, awarded by the Poetry Book Society, is arguably one of the most prestigious poetry prizes in the world. Awarded every year to a poetry collection in English first published in the UK or Ireland, it has seen many household names winning in the past, including Ted Hughes, Carol Ann Duffy, Seamus Heaney, and Derek Walcott.

The Poetry Book Society started the prize in 1993, on their 40th anniversary, in honour of its founding poet T.S. Eliot. Since then, along with the Forward Prize in poetry, it has become one of the two prestigious poetry prizes annually awarded to poetry in the UK. This year, the prize money has been increased to mark the 25th anniversary, in honour of its founding poet. The Society started the prize in 1993, on their 40th anniversary, in honour of its founding poet T.S. Eliot.

The shortlist is announced every October, and 2017’s was selected out of 154 entries, by judges Bill Herbert, James Lasdun, and Helen Mort. As per tradition, shortlisted poets will participate in a reading at the Royal Festival Hall this Sunday. As poet Sandeep Parmar noted in his article in The Guardian, while this year’s shortlist is definitely deserving, there is a glaring lack of BAME poets, especially since 2017 has seen a significant amount of work from BAME poets published, including Kayo Chingonyi, Richard Georges, André Naffis-Sahely, and Nick Makoha, among others.

The only minority poet on the shortlist, however, has always been one of my favourite poets, and I’m glad that he has made the list: Ocean Vuong is a Vietnamese-American poet whose poetry has always sounded like music to me. His work often combines the balladic nature of his grandmother’s stories and folk songs with his keen grasp of the English language. Born on a rice farm outside Saigon, he arrived in the US at the age of two after his family spent a year in a refugee camp in the Philippines. His collection Night Sky with Exit Wounds explores themes of home, loss, and family, opening with ‘Telemachus’, a poem about the relationship between the narrator and his father, which is at once both intimate and distant, personal and anonymous. The title itself, ‘Telemachus’, suggests the fraught homecoming of Odysseus to his son. Indeed, classical references dot the collection, often in order to deepen themes and reveal the paradoxes behind complex emotions.

The collection that struck me most was Jacqueline Saphra’s All My Mad Mothers, which explores love, sex, and family through themes related to motherhood. Her poems are bold and energetic, words that bound along, extravagantly painting a picture of what a mother is, in all her multitudes. The title poem, ‘All My Mad Mothers’, describes the narrator’s mother ‘trying to catch the sun’, ‘sucking fruit flies through a straw’, ‘barely spoke between her bruises’, and finally, ‘hard to grasp’, trying ‘to ease her way into this world. Or out of it.’ The mother is at once imaginary and very real. This is not a standard collection of poetry appreciating motherhood or elevating mother-daughter relationships. Instead, this is a collection that paints motherhood in all the its grittiness: the abuse, the disappointment, the monotony, but also the inevitable celebration of love.

As for the collection that seems the most timely, Robert Minhinnick’s Diary of the Last Man tackles the current major issues facing the world. He starts by meditating on the environmental apocalypse, then moves on to the horrors of war in the Middle East. Interestingly, in the same collection he also offers translations from Welsh, Arabic, and Turkish. Throughout the collection, there is a sense of urgency – that time is running out for humanity and there are too many terrible things that are allowed to happen. There is a running theme of loneliness and uncertainty – ‘Perhaps/I am the last man’. It is an unforgiving collection, blunt about the atrocities of the world, but among this the kindness that remains becomes even more poignant.

It is a strong shortlist this year with very current themes, and it will be interesting to see who wins. Regardless of the winner, the shortlist shows that poetry is still relevant in expressing the human condition in all its forms, from politics and family to displacement and loss.
Your Union events

Coming up in our bars

Super Quiz
Every Tuesday
20:00-22:00

Cocktail Night
Every Tuesday
18:00-23:00

CSP Wednesday
Every Wednesday
19:00-02:00

VK Ipop
19 January
20:00-02:00

Find us on Facebook!
fb.com/beitbars

Cocktail Club
Every Tuesday
19:30-23:00

We love Wine
Wednesday 13 December
18:00-20:30

Pub Quiz
Every Thursday
19:30-23:00

PGI Friday
Every Friday
16:00-23:00

Find us on Facebook!
fb.com/hbarpub

Free Pool
Every Day
17:00-23:00

Pub Quiz
Every Tuesday
18:30-23:00

Sports Night
Every Wednesday
18:00 onwards

Cocktail Night
Every Friday
17:00 onwards

Find us on Facebook!
fb.com/reynoldsbarcx

Get exclusive offers, discounts and more on our bars’ Facebook Pages.
imperialcollegeunion.org/whats-on
TELEVISION

BBC’s Blue Planet II – A natural masterpiece showing the beauty and fragility of our oceans

The return of Blue Planet to our screens was a landmark event, not only for television, but for our understanding of the natural world as a whole. Through the course of seven episodes, David Attenborough’s intrepid team took us through the splendours of the oceans, and what we are doing to them.

TELEVISION

Blue Planet II

Kulan Gorr
TV Writer

The BBC’s nature documentary series Blue Planet II aired 16 years after the original series and featured the new generation of nature photographers. Narrated by none other than Sir David Attenborough, it won the Academy Award for Best Documentary. Nominated for 11 BAFTA Awards, Blue Planet II continues the untold stories of our oceans’ creatures like never before.

To reveal the lives of these sub-aquatic animals over seven episodes, the Blue Planet II teams spent five years researching and filming for the series. This amounted to 125 expeditions in 36 countries and over 6,000 hours of footage: a testament to the Blue Planet II teams’ tenacity and passion.

Attenborough’s narration is colourful and heart-warming, with the perfect balance of sentiment and short of a visual marvel. Hans Zimmer’s mastery of music is the perfect accomplishment to the visuals, as though each note was composed, bespoke, for each frame. This culminates into the perfect transcendence of the nature documentary series, providing a window to the natural world as a whole. Through the course of seven episodes, David Attenborough’s intrepid team took us back of killer-whales, cameras mounted to the Zoomer, and using the television writer – A natural masterpiece showing the beauty and fragility of our oceans.

Episode one: Ocean – Clever fish

In the first episode we meet a remarkable little fish that challenges our understanding of fish intelligence. The young fish is named after the six chaotic teeth it uses to grip and to the Mariana Trench. Its six-gill sharks come from the persistent. We meet the Cameraman who was given the name Percy. The most remarkable story was once confined to the legend of “the boiling sea’. In a remote corner of the Pacific Ocean, we witness a feast of gargantuan proportions. Amongst the titans are some of the most remarkable marine mammals in an open-sea tuna and so, to catch their prey, the sea lions employ their wit and cunning: they drive a few tuna towards the seabed, covering the mouth by the aerial camera shot. Initially, one male sea lion would try to outwit the tuna. But after realising there was an imminent risk of extinction if nothing was done, the slick tuns gave way, and the sea lions then return with the tuna to the sandy beaches of Trinidad and Tobago. It was met with resistance, and threats were commonly killed for their meat. However, what we are doing to the oceans each year, raises more than one of sorrow and rejuvination.

Perhaps the most pertinent message put to us all was the importance of reforestation with plastics, especially those of the “disposable” and “convenient” type. Eight million tonnes of the stuff find its way into our oceans each year. We are witnessing the oceans to life in the face of the most remarkable story, “the boiling sea.”

Standing drone footage captures sequences in clear-water, leaving us mesmerised

...one of our own: Sir David Attenborough. He states: ‘When I look at the creatures he has spent his life documenting, I can’t help but be amazed by how much we have done to them. Were it anyone else, we would have no doubt snatched away our hand from the future of the world we live in.

Attenborough provided a rejuvenation for the human spirit.

For all the stars in the show, the most remarkable star was Sir David Attenborough. He held our attention and awe throughout each episode, and in the finale, a provocative monologue, he held our world and gently delivering the message that we have to be more careful and take care of the future of our world. It had to be honest, but this is not the case.

All rights reserved.

The stunning drone footage is so captivating that it leaves us mesmerised.

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The stunning drone footage is so captivating that it leaves us mesmerised.

Blue Planet II reminded us of what we stand to lose if we continue polluting.
Sick of London? Three of England’s gems for a quick weekend getaway

TRAVEL
Daniel Corredera Nadal
Travel Writer

Who doesn’t like to travel? It’s exciting, adventurous, and a great way to discover new cultures. But sometimes, due to time or price constraints, that’s not an option. In that case, why not take a holiday in our own motherland, the United Kingdom? It has many fantastic travel options that we tend to overlook, so today I hope to show you some of England’s hidden treasures.

Bristol

Bristol is one of those cities anyone will tell you is inherently cool. And it seriously is; they’re not wrong. I go there at least once a year, and I know I can always expect some relaxing, fun, hipster vibes, which is a nice change from the push hustle and bustle in South Ken. It’s ideal for a weekend escape or to come back on Sunday, well-rested and ready for more imperial deadlines. How do you fill that magical weekend?

Let’s start with Gloucester Street, one of the coolest, hippest streets I’ve been to. Reminiscent of London’s Soho, but much cheaper, it’s filled with independent restaurants and thrift stores, where you can get the cheapest and jazziest clothes. My personal favours are the Protection store, where all sales go to aiding welfare (I bought an acid washed denim shirt and helped animals all in one).

There’s also a giant warehouse downtown, which has dozens of little stands and wooden plaques, each remember a shop selling unique objects. I particularly loved one with a bunch of clubs: Tiger, Tiger, Illegitimate, and my personal favourite Sode Rooms, which is free entry. Friday nights are filled with uni students, and there’s a great atmosphere and plenty of people to dance with. There are also plenty of food places open late at night next to the clubs if you’re feeling hungry at 4am after partying.

As a student, you’re probably also wondering about Bristol’s nightlife. And – #spoileralert – it definitely doesn’t disappoint. Start with some cocktails at Flipside, with their 2-for-1 days, secret garden, and fruit-tastic drinks (‘Gin no panic’ is genius). Or if you’re feeling fancy, Hut Majesty’s Secret Service is a cocktail bar whose entrance is disguised within a red telephone booth. That says it all. But you’re feeling ‘happy’, there are plenty of clubs you can check out: SWX is a student-favourite, which hosts three different music rooms and spacious dance floors, so you can get as crazy with your dance moves as you want. This brings me to my favourite topic: sleep. In terms of accommodation, they do have fancy hotels, like the Marriott and Hilton, and I’m sure there are many Airbnb’s available. But I recommend finding a friend who studies at Bristol University and will let you sleep in their house for free. Plus, they’ll know the ins and outs of the city and can take you to cool places.

If you go to do Bristol, you must visit the Clifton Suspension Bridge. It’s the Brits’s famous bridge of honour, and deservedly so. Situated in the middle of a valley, this giant bridge is an image taken straight out of a travel brochure, which will leave you wide-eyed in wonder. There’s a beautiful hill right beside it which provides a nice lake and provides a spectacular view of the bridge. You can walk across the bridge during the day and enjoy the view of the river and the valley, or go there at night when it’s beautifully illuminated and you can see all the lights from the city below (peaceful and serene).

But Bristol’s charm does not lie only in these great locations. The city itself is an attraction. Just walk around its streets, browse some shops, and enjoy its casual atmosphere. Everyone there seems happy and light, which is very unusual.

One of the best things about Bristol is its nightlife. There are a bunch of clubs: Tiger, Tiger, Illegitimate, and my personal favourite Sode Rooms, which is free entry. Friday nights are filled with uni students, and there’s a great atmosphere and plenty of people to dance with. There are also plenty of food places open late at night next to the clubs if you’re feeling hungry at 4am after partying.

For a chill hangover day, why not walk around the main street, filled with shops and restaurants which are fan to browse. I went in December so I’m biased, but the light decorations and the Christmas market made it very jolly and inviting. Five minutes away is the beautiful Sunday market, which has dozens of little stands selling very interesting objects. I particularly remember a shop selling wooden plumpen, each fashioned after a different dog breed. Its precios position right next to the river bed makes it a splendid place to get away. It’s also right next to the Baltic Centre for Contemporary Art, a beautiful modern art museum for the artists amongst you. It has some very interesting exhibitions, quite similar to the Tate Modern but far less crowded. And for the Instagram aficionados, it has a fifth floor viewing area where you can see all the city beneath you, with the river and its many bridges on the side.

Newcastle will welcome you with its mesmerizing architecture and vibrant nightlife.

First word of advice: it’s freezing. They don’t have London’s warming and protective smog, so bring a good coat. But on the upside, it makes the awesomeness of the city super high, so you might be lucky enough (as I was) to see snow sparkling the city.

Have I convinced you to spend your next weekend enjoying the best that Newcastle has to offer? It’s worth it. Newcastle is its own right. One of the best things about Newcastle is its nightlife. There are a bunch of clubs: Tig, Tiger, Illegitimate, and my personal favourite Sode Rooms, which is free entry. Friday nights are filled with uni students, and there’s a great atmosphere and plenty of people to dance with. There are also plenty of food places open late at night next to the clubs if you’re feeling hungry at 4am after partying.

“Every single building is excellently preserved and looks like Gringotts Wizarding Bank itself”

The station is right next to the main city area, so you can literally get on the train and straight into the city. There are main streets, all lined with any shops you can think of, so be ready to browse some clothes or books and comment on how realistic it is. It’s also right next to the Clifton Suspension Bridge. It’s a splendid place for a walk.

One of the best things about Newcastle is its nightlife. There are a bunch of clubs: Tig, Tiger, Illegitimate, and my personal favourite Sode Rooms, which is free entry. Friday nights are filled with uni students, and there’s a great atmosphere and plenty of people to dance with. There are also plenty of food places open late at night next to the clubs if you’re feeling hungry at 4am after partying.

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

CONTACT THE STUDENT FINANCIAL SUPPORT TEAM TO FIND OUT MORE:

+44 (0)20 7594 9014
Student Hub, Level 3, Sherfield Building

www.imperial.ac.uk/fees-and-funding
IC NEUROSCIENCE SOCIETY – MEETING OF THE MINDS 2018

Imperial College Neuroscience Society will be holding their annual conference on the 27th of January, 2018, in the Sir Alexander Fleming Building (South Kensington Campus). There are several exciting talks and workshops planned, covering wide-ranging topics, from neuropsychiatry and advances in cognitive neuroscience, to live brain dissections and clinical neuroscience! As ever, food and refreshments will be provided throughout the day.

We are proud to welcome a variety of renowned speakers who are experts in their fields, and will provide an engaging and enlightening experience. This year, we have included TWO live brain dissection workshops with Professor Steve Gentleman, who will also explain the use of the Parkinson Brain Bank at Imperial College London.

We have more speakers than ever before joining our symposia, with several keynote talks. These speakers include Dr. Edward Wild, a specialist in neuro-genetics, as well as Dr. Bianca Jupp, who has an interest in the neurobiology of addiction. Speakers will discuss not only the clinical aspects of neuroscience – as will be seen in Dr. Lim’s talk on neuro-inflammation – but also technological and scientific advances in neuroscience as will be demonstrated by Prof. Sven Bestmann’s talk on models for non-invasive brain stimulation in health and disease. Specialist talks will cover areas such as paediatric neuroscience, discussed by Dr. Lucinda Carr, as well as various aspects of cognitive neuroscience presented by Dr. Qadeer Nachev!

Visit our Facebook page for further speaker details, and the list of speaker announcement closer to the event date!

There will be an informal careers event after the talk which many of the speaker will attend, giving you the opportunity to meet some of the speakers and discuss their work further!

We are also now accepting abstract submissions! Don’t miss a chance to present your research to peers, as well as the speakers attending the event. We will be awarding certificates for the best posters with the help of our expert judges. Hope to see you all there!

Don’t miss out on Meeting of the Minds 2018 – get your tickets NOW: http://bit.ly/2mnUYUh

To find out more visit: http://bit.ly/2Fmo7mD

IC SWIMMING AND WATER POLO DIVES INTO THE NEW YEAR

The Swimming and Water Polo Club is looking forward to a crucial term, with both the Men’s and Women’s Water Polo teams keen to secure some wins after difficult spells last term. The Men’s team has its first challenge of the New Year on Saturday as they face the University of the West of England at home. The match promises to be a physical one, but the team will have to make their superior speed and skill count against the brute force of UWE. The Women’s team will have to wait longer to kick-start their 2018, as they play Exeter at home on 27th January. They will be keen to exact their revenge after losing the away fixture dramatically, in a game which saw Maria Medeiros heroically play the second half with what later turned out to be a dislocated shoulder.

The Swimming team is gearing up to host teams from across London in the next round of the London Swimming League at Ethos on the afternoon of Saturday 3rd February. The previous round at UCL saw fantastic IC participation, with many swimmers entering their first ever swimming competition. It also saw, rather predictably, UCL forget to bring along diving blocks, adding that little bit extra to everybody’s times. Feel free to come along to support at Ethos, or join at the after party in Metric where drink tokens will be just £2.50.

Before then, anyone struggling to lose those festive pounds is welcome to try any of the range of activities we offer. If you’d like to swim, come to the pool in Ethos on Wednesdays from 2.00pm to 3.30pm, where you can expect a coached, fitness-based session in a friendly group. For the extra keen, land training is on just before this at 1.00pm on the first floor of the Union Building. This intense workout consists of a variety of bodyweight exercises and is run by the charismatic and undeniably charming Andrew Duckworth. If you’re up for trying something new, water polo might just be for you. Great fun and a real whole body workout, our sessions are structured by our coach Adam (Last year’s Sport Imperial Coach of the Year) or one of our experienced players. They take place on Monday’s and Friday’s from 8.45pm to 10.00pm, also in Ethos. To find out more about what we have to offer, you can find us on Facebook, Instagram, Snapchat, or our website.

Come along, you might just love it!

by Tobias Dawson
Students sue Imperial for making ‘new year, new me’ impossible

Hangman

Students in their new isolation pods // Thomas Angus/Imperial

“Hangman”
Nega Felix
Editor-in-Chief

Scheduling January exams has meant students are finding it impossible to start 2018 with positivity. A collective of Imperial students are launching a class action legal case against the College for “abrogating our New Year’s Resolutions”. The group, which numbers around 30 undergraduate students from a range of departments, accused the College of “gross negligence” in failing to create an environment where they can follow their 2018 mantra of “new year, new me”.

Josh Pilkinton, a third-year physics student, outlined the main grievances the group has with the College: “I was all ready to come back into the new year with a healthy outlook on life.” Pilkinton told Felix, “I know I said this last year, and the year before that, but 2018 was going to be my year. I was going to actually be on top of my workload, and get to bed at a reasonable time, but now College has made it impossible.”

“For starters, they’re going to be getting rid of the swimming pool in Paddington. I haven’t been swimming for the last five years, which I think is pretty embarrassing to admit.”

“Second, I’ve been offered the option of either taking the papers on the 22-hour lock-in or taking them during Central Library. Finally, the only way you’ll be able to get to the Central Line at all will be by taking the Caledonian Line. It’s just not good enough.”

“College have said that students will work harder, now they are not distracted by human rights”, said the College representative told Felix, “but moving forward we need to ensure that we remain a key player in the burgeoning prison-university-sectorial complex.”

A number of changes have already been noticed around campus: food options have been drastically reduced across Imperial’s estates, with students using the QR, now being offered the option of “prison loaf” and “prison loaf (vegan)”.

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Further changes to the student experience are expected to be coming soon. Felix spoke to Michael Mitchell, the newly-appointed Vice President (Solitary Confinement), who said the College was in discussions with Sport Imperial about shutting down Elois and converting Queen’s Lawn into an exercise yard.

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Mitchell believed that students would welcome the change, citing the establishment of a police state at Imperial last term (as reported in Hangman Issue 10).

Mitchell said: “by reducing available extracurricular activities, difficult decisions about what to cut, and distasteful discussions about human liberties, our students will be better equipped to focus on their studies.”

The College is currently trialling periods of incarceration for students: last week saw a 72-hour lock-in occurring in Central Library, during which students were not allowed to leave, and were forced to sleep at their desks. Nobody noticed.

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This week you’re the Felix Editor, and you make a triumphant return to the office. Your team is mostly just upset they can’t use it as a private study space anymore.

This week you’re the cabinet reshuffle, and you’re really just a huge disappointment for everyone involved. You’re bad and you should feel bad.

This week you’re the return of Stella 4 to the Union bar. Mainly because it gives you an excuse to use the word ‘Stellabration’ in conversation.

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This week you have put into practice what you were doing on New Year’s Eve. We know you were at home alone, crying over your fluid dynamics coursework. Just admit it.

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PUZZLES

Across
1. Portray (6)
4. Bloodless relations (2-4)
8. Is it too late now to say (5)
9. Certificate of attainment (7)
10. Skull extensions (7)
11. Second most populated country (5)
12. Cadger (9)
17. Be jubilant (5)
19. Capable of being solved (7)
21. Drawn to the chest (7)
22. Shade of pink (5)
23. Lugubrious (6)
24. More difficult (6)

Down
1. Dreary (6)
2. Buccaneers (7)
3. River - Bonnie’s companion (5)
5. Pinching (7)
6. Audibly (5)
7. 2 for example (6)
9. Talked about (9)
13. Starlet (anag.) (7)
14. Bounce back (7)
15. Light gas (6)
18. One who shows people to their seats (5)
20. North African country (5)

Nonogram
Fill in neighbouring cells in each row/column to make blocks. Each block is separated by one or more empty cells. The numbers indicated the ordered lengths of the blocks to appear in that row/column.

Solutions

FUCWIT
1 Nonogram of Ketamine 188
2 Puzzle Snuggle Cuddle 127
3 Couple 127
4 Q 127
5 TriOudin 127
8 Doctor Sudokwho 92
10 OK 82
12 Imperial Stormtroopers 74

Send in your solutions to fsudoku@imperial.ac.uk before midday Wednesday!

Points Available
Crossword 4
Slitherlink 3
Nonogram 4
Total 11

Nonogram of Ketamine 188
Puzzle Snuggle Cuddle 127
Couple 127
Q 127
TriOudin 127
Doctor Sudokwho 92
OK 82
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