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FELIX

"Keep the Cat Free"

28/02/14
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Imperial students win inter-University Hackathon

Joe Letts
Editor-in-Chief

A team of 4 Imperial students last week's student hackathon hosted at Kings University. The 4 computing students, Andrei-Loan Cioara, Nandor Licker, Tomas Virgl and Patrick Chilton took first place in the UK's first inter-university hackathon, HackKings, where they triumphed over teams from Cambridge, UCL, Durham and Oxford.

The teams were challenged to "create something cool in 24 hours" and the top three ideas won free mentoring from Steer.me and a chance to pitch to investors for £15,000.

Felix spoke to the winning Imperial team, who told us:

"We decided to write *LivMap* as we found there was a lack of tools for finding a good area to live in. You can find separate maps of rent, crime, entertainment, travel, etc, but there was no map that showed everything according to your preferences. This is exactly what *LivMap* is: you can specify how much you value different metrics (commute time to a given place, crime rate, number of pubs), and it instantly shows you a map with rent adjusted for the other factors.

The competition was fun and well-organized, though as usual at Hackathons we were completely exhausted by the end. We weren't aiming for the prize (we all have jobs/internships lined up), we just wanted to build something technologically interesting and useful, so we were blown away when they called our name.

Technologically speaking I think our solution was more sophisticated than most of the other entries: the whole map is computed in real time on the
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Management MSc Student passes away

Miss Tianlin Wang a 2013-14 Management MSc student at the Business School passed away last week.



Joe Letts
Editor-in-Chief

Last Friday an MSc Management student, Miss Tianlin Wang died. The cause of Miss Wang's death is unknown at this current point in time.

This is a very tragic occurrence and our thoughts are with Miss Wang's friends, family and course mates.

A College spokesperson make the

following statement:

"With great regret, Imperial College London confirms the death of one of its students. Miss Wang, also known as Eve Wong, who was a student on Imperial College Business School's MSc Management Programme."

Marco Mongiello, Programme Director of the MSc Management programme at Imperial College Business School, said:

"This is very sad news for all of us who knew and worked with Tianlin (Eve). Our thoughts and sympathies go out to all who are affected at this painful

time. Tianlin was an excellent and conscientious student, with a bright future ahead of her. Her legacy for us all are her exemplar behaviour and her smile, which we will miss every day in our classrooms."

A Union spokesperson added: "Everyone in the Union was saddened to hear the news about Miss Tianlin Wang. Our thoughts are with her family and friends at this time. If any student has been affected by this sad news we would encourage them to contact the College's free counselling service: www.imperial.ac.uk/counselling"

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EDITOR'S PICKS

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Fine, not quite an article, but go to icradio.com to listen to their 24 hour broadcast to help raise money for RAG



COMMENT

Plugtime #1406

You know, there's still time to stand in the Big Elections. Read this week's Plugtime for inspiration...



FEATURES

London Model UN

A report on this weekend's conference held at Imperial College last weekend



Imperial College London

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NEWS

Imperial Healthcare NHS Trust appoints new chief executive



Maciej Matuszewski
News Editor

The Imperial College Healthcare Trust, which runs five London hospitals including St Mary's and Charing Cross, has announced the appointment of a new Chief Executive. High profile Australian healthcare administrator Dr Tracey Batten will take up the position at the start of April. This follows the resignation last October of Mark Davies, who was widely credited with making large improvements to the Trust's financial situation. The post of interim Chief Executive has since been jointly held by former medical director Professor Nick Cheshire and former chief financial officer Bill Shields.

Dr Batten attained a medical doctorate from the University of Melbourne. She practiced medicine at both the Aberdeen Royal Infirmary and Bart's Hospital London. She later gained Master's degrees in Healthcare Management and Business Administration from the University of New South Wales and Harvard. She has extensive experience of running large medical organisations –having been head of dental services in the Australian state of Victoria, later moving on to run the Eastern Health group of hospitals. Her latest position was Chief Executive of St Vincent's

Health Australia. With some 16,000 staff and a budget of £1 billion, it is the largest non-for-profit healthcare and research organisation in the country. A recent survey showed that, during her tenure, over two thirds of St Vincent's staff agreed that it was "a truly great place to work".

"[Dr Batten] has a strong record of clinical and managerial leadership and the organisational transformation she achieved at St Vincent's Health was ... impressive."

Sir Richard Sykes, chairman of the Trust, said that the Trust had "conducted an exhaustive, global search for our new chief executive" and that he was confident that it had "found the kind of aspirational and inspirational leader we were looking for". He praised Dr Batten's abilities, saying: "She has a strong record of clinical and managerial leadership and the organisational transformation she achieved at St Vincent's Health was particularly impressive. I have always felt that

clinicians should be closely involved in the management and leadership of NHS Trusts but the best clinical leadership comes from those with both clinical and managerial skills and experience. Tracey Batten is such a leader."

This was a view shared by Professor Dermot Kelleher, Dean of the Faculty of Medicine at Imperial College London, who said that he believed that "Tracey Batten will bring an outstanding record of professional achievement, exceptional leadership skills and new perspectives to this crucial job".

Dr Batten will lead the Trust at a time of change as it completes its application to become a Foundation Trust. This will give it autonomy from the Department of Health, giving members of the Trust greater freedom in determining its policy.

Dr Batten indicated that she was up to the new job, saying: "The prospect of leading one of England's largest and most prestigious NHS Trusts is both an honour and an exciting challenge. I hope to bring fresh ideas from another public health system and to help Imperial College Healthcare NHS Trust complete its journey towards Foundation Trust status. I am deeply committed to ensuring not only the very best clinical outcomes for patients but that their wider experience of the healthcare system is the very best too. I look forward to meeting my new colleagues and our many patients in the near future."

Key IRA suspect of the Hyde Park bombings walks free on a police 'blunder'

Aemun Reza
News Editor

John Downey, 62, was a main suspect for the murder of four soldiers by the IRA (Provisional Irish Republican Army) and has now been let free due to a police error that gave him effective immunity.

The Hyde Park and Regent Park bombings occurred in 1982 and resulted in the deaths of 11 military personnel, four in Hyde Park and seven in Regent's Park. John Downey had been wanted for over 30 years and was finally arrested at Gatwick Airport in May of last year for his apparent role in the Hyde Park bombings.

However, it was found that John Downey would not be prosecuted after it emerged that he was given a 'letter of assurance' that gave him effective immunity from prosecution. This was one of 187 letters sent out by the Government in 2007 as part of a deal struck for the Northern Ireland peace settlement.

These letters were given to 'on the run' IRA suspects who had fled abroad and wanted to return to Northern Ireland and was wrongly sent to Mr Downey because of a 'catastrophic failure' by the police who failed to notice a warrant for his arrest was still outstanding for the bombings.

Although this letter was discovered six years ago, the police continued with the prosecution and now the collapse of the case means that it is highly unlikely that anyone will be prosecuted over the bombings. Mr Justice Sweeney threw out the case after ruling that the letter of assurance still stood even though it was sent to the wrong person.

Relatives of the murdered soldiers said they were 'devastatingly let down' and placed blame on the Police Service of Northern Ireland, who knew that Mr Downey was wanted over the Hyde Park bomb but did not notify the authorities.

Peter Robinson, the Northern Ireland First Minister, said Mr Downey had been handed "a get out of jail free card" and urged an appeal against the decision.



LIVMAP.APPSPOT.COM

... continued from page 1

GPU using *WebGL* and is done mainly on the user's computer. We also have a server written in *Go* on Google App Engine that caches requests to the various services we used (*TFL*, *Yelp*), so that we don't produce too much traffic. Static information (such as crime data) was precomputed and downloaded for the whole of London, which took surprisingly little space."

The LivMap app is available at <http://livmap.appspot.com> although it might not work on at a reasonable speed on all computers.

Students from St. Andrews' took second place with 'Streamy', a crowdsourced journalism website that allows users to broadcast current events to viewers through their browser.

Third place went to another team of Imperial computing students including: James Carr, Ben Chin, Ainsley Escorce-Jones, the creators of GitSquad. The concept of GitSquad is a portal that bridges the gap between learning how to

program and contributing to open source projects. The web application provides an environment where experienced developers can interact with newcomers to the programming community.

GitSquad was created with the python based Django framework, using a Redis database, the Celery messaging queue with a Redis broker and the online Pusher messaging service.

The 'Pebble' prize was won by the 'ReachHome' team from King's College London who created an app for the Pebble smart watch that informs the user of the exact time they will be expected to walk through their front door, based on live public transport data.

The event was judged by a panel of experts from Codecademy (an online learning platform for programming), Facebook, Tech City, Student Upstarts, Index Ventures and Steer.me and organised by students from King's to promote the importance of technology and software.

FEATURES

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Amer Hasan on winning offers from 3 Dragons on Dragons' Den for minicab price comparison startup

This week Nida Mahmud caught up with Amer Hasan, an Imperial Alumnus and CEO of minicabit. He recently appeared on Dragons' Den and received offers from three out of the five Dragons. Furthermore, minicabit is the first app to win an offer on the show. Minicabit is an app and website that enables users to compare real time quotes from cab companies. The company operates in over 30 cities and will be expanding to even more in 2014. Amer tells us more about minicabit and how you can win tickets to see Beyonce at The O2.

What is minicabit?

minicabit enables you to compare and book real-time quotes from licensed minicab operators in over 30 cities across the UK. Our technology helps you to book great cab deals for long distance and local trips via our website and smartphone app. We're backed by O2, the mobile operator.

Congratulations on your success on the Dragons' Den TV show. What was it actually like in the Den?

Thanks, the whole experience of getting 3 investment offers from the Dragons was a bit surreal. And it's great that minicabit's app is the first app to ever win offers in the Den! Pitching in the Den itself was pretty much like any other meeting with potential investors, except everyone was wearing TV makeup. The time in the Den was a lot longer than shown, where they certainly grilled me. But the negotiation was as tense as it appeared, as I had to carefully deal with each of the Dragons' offers.

Overall, it's a great thumbs up for the business, especially coming after O2 had invested in us as a startup (through their Wayra fund).

What did you study at Imperial College?

I was a Chemistry with Management undergraduate in 1993 (and no, I don't dye my hair!). In fact, I was one of the first to take the undergrad course in Management from the small house they had across Exhibition Road. It's great to see how the Management School has expanded since then.

How did your time at Imperial shape your entrepreneurial career?

I'm really proud of my time at Imperial, and in fact my entrepreneurial roots were planted then. In my very first Freshers week, I joined the committee of a brand new society which was quite focused on financial modelling etc. Having managed its events, I became its Chairman in my 3rd year and totally repositioned it, rebranding it as The Finance Society, launching its London University-wide Capital magazine and bringing in some big name event sponsors...all in the midst of a recession! I myself didn't have a deep interest in banking, but it developed my skills in marketing and also managing a big team. It became one of the biggest societies when I left and I understand it's still around today.

A key learning to any student at Imperial today is get involved in an extra-curricular activity. Whatever the society, club or project is, you'll never have an opportunity to practice and learn what you're good or bad at, and the skills you pick up will serve you in any commercial or academic career throughout your life.

How did your career evolve after university?

I switched between corporate marketing roles and doing a startup in the late '90s, the latter with mixed success. I then spent 9 years in the mobile industry, working at O2 and then Vodafone Global, where I was responsible for their Internet Partnerships and Apps worldwide. Looking back, it was quite entrepreneurial as mobile internet was just taking off and was a pretty dynamic environment to work in. I was then itching to do a startup and so set up minicabit in the autumn of 2010.

And how is minicabit doing now?

It's been a long ride with the usual ups and downs of a startup, but it's going great guns now! We've got well over 300 licensed cab operators across the UK on our network; Apple has highlighted our app 6 times in their App Store; and major venues around the UK offer our service to their customers, including The O2 Arena, Wembley Arena, Expedia, London City Airport, and Blenheim Palace

amongst many others.

We pride ourselves in doing things differently from what one expects from the cab sector, and are always innovating new ideas. For instance, until end of Sunday 2nd March, our Twitter page (@minicabit) is giving away 2 tickets to see Beyonce live at The O2 Arena, with a cab ride to take you there from anywhere in the UK (upto £200!).

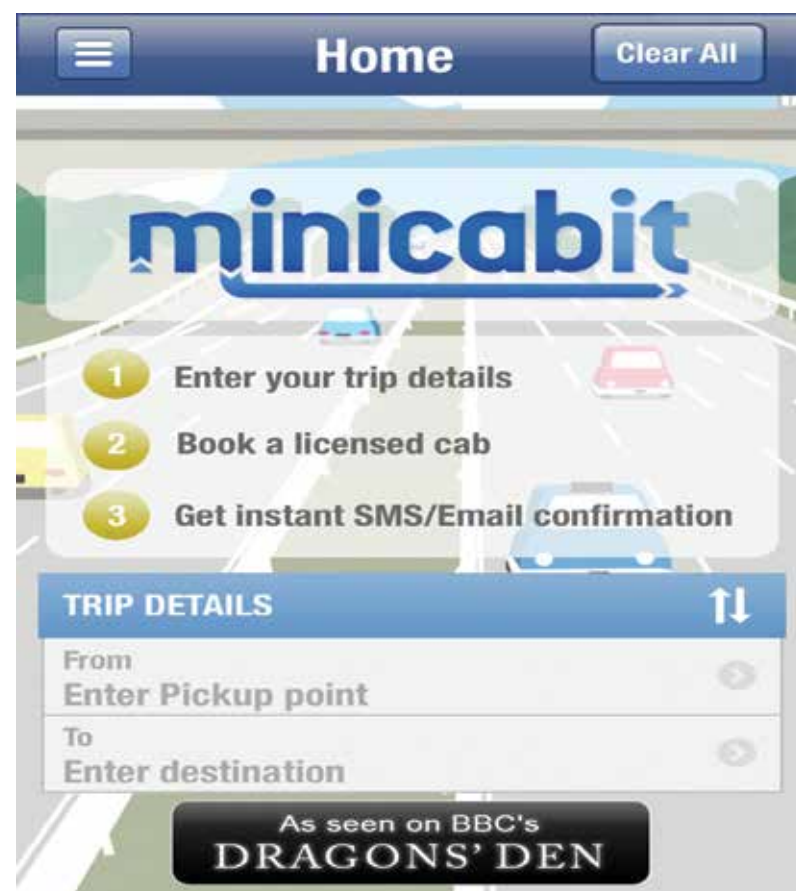
What's your advice to students considering doing or joining a startup?

The startup scene has transformed significantly, particularly in the last 5 years. In my day, joining a corporate would be the natural starting point for a graduate to kickoff their career and gain valuable commercial expertise. Now, cutting edge experience (especially for online, mobile, tech) is arguably to be found in startups, to the point that corporates are increasingly looking to partner with, or hire from, startups as the digital revolution gathers pace. Also, the tools to startup a business are cheaper, and the support network better than ever.

So now is a great time for startups, but I caution to choose your venture wisely, and to be prepared for a lot of hard work in the face of almost constant uncertainty.

Would you hire an Imperial graduate?

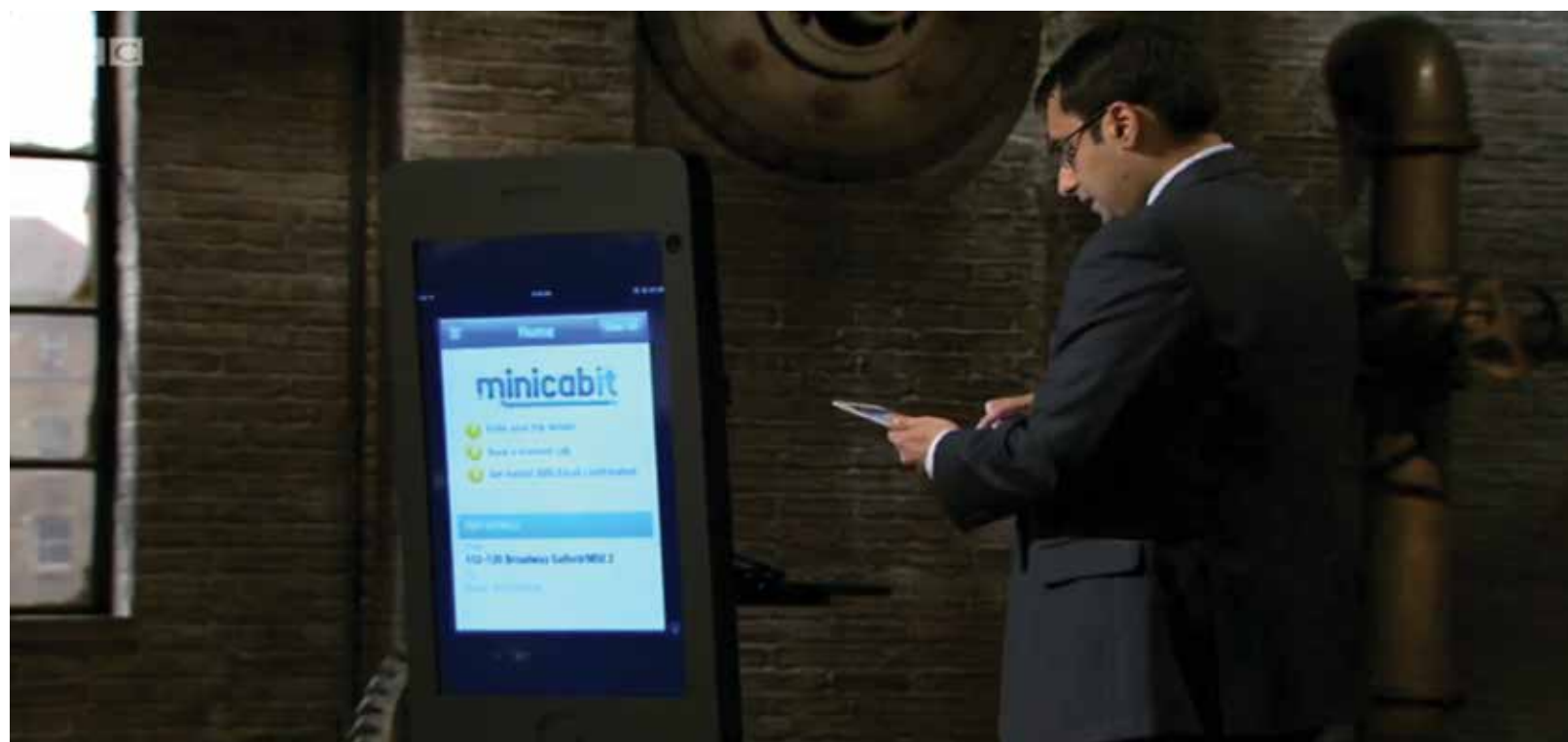
My team is made up of mostly fresh

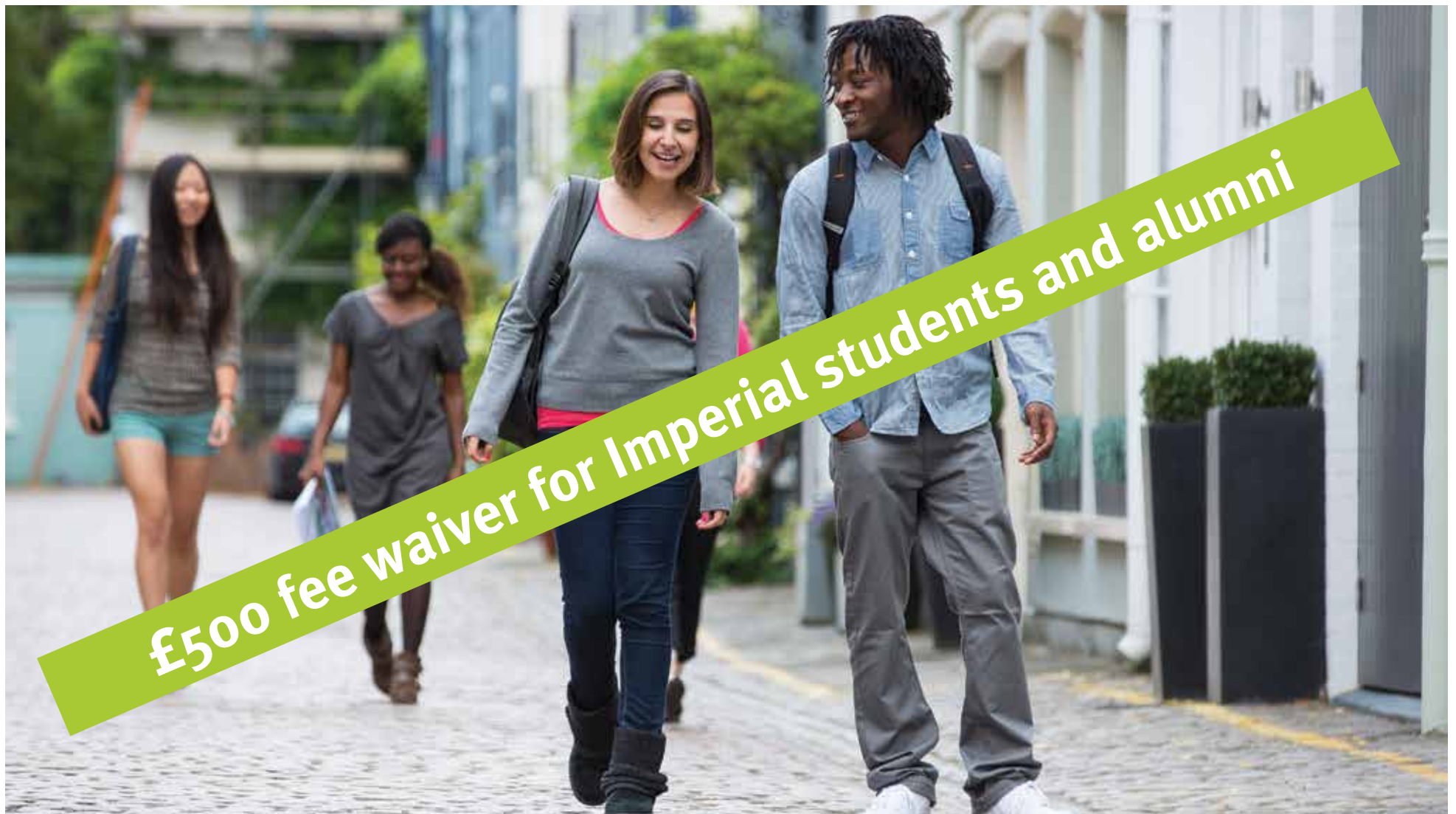


graduates, as they typically have the talent and energy my business needs. Funnily enough, I once tried hiring summer interns from Imperial but got zero response, probably because they thought we were a minicab firm! I ended up getting some great grads from UCL, Manchester and Bristol universities – the experience of working in a startup during a

prime time BBC TV broadcast will no doubt be added to their CV's. We'll be looking to take on some summer internships, so it would be nice to see some applicants from Imperial this time. We can give them a break from their science and engineering books!

Amer Hasan is CEO of minicabit, www.minicabit.com, @minicabit.





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FEATURES

Editor: **Shiladitya Ghosh**
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Session XV: LIMUN 2014

The **London International Model United Nations 2014 Conference** was hosted by Imperial College last weekend. Over 1500 delegates from over 50 countries gathered to debate and resolve together the problems of the world of tomorrow.

Philippe Rival

Deputy Secretary-General of LIMUN 2014; President of ICMUN; 3rd-Year Civil Engineer @ Imperial

BACKGROUND:

For the third consecutive year, the London International Model United Nations Conference (LIMUN) was held at Imperial College London and Central Hall Westminster. This conference, which is run by a London-based charity, brought together 1504 delegates, 65 chairs and 38 organising staff for three days of debating, networking, brainstorming and meeting new people. This conference is the largest Model United Nations (MUN) conference in Europe and is regarded as one of the best in the world. As it takes place on the Imperial College South Kensington Campus, many students from Imperial, as members of the Imperial College Model United Nations Society (ICMUN), participate in both the organisation and debating



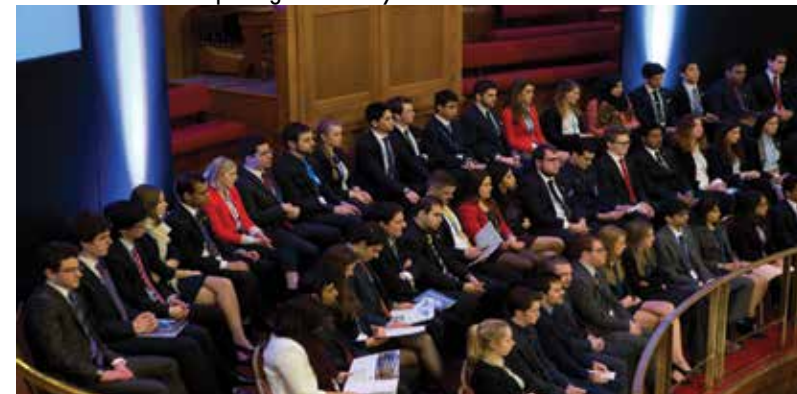
Deputy Secretary-General **Philippe Rival** delivering the Keynote Address at the LIMUN 2014 Opening Ceremony

KATALIN KAROLYI

“I have been part of LIMUN for 3 years now, first as a Delegate, then as a Chair, and this year as Deputy Secretary-General. Being an

writing both the Delegate Handbook and promotional material and giving the Keynote Speeches during both of the Ceremonies. This was one of the most rewarding, eye-opening and tremendous experiences of my life so far! It is well worth both the time and the effort!”

“I often get asked why I commit so much of an already busy schedule to this charity and the Model United Nations Community. I do it because I believe the new world we are moving into is no fan of the “silos” mentality that has prevailed in the past. Leaders of tomorrow will not be the ultra-specialised, but those who can combine expertise with applicable, transferable skills in many different fields. In a university such as Imperial, we sometimes give too much importance to being the best in one field, and we lose our global perspective in the process. Engineers, scientists and specialists have tremendous skills and knowledge in their field, but come short when it comes to advertising their groundbreaking ideas and communicating their work to the world and to the general public. I believe Engineers need a marketing course. Model United Nations, debating, presenting, public speaking, these are skills that an Imperial College Degree does not train for, but that make all the difference to your Profile in the professional world. I highly recommend and encourage any Imperial student to broaden their perspective and their skillset by learning new skills and adding to what will for sure be an outstanding academic profile. I know first hand that stepping into a new and unknown field can be daunting, but it is when



Chairs of LIMUN 2014 - from all over the world: Singapore to Switzerland

KATALIN KAROLYI

those situations work out that we feel the most joy and pride in our work.”

Commentary from Richard Tao Junrui, a third year Chemical Engineering student, Chair of the World Health Organisation 2014 Simulation:

“It was a great honour chairing the WHO, because that’s the perfect place to go if Imperial students are ever

and economists from international universities could also understand the message. Although on Friday there were delegates who did not know that viruses are different from bacteria, and thought that Panadol was a form of antibiotics, they became very knowledgeable over the conference. They passed resolutions that would clearly benefit the scientific community, such as creating more job



A typical LIMUN 2014 Delegate Pack

PHILIPPE RIVAL

of the conference. This year, we had Imperial students at every level, from the Secretariat to the Logistics Staff. Here are some of their comments on LIMUN and Model United Nations in general.

Imperial College student myself, I managed logistics for the conference here on campus and liaised with Imperial from the beginning. I was also in charge of the Opening and Closing Ceremonies, which took



Aditya Ranjan and both his co-chairs at the UNEP Committee

KATALIN KAROLYI

Commentary from Philippe Rival, Deputy Secretary-General of the LIMUN 2014 Conference:

place at Central Hall Westminster and the Imperial College Great Hall respectively. I was additionally in charge of communications and PR,



The LIMUN and UN flags proudly flying over the Sheffield Building

PHILIPPE RIVAL

looking for a job in the UN. It was a great experience to spread scientific knowledge in writing for a wide range of audience, so that politicians, lawyers

opportunities for medics to improve sexual health of the world’s population, and increasing funding for further R&D into antibiotics development. When they become the future policy



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FEATURES



Shiladitya, Secretary-General Kacper Pancewicz, Philippe, Ahmed, Filip and Richard: Imperial College & ICMUN involved at every level of LIMUN 2014! TEDXIMPERIALCOLLEGE

makers, they will certainly be climate conscious and environmentally friendly, and keep on benefiting us all! It has been a great cultural experience for me as well. My chairing colleague was Greek, and the delegates come from all parts of the world. You could hear over 10 different languages being spoken in the same Huxley LT. My committee was both a celebration of science and a celebration of culture, and I certainly took pride in being an ambassador of Imperial College!"

Commentary from Ahmed Raja, a first year Theoretical Physics student, Delegate in the International Atomic Energy Agency 2014 Simulation:

"This experience was mind-blowing, one of the best events of my year so far! It showed me a whole new way of tackling global issues and of working with new people. It was inspiring, motivating, entertaining and most importantly a blast, especially the social sessions! I highly recommend it to anyone!"

Commentary from Filip Karasiewicz, a second year

Aeronautical Engineering student, Staffer in the LIMUN 2014 Logistics Team:

"I have organised and participated in numerous MUN conferences over the last 5 years. After being a part of LIMUN last year as a delegate, I decided to join the team 'on the other side' as a volunteer in the Logistics Team. This role demanded overseeing the preparation, smooth running and closure of the entire event. Recalling the MUN weekend I still cannot refrain from what can only be described as an overwhelming excitement. This conference was something spectacular. It's sheer size, to begin with – 1,600 participants from every corner of the world – was almost incomprehensible. When I talked to the delegates I found it flabbergasting that so many people travelled from as far as Indonesia or Taiwan just for those three days of celebration of world's youth's diplomatic initiative and global awareness. When asked about the challenge the conference posed, in terms of logistics, I chuckled

and said: To be frank, I did not anticipate half of the work that had to be done throughout those three days. If it weren't for a fantastic and a coherent team that put the effort towards making it happen, we would not have experienced LIMUN as it

from a country you never gave a second thought to, and you end up spending three hours talking about the life they lead in their homeland and it is nothing like you could ever have imagined. I was an extremely shy kid and it was MUN that really



Shiladitya Ghosh, UN Women Chair by day... Features Editor by night

KATALIN KAROLYI

was. Making such a gigantic clock tick is a humungous task, but with great responsibility comes even greater satisfaction. In the end, LIMUN 2014 turned out to be a success beyond what we could have imagined and I simply cannot help but impatiently await its 16th edition in February 2015."

Commentary from Aditya Ranjan, a second year Aeronautical Engineering student, Chair of the United Nations Development Programme 2014 Simulation:

"Developing a sense of pride in a country that you represent for a conference, but may never even have visited, is an important part of every MUN conference. The beauty of MUN is that you meet someone

taught me to communicate my ideas effectively and to persuade people. Once you move from being a delegate to being a chair, it isn't just about your ideas and the position of the country that you are representing, it's about finding a way to bring contradicting ideas together to form a common global solution. MUN for is me only 50% about the debate, the other 50% is the social aspect where you meet the most diverse set of people, in terms of religion, ethnicity, nationality, subject area and pretty much every other characteristic, that you could ever imagine. The most important part is the people you meet and the friends you make during the conference. You never run out of interesting people to learn about and learn from, and that's what has kept me going back to MUN

conferences over and over since the past six years".

Editor's Note: I was personally involved in LIMUN 2014 as the Head Chair of the UN Women's Committee (could it get any more ironic...?) and the Head Delegate from Imperial.

I strongly feel that having Imperial play host to such major events with worldly importance is a greatly significant opportunity for my fellow students to get involved with the goings-on in the world, to understand and try to tackle the massive international problems that are faced internationally and how they can be affected by what we achieve with our technical educations, and also to get a holistic experience regarding the psychology of human beings; collectively, or as individuals, through getting exposure to international relations, bureaucracy, outspoken individuals, ideological barriers, and the basic rule of the world that it doesn't matter whether what you say makes sense - it's about whether you can convince someone else that it makes sense.

Doing MUN is a great complement to our technical backgrounds and it also hones our critical thinking and problem solving skills - cooking up a diplomatic strategy to convince a representative of, say, Saudi Arabia, to give their backing to a resolution promoting the development of renewable energy, requires the same approach and tenacity as designing a reaction to minimise the formation of the unwanted side-products.

Join ICMUN & go for more MUNs at [facebook.com/groups/icmun](https://www.facebook.com/groups/icmun)!



Ahmed Raja having a blast in IAEA

KATALIN KAROLYI

FEATURES

Editor: **Shiladitya Ghosh**
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Consult ICG for productive summer experiences

Wassif Shabbir

President -
Imperial Consulting Group, under
IC Consultancy Society

As we arrive at Imperial, many of us have a quite vague idea of what careers we want to pursue at the end of our degrees. We often consider the professions directly linked to our courses (engineers, scientists, physicians, etc.) as well as other popular industries such as finance. However, the years spent at Imperial offer several opportunities to widen our horizons and explore alternative careers, before we are walking around the crowds at careers fairs in our final year. Last week, Imperial hosted the Internships Careers Fairs to help students land placements, which are a great way to gain valuable work experience as well as explore whether you will really enjoy the careers you are considering. However, there are more opportunities around to gain business experience during your studies.

The Consultancy Society at Imperial has a consulting arm called the Imperial Consulting Group (ICG). It is a completely student-run organisation that takes on interesting consulting projects (typically 4 weeks) throughout the year to offer you invaluable business experience. The focus is on working with technology companies as well as doing social impact work, leveraging the skills and resources available at Imperial. The Imperial College Business School has been particularly supportive, providing both project leads as well as training.

This makes for a remarkable combination of skills, according to Angela Dalrymple, Programme Director at Imperial College Business School. Angela has extensive consulting industry experience from PricewaterhouseCoopers,

and facilitates Imperial student consultancy project coaching: "ICG is an incredibly impressive group of talented individuals from across the Imperial student base. The group continues to showcase best practice in combining the knowledge and skills of students from departments such as engineering, computing and the business school, and consistently delivers stellar consulting projects to a range of clients. Having worked with ICG on projects ranging from global automotive manufacturers through to world-leading technology organisations such as Inmarsat, I can honestly say that ICG produce project deliverables which are of equal value to those of top consulting firms. Joining ICG is a must for any Imperial student interested in a fast-paced career in consulting."

ICG has worked with eight different clients so far and has many more projects in the pipeline. While operations and strategy work is preferred, the key criterion of selecting projects is whether the work will be interesting and valuable for the participating students. As each project is concluded, the recommendations put forward by the teams has made a real impact on the way clients do their business, which is very rewarding to be a part of.

Examples of projects

IEE

IEE is a global leader in automotive safety, employing 1,600 and having revenues of €160m. It had recently been acquired by a set of international investment groups, opening up the opportunity for IEE to redefine themselves and expand the business. The team from ICG were asked to assess the current market position of IEE and suggest how it could continue growing in a 10-year time frame. This included exploring new markets for IEE to address.

The ICG team formulated four

hypotheses for what markets IEE should be present in a decade from now. This involved a thorough survey of the automotive sensors market, exposing gaps that IEE are suited to address, as well as attractive markets for diversification. Apart from exploring specific markets the team assessed the impact of larger industrial trends (such as the arrival of semi-autonomous vehicles) and the opportunities and threats that it presented to IEE. The team also made a recommendation on the balance the business needs to strike between their focus on automotive and non-automotive markets. The work and recommendations were presented to senior management at the IEE headquarters in Luxembourg. Many of the recommendations have since been pursued.

of BBOXX is predominantly in Africa and manufacturing is based in China. With a franchise network covering 14 countries (increasing to 20 countries by 2014), ICG was asked to explore suitable locations from where BBOXX could operate from in the future.

The ICG team identified 17 potential locations to investigate based on key metrics. Thereafter each candidate location was assessed according to both financial (office costs, accommodation costs, travel costs, tax regimes favourable to high growth businesses, etc.) and non-financial (quality of life, access to transport, etc.) factors. The study produced a model that assessed each candidate quantifiably based on collected data and solid assumptions. This analysis allowed the team to narrow the candidates to 4 locations, which

as well. If you are considering a career in consulting you will also have the opportunity to find out whether it's something for you or not. Having participated in multiple projects, you will also have the opportunity to lead the projects and manage client relations.

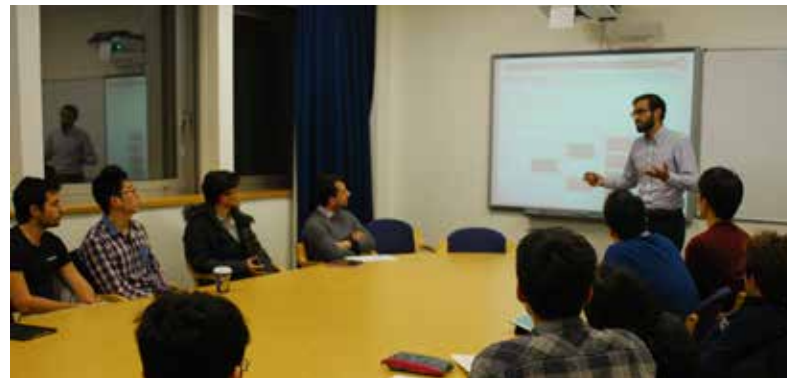
Yingkun Hou is a final year Chemistry student who is involved in his second project: "My experience at ICG has truly been amazing. It has helped me develop a range of skills that can directly be applied in the field of consulting, and has played a vital role for me in getting an offer from a well-established consulting firm. I would definitely recommend anyone with an interest in consulting and business to take part in future projects."

Lorraine Choi is a second year EEE undergraduate who has participated in three projects: "ICG projects gave me valuable hands-on experience in the industry, which helped me to identify my career interest. I would definitely recommend my friends who are interested or curious about what consultancy is like to join a project!"

How do I join?

Become a member of the Consultancy Society and subscribe to the mailing list (see links on website)! You will be notified whenever we are kicking off a new project with a project brief. It will include some information about the client, what the objectives are, the timeline and so on. You can then apply through our online form for the projects you are interested in. No previous experience is required; more than anything we want you to be motivated and eager to learn! The teams generally have a healthy mix of backgrounds and experiences, ranging from first year undergraduates to PhD and MBA students.

Contact us: icg-london@ic.ac.uk
ICG Website: www.icglondon.com
ICCS Website: www.consultancysociety.com



A session given to students involved in projects. IMPERIAL CONSULTING GROUP

BBOXX

BBOXX is a for-profit spin-off from a student-led charity at Imperial called e.quinox. The focus of e.quinox is to design and construct solar kiosks in rural communities throughout Africa. BBOXX aims to expand on this mission by developing innovative methods of distributing renewable energy (i.e. portable solar products) to the bottom of the pyramid in developing countries and is aiming to deliver electricity to 20 million people by 2020. The consumer-base

were investigated more thoroughly. Finally, the top-scoring location was recommended and the model was delivered to the client.

Why should I join?

There are many reasons to participate in the projects, whether you are interested in a career in consulting or not. The projects allow you tackle real problems outside the controlled environment of academic studies in a team. Not only is this fun and satisfying, but the recruiters of almost any industry will be impressed

It's YOUR chance to SPEAK at TEDxImperialCollege 2014!

Chen Yann Qi

TEDxImperialCollege 2014
Organising Team

29th March 2014 marks a special occasion. As many of you might know, TEDxImperialCollege will be returning after its successful debut in 2012, with the theme 'One Step Ahead'.

To be held at the Imperial College Business School on the afternoon of 29 March 2014, this year TEDxImperialCollege aims to focus on ideas and innovations that shape our tomorrow. But there's something that would make it that little bit more special: **WE WANT TO GIVE YOU THE CHANCE TO BE A TEDx SPEAKER.**

We believe that Imperial students



This stage could be YOURS!

TEDXIMPERIALCOLLEGE

have inspirational stories to tell and amazing work to show the world. We are therefore giving Imperial students an opportunity to speak at TEDxImperialCollege 2014. For many

of you who inspire to be standing on a world-class platform sharing great ideas, your chance is here.

All you need to do is to simply produce a short video (2 minutes

maximum) on the topic of your talk and have it uploaded on YouTube. Following that, visit our website at www.tedximperialcollege.co.uk to fill in the online form and submit your video URL.

We will be choosing one student speaker based on three prime qualities – content, presentation and passion.

This is a wonderful opportunity not to be missed!

Be sure to send us your video before 15 March 2014.

Meanwhile, we are pleased to announce that two hand-picked speakers have been revealed over on our Facebook page and website.

Mr Patrick Rosenthal, the CEO of EmoShape, will be talking about his ground-breaking work on artificial intelligence and his latest invention, the EmoSpark - a revolutionary device

that allows you to transfer emotions and desires directly onto a digital platform through conversation, music and visual media.

At the same time, we have Mr Gerardo Backal. One of our youngest speakers (only 19 years old), Gerardo is a serial non-profitteer, having founded 5 NPO's based in Mexico City, with the first being Pink Life Against Breast Cancer which he founded when he was 16 years old. He is also currently working as a mentor for the United Nations Youth Fund.

More speakers and ticketing details will be released over the next few weeks, so continue to keep yourself updated with TEDxImperialCollege through our website or on Facebook for more information.

Visit us at: <http://www.facebook.com/TEDxImperialCollege> today!

International Night at Imperial



International Night (I-Night) is the Overseas Societies Committee's annual flagship event, and showcases the best of over 40 country societies at Imperial. Not only is this a spectacular performance attracting an audience to fill the Great Hall, but it's also a night of cultural interaction and opportunities for students to gain a truly international perspective. This year, the theme is Beyond Barriers, and this year's I-Night aims to be the best student production of its kind to make a positive impact on the student community at the College.

The performances each year are beautiful, culminating with one society being awarded a monetary prize for Best Performance as the International Night Award. There is also an audience raffle to win £100 from STA Travel. Come along and help make this event the most successful show as of yet.

Check out the Imperial OSC Facebook page for information about more events organised by the international student community! Visit www.facebook.com/pages/Imperial-OSC/198021113602317.

Reynolds Foam Party

Friday 28 February

20:00 - 01:00

Professional DJ on all night!

Tickets £3 Early Bird / £4 in advance / £5 on the door

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Develop skills with Imperial Plus

Students volunteering with or via Imperial College Union can register for either an Imperial Plus Volunteer Certificate or an Imperial Plus Volunteer Accreditation.

Imperial College Union has over 3000 students volunteering in various roles on an annual basis. Volunteers play a huge part in running the Union and making the services we provide amongst the best in the country, developing valuable skills along the way. Imperial Plus has been developed to help these volunteers clearly identify the skills they gain through volunteering, reflect on the value of these skills and how they enhance their employability.

We will also be holding regular skills based workshops to help students obtain their Imperial Plus Volunteer Accreditation. For more information visit the website at www.imperialcollegeunion.org/imperial-plus.

Make your volunteering count even more with Imperial Plus!

Connect to volunteering

Whatever you study or the year you are in, undergraduate or postgraduate, if you have a couple of days to spare each month or just a few hours, if you want to volunteer by yourself or participate in a mass volunteer event, there's a volunteering opportunity to suit everyone's interests and timetables.

CommunityConnections links our members to local volunteering opportunities. Register to find out more about the volunteering opportunities available and receive our bi-weekly Community Connections e-bulletin. Search for your ideal volunteer opportunity on our website and join a group of other students by participating in our fun and rewarding Mass Volunteering events – Charity Bag Packing for St John's Hospice on Friday 7 Mar or become a Storm Damage Saviour at Stephens House & Gardens on Wednesday 12 March.

The hours you volunteer with Community Connections can count towards Imperial Plus, get the acknowledgment you deserve by signing up at www.imperialcollegeunion.org/training/imperial-plus/register.

imperialcollegeunion.org/imperial-plus

imperialcollegeunion.org/volunteering



More reasons to bee worried

William Hunter tells us how the honeybee is bringing the bumblebee down too

There have been many attempts to explain the global decline of bumblebees in recent years, with blame often lying with climate change or pesticides.

However, a recent article in scientific journal *Nature* suggests the problem might lie a little closer to the hive. It appears that the cause could be partially linked to their domestic cousin, the honeybee.

Professor Mark Brown and his team from Royal Holloway, University of London have identified two separate diseases that have potentially 'spilled over' from honeybees into bumblebee populations.

Deformed wing virus (DWV) – a fungal infection which has previously been shown to significantly shorten the lifespan of honeybees – is now presenting itself among bumblebees. It is thought the disease passes back and forth between the two species when a bumblebee enters a plant previously visited by an infected honeybee.

Assessing 26 sites across the UK, the team were able to build on previous levels of knowledge and determine an idea of national numbers rather than just local ones. However, co-author Dr. Matthias Fürst warns that this research is not definitive proof that the disease is passed from honeybees to bumblebees rather than vice versa. Their suspicions only span from the fact the disease is more prevalent in honeybees.



TED ROGER KARSON

DWV has been shown to significantly shorten the lifespan of honeybees and according to Prof. Brown this will "impact massively on their ability to go out to collect food and look after other bees." The effects of DWV were present in 11% of the bumblebees surveyed.

Not only will this have a noticeable

effect on bee populations worldwide, but the knock on effects will have considerable impact on our lives too. Bumblebees are responsible for pollinating ~70% of the world's flowering plants each year and according to the Guardian, in the US alone bumblebees provide \$3bn (£1.8bn) worth of crop pollination

annually. Preventing the further spread of this disease is therefore of extreme importance.

Don't panic too much though, as Dr David Aston – president of the British Beekeepers Association (BBKA) – has stated that the key to prevention of most diseases in bees lies with good husbandry skills. The onus therefore

lies with all those of you in Shoreditch with your roof top beehives or the floppy haired masses pumping out artisanal honey at farmers markets of Sussex.

As always, prevention is better than cure.

DOI: 10.1038/nature12977

Radiation-free tumour detection method

James Bezer
Science Writer

Diagnosis and treatment of cancer often involves some of the most damaging procedures that doctors would ever intentionally inflict upon a human body. The effects of chemotherapy, for instance, are notorious, but radiation from treatment or scans can sometimes be just as harmful to a patient's health. A study published in the *Lancet* this week proposes a new technique that could completely eliminate the radiation dose from scans used to investigate tumours. It could well improve outcomes for many vulnerable patients, and even save lives.

When determining the best

treatment options, doctors need detailed information on a tumour's size and location, and whether it has spread to any other parts of the body. A common way to find this out is with a PET-CT scan. This type of imaging involves injecting a radioactive drug into a patient which highlights tissues that are more active than normal, suggesting the presence of a tumour. At the same time, a normal CT scan is performed to analyse the sites that have been highlighted.

A single PET-CT scan can give a radiation dose equivalent to more than 700 chest X-rays – about 4-6 times the background dose an average person would experience over a whole year. While these levels are unlikely to cause any serious long-term effects in adults, they could potentially be extremely harmful to the sensitive tissues of a child.

A much more attractive option



This stock image makes PET-CT scans look much more pleasant than I imagine they actually are

GE HEALTHCARE

would be MRI. It has been widely used in medicine for many years, and involves imaging tissues using radio waves in a powerful magnetic field – without the need for harmful radiation. Unfortunately, despite its many uses, on its own it is unable to distinguish between cancerous and healthy tissues, and so has not been widely used in this type of cancer diagnostics.

The new research from scientists at Stanford University has found a way around this problem. The team used a common iron supplement as a contrast agent to highlight tumours, as they found that it only gets absorbed by healthy tissues, and shows up clearly on the MRI. And unlike other contrast agents that have previously been tested, this drug stays in the body long enough for detailed images to be

produced by the scanner.

Not only does this technique achieve the same results as the PET-CT scan but without the radiation dose, it also uses scanners already common in hospitals, and a well tested, freely available drug. If further investigation confirmed the technique's effectiveness, it could be rolled out relatively easily in many hospitals around the world.

Editor: Lawrence
D'Silva
felix@imperial.ac.uk

ENVIRONMENT & HEALTH

NEWS

Wind Farms have a brighter, longer future thanks to Imperial research



TELEGRAPH

Lawrence D'Silva
Environment & Health Editor

A new study indicating wind farms have a much longer lifespan than previously thought are showing that the critics were wrong in claiming that investing in ageing wind farms is a poor choice.

Wind power can and does produce up to 14% of the UK's electricity at certain times of the day. Whilst this does vary depending on weather conditions as well as other factors, wind is already the key leader by some stretch in reaching our UK generation

target of 15% from renewables by 2020. To safeguard this it's essential that many of the wind farms built in the mid-1990s attract the investment required for refinancing.

Early studies conducted by critics of wind farms previously claimed electricity generation from them would fall by a third after just a decade of operational use, potentially making them economically unviable. A new and comprehensive study conducted by Imperial College Business School shows this is far from the truth.

Imperial researchers assessed the UK's fleet of all 4,246 wind turbines across all 531 wind farms and found that even the earliest of them built in the early 1990s were operating at three quarters of their original output after

almost 20 years of operation and thus are now easily expected to last their full predicted lifespan of 25 years.

Dr Iain Staffell, co-author of the paper and researcher at Imperial College stated that "Our study provides some certainty, helping investors to see that wind farms are an effective long-term investment and a viable way to help the UK tackle future energy challenges." It was also mentioned that with the improved design of turbines built today and the huge improvements seen over the last two decades in the operation and maintenance of the technology, wind farms are actually becoming increasingly attractive investment propositions, banishing the fears one held on their long term viability.

Simply not up to the task



CONGENITAL HEART UK

Tom Stroud
Health Writer

A fresh new enquiry has been ordered by NHS England medical director Professor Sir Bruce Keogh following the care of ten children who died or were left seriously injured following cardiac surgery at Bristol Royal Hospital for Children. Professor

Keogh met with the families of the children last Friday where he heard stories depicting a "catalogue of neglect and poor care".

Sir Ian Kennedy, who led the famous Bristol heart inquiry in the 90s, will again be chairing the investigation. It is likely that they will again conclude that the paediatric cardiac services at Bristol are "simply not up to task". The 90's inquiry discovered shortages of key surgeons and nurses, a lack of leadership, accountability, and teamwork, which is frankly

unacceptable in this day and age.

Harley Pascoe, who was born with half a heart, was transferred to Bristol four days after his birth to have a tube inserted to improve his blood flow. His operation, however, was cancelled five times in one week because he was "not sick enough", and he died whilst waiting.

Sir Kennedy, along with parents of the affected children will independently review each case in the forthcoming months and will hopefully get to the bottom of this tragedy.

OPINIONS

A Sochi-summary: Homophobia? Stray dogs? The Environment?



THE WIRE

Jon Barnes
Contributor

With 33 medals and 13 Golds the Sochi Olympics was a resounding success for Russia's athletes; they topped the table and according to Putin, restored national sporting pride. The \$51 billion vanity project all came together, and even the rain couldn't dampen the party.

However, in addition to the well-publicised homophobic measures and the senseless cruelty to animals in build up to the games, there was a silent evil lurking by the black sea; the sustainability legacy.

Like Vancouver and London before it, the Games set out to be the first ever carbon neutral event, but just like Eddy the Eagle in '88, they fell

well short. But it's not all bad. The ambitious plan to plant five saplings for every tree felled was implemented, fish stocks have been replenished, eco-friendly sewage and energy works have received investment. The organisers even went some way towards offsetting some of the 160,000 tonnes of carbon dioxide emissions resulting indirectly from the event.

The environmental legacy of the event is, on balance, a disaster. Construction near the Caucasus Biosphere Reserve (UNESCO heritage site) had devastating impacts, and the state rail operator dumped waste in the Mzymta River Valley. Villages like Ashtyr, overlooking nearby Sochi, have been left in ruin with open quarries, polluted water resources and high speed rail links going within metres of their homes.

So after banning the gays and exterminating the strays it seems that Russia shan't change its polluting ways.

Bearded and Proud

Woman embraces her medical condition

Nadiah Fernandes
Contributor

Ever felt insecure about your stubbly legs or unbleached 'tache? Well then you will no doubt be impressed by the bravery of Harnaam Kaur – the 23 year old lady who has been keeping a full beard for almost seven years. At the age of eleven, she was embarrassed to discover that she had excessive hair growth on her face, which then spread to her chest, arms and the rest of her body.

This is because she suffers from a condition called polycystic ovary syndrome (PCOS), which is estimated to affect one in five women in the UK, though over 50% of people are symptomless.

School became unbearable as she

became the subject of vicious and cruel bullying which led her to isolate herself in her house and later suffered from suicidal thoughts. However, when she was 16 she was baptised as a Sikh. In the Sikh faith, followers are encouraged to keep their hair to embrace the perfection of God's creation.

About a month after her conversion, she decided to embrace her hair and vowed never to return to the endless waxing, bleaching and shaving she resorted to in her teens. She claims now that she has never felt more feminine or sexy and is sharing her story on YouTube in order to help other women gain self-confidence. Certainly, I feel inspired and think this is a thought-provoking example of the importance of having the confidence to do whatever makes YOU feel beautiful, regardless of what others may think.



Confessions of a GTA: Part 13

This week the GTA describes the doom of the non-believer

The GTA
Anonymous



In GTA work, a lot depends on trust from your student. Sometimes this simply depends on perceived authority, i.e. you are older and wrinklier than them and you've been introduced by their lecturer, therefore you must know something, right? The nicest times are when it depends on a relationship built up over several sessions when a student really believes through your umming and ahhhhhing that you will be able to help them, well... eventually.

These are the best kinds of students because even if you don't know the answer straight away they believe in you enough they will give you the 'benefit of the doubt'. This is a precious thing for a GTA. I teach

on around four classes a week on average. This can add up to hundreds of questions. With maximum one hour of preparation time to make the session worth the cash, it means that at the drop of a hat, I probably will not remember one question from another. Thus, that question that the students have been ripping their hair out over for weeks, I have probably seen for, at maximum, two minutes.

I do understand the frustration. These questions are occasionally impossible until you have seen the answer. I remember those days where I just had to know what the heck was going wrong with my work right now, if not 2 days ago. However, I have found the students who give me a grace period of 2 seconds get a far more coherent answer, even sometimes in sentence form.

Yet what a GTA fears most is the loss of this trust. If you take a fraction of a second too long to answer, or you come out with something initially

that the student was not expecting, that's it. They become a non-believer. No matter how well you explain it afterwards or how brilliant your diagram is, they do not care. It becomes like an awkward conversation in a bar. They keep looking around you to see if they know somebody, anyone else so they can get the hell out of there.

Today, I explained a question, from first principles, using a rigorous mathematical proof. The student did not believe me because he could not 'imagine' it to be that way. The proof was there right in front of him, maybe not beautifully explained but at least written down. When he asked the same answer to the lecturer, they answered, and I quote, "because it is". Quite literally three words and the student accepted it. Three words.

Therefore my confession for this week: give your GTA the benefit of the doubt. Even if they look like a bumbling fool for the first three minutes, they might surprise you.



Where are the Queens in Chess?

Maximilian Egg
Games and Tech Editor

Recently the Imperial College chess team arrived back from BUCA. After multiple rounds, Imperial managed to dominate the entire tournament. It was a great weekend of fun and exciting chess games. However, throughout the event, one thing particularly struck me. Of a group of more than a 70 people, I could have counted the number of women at this entire event on two hands, maybe even one. Yet on average, men and women are distributed fairly evenly throughout the globe. The ratio of the two genders is close to 1:1. Why was it something like 15 to one at this tournament? After I got home I did my own research into this and found some really astounding facts: no woman has ever been world champion; there are only 30 women who are full Grandmasters (when there are actually 1,192 GMs); and and and. The list goes on and on. Women are woefully underrepresented in this famous game. Why is chess considered such a mans sport?

Let us first get all the rubbish out

of the way: it does not require any dexterity, strength or speed – only your own brain power. Men and women are not different in any way if we just measure them by their intelligence. Therefore, there should be no reason why as many women as men shouldn't compete at all levels.

Throughout the early stages of

chess, e.g. the middle ages, chess was played by women and men alike. However, somewhat inexplicably, as time progressed this ancient game was more and more dominated by men. Furthermore in the 19th and 20th centuries, roughly 5% of tournament players have been of the fairer sex. In addition, and this is what I find

the strangest, FIDE (the world chess organisation) introduced specific woman's titles. So, for example, you have a normal GM, which is highest attainable title in chess, and then you have a Woman Grandmaster. Not only do we have a distinct title, but to add insult to injury, the requirements for attaining one are much easier. It is as if

FIDE is saying that, yes women can be GMs, but they need to be separate and mean less than a normal GM.

This attitude that men and women need to be judged differently in this sport is the crux of the problem. Yes, I agree that in some sports it makes sense to have different competitions, ranking etc. but why in chess?

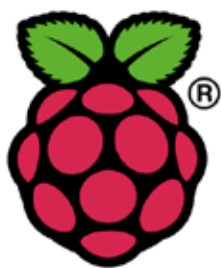
Another aspect that I believe hinders women into getting chess as much as men is the the general perception of chess players. Since chess is the ultimate logical sport, men are seen as the best gender as they are, oh, so much more logical, just like in the STEM subjects. I mean honestly, if I asked you on the fly right now, to name five women who were a great chess players, you would stumble a bit (hopefully you could name five chess players though!). This 'public opinion' has also lead to less encouragement by parents, sponsors and clubs to try and get women to actually try playing chess.

As an avid chess player, I think it is quite sad that such a significant part of the population does not get as much support to try playing chess. The wealth of talent that probably goes wasted is a crime. I believe that there isn't a more equal game, where two human beings, independent of gender, age or origin can play a fair game, so why not let all have a go at it?



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COMMENT

Editors: Eoghan J. Totten, Tessa Davey
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Communist Manifesto: A History

Christy Kelly
Writer



Pre-History: The world that formed The Manifesto was a world in the process of, to use Karl Polanyi's term, a great transformation. The American and French revolutions had shown once and for all that the old absolutist orders were anachronisms that had somehow forgotten to die; the industrial revolution had thoroughly transformed the basic modes of capitalist production and with them, the history of the future world. The industrial revolution in turn transformed society: in 1770, the year Wordsworth was born, London's population was still somewhat less than 1 million people, but a year after Wordsworth died in 1851, Britain had an urban majority and London a population of around 3 million. The visibility of these demographic transformations are reflected by the publication of Malthus' *Essay on the Principle of Population* in 1798 and the start of modern census taking at the turn of the century. Similarly the landscape was becoming similarly deformed, Blake's 'dark Satanic Mills' date to the opening decade of the 19th century. However, the fact that Blake found the factories so remarkable shows how little developed industrialism was; the mills would lose their chthonic terror in the wisps of a mid-century miasmic fog.

It was in these new industrial hell-holes that socialist ideas were born: the first major Saint-Simonian journal was *L'Industrie*, while Robert Owen spent a spell as a Manchester mill manager. Proudhon made careful use of the new science of political economy in order to advocate his anarchism. Their motivations were in differing degrees compassion and self-righteous moral horror at the sight of the collapse of social values that accompanied these rapid demographic changes.

Meanwhile, the true socialist impetus came from the gradual development of the working class and the growing consciousness that something needed to be done. It was mainly the artisanal sectors that were interested in theoretical lucidity for their programmes which were coming more and more to be called 'communism'; the members of Communist League which commissioned The Manifesto were mainly tailors and woodworkers.

To trace the intellectual development of The Manifesto, however, we must also look to German philosophy. Hegel, born like Wordsworth in 1770, was the undisputed giant of German

philosophy. The relative sophistication of German philosophy compared to its French or British alternatives at the time is probably a product of the weakness of the German bourgeoisie, forced to conduct a purely intellectual revolt.

Thus, for the most part, the young Hegelians levelled their criticisms at organised religion and other kosher topics. Marx held these young Hegelians and their idealism in some disdain (see for instance the biting early texts, *The Holy Family* and *The German Ideology*). However, possibly via Feuerbach (it depends on the Marxist you ask: Terry Eagleton would say yes, Lukàcs no), Marx developed a materialist conception of history and the Hegelian dialectic which was central to the political program put

This was a change of world-historical importance and has naturally been the focus of much study. In the rest of Europe the development of the working classes, and certainly of working class consciousness, lagged somewhat behind Britain.

The fact that there had been so many reasons for the development of the Communist Manifesto, both social and intellectual, led some critics to accuse Marx and Engels of unoriginality. This is a meaningless accusation in so far that if we are to say that ideas have a sound basis in social situations, we are merely parroting a Marxist point. However in terms of theoretical rigour, sheer style and insight which is original in that it revealed itself to no others, Marx (and to a lesser extent Engels)

divergent German socialist parties, there only being a German language edition. However, by 1851 Engels could write that "The first act of the revolutionary drama on the continent of Europe has closed" and the continent of Europe settled down to two incontinent decades of economic growth. Unsurprisingly, The Manifesto made little headway in this period, with no successful translations. This was alleviated a little by the foundation of the First International, the founding of the two German workers' parties which were to become the SPD and Marx's newfound notoriety as an eloquent and powerful defender of the Paris Commune in 1871.

The first big break for The Manifesto came with the trial of August Bebel and

relevant.

Following the start of the 'Great Depression' in the mid-1870s and the subsequent growth of the various European workers parties, The Manifesto's influence spread. This, it must be said, was little aided by the publication of the first Volume of *Capital* in 1867: it was almost certainly very little understood or even read by the majority of the literate workers, so never mind the workers in general. However in countries such as England, where the workers' parties were still of little threat, the text itself was met with universal admiration by those qualified to know and its general influence may have diffused down to the lower ranks of the new Labour Party via its leaders. This was not to last; Lloyd George, having studied economics at Oxford, could boast at never having read a line of *Capital*, but then, Lloyd George had been forced to institute the outlines of a welfare-state system and so feelings towards Marx were probably running a little higher.

Despite this very real growth in spread and reach, The Manifesto's impact before WWI was fairly limited. Despite the appearance of the new mass workers parties – by 1912 the SPD was the biggest party in Germany with a million members on the eve of the war – there were somewhere in the region of 100 to 150 thousand copies of The Manifesto printed in Germany between 1848 and 1918. It also seems apparent that the working class had not absorbed many of the ideas in The Manifesto. Classics of working-class literature such as *The Ragged Trousered Philanthropist* show just how limited the initial reach of Marxist ideas were amongst the working classes, and even in intellectual radical sectors of the working class, Darwinism was a more ubiquitous intellectual preoccupation than anti-capitalism. Socialism, however, had become a recognised force and the name of Marx was also famous.

I will not write about the spread and growth nor the decline and fall of Marxism in the short twentieth century other than the very general remark that it cannot be understood without a careful look at the state of the USSR and other countries around the world. However, it must be mentioned that nothing did so much to make Marx an intrinsic part of our collective culture as the initial existence in the 20th century of the Soviet Union. Marxism became the hegemonic expression of revolutionary left-wing discontent because of the Soviet Union's economic and political successes. Similarly, the decline came with the growing realisation of its economic and political failures. Moral concern was of next to no importance on either side.



ZENO.ORG

forth in The Manifesto.

Important as the academic heritages are, the real reason for the birth of communism, however, was the birth of a new class. To use EP Thompson's term, the working class was 'made' in Britain between 1780 and, say, 1830 in the first revolts where the proletariat expressed a certain measure of class consciousness.

The notorious maturity of the English working class – mature because older; and older as England was the first industrial country – meant that the Chartist revolt could be as large and as non-violent as it was.

is unsurpassed by any thinker of his age. It was the Communist Manifesto which was to first bring the attention of the world to Marxist doors. Within weeks of the Manifesto's publication the *Spectre* that had been haunting Europe exploded in an inferno of social revolt, the fires of which spread throughout the whole of Europe. The working classes of Europe had been inflamed.

Pre-Soviet Influence

Following the outbreak of the 1848 revolutions, The Communist Manifesto probably had a small but real impact, amongst the variously

Wilhelm Liebknecht, the founders of the SPD, as well as the lesser-known Adolf Hepner, a socialist journalist, for treason in 1872. These three had been put on trial for objecting to the Franco-Prussian War and during the proceedings the prosecution read out the entire text of The Manifesto. This was a rather remarkable event, because it led to the first large-print run of The Manifesto, published legally only because it was part of court-proceedings. The 1872 preface to the text is generally compiled with the text and explains briefly which elements of the text are no longer



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COMMENT



Editorial

This week students on campus mourn for the tragic loss of Miss Tianling Wang, an MSc student at the Business School. Our thoughts are with her friends and family.

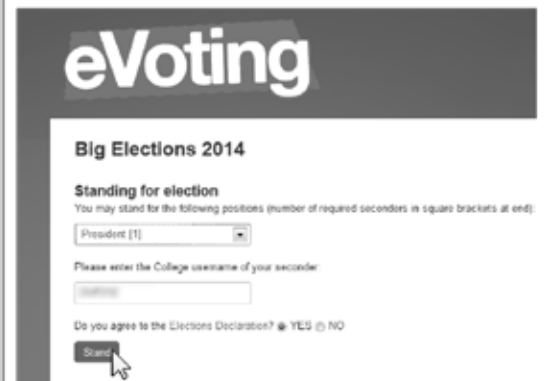
This week's news brings a variety of different events to focus. As well as a well attended RAG week (see our facebook page for pictures), we've hosted an International Model United Nations Conference, finished ArtsFest and won a hackathon. It's also getting close to the end of the Big Elections nomination period. Before you find out the full list of nominations from the Union website (or ours) after the candidate's meeting on Monday we're publishing a slightly updated list of people running for positions. Have you got the guts to stand and be counted?

- Felix's Election List**
- President**
Pratt, Jonny
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 - Deputy President (Finance & Services)**
Savell, Alex
 - Deputy President (Welfare)**
 - Deputy President (Education)**
 - Deputy President (Clubs & Socs)**
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Eggl, Maximilian
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PLUGTIME BY OSCAR FARRELL



WARNING!
MAY CONTAIN NUTS!



New Imperial Mobile



The app for students featuring College information, Union news, travel updates and much more.

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www.imperial.ac.uk/imperialmobile



Medics are On The Razzle!

The Producers

ICSM Drama Society

A couple of weeks ago, the producers of ICSM Drama's upcoming production, *On the Razzle*, sat down with the cast and crew for a 'Hollywood-style interview' about the making of the play. Not really knowing what a 'Hollywood-style interview' was, it quickly spiralled into a conversation about life, the universe, and Asda.

Elvin: Director
Tommy, Ishani and Kanch: Producers
Chippy: Technical Director
Peter: Artistic Director
Abi: Costumes
Everyone else: Cast

Elvin, tell us what this play is about.

ELVIN: I've always described this play as 'Ferris Bueller's Day Off in 1900s Vienna.' I think that's quite apt. It's about two shop assistants, Christopher and Weinberl, who take advantage of their boss Zangler's absence to escape to the big city for one last adventure. Meanwhile, Zangler's niece Marie decides to elope with her lover Sonders, but they all end up crossing paths anyway. It's a classic farce.

How are rehearsals going?

ELVIN: Rehearsals are good. I feel like we've been doing more than we have before. But it's an incredibly wordy play, and there's a lot of dialogue to memorise.

RIJ: And there's a lot of wordplay in the wordy play. *[Groans all around]*

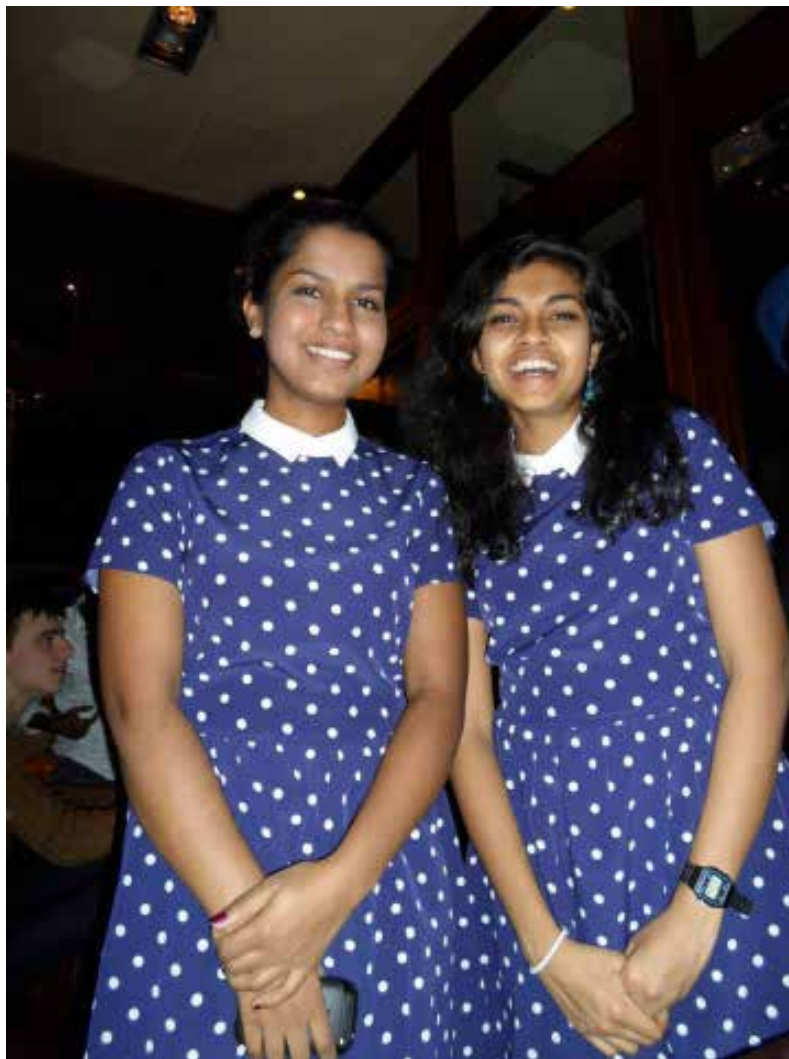
ELVIN: I've always believed that repetition breeds familiarity, so really, we just run through scenes over and over again in the hopes that some of this dialogue will stick.

So, Rij, can you tell us a little bit about what it's like to be the star of the show during a fairly hectic term?

RIJ: Busy. I've had no time for anything else... I'm kind of trying to do medicine on the side a little bit, but it's been a struggle. No, it's been really good though.

Actors, who is your acting inspiration?

RIJ: Qamar.
YATHU: Christian Bale.
ISHANI: I'll go for the slug woman in *Monsters, Inc.*
JESAL: Heath Ledger and Gollum.
GEN: My acting inspiration would be Ishani.
ABI: I would have to go with Ishani as well.



TOMMY: Ralph Fiennes, because I was taught by the same guy who taught him.

ABARIS: Schwarzenegger.

RIJ: Actually, can I change mine to Ishani?

Tommy, Gen, some of the scenes in this play could potentially be awkward. How have you dealt with the scenes that might be out of your comfort zone?

TOMMY: What are you talking about?
JESAL: Snogging!

TOMMY: There's a lot of intimacy.

ELVIN: How do you approach it as an actor, because it must be challenging, right?

TOMMY: You just talk it out beforehand and set the ground rules: absolutely no eye contact. My advice would be to be very firm and proper in your approach. Don't look like you enjoy it.

ELVIN: I'm feeling a little hot under the collar.

TOMMY: You don't want to give the audience the wrong impression. Make it very clear that there is a friend zone. I would like to point out that it does take two to tango in this... relationship dynamic.

GEN: I'm just a very awkward person so I was very awkward when I was approaching it all, I remember. Now I'm okay with it – I remember before I was like, "Oh my God".

Chippy, what does Tech actually do? I've been dying to find out.

CHIPPY: So at the beginning of the term, we sat down with Elvin and discussed what he wanted, how he wanted the stage to look. Then we worked out how to make it look like that – what he wants on stage – with the lights we've got.

So what other challenges have you had with tech so far?

CHIPPY: This year has been very difficult to get other people to help out.

And if people are interested in helping you, how do they go about doing that?

CHIPPY: They can e-mail me! At ac3912. Or they can Facebook me. I'm the only Chippy.

Kanch, you are a producer. Tell us about the producing experience.

JESAL: Yeah, what does a producer even do?

KANCH: Elvin gets the glory, and we order the T-shirts.

ELVIN: Can you try not to sound so resentful, please? But seriously, what made you want to be a producer? Because you're right, it's a very unglamorous role. People give you

shit, constantly.

ISHANI: Well, it requires you to be involved, and to make things happen. And Kanch and I like to make things happen.

KANCH: We do. We're doers.

ISHANI: We're the dream team.

Now, Tommy, you are the senior-most producer; you've done this before. Ishani and Kanch are the rookies. What is the best advice you would impart on someone who wants to be a producer?

TOMMY: Just be ready to do anything (within boundaries). It's a very encompassing role. Be on the other end of the phone, be prompt with e-mails. These guys have been really good. Having done it last year and this year, it's been equally fun.

ISHANI: *[looking over at Kanch]* One thing to work on is spelling our names correctly in e-mails.

Peter, what are the challenges of being Artistic Director?

PETER: When I first saw the script, I thought uh-oh because I counted five or six different scenes; interior, exterior, shop outside, shop inside, flat inside, flat garden, restaurant – all of which are completely different.

ISHANI: I do remember you telling me about this. You looked like you were about to cry.

PETER: Elvin wiped my tears. We had to get a bit creative, but we brainstormed ideas together. We sat down, had a heart to heart – it was quite romantic... wait... where am I going with this?

ELVIN: It's a really ambitious set, with a lot of moving parts. I don't think we've ever attempted something like this before.

Abi, we've not heard from Costumes. Tell us about Costumes.

ABI: There is a lot of tartan.

ELVIN: Why is there a lot of tartan?

ABI: It's SO cheap!

KANCH: Fair enough, I guess that's one way of doing costumes.

ABI: It's £3.50 a metre, which is really very cheap for fabric. We have tartan cloaks, which looks a bit like Red Riding Hood. Um... Costumes is fun? We sit in Reynolds and sew.

TOMMY: What do you do while you're sewing?

ABI: We play music, and usually we gossip. It's really good fun. We're nice. We're lovely! Please come and join us – Diana and I are always there. Kanch sometimes joins us. Significant sewing experience is not required. Diana is a very patient teacher. I am not, but that's not the point. We've got Diana so it's fine!

Gen, as a fresher coming into this society – what's your experience

been like so far?

GEN: It's been a lot of fun. It's just a lovely community.

ELVIN: Did you do drama before?

GEN: No, only in primary school. Secondary school was only musicals, and I can't sing, so...

ISHANI: What inspired you to join us? Was it me?

GEN: I was interested in drama. I did really enjoy it in primary school.

TOMMY: Based on what you've experienced so far, would you do it again?

GEN: Of course, I haven't gone through a play week yet but I really enjoyed Freshers' Plays.

CHIPPY: I always think play week is the best, mainly because that's the only time I actually do something.

What is the one best thing about play week?

RIJ: The best thing is opening night, I think. It's the first time you go onstage and the first time anyone will watch what you've been working on for months. It's terrifying but at the same time it's really good.

ABS: I'd say the last night, actually. You get to have fun with it. You've worked on it for months, trying to perfect it and then you get to release all the ideas you've had about how to make it funny.

ABI: I quite like the dress rehearsal, because having done the costumes it's good to see that everyone has one. No one has to be onstage naked, which is always good to see.

ELVIN: I like the 'move in weekend' – can I say that? It's when everyone comes together for the first time. The cast meets the crew and there's a sense of camaraderie; you're all working towards a common goal. Is that really lame?

TOMMY: It is.

So why should people come to see this play?

TOMMY: It's fucking hilarious.

ISHANI: Clever wordplay, the charisma of the cast...

KANCH: The script, the actors, all that tartan.

CHIPPY: We have T-shirts.

ICSM Drama's On the Razzle runs from March 5th-8th at the Union Concert Hall. Doors open at 7pm.





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ARTS

POETRY CORNER

Poem from the Bintag
by Oscar McGinty

Under the clouds and into the seas of old
That roll on knowingly as these tales unfold,
Passion and loss grow old together,
Smiling, hand in hand, watching the weather;
As their futures fade into a thing of the past,
They slowly drift apart, now losing their grasp;
Passion rising to skies where feelings learn to walk,
And loss, sinking down to depths where nobody
talks;
To wait and listen for that familiar hum
Of racing thoughts coming to life under the sun.

Fancy yourself a poet? Got an artwork you'd like to share? Made a nice origami? Send submissions to arts.felix@imperial.ac.uk to showcase your work in Felix.

The Fluid Fantastic

Kamil McClelland admires the poetic, mathematical, organic forms of sculptor Richard Deacon



Richard Deacon, *Lock*, 1990

© RICHARD DEACON

What: Richard Deacon
Where: Tate Britain, SW1
When: Until 27th April
Price: £10, £8.60 students

More Than A Taste

Lily Le
Writer

What: A Taste of Honey
Where: National Theatre, SE1
When: Until 11th May
Price: Various

A *Taste of Honey* is a play as predictable, yet ironic as its title would suggest.

Let me explain more. Helen is a whinging single mother more interested in keeping her hair fixed in place than feeding her whinging teenage daughter. She abandons her child for her alcoholic fiancé, 10 years her junior. A black sailor gets his way with young, innocent Jo and also abandons her, pregnant. She befriends a gay art school student who uses his bursary to look after her while she is too ashamed to leave the house and work. The alcoholic runs off with another woman and Helen comes back to the squat she left her daughter in.

The plot really is as simple as it sounds – like any television soap I would have turned off by now, was a thought that flitted through my mind every five minutes.

However, this does not mean that *A Taste of Honey* is a bad play. It was written by 20 year old Shelagh Delaney in 1958; a working class

young lady from Salford. She had no formal training in play-writing and had only left school three years prior. Being such a forward-thinking first play, it was no surprise that it was such a success in the then male-dominated world of theatre. Delaney truly was Britain's first working class female playwright.

Her background is reflected in her writing. There is no pretension or fantasy when portraying working-class Salford, and the comedy is down to earth and abrupt, if a little 50s slapstick.

Despite being a superficially simple play, the heavy relationships between characters required some sturdy acting too. This came in the form of Lesley Sharp as Helen, and Kate O'Flynn who played an excellently annoying and throttle-able Jo.

As always, production at the National Theatre lived up to the excellent expected standards. The direction (Bijan Sheibani) prevented the piece becoming tedious despite only having two settings. The choreography (Aline David) and music (Paul Englishby) also added to the endearing 50s vibe, topping off the whole piece.

Although it may leave the audience with mixed feelings, especially younger viewers who have grown up with hard, fast action and intense emotional turmoil of modern television, films, and plays; it is a piece which is excellently brought to life, even if a little underwhelming for modern times.

In its current headline exhibition, Tate Britain is looking back on the life of sculptor Richard Deacon, a keystone in the British art scene over the past thirty-five years.

Although not as well known as fellow sculptors Anish Kapoor and Anthony Gormley, Deacon is no less impressive. Gaining recognition in the early 1980's as part of the *Young British Sculptors* movement, he cemented his position at the top of his field after being awarded the Turner Prize in 1987 and has continued advancing his style ever since.

This exhibition explores his artistic evolution in a well considered and beautifully displayed showcase that spans his whole career, from his earliest creations to pieces like *Fold*, which makes its first ever public appearance this month.

Poetry and philosophy form an important source of inspiration for Deacon, and sonnets by Austrian poet Rilke inspire the elegant set of sketches that greet you as you enter the exhibition space. A complex layering of graphite and pastel, *It's Orpheus When There's Singing* feels simultaneously mathematical and organic: an engineer's blueprints with

its precise network of construction lines overlaid with a form as fluid and rhythmic as Orpheus' sonorous lyre.

It is in his exploration of contradictions like this that makes Deacon so exciting. Geometric is made organic; heavy seems light; a void is somehow given mass. In *Out of Order*, he manipulates wood into unimaginable shapes. Corkscrews of steamed oak curl in a way more akin to wire; lyrical, as if defying gravity.

Only Deacon would be able to achieve this. Throughout his career he has experimented with a wide range of materials, developing an exceptional understanding of their character and qualities. He describes himself as a fabricator and the process of production is important for him. Glue oozes out from the layers of laminated timber. Welds, rivets and screws – all clear to see – add to this sense of process, giving each piece its individuality.

In his abstract forms, Deacon does not provide you with an ideal perspective from which to enjoy the piece. In fact there are an infinite number of points of view from which you can observe it; each unique, no one better than another. This equality in experience encourages you to walk around a work, scrutinise it and interact with it. This was especially the case with *Out of Order* where there was nothing I wanted to do more than go inside the piece and explore it from

a completely different perspective.

After is another work that really stood out for me: a serpentine lattice of wood writhing across the floor, only to be tamed by the leash of glistening steel that bisects its body. In no other piece is the relationship between space and volume so masterfully explored. The curving ribs define a void that is given the illusion of mass, making the thrashing creature even more formidable and powerful. And so, when the rigid metal band tethers this raw energy to the floor, the tension created is almost unbearable. The sweeping form contrasted with a strong dividing line harks back to the drawings from earlier on but now in 3D, diving through space in the same dynamic fashion as one sees in much of Deacon's work.

The only pieces I didn't particularly connect with were from his *Art for Other People* series, a collection of smaller pieces designed for display in private residences. His works are so much about space and form that on a small scale, you just don't relate to them in the same way. They feel static and lack the overwhelming effect of some larger pieces like *After*, which steals the show for me. This Tate retrospective is well worth a visit; an excellent selection of works carefully chosen to highlight Deacon's phenomenal skill and mastery of material, revealing why he is seen as one of Britain's foremost innovators in sculpture.



The naked truth about art history

Fred Fyles investigates the depiction the female nude in art throughout history, and asks, is it exploitative?



Richard Hamilton, *Le Chef-d'oeuvre inconnu 1*, 2011

© THE ESTATE OF RICHARD HAMILTON

In the retrospective for legendary British artist Richard Hamilton, currently running across both the Tate Modern and the ICA, we have the opportunity to see the piece he was working on before his death in 2011. *Le Chef-d'oeuvre Inconnu*, inspired by a Balzac story, shows three masters of European painting, Poussin, Titian, and Courbet, studying a computer enhanced reclining nude. In a way, this piece neatly links a theme that has been running throughout art history – that of the female nude – tracing it from the days of Titian, through five centuries, to the current world of *Photoshop* and advertising.

However, the legacy of the female nude goes even further back; along with the landscape and the still life, the figurative nude forms one of the key cornerstones of the artistic canon.

The first known examples of the female nude can be traced back to the *Venus Figurines* – prehistoric depictions of women with exaggerated proportions, thought to represent fertility goddesses. The oldest of these, the *Venus of Hohle-Fels*, dates back to over 35,000 years ago. This theme then ran through Greek statuary, forming the concept of the classical nude, which was to be referenced by artists for the next two millennia. These Greek statues were used to decorate temples, and included representations of gods such as Aphrodite and Apollo, who were thought to be perfect representations of physical form.

While the taste for the classical nude has declined somewhat in the Modern Era, it is still a theme that greatly

influences the art produced today. But what kind of message do these works convey? Are they celebrations of the female form, or just another means by which society objectifies and exploits women?

If we are to take the idea of 'Objectification' literally, then it is easy to argue that all figurative art is a form of objectification; when an artist paints, sculpts, or prints an image of a person, they are essentially transforming that person's image into a physical object, be it a canvas or a statue. Therefore, it could be said, that this process of objectification is gender neutral; when a person is represented in art, they are always objectified, whether they are male or female.

However, this argument ignores the proportion of male to female nudes. While male nudes may be commonplace in galleries, they are swamped by their female counterparts. The 'Guerilla Girls', a group of feminist activists who address sexism in the arts, demonstrate this idea succinctly with their poster *Do Women have to be Naked to get into the Met. Museum?*, which states that '85% of the nudes [in the Metropolitan Museum] are female'. With such a disparity it is easy to see that the balance of power is shifted far towards the men of the art world.

This isn't such a surprise; after all, the 'Male Gaze', described by feminist theorist Laura Mulvey, is imposed upon the art world by the largely heterosexual, white men who control a large proportion of the industry.

Another issue with the comparison between male and female nudes is

were, in some way, 'rebellin' against the oppression of women is laughable. Rather than being a celebration of female sexual independence, on the whole nudes contain strong elements of erotica, and are vastly an exaltation of male sexual desire.

This inherent erotica can be found in a number of female nudes, an idea supported by art critic John Berger, who states that female nudes reflect the 'prevailing power relationship between females portrayed in art and the predominantly male audience'. Some works featuring female nudes are so dehumanising that they almost become a self-parody; an example can be seen in Courbet's *L'Origine du Monde*, which is quite simply an extreme close up of female genitals; we do not see the woman's face, her arms and legs are outside of the frame; she is no longer human. Still, this does not go as far as the work by British sculptor Allen Jones, who quite literally transforms women into objects, such as tables and chairs.

Even artists who present women in a way that is less obviously objectifying imbue their subjects with heavy doses of erotica. Degas' nudes are often painted performing routine activities, such as washing; 'they are nude', Degas seems to state, 'because they are bathing, it is completely normal'. However, these works are still highly erotic, and place the viewer into the role of voyeur, which in some ways is a more insidious representation of the power imbalance. And nudes need not be beautiful in order to be erotic or objectifying; the work of Schiele is grotesque, showing emaciated, twisted forms. But instead of being horrifying – and perhaps this is a mark of Schiele's genius – the paintings seem very sexually charged, conveying an idea of syphilitic sexuality – love in the time of cholera, if you will.

Throughout the history of art there have been a number of artists who have sought to challenge the idea of what a nude *should* be. Two examples would be Manet's *Olympia*, and Picasso's *Les Femmes d'Alger (O. J.)*, both female nudes that caused a shock when they were exhibited; while the controversy can be attributed in some part to the painting style – more so for the Picasso – a large amount came from the fact that the women portrayed were prostitutes. This idea, of society shaming female sexuality, slots in nicely between religious oppression of women and objectification of the female form in the foundation of our patriarchal society. A counterargument could be made for the paintings of the late Francis Bacon, whose nude studies of both men and women were naturalistic to the point of grotesque; however, this is still an example of Bacon using the female form as an object with which he makes a point on the nature of beauty.

While some of the language I have used in this article may seem strong, I don't want this to be seen as a polemic against the female nude. I believe that most of the works mentioned, although they contribute to the debasement of women in society, are hugely influential, and incredibly moving masterpieces. I do not believe that people need to stop viewing such works, but perhaps you should take a bit of time to explore the work of female artists who are in charge of their own image, such as Pipilotti Rist, Yoko Ono, and Nan Goldin. All that I ask is that people approach the art that they view with a bit more nuance; 'Art for Art's Sake' is all well and fine, but the works artists produce cannot be separated from the society in which they were made any more than they can be removed from the medium with which they're formed. That's the naked truth.



Edouard Manet, *Olympia*, 1863

the method of presentation; while the male nudes of classical antiquity show muscular olympians, standing tall and proud, the female statuary is generally soft, rounded, and inherently 'feminine', promoting the female 'ideals' of grace and beauty. This disparity has helped to form the societal pressures put upon women to look good for men, and promoted the idea of the 'ideal female beauty'.

This view is represented in Titian's stunning work *Venus of Urbino* (1583), which shows the ideal reclining nude; gazing into the viewer, with a hand placed gently over her genitals, this Venus is the paragon of female softness and sensuality. Even painters who espoused this societal ideal of beauty, such as Peter Paul Rubens, whose voluptuous nudes inspired the word 'Rubenesque', still imposed *their* ideas of ideal beauty upon the female form, making women little more than objects of desire.

This idea of the nude objectifying women is complicated by the uneasy relationship between the Church and the European art world during the Middle Ages, where nudity was discouraged. The only depictions of nudity that weren't frowned upon were where the element was necessary, such as in biblical stories; if one wants to find examples of nudes from this period, one needs look no further than the vast wealth of depictions of 'The Fall' painted by European painters. While this theme of patriarchal religion suppressing the very idea of female sexuality is a familiar one, the argument that artists who painted female nudes



Photo of the Week
Credit: Tony Ling
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Notes to a Fresher

What would you say to a fresher? Creative Writing students answer

Dearest New Imperialite,

Ahhhhhh.

Feel the satisfaction you get from this airy sigh that is not weighed down by uncompleted tasks that hang on your mind like curtains closed. Taste the lightness of being unattached to eternal objectives – ongoing – as a night train on endless tracks made of Bases of endless Wobble.

Ahhhhhh.

Enjoy the sharp end of this sigh – its finiteness – just like all the separate days which you have lived so far. For soon, each day will be a lump of plasticine which you can press and watch agglutinate to merge – merge...

*Kristjana,
Biochemistry, 2nd year*

I know what you are. I can tell, with just one glance.

You see, I've had a lot of experience with your type. That makes it easy to categorise you.

Let me explain.

There are three types of maths students: the geeks, the party animals and the Asians. Stereotypical, but true.

All of them have held me at some point. The Asians treat me well, keeping me clean, while the party animals toss me into the depths of their bag where I'm surrounded by a terrible stench. The geeks leisurely flick through, while everyone else frantically turns pages, trying to cram for the next exam.

No matter how they treat me, I do know that they love me. I am popular and well written. My contents are the basics that every mathematician needs to know.

Now, I can feel you wanting to toss me into the corner of the room, ignoring me and piling horrible sticky things on top of me. Don't.

Even though I know who you are, I'll help you study. Take care of me, and I'll take care of you. I'll make sure you pass that exam. I'll do my best, and that's all you'll need, I guarantee.

If you don't, if you spill your drinks over me and let my pages be torn, I assure you that you'll have a hard time when it comes to revising. Plus, the library will give me to a more appreciative user and add penalties to the meagre remains of your student loan. It's in your interest to look after me.

So, let's get to work.

*Cassandra Yong
2nd Year Mathematics*



When expostulating spirits have you defeated and you are ready to fall upon your own sword, remember: nothing contributes so much to tranquilize the mind and excite the body as a steadfast, firm and repetitive grip of purpose, a point on which the soul may fix its intellectual eye.

*Anon
Physics, 3rd Year*

$$x_i | D) f_k(x_i) = F_k \quad k = 1, \dots, m \quad \infty \quad \sum_{i=1}^n \Pr(x_i)$$

$$F_k = \frac{\partial}{\partial \lambda_k} \log Z(\lambda_1, \dots, \lambda_m) \quad m\lambda = 2d \sin \theta \quad F$$

$$\rho \left(\frac{\partial u}{\partial t} + u \frac{\partial u}{\partial x} + v \frac{\partial u}{\partial y} + w \frac{\partial u}{\partial z} \right) =$$

$$\rho g_x - \frac{\partial p}{\partial x} + \frac{\partial}{\partial x} \left[2\mu \frac{\partial u}{\partial x} + \lambda \nabla \cdot \mathbf{V} \right] + \frac{\partial}{\partial y} \left[\mu \left(\frac{\partial u}{\partial y} + \frac{\partial v}{\partial x} \right) \right] + \frac{\partial}{\partial z} \left[\mu \left(\frac{\partial w}{\partial x} + \frac{\partial u}{\partial z} \right) \right]$$

Athenaeum

I sense it in the heartbeats that throb in my stairwell, harmonising with the hum of computers. Fresh faces, bright with potential, at home between my stacks. Dark follows fast on the heels of the day, heralding the feast ahead. Daily sacrifice is inevitable and all I must do is wait. Shadowed eye sockets and sly sips of coffee, heads slumped on desks, but even oblivion offers no release.

Seasons fade into one another and the zealous swell in number, clamouring to claim choice spots. I'm sated from within as they eat and dream and worship me with work.

The long, hollow summer stretches ahead. And I wait. And think of those who've emerged unscathed to face their futures, and those who are yet to come.

*Chloe Houghton
Physics, 4th Year*

Dear Human,

Pardon the informality. Pips is insisting that we inquire of you: do you enjoy a slice of red leicester on occasion? Also, Mickey would like to know your shoe size.

Without further ado, let us take this opportunity to welcome you to 74b, Wilson House student halls. Our previous human – a sad day, the day of his departure – has completed his term with us. He contributed tirelessly to our food supplies and deposited a magnificent stench from his soles on every fabric and surface. His scent will remain with us forever.

Let us be clear, we do not rule over you; on the contrary, we are your family. Our ideology is grounded in core family values: Provision – essential for family wellbeing. Discipline – a necessary reformative tool. You will come to see our shared occupancy is mutually beneficial.

In due course, you will receive a full briefing on the terms of your tenancy. Until that time, please be aware you must not plug any small holes or crevices you may find upon arrival - for example, along the skirting boards. This is a strict condition of occupancy. You would be wise to comply.

Wishing you well,
Minnie

*Jeremiah Vocaturo
Physics w/ Theoretical Physics, 3rd Year*

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MUSIC

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Foals show their thoroughbred lineage

Aiden Langan gives his thoughts as love is in the air with Foals at Ally Pally

The band of the moment may have been **Foals**, but there was very capable support from American band **Cage the Elephant**. As with a lot of supporting bands, I had only heard a handful of their songs. However, they performed them like they were a leading act, causing mosh pits rarely found during a supporting act. The audience sang along to nearly all of their songs, such as *Aberdeen* and *Shake Me Down*. They could have easily been a headlining act and I can't wait to see them again, whenever that may occur. This is a band who are well-deserving of their co-headlining tour in America with Foals in May.

Of course, it was all about Foals. Having masterfully headlined their first major UK festival, Latitude, in the summer, they were ready for the first of their two sold-out nights, on February 14th, at the legendary Alexandra Palace. *Prelude*, from their latest album *Holy Fire*, is a great

way for the band to come in, slowing building up to a climax. The crowd understandably went wild, moving in waves forward and back. People were falling over constantly. People at the front were being crushed. There were mosh pits all over the Palace and then they played their next track, *Hummer*, one of their brilliant first singles which they did not even put onto their debut album *Antidotes*. This would normally be a type of song which people wouldn't necessarily know and a risky choice to put so early. Not so for Foals. The live version is different to the studio version and it works just like every other song with people singing and dancing like crazy as if it was an album song.

Whilst the older material made the crowd go wild, the songs from *Holy Fire* produce an even greater reaction. During *My Number*, the ultimate anti-Valentine's Day song, the crowd was singing much louder than the band could play and you couldn't really hear

vocalist Yannis Philippakis, during it. Perhaps he was just admiring his work as he orchestrated the crowd with ease. The waves of people pushing forward and back continued. The crowd had not eased up as they may have done for other bands and this was due to the hits continually coming. I was told by a random person "don't go near the front, you will die"; that certainly didn't stop me or others doing so.

Providence was a particular highlight for me, as the mosh pit opened up once again, taking over easily half the width of Alexandra Palace. People then knelt down and started hitting the ground like it was a tribal ritual. Soon there was a mass of people hitting the ground, and then, as expected the crowd rushed into the pit and went in for the party of their lives. Foals definitely know how to have a party and they were making it extra special after having been "everywhere to Timbuktu" and all they wanted to do was to "come back and play here". Despite this, Philippakis did not jump from balconies feet first, as he had done in Dublin, but merely climbed up the speakers at one point. Did it make a difference to the show they gave? Hell no. They don't need tricks, crazy stunts or a light show to make a great gig. However, I must point out that they got their light show going with lasers after Philippakis was requested to "get your tits out or your lasers".

Spanish Sahara, from *Total Life Forever*, was a slower song but it



had a great light show with the aforementioned lasers, and it led to a massive sing-along once again. When you hear 10,000 people singing along to the same song, it is just unexplainable and it is the most incredible thing. The band ended their main setlist with *Inhaler* where the band let rip with their instruments and the crowd bounced even more so than before.

The band then left after a criminally short eleven song main set. They had certainly pleased me with this but I was waiting, for I knew more had to come, and it sure did. Coming on for *The French Open*, it was all coming together for the end: *Two Steps Twice*. This is easily one of the best songs to end a show. Like *Prelude*, they built it up slowly but over a longer time, around eight minutes of building up in fact. The crowd was still going

wild, again hitting the ground like a tribe, but now, possibly, beginning to tire. That is until the legendary 'Ba-ba-ba-ba' part and the drums kick in and everyone is screaming "That's one step, one step, two step". The crowd reaches its climax and so did Foals. In that one minute of the end of *Two Steps Twice*, Foals had cemented their place as one of the best live bands. I left in pain, with a bruise over my face, a lost phone (kinda worth it) and saddened that this was the end of the show. For this reason, I can not wait for September where I will be at the front watching them headline Bestival.

A short 13 song set would leave some disappointed after three amazing albums for some bands but not for those who had seen Foals on Valentine's Day at Alexandra Palace, or at any day/place, for they are quite possibly the best live band in the UK.

AMS album of the week

Metronomy - Love Letters

Metronomy have had a surprisingly long journey to their current position. Started by Joseph Mount all the way back in 1999, it took until 2006 for the first album, fully instrumental *Pip Paine (Pay the £5000 You Owe)*, to be released. 2008 saw the first recognisably "Metronomy" release, with second album *Nights Out* getting a reasonable amount of critical attention, if not quite proving the breakthrough it deserved to be. It was in 2011, with *The English Riviera*, that Metronomy finally became the big deal they'd always threatened to become. Big hits *The Look* and *The Bay*, along with a Mercury prize nomination, saw a huge increase in both sales and interest. This is the first time they've had to deal with expectation, so can they pull it off?

Lead single *I'm Aquarius*, released last November, definitely raised expectations further. It was the same sleek, sexy electropop that made them such a hit, but that's no bad thing. The rest of the album is a lot more adventurous, and it's hard to know how to feel about it. *The Upsetter* and *Monstrous* are really washed out and dreamy, whilst *Love Letters* has a stomping honky tonk piano that could work in an **Elton John** track. *Month of Sundays* sounds like early **Shins** with synths (which obviously works), before developing into an almost **Pink Floyd** for the modern age type affair (which obviously doesn't). *Boy Racers* is a sleek, instrumental electropop track, but it comes across a bit like **Hot Chip** having a really bad day rather than as anything of interest. *Call Me* is possibly the highlight for me. Frantic and angular, with Joe's breathy high pitched vocals at their very best. It's an absolute belter. *The Most Immaculate Haircut* is not. Quite bizarrely, it's a fairly average indie rock track. *Reservoir* is another great electropop track but then *Never Wanted* sounds like the worst of the 80s.

The album is fairly incohesive. There are some really great tracks here, but there's also a few real missteps. It seems like they were scared of falling into the trap of just reproducing *The English Riviera* and have ended up trying too hard to be different. The result is a bit messy, and on some levels really frustrating. The best tracks here sound like natural progressions from *Nights Out* and *The English Riviera*, and if they'd just let this album come naturally I think it could have been highly enjoyable. As it is, it's definitely not an album I'm going to be revisiting in full. This is definitely ripe for cherry picking.

Stuart Masson



Strypes - obvious pattern with mixed results

Aiden Langan

Music Writer

The **Strypes** are a young band, having just released their debut album *Snapshot* in late 2013. They are also young in that every member is under the age of 19. Their lack of original songs doesn't stop them from playing a blistering set of 23 songs in Shepherd's Bush Empire, mainly thanks to them playing a lot of covers from bands such as **Ramones** (*Rockaway Beach*) and **The Kingsmen** (*Louie Louie*) on top of their own songs.

The Strypes have not produced anything groundbreaking, instead taking very strong influences from 60s and 70s music, as evident from their covers. This makes for a really fun time.

Starting with *What a Shame*, it

certainly isn't a shame as the crowd opens up a mosh pit from the start and it never goes away due to this band making sure the crowd has a fun time. They smash through songs in quick time, but they never feel rushed and the crowd were in for a great rock'n'roll party. It is evident that they have learnt a lot from their time supporting **Arctic Monkeys** during their AM tour (although sadly not Alex Turner's witty lyric-writing).

This is a very new band and they should be proud of what they have done in such a small amount of time, particularly their live show which involves the crowd a great deal. They should be able to make the step-up to Brixton if they were to make a few more albums. They play so well that they deserve to be one of the next big bands but, unfortunately, *Snapshot* was definitely not one of the better albums of last year.

With such a limited number of original songs, they manage to play



through the whole album, albeit in a different order. However, it is the covers that show the band at their best. Perhaps with a few better songs, they will be more than a very good cover band.

Ending with *You Can't Judge a Book by the Cover*, this is not a band who people should judge by their age but by their music, which they perform really well. They need to continue their great live show, but with more of their own songs for next time.



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MUSIC

LITE by name, full fat by nature

Stuart Masson reviews a line up chocked full of math rock from home and abroad

Math rock is a fairly niche genre. Featuring a chaotic mixture of different time signatures, tempo changes and abrupt stylistic alterations, its extreme technical nature makes it very difficult to play and, for a lot of people, very difficult to listen to. However, it is a genre with a very strong cult following, of which I would definitely count myself. HOU Project are a London-based Japanese promotions company who put on gigs by Japanese bands who might otherwise struggle to come to Europe. A friend and I went to an all-dayer they put on a year or two ago (headlined by the incredible **Toe**), and it was one of the best days of music I've ever been to. So, when we saw that they were putting on another great Japanese math band, **LITE**, it was very hard to

resist.

The first act we managed to see was **Alarmist**. Hailing from Dublin, this instrumental four-piece were apparently performing for the first time in London. The set delivered didn't seem to be marked by any nerves though, as they performed a very capable half hour of tight instrumental math rock. They sounded a lot like *Atlas*-era **Battles** with perhaps less of the pop sensibility. It was definitely an interesting watch, and I'm marking this lot down as one to watch.

The next band on were **Delta Sleep**. They are very clearly a product of the excellent British math rock scene fathered by the likes of **Colour** and **This Town Needs Guns**. Featuring vocals (a one off at this gig) and an extremely schizophrenic approach to their musical style, they strongly reminded me of **Tubelord**, although

a lot jazzier and featuring a few less heavy sections. It's a sound I absolutely adore, and considering that all of the greats in the scene have broken up (or replaced their lead singer and become really shit) a new band taking it on with such aplomb is extremely exciting.

I've actually seen **The Physics House Band** before. I caught them back in 2012, and I really didn't enjoy it. It was all a bit too much. Unrelentingly loud and fast, it didn't have any of the subtlety or craft that makes this genre so rewarding to listen to. On some levels, it almost seemed like a cartoonish parody of math rock. I may have also somewhat drunkenly and certainly very snobbishly described them as **Brontide** for morons.

Seeing them live these days (or listening to their 2013 EP, *Horizons / Rapture*) will show you that not much



has changed. It's still all a bit much. That's not to say that it's not enjoyable. The excellent *Titan* is a definite highlight. The slow build up to a jazzy, mathy jam is a really great blend and it shows that they do have the potential to write legitimately great music. It's just they don't seem to utilise it properly the rest of the time.

The rest is the full-on balls-to-the-wall math rock I didn't really like first time around. Admittedly, the absolutely phenomenal *Abraxical Solapse* pulls it off by just being, well absolutely phenomenal. It definitely showcases the band's real ability to write great catchy, pulsating sections. The fact it jams about 40 of them into just over four minutes is a slight issue. The real issue is the rest of the songs, where half of the upbeat sections aren't catchy or pulsating. For me, great math rock has to ebb and flow. You should have to wait through prettier, softer sections to get to the exciting upbeat stuff. It's the context that makes the good bits in songs so good. Imagine a pop song that was just a long series of choruses, or a Black Sabbath song that was just intro riff after intro riff. You can't just give people lots of the best bits, you have to ration them to give them the full effect.

I should probably say something about the actual show they put on. It was pretty good. A large proportion of the crowd seemed to be enjoying it a lot, and I can definitely appreciate they were doing what they do pretty well. The fact I find what they do quite tedious did put a bit of a damper on it though.

The headliners, **LITE**, really showed the rest of the bands how it's done. Over the course of their hour and a quarter long set they managed to be both beautiful and fragile, as well as crushingly heavy and overwhelmingly joyous. This was the last date of their European tour, and you could tell they

wanted to go out with a bang. They gave it everything, even extending past curfew by over half an hour.

Their sound is fairly typical of the Japanese math rock I've heard. A heavy reliance on stop start type stuff is underpinned with a strong groove and a generally uplifting mood. **LITE** do throw in a bit of a heavier edge into some of their stuff, with the overall effect being absolutely sensational.

Math rock at its best has all the technicality without sounding like it. **LITE** have an uncanny knack for this. They make it sound so easy, when in reality, a copy of the sheet music would make the vast majority of bands sob into their hands. It's unbelievably complex, but it doesn't sound forced. The setlist was a great combination of old and new. With lots of old favourites such as *Ef* and the unbelievably dancey *Infinite Mirror* mixed in with tracks off the more electronic oriented new album *Installation*, they really showcased their vast range of fantastic material. An unexpected highlight was new album track *Bond*. Sounding like *Toe* on speed, it completely blew me away.

Now, due to the very nature of math rock, it is extremely difficult to dance to. At any moment they can change time signature or tempo and throw you completely off. To dance at a math rock gig, in front of fellow math rock aficionados, is therefore a huge risk. From the moment **LITE** hit the stage, nobody seemed to give a shit. There was dancing all over the shop. I'm talking wall to wall dancing.

Everything was running late, and the venue was literally so hot there was sweat dripping down the walls (I accidentally touched it at one point and it was awful), and yet the atmosphere was what I can only describe as jubilant. Having a crowd singing along to a big chorus is pretty standard, but when you've got them singing along to instrumental math rock you're onto a winner. It's hard to describe what it is, but there is something just overwhelmingly happy about **LITE**'s music that really resonated with the crowd.

It was a really special show to have witnessed. Everybody in the venue seemed to be ecstatic they were there. I definitely was.

Phoenix rise from the flames

Aiden Langan

Music Writer

A healthy mixture from all five albums, it was definitely a best of **Phoenix** setlist at Brixton Academy on the 12th February. Starting with *Entertainment* from their recent album *Bankrupt*, the crowd went crazy from the start. This was understandable due to the fact that this was Phoenix's first UK tour since the *Wolfgang Amadeus Phoenix* days (not counting their 2013 show in the criminally small Shepherd's Bush Empire). Having been around 15 years, this band has definitely built up to have an incredible live show.

Playing many hits from the Grammy winning *Wolfgang Amadeus Phoenix*, including *Lasso* and *Lisztomania*, the band seemed to have a lot of fun, despite the little amount of conversation with the crowd. Regularly entering the crowd, vocalist Thomas Mars caused regular stampedes from the crowd to reach out for him. He did this with what seemed like little care, but every so often you'd get a glimpse from him and the rest of the band that showed they were having the time of their lives.

They played through many hits which they have slowly built up over the years and *Too Young*, from their first album *Untitled*, was a nice return to their origins and the mixture of songs over their career was a nice feeling, after seeing many bands who rarely play their oldest stuff.

The most magical moment



occurred during the ending of *Sunskrupt!* (a mixture of *Love Like the Sunset* and *Bankrupt*) when a rare mistake occurred. The ending seemed ruined as the guitarist and bassist could not get the timing right but alas the guitarists stopped, came together and finished the song with true style looking into each other and causing a great feeling of intimacy in the 5000-capacity academy.

Crowd-favourite *1901* caused everyone to come closer to Mars again due to his returning to his natural position, on the barrier with the crowd, and Brixton continued to go mental. It seemed like a party which would not end. But alas, the band left the stage and the crowd screamed for the return of this French band.

They returned and played an eight-song epic encore, which included a huge disco ball for *If I Feel Better*, Mars said it was "a dancing song" and Brixton sure did dance.

Nicolas Godin from **Air** entered for *Playground Love*, an Air song Mars

guests on. This was a moment which only involved Mars, Godin on piano and one guitarist and was a beautiful and again intimate moment. Their second guest was **Sebastien Tellier** who entered by sitting on a speaker and, like Godin, played piano. It was an honour to hear Mars sing in French for once with some of Tellier's songs. Tellier ended his guestship with a guitar solo from *Funky Squaredance*, a personal favourite from *Untitled*, and Brixton went mad. I felt Tellier was slightly too obscure for the crowd but it was definitely a nice touch for Phoenix to do, who went way past what needed to be done to make the crowd not only happy but beaming with joy.

The encore culminated in Mars running around Brixton at the end and crowd surfing back to the stage in a reprise of *Entertainment*. A victory lap for an incredible live show and a band who you need to see during the rare occurrence that they return to the UK.





Best films of 2013

Michael Martin

Treasured Writer

10. *Zero Dark Thirty*
9. *The Secret Life of Walter Mitty*
8. *Oblivion*
7. *Django Unchained*
6. *Captain Phillips*
5. *The Selfish Giant*
4. *Star Trek: Into Darkness*
3. *Le Week-End*
2. *Filth*
1. *The World's End*



Not so monumental A smart talking dog

Jack Steadman

Treasured Writer

The Monuments Men

Director: George Clooney
Writers: George Clooney, Grant Heslov, Robert M. Edsel, Bret Witter
Starring: George Clooney, Matt Damon, Bill Murray, Jean Dujardin, Hugh Bonneville, Cate Blanchett, John Goodman
Runtime: 118 minutes
Certification: 12A



The opening of George Clooney's latest directorial effort (which is also his latest acting, writing, producing, and probably anything else you can think of job) achieves the interesting feat of being somehow both incredibly evocative – not just of World War II, but also of the whole generation of war movies that followed – while also being somewhat flat. It's a weird feeling, and – unfortunately – it's one that persists for the majority of the film.

It's accompanied by the film's habit of feeling almost schizophrenic in places, as if it's not quite sure what kind of film it wants to be. Things start off as you'd expect (particularly if you've seen any of the trailers), all blustering patriotism, inoffensive jokes and a healthy dose of camaraderie – basic training actually prompts a few laughs, which sounds like a really backhanded compliment now I think about it. Most of the humour falls a little flat – there aren't really many actual laughs outside of basic, even though there are clearly moments where laughter is expected – and things such as the running 'joke' about Matt Damon's character's appalling grasp of the French language are smirk-worthy the first time and then almost immediately over-used and run into the ground.

And then the shooting starts. This is a fairly bloodless war film (certainly no *Saving Private Ryan*), but it still attempts to make some efforts to show the violence of war. It stumbles where Spielberg's *War Horse* soared, but it does at least try. Unfortunately, when coupled with the earlier attempts at comedy (attempts which continue in-between the fighting), it leaves the film feeling uneven, uncertain of whether it wants to maintain the light-hearted tone or abandon it in favour of something altogether more serious. Certainly, the message (which is repeated approximately fifty million times throughout the film) about how cul-

ture – how art – helps define a people and how destroying that destroys the memory of those people is a powerfully true one, but when coupled with the vague lack of seriousness that permeates much of *The Monuments Men* it ends up feeling like background noise.

Then there's the fact that all this is accompanied by a complete lack of nuance, and not just in the over-riding message. This is an incredibly black-and-white film, with no room to make any distinction between the fact that the Monuments Men and the Allies are good, and the Nazis are bad. The closest the film ever gets to adding in a shade of grey is by pulling off a weird mid-point shift in 'who the enemy is' and instead adopting Cold War leanings, as the Russians become the enemies for the protection of the stolen art. It's abrupt, jarring but does at least make some sort of sense, lending a rather strong 'race against time' element to proceedings that serves to pick up the pace from wherever it was hiding in the first half of the movie.

That's not to say it's all bad – there is emotion, and nuance, to be found here, it's just in the performances rather than anything else. Continuing the recent trend of banking on the charisma of an all-star cast, *The Monuments Men* does manage to produce a few moments of genuine emotion, particularly one (all too short) scene with Bill Murray (although it proceeds to stomp all over that particular moment by cutting away to some random dying soldier we have quite literally never met before and so have no reason to care about other than the fact he's dying), and you can't help but care about the fates of the Monuments Men themselves, and will them to succeed.

It's just a pity that the rest of the film can't live up to its cast.



Jack Steadman

Treasured Writer

Mr Peabody & Sherman

Director: Rob Minkoff
Writers: Jay Ward, Craig Wright
Starring: (voices) Ty Burrell, Max Charles, Ariel Winters
Runtime: 92 minutes
Certification: U



There are two things you should probably know about the fact that *Mr Peabody & Sherman* is a reboot/remake of a kids' TV show from years ago. The first: as you may have guessed for the vague-ness of that last sentence, I have absolutely no clue what the TV show was like other than it existed. So I'm going in as blind as you possibly are here. The second: it's completely irrelevant here. This is a film that demands to be taken on its own merits (which is nice of it, I guess), and also one that totally deserves it. Any history you need to know (Mr Peabody's a talking, hyper-intelligent dog, Sherman is the human kid he adopted, we're done here) was either in those brackets or is explained by Mr Peabody himself in a delightful little opening monologue (which is, for the record, preceded by what is quite possibly the most surreal short I have ever seen before a film,

and I've seen a lot of shorts before films at this point).

From the chuckle-inducing opening (weird short aside), the film manages to maintain an impressively high gag quotient for a film that's been almost exclusively billed as 'for kids', and a lot of the jokes are pretty smart at that – my personal favourite was an Oedipus joke tucked away in a quick-fire rattle through various quirky characters of Greek mythology. It's a disarmingly sweet take on a significant chunk of world history, serving that desirable dual purpose teachers must adore: educating and entertaining.

There's not really a large amount else to say about this film, in all honesty – that smart, quick sense of humour is easily the biggest attraction. The visuals are good quality, but in these days that's nothing to write home about, while the plot itself is pretty good but is rather flagrantly an excuse to shoehorn in as many parodies and historical jokes as humanly (caninely?) possible. It even squeezes in some rather obvious (and mildly weird in places) sentimentality too, but even that's justified by a cute Spartacus joke. It's also apparently "more logical" than some other recent film, but I think I laughed while scribbling down that particular comparison and it's now just an illegible squiggle. So there you go. It's more logical than "psfhskjsh". Whatever that is.

That's not an accurate transcription, for the record. Obviously.

Overall, then, *Mr Peabody & Sherman* is just great. But it's just that. An entertaining romp through history with enough to entertain kids and grown-up kids alike.

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This is a maaaaaaan's world



Fred Fyles

Treasured Writer

Stranger by the Lake

Director: Alain Guiraudie

Writer: Alain Guiraudie

Starring: Pierre Deladonchamps, Christophe Paou, Patrick d'Assumção

Runtime: 97 minutes

Certification: 18

With perhaps the notable exception of 'literally', it is difficult to think of a word in the English language that is used so extensively and erroneously as 'Hitchcockian'. A word that actually applies to a very certain set of criteria, used extensively by the great Alfred Hitchcock in his innumerable films, has now become so diluted as to have lost its meaning. An icy blonde? Hitchcockian. A false accusation? Hitchcockian. Any hint of tension? So Hitchcockian. This makes it all the more refreshing to use the word to describe Alain Guiraudie's latest film *Stranger by the Lake*, a shimmering mirage of tension, deceit, and danger, that fully deserves the moniker of 'Hitchcockian'.

Taking place at an idyllic lake in the south of France, *Stranger by the Lake* unfolds over the course of ten consecutive days; men swim in the water, sunbathe, and go off to have furtive sex in the bushes. Guiraudie establishes the setting as a tranquil oasis; a new Eden just down the road from St. Tropez. But things are not quite right, and there is a threat that hangs over the paradise far more insidious than unprotected sex, or the 15 foot silurus that supposedly lurks in the depths: a killer is on the loose, and after a body turns up in the lake the film takes a sharp left-turn into thriller territory.

We follow the story of Franck (Pierre Deladonchamps), a young

gay man who is a yearly visitor to the beach. On his first day he notices Henri (Patrick D'Assumção), a portly man who sits alone, far away from the others on the beach; he strikes up a friendly conversation, only to find out that Henri is there because his girlfriend just left him, and that he is in no way whatsoever there for 'cruising'. However, Henri turns out to be far less enigmatic than Michel (Christophe Paou), a tall, dark adonis who rocks a 70s-esque porn tasche. He catches Franck's eye, who attempts to follow him into the woods, only to find that he is already involved with someone; later that night Franck overhears an argument, and spies Michel drowning his lover in the lake. Rather than go straight to the police, Franck fights an interior battle between fear and lust, with the latter eventually winning out. But when an inspector arrives a few days later we are plunged into a tightly wound drama; a matter of life-or-death

Guiraudie is a master of tension. Shooting the lake in long, languid shots, he eschews the short, snappy editing favoured by many directors who attempt to make thrillers. The results are dramatic, and we are left with the feeling that at any time the peaceful images could come crashing down around us. The action is confined to three locations: the car park, the woods, and the lake. What was once a sunny ideal suddenly becomes sweltering, and the audience is left perspiring in the oppressive heat. The camera, like Franck, is trapped, and this feeling of claustrophobia is transferred to the viewer. Another interestingly subversive move by Guiraudie is the lack of a soundtrack; rather than rely on stabbing strings to let us know when the drama is occurring, we are left with just the sounds of the lake: rustling of trees, splashing of water, and the wafting wind. These build up an atmosphere of extreme tension, but at the same time remain magnificently subtle.

Like its contemporary *Blue is the Warmest Colour*, *Stranger by the Lake* has come under fire from some parties about nudity that could be seen as gratuitous. However, the focus of the film is never on the sex, explicit though it may be, but is instead about the tension; tensions between Franck and Michel, between the gay community and the authorities, between nature and man. While undoubtedly slotting into the Queer Cinema canon, *Stranger by the Lake* eschews the tropes shown by many other films centred around similar topics. It makes an interesting companion piece to William Friedkin's 1980 film *Cruising*, in which Al Pacino immerses himself in the New York S&M scene in order to catch a homophobic serial killer; while *Cruising*, despite sharing many of the same themes as *Stranger by the Lake*, acted as an indictment of the gay community, Guiraudie manages to create a work that explores the dangers cruising can pose, while never criticising the practice. In fact, the sexuality of the characters becomes almost peripheral, so much so that the inspector's bemusement at the notion of two men spending a day having sex in the bushes without asking each other their names seems jarring, and reminds one that even in such an idyllic setting the shadow of homophobia cannot be escaped.

In *Stranger*, Guiraudie creates an expertly balanced thriller, full to the brim with danger and erotic tension; meticulously shot, Guiraudie puts us into the role of voyeur, much like the young men watching each other in the woods. Subtle but intense performances from the leads, especially Deladonchamps, whose inner turmoil is perfectly pitched, underpin this startling drama that is guaranteed to keep audiences on the edge of their seats. *Stranger* is worth seeing for the final five minutes alone, in which Guiraudie provides a deliciously ambiguous end scene that's still playing in my mind. A true masterclass of cinema.





Lars von Trier: Dan

Fred Fyles

Treasured Writer

Nymph()maniac Parts I + II

Director: Lars von Trier

Writer: Lars von Trier

Starring: Charlotte Gainsbourg, Shia LaBeouf, Uma Thurman, Jamie Bell

Runtime: 241 minutes

Certification: 18

Nymphomaniac, the latest offering from Danish enfant terrible Lars von Trier, touched down in London last Saturday with a special 'One-Night Stand' screening of both Parts I and II. The film has left a trail of carefully planned controversy in its wake; still smarting from his 2011 Cannes controversy, in which he mentioned that he had sympathies with Hitler, von Trier took a 'Vow of Silence' with regards to the media, appearing in promotional material with duct-tape over his mouth. Those who were worried that this meant that the director's trademark mischievous nature would not extend to the marketing of the film needn't have worried (after all, this is a man who had FUCK tattooed on his knuckles several decades after exiting adolescence): in the run-up to the release we have been witness to the development of the double bracket () logo, entertained with the idea of a 'softcore' and 'hardcore' version, and seen the orgasm faces of Charlotte Gainsbourg, Shia LaBeouf, and Uma Thurman, among others. But for all these cheeky, flirty adverts dreamed up by ad-men, what von Trier actually presents is one of the least-sexy, frankly off-putting films in recent years; it is about as erotic as sandpapering walls.

The introduction to the film is uncharacteristically understated, beginning with a blank screen and the sound of water trickling. Are we in a von Trier film? After all, he began



his last film *Melancholia* with images of the end of the world, and the one before that – the incredibly controversial *Antichrist* – with a slow motion sequence in which a couple have unsimulated sex while their infant son falls to his death. This uncertainty lasts all of three minutes, until we see Joe (Charlotte Gainsbourg), lying face down in the snow with blood trickling down her face, and the heavy chords of Rammstein seem to scream: 'Yeah. This is the right film.'

What follows is a four-hour epic, in which Joe is discovered by an Seligman, an elderly amiable gentleman played by Stellan Skarsgård; after being warned by Joe to not phone an ambulance – or even worse, the police – he can do little more than invite her in for a cup of tea. Caught off-guard by his gentle demeanor, Joe lets her guard down, and begins to tell him the story of her life – a life as a nymphomaniac. Charting a course from her first orgasm, which occurred spontaneously, accompanied with a vision of the Whore of Babylon, through the loss of her virginity, and finally to the destruction of everything she ever held dear in the pursuit of an insatiable sex-drive, Joe and Seligman build up one

of the oddest odd-couple relationships seen on screen.

Seligman, an asexual academic, seemingly has little interest in the minutiae of Joe's sexual conquests, instead interrupting her with completely random observations; after telling him how she lost her virginity – three thrusts from the front, then five from behind – he exclaims "three and five, those are Fibonacci numbers!" These interludes continue throughout the film, covering topics as diverse as fly-fishing and Bach's musical structures, as Joe becomes more and more incredulous, at one point telling him "that was your weakest digression yet"; while these odd interludes may sound grating on paper, in actual fact they act as welcome relief from the unrelentingly bleak nature of Joe's story, which is split into eight chapters.

This narrative structure and breakdown of the fourth wall help confirm von Trier as a master of metafilm, something which is reinforced by the location of the film; shot in Belgium and Germany, the action takes place exclusively in 'Lars-land', a surreal amalgamation of Northern European states where people use pound notes, live in Scandinavian houses, and speak in a strained range of accents – the most notable of which is Shia LaBeouf's, which ends up sounding like Dick van Dyke directed by Jane Campion. These factors serve to sever the tethers the film has to the real world, giving it a kind of surreal quality; while not quite a nightmare, it is certainly a fever-dream, coated in a malarial sheen.

The production is, quite literally, a film of two halves, split in twain to avoid a bloated 4-hour mess. While this makes sense when watching the films separately, when one sees the film as a whole it is easy to see where

it peaks, and where it falls down. Part I is lighter, more energetic, and, surprisingly, genuinely funny; it's not the usual kind of humour that von Trier uses, which mainly comprises of shock tactics that amount to a visual 'fuck you', but instead is naturally witty and tongue-in-cheek. Newcomer Stacy Martin gives a solid performance as Young Joe, conveying a sense of unemotional numbness emphasised by laconic body language, while LaBeouf gives a quite frankly bizarre performance as Jérôme, Joe's first love. In any other film LaBeouf's dodgy accent and constantly pained face would be utterly jarring, but in *Nymphomaniac* there is so much going on that this seems to be completely normal. However, the standout performance in the first half, and indeed the entire film, is Uma Thurman, who plays a jilted wife with a hysterical politeness, asking Young Joe whether she could "show the children the Whoring Bed." While Thurman is only on screen for about ten minutes, it is this scene that remains in my mind long after the film is over.

As we move onto Part II things take a left-turn, into much darker territory familiar to those who have seen *Anti-*

christ. Joe (now played in flashbacks by Gainsbourg) begins lesions with a sadist called K, who is played with a fearsomely cold brutality by Jamie Bell; christened Fido, Joe is subject to skin-breaking whippings, humiliation, and beatings with coin-filled gloves. Throughout the film we are subjected to such explicit imagery that by about an hour in footage of unsimulated sex fails to even stimulate a gasp, but I found the scenes with K actually very difficult to watch, showing that von Trier is still able to shock. The film never quite becomes this dark after the exit of K, but also never gets back the same energy; the second half feels more sluggish, and the direction von Trier seems to be taking us becomes unclear. A surprise ending is enough to spice up the final five minutes, but it is difficult to make up for the hour that precedes it.

It is an oft-quoted claim that every character in a von Trier film is some facet of Lars' personality; with any other director this might seem far-fetched, but von Trier seems to be able to contain both the geeky innocence of Seligman and the proudly sexual nature of Joe simultaneously. So what is he trying to say with this film? Towards the end he (somewhat needlessly) spells out the 'message' behind his film; Joe's behaviour is condemned because she is a woman, and it is the misogynistic world that has brought about Joe's downfall. While this seems to make the film some kind of feminist manifesto, it doesn't quite seem to ring true; Joe's refusal to describe herself as a 'sex addict', instead choosing the term Nymphomaniac with pride, plays into what, to me at least, can only be seen as a male fantasy, and seems to limit the power of the film. As a work of art, *Nymphomaniac* is incredibly well done, combining striking images with controversial topics, and a heavy dose of genuine humour that more than makes up for its occasional dips in quality. But as a manifesto, it seems contradictory, unaccessible, and downright bizarre – perhaps a bit like Lars von Trier himself.



Danish troublemaker

John Park

Film Editor

Dogville

Director: Lars von Trier

Writer: Lars von Trier

Starring: Nicole Kidman, Paul Bettany, Patricia Clarkson, Stellan Skarsgård, Lauren Bacall

Runtime: 178 minutes

Certification: 15



For someone who directs his leading actresses so well, *Dogville* is most certainly one of his best, most intriguing works to date. We are introduced to Grace (Kidman), a woman with a mysterious past and emotional baggage who stumbles upon a small American village. The residents there appear friendly enough when she passes by, but it's a whole different story as she tries to integrate herself into their small, well-built, tight society. They are not fond of change, and a random inclusion of an obvious outsider doesn't sit too comfortably with some of the village people. Especially when it is revealed that Grace is somehow wanted by gun-wielding gangsters. Her presence poses danger, but thanks to the helpful Tom (Paul Bettany) who instantly has some sort of protective and emotional feelings towards the modest lady, she is allowed to stay in return for doing chores for the villagers, which she does happily. After all, she is running away from something that sounds quite violent and dodgy, the least she can do is to participate in the community.

From the opening sequence it becomes painfully apparent that *Dogville* is one risky picture from a director who has the well-deserved reputation of being the 'enfant terrible' of European Cinema. Split into nine long chapters including a prologue, the film sums up in just under three hours, in which the ever-so fragile and pale looking Kidman goes through all sorts of horrible ordeals, just for wanting to fit in. As if the film is set on stage, von Trier takes a bold move in hardly including any erect set pieces. So no doors, no street marks, no grass, just a lamp post and a few scattered walls to signal the presence of houses. The opening of doors, acted out by all the actors, with sound perfectly matched to the film's action, it feels like we're watching a play, and a darkly bleak one at that as well. The



stage is painted with black, white, grey and the occasional brown, being set in an abandoned silver mine, the colour choices seem sensible, and we know that despite Grace's best efforts, her happy days among this grim looking village will not last long.

Where does it all go wrong for Grace? It starts to go downhill as everyone begins to realise what the cost of hiding Grace will be. The police are constantly putting up flyers with her face and name on them, and they are being insistent that she is a dangerous. They feel she should do more work. She complies. But she's human and she is capable of making mistakes. Even the tiniest mistakes don't sit well with the already highly tense and alert group of people. Tension rises. Sexually frustrated men start making advances on the poor, helpless woman. Can Grace fight off a butch man? Hardly. She gives in, and is given the cold shoulder from the women of the village. The men only view her as a sexual object. What a downfall – to go from a cleaner one day to a serially raped victim who has no one to turn to. And von Trier still won't admit this is a depressing film.

Just what is Grace hiding? After a while, it ceases to matter, as we are all so caught up in the spiraling drama she finds herself in. Within minutes she is the most hated person in the village, and at one point in the film, she finds herself in shackles. She tried to run away, you see. Even the charac-

ters who showed faith and sympathy towards Grace, as the film progresses, turn into enemies. But this change is never forced, which is something von Trier excels in. Nothing feels unnatural or too contrived. His storytelling skills, although it takes a while, is a deep and enriching experience to fully soak up, as we can examine the slow development of relationships that Grace forms with the residents of Dogville. Human connection is not built in seconds but days, weeks and months. And this is shown with restraint and von Trier is not afraid to take his time with drawing as many engaging sub-plots as he can.

And what a fascinating cast he managed to end up with. Kidman, whose weak, tired presence alone shrieks the word 'victim,' is further able to effectively stir up sympathy without being an overly dumb or naïve stereotype. But it's also the frightening supporting turns who brew the uneasy ambiance of *Dogville*. Lauren Bacall, playing the role of Ma Ginger, a local shopkeeper who seems to be a nice old lady with a big heart, shows that she is made of steel if needs be. Patricia Clarkson, a reserved-looking friendly neighbour, has a dark and vengeful side who participates in one of the most heartbreaking scenes in the film. Stellan Skarsgård, playing Clarkson's husband, is one of the many men who pushes himself onto Grace. His sleazy, creepy performance has an unpredictable twist that adds more horror

to *Dogville*. Bettany, who starts off as a friend of Grace, is the voice and persuader of *Dogville*. He sways the people's emotions, so if you cross him, which Grace of course does (not in a vindictive way of course – there is a series of misunderstandings, painful miscommunication and a blow to his ego), the consequences will be severe.

Despite its hefty running time, *Dogville* is filled with moments to treasure. It's a true success in experimental film making with all of von Trier's gambles paying off perfectly. The loud, violent crescendo of the final act will bring about all sorts of conflicting emotions, ranging from relief, horror, sadness and possibly guilt. It's a challenging watch, but an immensely rewarding one, with a stunning cast who sadly went unappreciated in many awards, directed by a man whose often controversial, odd remarks have put people off even before they sit down to watch one of his films. *Dogville* is a unique and powerful film that looks at a community's dynamic in the most brutal and uncomfortable way – and yes, it's not pleasant to see so many human beings portrayed like monsters on screen. But then again, if enough people come together and a deep dark crisis hits, who wouldn't show a hint of selfish survival instinct in desperate situations? It's a cynical view of course, but that's what von Trier is all about: digging out the cynics inside us all, portraying the world in the most negative, but oddly plausible light.





Tom Rivlin's Cartoon Corner



Invader Zim

Invader Zim is definitely one of those 'cult classic' shows. It ran for two seasons on Nickelodeon about 13 years ago, with minimal ratings, dodgy timeslots, and a cult following that persists to this day. But you know how it is with sci-fi cult classic TV shows that ran for like two episodes in the early 2000s before being cancelled – the fans just never shup up!

So, the plot: bug-eyed, green alien Zim is sent to Earth by the mighty Tallest of the Irken Empire, along with his faithful robot sidekick, to infiltrate it in preparation for its invasion... or so Zim thinks. In reality, he's been sent to Earth to keep him out of trouble because he's so incompetent. They didn't even bother to load the robot sidekick with a brain (which in this universe translates to him being really stupid). Upon arrival on Earth, he successfully infiltrates the local school (this is the kind of show where school is spelled "Skool") with only contact lenses as a disguise (the green skin is a 'skin condition', of course). The only human who sees through his act is a budding paranormal investigator, a classmate called Dib. Dib is, of course, called crazy for believing Zim is an alien.

Invader Zim was created by Jhonen Vasquez, who is mostly known for one other work – a comic called *Johnny the Homicidal Maniac*, which should tell you all you need to know about him, really. Vasquez clearly despises the human race. All of the humans (except for Dib and his sister, Gaz) in the show are shown to be incredibly stupid –

blind to the poorly disguised alien among them, slaves to their corporate overlords and to societal pressures, ignorant of any existence beyond TV and fast food. It's an oppressively cynical and bleak outlook that the show presents, and yet one can't help but feel drawn in by it and agreeing with it to a large extent. It's an effective use of exaggeration for both comedic effect and to prove a point.

The show is also infused with a wonderful hyperactive energy; watching an episode is like being injected with pure sugar. It isn't just great for kids – it makes you feel like a kid again. That said, it can also be incredibly dark. One episode ends with Zim removing a child's eyes and replacing them with robotic ones, which we are shown through shadows. It may be silhouetted, but what he's doing is very clear from what we can see. The show may have been on Nickelodeon, but it definitely had an Adult Swim vibe to it, and it's clear why Nick wanted this show axed ASAP: unlike the other cartoon in this week's corner, *it was meant to be for kids*.

Zim was cancelled after 27 episodes, but a cult following still exists. There were some episodes that were recorded but never animated, and there's even been fan attempts to animate them themselves after the recordings were released, showing the dedication they have to the show. Zim was dark, cynical, exciting and hilarious (for a given sense of humour), and it left its mark on animation. (Even if for no other reason than one storyboard artist was Bryan Koneitzko, who used the connections he made on the show to pitch *Avatar: The Last Airbender* to Nick...)



Archer

Cartoons aren't just for kids. Hopefully this should be common knowledge by now, thanks to shows like *Family Guy* and *South Park*. *Archer* is a show that is definitely not for kids. It's a show about an 'elite' group of secret agents working for an organisation called ISIS, who go on exciting missions to exotic locations across the globe. Don't be fooled by the premise, though, as *Archer* is most definitely a comedy, and all of the antics and hijinks of the ISIS agents are played 100% for laughs, and they're crass, rude and funny as hell.

Refreshingly, despite ostensibly being a show about superspies, most of the drama and plots revolve around the office life of the secret agents. Only two of the characters (including the eponymous Stirling Archer) begin the series as qualified field agents (from what I can tell) – the rest of the cast is comprised of the secretary, the head of HR, the accountant, the intelligence analyst, the mad scientist who definitely isn't a Nazi in hiding who has an anime hologram wife and, of course, Archer's mother, Malory, the head of ISIS. (Mommy issues, much?)

This is where the show really shines, too. All of the office characters are well developed and very quirky, and *Archer* is at its funniest when all of these completely insane characters are just messing around in the office being themselves. That isn't to say that the mission plots aren't entertaining too

– watching Archer and Lana (one of the few 'competent' characters) throw snark and bile at each other whilst being shot at by drug lords and terrorists and KGB agents and space pirates oh my simply never gets old.

The time period in which the show is set is described as 'comically anachronistic' – they make 21st century references and have mobile phones and the internet, but the Cold War is still going on, they all wear 60s fashion and their computers look like the bastard lovechildren of the BBC Micro and a Macintosh 128K. That's all without mentioning the sci-fi elements like cyborgs and holograms (mostly thanks to the mad scientist Krieger, whose frequent defiance of all laws of man and God in furtherance of his hubris and pursuit of knowledge is frequently played for laughs, whilst being kept just mysterious enough to be continuously funny). The Cold War setting is, of course, all but essential for a good spy vs. spy show, and the show makes good use of it, with Malory, for example, having a very long-term affair with the head of the KGB. (He could even be Archer's father!)

The show recently returned for a fifth season, and it's turning out to be quite different – it has the title Archer: Vice, because it's a more self-contained arc about the ISIS agents selling (literally) a ton of cocaine. It seems like the show is playing to its strengths with this premise, as all of the ISIS employees are pitching in to the effort, even if it's in their own 'special' way. The majority of the show is on Netflix, so go watch it. GOGOGOGOGOGOGOGOGO.





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TELEVISION

Tasty treats and Norse heroes

Emily Fulham on this week's return of two fan favourites

Hannibal

One of last year's surprise breakout hits, *Hannibal*, returns to NBC on 28th February (unfortunately, no UK release date has been announced). After premiering to shaky viewing numbers and little media attention, the show turned out to be one of the best things on TV in 2013, and has since built up a huge fanbase eager for its return. Added to this is the fact that the first series ended in a seriously tense finale, with Special Agent Will Graham behind bars accused of the murders that Hannibal committed, and you've got all the ingredients for one of the most feverishly anticipated returns to TV this year.

From what we've seen and heard about the second series, the tension isn't about to let up any time soon. In a perfectly executed move to heighten anticipation, NBC released footage from a scene in the first episode featuring a knife fight between two of the main characters. The trailer for the series also promises even more drama, as Hannibal is investigated following Will's arrest, while Will, hell-bent

on revenge against Hannibal, slowly starts to regain his sanity.

Expect to see several new characters as well, including Mason Verger, one of Hannibal's patients. Viewers of the *Hannibal* film will recognise the name as the role played by Gary Oldman, after his relationship with Hannibal has ended drastically badly. Some favourites from the minor characters will return too, such as Gillian Anderson as Bedelia du Maurier, Hannibal's psychotherapist, who surprisingly may turn out to be the something of an ally to Will Graham.

If the first series is anything to go by, we can expect more stellar acting from Mads Mikkelsen as everyone's favourite cannibal, managing to strike the perfect balance between menace and sophistication while making far too many puns about cannibalism for suspicions not to arise. Hugh Dancy is also magnificent in his portrayal of Will Graham, whose slow spiral into madness was the most gripping thing about the show. Now behind bars, Will's attempt to convince others of his innocence will depend on him keeping a tight grip on his sanity and a clear head to avoid succumbing to more of Hannibal's manipulations.

It remains to be seen if the second series will follow the more familiar killer-of-the-week format that its first series at least partially followed; one



expects this could get more complicated with an imprisoned main character, but no doubt there'll still be plenty for FBI agent Jack Crawford and the rest of the team to do (figuring out that Hannibal rhymes with cannibal would be a good start).

In spite of the show being extremely dark, both the fans and the show runners seem to have a sense of humour. After fans started photoshopping

flower crowns on pictures of the cast in an effort to lighten up the tension, actor Hugh Dancy gamely wore a flower crown of his own when appearing on a question and answer panel with fans. More recently, it was announced that a range of merchandise is planned to be released in connection to the show, including, bizarrely enough, a selection of perfume (some possible scent ideas: blood, human

flesh, the scent of neverending despair as one slowly goes insane?)

The only real complaint about the first series was that it took a few episodes to get into its stride, but from what we've seen so far, that's a mistake that seems to have been rectified this time around. With another thirteen episode season to look forward to, *Hannibal* promises to be one of the TV highlights this spring.

Vikings

Vikings was the History Channel's answer to *Game of Thrones*, with a drastically smaller budget and fewer dragons (OK, no dragons). It still had its appeal though, telling the story of a group of Viking warriors' first raid across to England. The main character, Ragnar Lothbrok, is a legendary character from Norse tales, famous for being the scourge of France and England. On his first raid to the monastery of Lindisfarne, Ragnar brings back with him a monk, Athelstan, as a slave for him and his family, and much of the first series followed Athelstan's acclimatisation to the unfamiliar environment of Viking life.

Season two picks up a full four years after the events of season one, which ended with Ragnar's family torn apart following his daughter's death, the betrayal of his wife, and an alliance against his brother. Presumably,

the news that Ragnar's infidelity has resulted in his mistress's pregnancy won't be going down well with his wife, Lagertha (and as a shieldmaiden, she's definitely not a woman you want to get on the wrong side of). Travis Fimmel, who plays Ragnar, is a relatively unknown actor who has proven his merit in a weighty role. Occasionally reminiscent of a young Brad Pitt, it's likely that this could lead to big things for the actor, who was also a high-profile model for Calvin Klein before taking the jump into acting.

Meanwhile, it remains to be seen if Ragnar's relationship with his brother Rollo can ever be repaired, now that Rollo has allied himself with Ragnar's rival, the warrior chieftain Jarl Borg.

There's also been some heavy hints dropped about Athelstan's journey in series two. Actor George Blagden was quoted as saying that "Athelstan goes through more change in one and a half seasons than Walter White does in five," with the former monk making a transition into full-blown warrior and lots of references to an as-of-yet unspecified 'dark turn' for the character in the first half of the series. Nonetheless, the monk's questioning of his re-

ligion will continue in the new series, as Athelstan struggles with his Christian faith and becomes immersed in the rituals of Norse mythology.

One of the most spectacular things about the show is its cinematography, and yet surprisingly the vast majority of outdoor locations were filmed in Ireland (another way in which *Vikings* is hopping on the *Game of Thrones* bandwagon). Nonetheless, scenes of fjords, mountains, and longships battling across the ocean are stunning.

For a show that's broadcast on the History Channel, *Vikings* takes a lot of liberties with historical accuracy, but it's entertaining enough to be a minor concern. There's enough blood and gore to appease any *Game of Thrones* fans, although notably fewer gratuitous sex scenes (which may be a good or bad thing, depending on your point of view). It may not be so grand in scope, but there's still plenty for fans to sink their teeth into.

With more battles, love triangles, and family tensions ahead, the second series looks set to hit the ground running. For anyone is looking to fill the gap in epic fantasy drama, *Vikings* might be an ideal choice.



Ask Annie, your friendly Agony Aunt

Agony Aunt Annie Whiteley is the woman who fought for women's cloakroom facilities at Imperial, and thus is qualified to solve all your problems.



Help! My parents told me last week that they're getting divorced. I feel really helpless because I can't go back home to see them, and I'm dreading going home for the holidays, because everything will be different. I feel really guilty that I can't be there for my parents, but I don't know what I'd say to them anyway. What should I do?

End of an Era in Embankment

It's always tough when your parents split up, but as a mature adult, you should be able to see that if they've made this decision, it's probably for the best. By making this decision when you're away, they're probably trying to minimise any impact that the practicalities of separating have on you, you don't have to see it to the bitter end. While you might feel like you need to support them, they've decided to do it this way, and you have to accept that if they need anything from you, they will ask for it. If you feel like you need to talk to them about it though, you need to bring it up with them yourself.

Help! I recently broke up with my long-term girlfriend, and we're trying to be friends, but I'm still wishing that we might get back together. I want to move on and try and meet someone else, but I'm scared to do anything that might jeopardise my chances of getting back with my ex. What should I do?

Hopeful in Holburn

As I wrote last week, it's rarely a good idea to get back with an ex. Although it can be hard to completely let go of an old relationship and finally move on, if you're starting to think about relationships, you've gone most of the way towards moving on. If you haven't gotten back together by this point, the reasons that you broke up are valid, and you probably won't. Bite the bullet and approach someone new, you might be surprised how much better it'll make you feel.

Help! I've been using Tinder a lot lately, and I've been talking to a guy who wants to meet up. I really like him, but I used a fake picture on my profile so I don't know how I can ever actually meet him. What can I do?

Deceitful in Denmark Hill

It depends how different the picture you chose is. If you're a bit Ugly Betty and you've chosen J.Lo, you might be able to get away with pretending that it's just exceptional lighting. If you've chosen a photo of Paris Hilton, even a blonde dye job isn't going to make that convincing. If you can get away with it, try sending him some pictures that are halfway between the fake one and you, and then gradually change them to real pictures of you before you meet up. If you don't think that's believable, you can either confess and hope he likes you enough to think it's funny, or just leave it, put a real photo on your Tinder, and find someone else.

Help! My lab partner has really bad BO. He's a really good lab partner otherwise, but it makes working in a confined area with him really difficult. How can I gently suggest to him that he needs to shower a little more often?

Nauseated in Neasden

If you had this problem, you'd want to know about it, so it's good that you want to say something to him. While he might not appreciate it so much at first, he will thank you for it eventually. Try and make it seem like it's a new thing, like you're mentioning it as soon as it's happened, to minimise his embarrassment. It's alright to play it down, but don't make too much of a joke about it, or he might not realise that you're being serious.

Help! My housemates have started planning where they want to live next year, and it's assumed that we'll live together next year, wherever we go. But I'm fed up of living with them, and while I'm happy to put up with them until the end of the year, how do I tell them that I don't want to live with them next year?

Leaving in Limehouse

It's important to let them know that you don't want to live with them next year before they make any serious plans. If you don't tell them, they'll only find out through the grapevine from the other people you're planning on living with. You don't have to tell them that you don't like living with them; pitch it as you really wanting to live with the other people. If you let them know now, they can't be angry that you've inconvenienced them, and it will be a much nicer atmosphere for the remaining time than if they found out another way.

Annie's advice that Imperial sorely needs

How to break up with someone (without being a dick about it)

1. Do it face to face

Unless you're in a different country, or want to just get it over with in the heat of the moment (because, for example, you just found out that they were fucking your best friend), you should always wait until you can meet face to face to break up with someone, out of respect for them, and your relationship.

2. Be honest

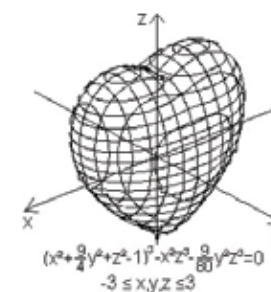
They'll want the chance to argue their case, but don't waver here. Stay on task, and honestly explain to them why you're ending the relationship. In order for them to get over it, they will need to know why it's over, and you don't want to have to explain this to them over and over again. By doing this honestly the first time, you save yourself a lot of time and pain dragging things up time and time again.

3. Stay friends

At least throughout the awkward division of assets, you should try and remain friends. You'll find it really difficult to immediately cut off your dependence on them anyway, so for a while, you can try and gradually wean yourself off them. It shows that you can be mature about it as well, so any petty hard feelings won't get aired in front of all your friends.

4. Ignore them (work the double peaks)

Once you've got all the practicalities of the breakup out of the way, you need to take some time away from them. This space will allow you to get over them and recover from the relationship in your own time. Every time you speak to them, you'll set back the process of getting over them. Eventually, you might be able to be friends with them, and your level of contact can increase again. For now, you need to leave it be.



Send Annie your problems and suggestions at catnip.felix@imperial.ac.uk

Annie's Lonely Hearts

Feeling lonely? We all know that it's hard to meet people at Imperial, so Aunt Annie wants to make it a bit easier for you. If you're looking for a special someone, missed a connection, or want to let someone know how you feel, send a message to catnip.felix@imperial.ac.uk and maybe you'll find a match here.

Responses to the lonely

The V from our Valentine's issue and the mystery respondent are finally going to go on their date to see The Lego Movie this weekend - hopefully I'll be able to tell you how it went next week!

Denizen of a certain landlocked country very much intrigued by romance. Indeed you could say that I am your white shining knight, and I do know how to treat my queen right! Furthermore my passion to score (goals) is unparalleled!

Absolutely average heightened Mechanical Engineer willing to film it all for last week's attractive female. If you're lucky I'll wear the grey coat for you, just the coat. Not quite sure on the Metric Moment, but provided we don't end up in coitus corner I'll try it.

Skint PhD student seeks someone to take her for coffee, dinner, or any sustenance providing alternative. Excellent company will be provided in exchange for nourishment. If it goes well, willing to go Dutch next time.

Long-single female is looking for a real man (or an engineer) to take home to her parents. Should be polite enough so that they'll approve, and DIY skills are a bonus. I've spent a long time looking in the wrong places, why not come to me?

See something you like? Send us an email and we'll pass it on. Let Annie help you get lucky in love.



Meet the Candidates

Your chance to
**question the candidates
live online.**



On **Thursday 6 March 19:00** you can see the candidates for the Sabbaticals and Student Trustees battle it out for your vote.

Send us your questions between now and the show by emailing elections@imperial.ac.uk or tweet using #voteicu.

imperialcollegeunion.org/elections



CLUBS & SOCS

Editor: **Nida Mahmud**
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City and Guilds Week impending

Carol Ann Cheah
CGCU Honorary Secretary



C GCU, the engineering constituent union, are kicking off their inaugural C&G Week this coming Monday. From the 3rd till the 7th of March they'll be hosting a variety of mini-games on the Queen's Lawn every lunchtime (excluding Wednesday). Engineers will have the chance to win participation points for their department, with daily prizes on offer for the department that racks up the most points for each day's event. A free bar night is up for grabs for the overall winning department.

The event is a chance for engineers to catch a bit of mid-term fun and get to know some of their fellow coursemates/faculty-mates – but of course, non-engineers are welcome to spectate!

To participate in any of the games,

all you have to do is turn up to the Queen's Lawn at 12pm on each game day (excluding Tug of War, where signing-up instructions will be sent out by your friendly neighbourhood reps.) See you there!

Monday: Remoter Control Helicopter Races
Tuesday: Space Hopper Races
Thursday: Shooting Range + Bar Night
Friday: Oculus Rift + Tug Of War

Time to hack away

Got an idea that might change the world or a new user experience? Have you thought about hackathons?

Marilyn Nika
Imperial Women in Computing

A hackathon is a weekend long burst of creative energy! It can be a mix of app development, product design, making prototypes, building software and solving cool problems. Basically it involves bringing something useful or cool into the world! This can be a product, service, or even artwork, there are lots of different kinds of hackathons. Such events are open to coders of all kinds and levels, being allowed to unleash their creativity on anything they could imagine.

Why should you attend? Because it's an unforgettable experience and probably the most productive 24 hours you will ever have... you will make friends; and who knows, maybe build the next most downloaded app!



PAUL CLARKE/PAULCLARKE.COM

Last year, I organised the UK's first female-only student hackathon at Facebook London, this article might give you a taste of what that experience was like: <http://bit.ly/N79asz>.

There is student hackathon happening on 7-9 March – 7 March is ideation, devices and team building session, the actual hackathon the

8-9th) for both male and female students which will allow everyone to get their hands on devices like Google Glass, Pebbles, Fitbits and much more.

There will also be an 1-hour "Introduction to Hackathons" session on 5 March in Huxley 340 (no need to sign up for this).

We cannot wait to see you all there!

Monday 3 March

Private Housing Evening

FOR LIFE AFTER HALLS

JOIN US FOR TIPS AND ADVICE ON:

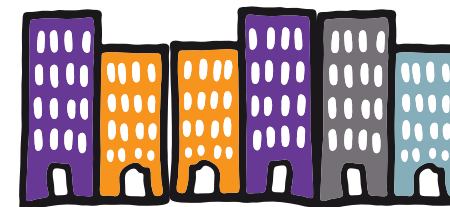
- ▷ moving out of halls
- ▷ when and where to start looking
- ▷ your rights as a tenant
- ▷ rent and other costs
- ▷ understanding contracts
- ▷ safety and security

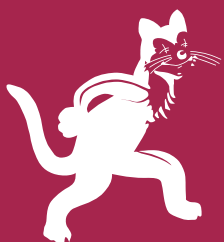
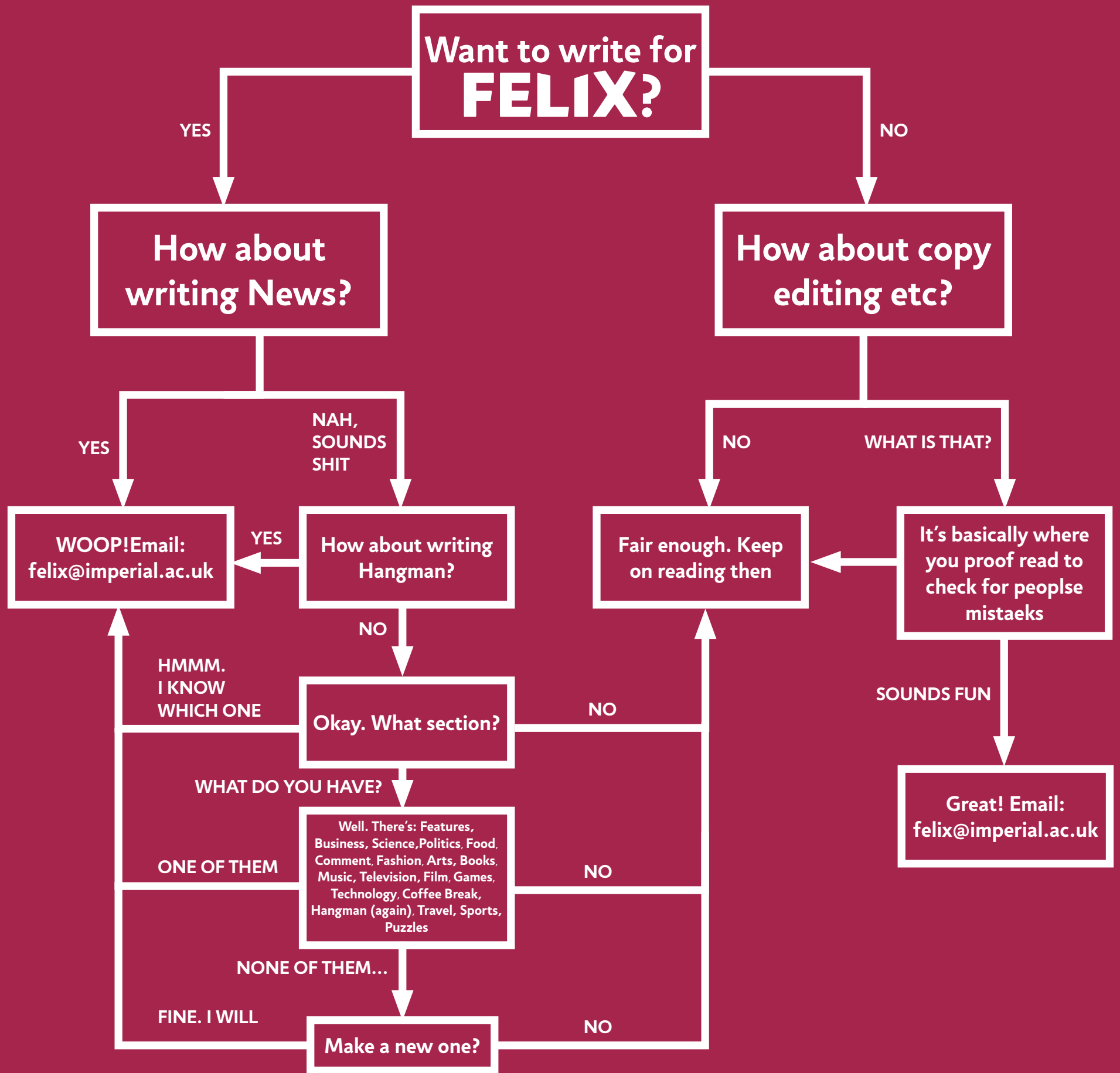
there are also exclusive opportunities to meet estate agents, private halls and other accommodation service providers

16.30 - Exhibition opens in Queen's Tower Rooms
18.00 - Presentation begins in Great Hall
19.00 - Exhibition continues with **FREE prize draw**

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www.imperial.ac.uk/accommodation

WIN
an iPod Touch
and Beats by
Dr Dre
headphones
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HANGMAN

the turnip

Hangman's Finest College News Source



BEAT THIS CAPTION!



Email hangman@imperial.ac.uk to win a "leetle prize"

Dear Fresher Rohan, we think you might have lost your certificate on Wednesday evening. Don't worry it's safe in our office. If you want to get it back you'll have to write an article for us first :) Oh, and just so you know, it's not a real qualification... might want to get your money back ;P

Hangman's Snipes

Why should we vote for you?

Election time is always a joyous occasion, the one time when people who normally ignore you on campus start paying attention to you and holding the door open for you to pass. Yeah right! We know exactly what you're up to. Do you think we haven't noticed your the sudden flurry of activity on your facebook feed, twitter and google plus?

Now, if you really want to get us to vote for you, you have to a) Not be a prick (male or female), b) Actually have something useful to say, c) Don't just rely on "experience". Have you read this week's Plugtime? Yeah, we know that represents a large proportion of candidates.

So, what makes you so special? Is it your silly picture, your "pun-tastic" slogan or your gimmicky posters?

We've decided to take a stand, we are Hangman, we are many. If we think you're crap we'll be running a RON campaign so mad you wish your name was Norris. Oh, wait, wrong badass ginger dude. Don't just waffle, have some real points, or we'll vote for the better candidate and just RON your ass!

You've been warned...

Putin relieved by end of Sochi Games

Can finally get back to watching new episodes of *How I Met Your Mother*

Following the end of the 2014 Winter Olympic Games in Sochi this week, Russian President Vladimir Putin has expressed relief that all of his favourite American TV shows will be returning, most notably the final season of long-running sitcom *How I Met Your Mother*.



How I Met Your Mother was off the air for a disgusting two weeks whilst the games were going on :(Credit: CBS

"Finally I can find out just how Ted meets The Mother!" President Putin said in a statement from his private pool, currently filled with millions of rubles of laundered money from the absurdly over-budget two-week event.

"I mean, we're in the ninth fucking season of this show. We're like five episodes away from the end and then suddenly it's gone for weeks because of some stupid Olympics or whatever. I've been waiting nine years to finally see Ted hook up with this dream girl of his and I can't wait any longer!"

"I just put on this absurd event

to embezzle billions of dollars out of the Russian taxpayer's purse for myself and my oligarch buddies", the controversial public figure continued.

"But now it's all over and all of my shows are back. Now excuse me whilst I go catch up on *Supernatural*!"

Putin then proceeded to download the latest episodes of *Supernatural*, *Community* and even *The Musketeers* on The Pirate Bay.

"Ain't got no ISPs blocking my Pirate Bay, suckers!"



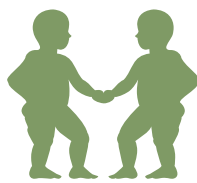
ARIES

This week you're pulling an all-nighter in the library, frustrated that your efforts to give someone that Metric Moment via the Lonely Hearts column are going the same way as your current coursework: nowhere. You sigh, thinking how progress would be easier if you had half the wit of the Imperial Library Whiteboard Message Mastermind. (Take it from the females on Felix: it isn't.)



TAURUS

This week you find out that Wong Kei, where you got your first wallet-friendly foodgasm, is changing management and getting an attitude overhaul too. You despair as you realize you no longer have a reliable way to continue your "extra credit" study of crass Mandarin/Cantonese - there's only so much Horizons covers! Plus the crunch from the unintentional fire-ants was what made that prawn toast extra-special - it'll never be the same...



GEMINI

This week, you're desperate to boost flagging sales for your society's event. You send your members off to guerilla-flyer the campus, and bug course-mates to buy tix until you're Facebook-blue in the face. Nothing happens until one of your posters ends up in the Central Library's men's urinals...vandalized with snarky penis remarks. Remarkably, its 5 mins of fame on Facebook does WAY more for your sales figures than your last fortnight's efforts altogether.



CANCER

This week, you're majorly sleep-deprived in the Felix Office when the Editor asks you to write the horoscopes. While you're used to always feeling out of your depth at Imperial, you freak out majorly. You spend the next hour spamming the Refresh button on the Twitch Plays Pokemon subreddit, praying that the enlightened followers of Bird Jesus - and the resurrected Lord Helix - will inspire you. Piri?



LEO

This week you find that you have been turned into an elephant. You are then promptly whisked off to the West End and forced to dance on stage with the East Meets West cohort in a riot of color. After collapsing during what feels like the billionth verse of Jai Ho, you wake up to find that it was all just a dream - and that your "(re-) friend plox" requests on Facebook have more than doubled overnight.



VIRGO

This week you win your department's annual Talent Show. While the girls in your department throw their phone numbers in your general direction, you silently thank the missed hours of CSP budgeting that martyred themselves during your absence in order to ensure your victory.



LIBRA

This week you make a ground-breaking discovery: the probability that Imperial's print service will fail again is dependent on how amicable CSPB's budgeting process is for the year. (Un)fortunately the board get their shit together and pass most of the budgeting lines without much incident - before you have a chance to sufficiently test that theory. Chin up - there are better ways to win that Nobel prize...



SCORPIO

This week, you change your allegiance to the Dome Fossil - after being bribed by the promise of unlimited Yoyo balance. Son, I am disappoint.



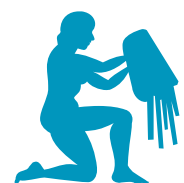
SAGITTARIUS

This week, you're so annoyed by all of the Twitch Plays Pokemon memes that you write to Felix to complain about it. People are so moved by your stirring letter that they go to Twitch's offices in San Francisco and burn it down, ending the stream forever. They even go as far as to treat the Felix letter that inspired this as the basis of a new religion, consulting it at every opportunity. All hail the Felix Fossil!



CAPRICORN

This week, you throw yourself (hurr) into every RAG week event to absolve your "guilt" of landing that banking job. You wake up in Timbuktu, dressed in a pink shirt stained with peri-peri sauce + Krispy Kreme glaze. Your return trip consumes most of the Jailbreak pot, overshadowing your "furthest travelled" achievement - doubling the "greedy money-grabber" guilt you were trying to shake in the first place. Well, you tried...



AQUARIUS

This week you're fed up with how long your usual Union haunt takes to serve their food, so you head to the JCR for a change. Despite being cuter than your overrated cousin Mickey, the rest of Imperial deems your presence unwelcome - raving out your arrival on the Imperial. Tell Someone Something page. But hey - College Catering can't blame you for having good taste now, can they?



PISCES

This week you wake up to find yourself meme-fied by a random commoner from the lower echelons of Imperial. Horrified, you order your butler to bring some tippie from the family's wine cellar - only to find that Daddy has barred your access due to the atrocious 2.1 on your last lab report. You weep at the thought of having to resort to the local off-license before your evening pheasant hunt. Becks?



Nominations close

2 March

How to stand for a position

- 1 Pick your Position**
Pick the position you want to run for by selecting Positions on the menu in eVoting.
- 2 Click on the Stand button**
Click on the big button on the top right of the webpage and follow the steps.
- 3 Select your Secunder**
If need be, enter the username of someone to support your nomination.



For more information, the election timetable, and information on how to stand, please visit:

imperialcollegeunion.org/elections



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SPORT

Premier League Predictions

James White

Football Columnist

Capital One Cup Final

Manchester City v Sunderland
(Sunday 2pm, Sky Sports 1)

Contests between these sides have been highly unpredictable of late, with Sunderland claiming more than their fair share of wins at the Stadium of Light and Man City experiencing some scares on home turf as well. Make no mistake, City will be haunted by the memory of losing to Wigan Athletic in last year's FA Cup Final and after having to change strategy against Chelsea and Barcelona of late, Manuel Pellegrini will set up his side to play to their strengths – as a goalscoring machine. The Black Cats have played so much better in the cup than the league this year, and credit to Gus Poyet for masterminding so many shock scalps along the way, but this will surely be one hurdle too far.

Prediction: 2-0

Southampton v Liverpool
(Saturday 5:30pm, Sky Sports 1)

This is intriguing because Saints continue to look the real deal while the Reds' attacking diamond has been prolific of late. Expect goals, that's for sure, but Liverpool showed real character to come from behind twice against Fulham in their last away match and I can see a similar story panning out at St Mary's.

Prediction: 2-3

Aston Villa v Norwich
(Sunday 4:30pm, Sky Sports 1)

I fear the Canaries' victory against Spurs last weekend was just a flash in the pan; Chris Hughton desperately needs his attackers to start scoring goals. Despite their home difficulties, I am sure Villa's manager Paul Lambert would love to get one over his former club.

Prediction: 2-1

Best of the rest
(Saturday 3pm unless stated)



MIKE REGAN / GETTY IMAGES



GETTY IMAGES



Hull v Newcastle

Even when they beat Aston Villa, the Magpies do not look the same side with nothing to play for and without their playmaker Yohan Cabaye. Steve Bruce has said he would love to do the double over Newcastle, and it's a great chance to stave off any lingering relegation fears.

Prediction: 2-1

Stoke v Arsenal

The Potters give everyone a game at the Britannia Stadium and have claimed 4 points off the Gunners' title rivals Man City and Chelsea already this season. I don't think Arsenal will be able to live with Stoke's abrasive style which will allow for precious few free-flowing moves.

Prediction: 1-1

Swansea v Crystal Palace
(Sunday 4:30)

The Swans could probably do without the distraction of the Europa League right now, although Garry Monk is exactly the kind of manager players will respond to even if they are in need of a break. Palace may be in fine home form but they have to sit back on the road and the points continue to elude them.

Prediction: 2-1

Fulham v Chelsea

Felix Magath has no settling-in time at Craven Cottage and with local bragging rights at stake, Fulham should give Chelsea a game here, especially if they are still weary from their trip to Galatasaray midweek. But the Blues' class should prevail over the 90 minutes.

Prediction: 0-2

Tottenham v Cardiff
(Sunday 4:30)

After defeat at Norwich last weekend, Tim Sherwood's Spurs have to keep winning to keep alive any lingering hopes of a top 4 finish. The Bluebirds are not showing the characteristic spirit relegation battlers need to survive at the moment. That has to change, and fast.

Prediction: 2-0

Everton v West Ham

The Toffees might struggle to create chances here as Sam Allardyce will get 10 men behind the ball and play the long ball game up to a lone striker. But they should make the breakthrough at some stage, certainly if Romelu Lukaku is back fit.

Prediction: 1-0

IC take positives from difficult Kendo meet

Jake Humphrey gives his account



IC KENDO

The first part of any competition is getting to the competition, but Britain never was renowned for having good weather. This stayed true with the storm the day before causing delays, confusion and ultimately pushing back the competition start time. But it meant we got a lie-in before the tournament, which is always nice especially after a Friday night. This year it was held in Canterbury at the University of Kent with twelve different universities competing. Some universities fielded several teams leading to one large action-packed competition.

First up was the Kyu-grade tournament for people with less than three years of experience, which are relatively small fry compare to the Dan-grade black belts. However no one told them this, and they fought with all their spirit and confidence. There were nine in total representing Imperial in the Kyu-grade, though unfortunately in the second round, two Imperial comrades, Rene Wong and Adam Gestwa, had to fight it out in an intense match. In the end, Joseph Yao, Adam Gestwa, Edward Ying, and Jason Li were knocked out in the quarterfinals.

Next was the Dan-grade, with five "samurai" representing our club.

Unfortunately the men faced formidable foes, with Jake Humphrey's opponent going on to place first. This resulted in first round losses across the board, but our warriors gave their opponents long hard-fought battles. In the ladies' competition, Luz Nguyen performed exceptionally throughout the day fighting off numerous competitors to obtain a well-earned and hard-fought third place.

After a day's worth of 'practice', it was now time to show Imperial's strength in the teams' competition. This was also split into Kyu and Dan grade. Initially the Kyu team was up against York. The first match was a draw followed by a loss (however, Adam was still able to score a point with men (head) strike). Next up was Yihan Ng and Edward Ying who both drew 0:0. This left a lot of pressure on Joseph who had to win against the very same person who knocked him out yesterday. He gave his rival no chance with a volley of attacks at a fu-

rious rate scoring men quickly. As a result, the teams drew in both wins and points so Joseph, tired from the last match, had to fight again in the representative match. The rules were first to score with no time limit so Joseph once again had to unleash the beast. This match lasted several minutes of intense fighting before Joseph score the winning men cut.

Immediately afterwards we went straight into the next match against Edinburgh A. The first match was over very quickly with Jason Li losing two men in quick succession against the Kyu-grade men's champion. However, Adam evened it out by winning his match with a men cut. The next two matches were close with both Yihan and Edward putting up a good fight against their more experienced opponents, which resulted in another loss and another win. Now once again Joseph had the deciding match. Despite being tired, as soon as his foe even twitched, he scored a men strike. However, his adversary managed to score back two men strikes resulting in our overall loss. Edinburgh A later on went on to win the whole competition and we came third so the outcome was not too negative.

Joseph was also awarded with the Best Fighting Spirit prize due to his exceptional performance throughout the entire championship.

Next up was the Dan-grade team hoping to follow in the success for the Kyu team. Unfortunately for them they had to face the eventual winners of the competition, Edinburgh (again), at their very first round. But by no means were they simply pushed over, fighting with great determination and spirit losing only two matches out of five.

Next year the Taikai will be held at the University of Gloucestershire in the tranquil town of Cheltenham. Tranquil, that is, until the masses of shinai-wielding students descend upon it and start shouting their battle cry 'men', which will definitely liven up the town. That will also be when we get our own back on Edinburgh (and all the other teams) and win.

'MEN!'



Women's Rugby Team thump KCL 72-10

Katherine Fok
IC Women's Rugby

After a host of matches being rescheduled due to the unrelenting wet weather, ICUWRF were glad to be out on the pitch again. The team had a strong set of backs who would later make their presence felt by GKT (Guy's, King's and St. Thomas'), whilst the forwards welcomed Tessa Davey "Jone's Locker" and Aamna Mohdin who made their first appearances in the forward pack.

GKT did not collect the first kick off cleanly and IC moved swiftly over the loose ball to secure a turnover. Several phases of forward play combined with good passing in the backs brought IC up the pitch. GKT responded well to defend their try line and stop the forwards opening the score but the sustained pressure in GKT territory eventually led to a break when the backs combined well to send Sam Gottardi over for the opening try.

IC put boot to ball with great effect to get behind GKT's defence. The opposition full back had a busy day, having to make many numerous cover tackles to prevent the score line growing even wider. But support across the IC players meant that there was always a teammate close behind to secure possession or receive an quick pop pass. This allowed the team to literally run away with the play and crafty footwork from Sam Gottardi and player of the match Heather Grant led to several more tries.

Receiving the kick off, Charlie Stephens and Lana Lee always seemed to be on hand forcing GKT into making hard tackles. Forwards took the ball in and offloaded brilliantly around the breakdown. Fly half Yas Edwards also went crashing in to send a bunched GKT defense into disarray which the backs took full advantage of. In fact, this combination would prove so successful especially in the latter half when successive restarts from GKT lead to very similar tries in quick succession.

Tries were conceded late in each half which saw GKT's forwards take the ball into contact and edged to the try line. Line speed in defence is something IC will want to go away and work on. Nonetheless it was an incredible team performance from IC to win convincingly with the final score at 72-10.

Devils lose narrowly to set up grandstand varsity clash against UCL



IC ICE HOCKEY

Oli Clipsham
Imperial Devils

A narrow 3-2 defeat for the Imperial Devils in a regular season clash against the UCL Yetis has set the stage for an intense and exciting London Ice Varsity.

If you haven't heard already, tonight Imperial's very own ice hockey team will take on their UCL counterparts in the 2nd annual London Ice Varsity. This meant that what should have been a standard league game was filled with rivalry, intensity and a little bit of violence from the very first minute.

After only 46 seconds, the Devils found themselves shorthanded as American centre Gordo Weigers was sent to the penalty box for slashing. Undeterred, the scoring was opened after only 4 minutes by Imperial forward Gus Zimmerman, slotting a sharp angle shot through the netminder's legs. Not to be put down lightly, the Yetis fought back aggressively – scoring 2 goals before the end of the first period and taking 3 separate penalties for unnecessary contact.

With Oli Clipsham of the Devils sent to the penalty box early in the second period, Imperial had to work hard not to let UCL capitalise on their man advantage. Spurred on by the high stakes and the abundance of adrenaline flowing, tempers overflowed as Max Fink took down the captain of the Yetis in front of the Imperial net. The resulting fight included 3 members of each team, who were too riled up to bother removing helmets before throwing punches. Surprisingly, the referee only sent 2 members of each team to the penalty box, allowing the instigators of the fight to continue unaffected.

With both teams having returned to full strength, the Yetis managed to put themselves 3-1 into the lead before a last gasp defensive effort led to Zimmerman taking a penalty for checking (look it up on YouTube, it's the best bit of the sport) a player who did not have the puck. Whilst Zimmerman was serving his time, Weigers broke past the fragile UCL defence to power a slapshot past a hapless Yeti netminder. This brought the score to 3-2 in UCL's favour towards the end of the second period.

Comedy was provided throughout the game in the form of delayed restarts as UCL seemed to frequently send fewer players onto the ice than they needed. However, the lack of a player with any discernable arithmetic ability eventually put them at a disadvantage as they took two separate penalties for having too many men on the ice. This allowed Imperial to put on the pressure throughout the third period, where they enjoyed the majority of possession and managed to outshoot the Yetis. UCL were only rescued in the dying minutes of the match as Imperial winger Matthew Choy rang a shot off the goal post. The game ended 3-2.

With the teams now focusing all of their efforts on the London Ice Varsity, the memory of such a close game will surely serve to spur them on. If the Devils play to the level they showed in the final period and continue to match (if not, better) the intensity and aggression of their rivals, the glory is theirs for the taking. The London Ice Varsity is beginning to heat up, you don't want to miss it!

The London Ice Varsity takes place tonight at 7:30pm. Tickets are still available at tinyurl.com/londonvarsity

Imperial's 1st XI slot three past Royal Holloway

Henry Garner
ICUAFC

On Saturday 15th February 2014, ICUAFC 1s made the well known trip to Harlington to face Royal Holloway 1s. In goal ICUAFC made an emergency loan signing of their former goalkeeper, and 2012-2013 Player of the Year (although he hates talking about it because it's really embarrassing) Henry Garner. His presence perked up the likes of Amjad and Nielsen who commented how their lives had lost some meaning since his departure from the team. In this way, a (Biology) father was returned with a son, much like Odysseus and Telemachus upon their reuniting at Ithica, as Alex Dale gratefully clutched Garner to his bosom murmuring 'I knew you'd return father.'

After this rather surreal and largely exaggerated turn of events the team warmed up in good spirits, relieved that the previous night's ritualistic lamb slaughter had brought some respite from the recent torrential downpours. The match started brightly and Holloway found themselves behind after only 1 minute as a defender handled the ball, with his hand, and Robinson dispatched the penalty with aplomb, sending the keeper the wrong way in the process. Imperial, like so many champions, were winning without playing particularly well.

The mentally challenged offender couldn't help but continuously shout at Captain Robinson calling him a 'f**king idiot' for thinking that the handball in the box was, in fact, a handball in the box, but these were met with an immediate retaliation of 'No mate, you are the f**king idiot for giving away a penalty in the first minute', to which silence quickly followed.

No more than 10 minutes later Imperial had scored again. Winger Dale, who had already skinned his opposition fullback alive multiple times, broke down the wing and sent in a high loopy cross which was held up in the gale force winds. About 35 seconds later, it returned to Earth, and Captain Robinson was there waiting for it, having physically held off the Centre Back for the aforementioned 35 seconds, and duly finished it off with a first time volley. 2-0.

Holloway had several chances to pull a goal back but Holloway's striker, the aptly named Torres,

was having no luck. At this point it would be easy to make a joke about how he was worse than Chelsea FC's very own Fernando Torres, but that would be too easy. I will instead take the moral high ground and say that on a good day he could be considered equal with Emile Heskey. At one point another Holloway striker managed to beat the offside trap but was only able to shoot straight at ICUAFC's very own Petr Cech.

After a stern team talk from Captain Robinson, the players resumed the second half endeavouring not only to win but to win well; Barcelona rather than Stoke City. Imperial dominated proceedings despite heading into the wind although Holloway were adamant they should have had a penalty after left back Nugent handled the ball with his face. I'll let you work out why it wasn't given and why contrary to Holloway's appeals, it was not 'exactly the same' as their hand ball. Shortly after this, Cherif, clearly still in the Valentine's Day mood, fired a delightful cross field through ball over the top of Holloway's defence, like Cupid loosing an arrow from his quiver, which found Dale, who full of love in his heart, tenderly invited the keeper out of his box for a candle lit dinner, before lobbing him with no remorse.

Holloway were in fact to get on the score sheet when a through ball evaded the defence and the last ditch attempt of Amjad (maybe he should try and shift up a gear just once in his life) and found the striker (it wasn't Torres, he had been taken off by this point for 'footballing reasons') who found the bottom corner. However, the goal would prove only a hollow consolation for the visiting side.

Imperial comfortably managed to hold out for the 3-1 win, without really getting out of Omar Amjad's world renowned first gear.

ICUAFC is sponsored by:

