



Felix

Keeping the cat free since 1949

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issue no. 1589

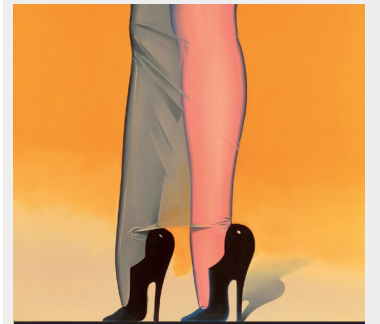
November 21st 2014

The Big Bursary Debate

How does Imperial compare to other universities?
News, pages 4 and 5

Inside...

Gaze: you have to see it to believe it



Arts 30 - 35

Mockingjay flies into the cinema this week



Film 27-29

BandAid 30 storms up the charts



Music 20

The Double Points debate in Formula 1



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“Everyone thought it was a bit of a crazy idea.”

Felix interviews the Imperial scientist working on the Rosetta mission

Science, page 14

This week's issue...

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Felix Editor || Philippa Skett

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What's on this week:

The London Forum for Science and Policy

Intoxicated Youth: Can Education Fix Britain's Youth Drinking Problem?

18:00 - 19:45, Nov 27th, Room 120 SAF

A discussion with an expert panel about alcohol education. The discussion will look at young people's behaviours and how they can be changed.

Tickets: Free

Ticket includes entry and 3 free drinks.

SKETT'S BOX OF SHAME

Apologies for some mistakes in Issue 1588. These were:

- We accidentally split the puzzles pages. We apologise to our Puzzles Editor and any confusion caused.

BandAid, comets and a bad fashion choice

After having all the horoscopes written about me by my lovely team, this week I was planning to write my editorial being all sassy about them too. However, looking back through this issue, the content is pretty impressive, so I am going to let them off the hook.

Our science section is taking centre stage, with James' interview with Chris Carr, a scientist behind the Rosetta team. Everyone has been talking about the mission that put a robot on a flying comet (for lots of different reasons, granted) but the fact that one of the many people that made it happen is one of Imperial's own is impressive. The fact that we have his story within our pages this issue is even cooler.

We have a bumper Arts section (as usual), and this week it is the Gaze issue. The Arts team is looking at, well, how we look at things. They address, with rather sticking serendipity, misogyny and how it is dressed as 'art.' I love Arts.

We then address That Shirt in Comment, and again we return back to thinly-veiled misogyny. Or is it? The debate can hardly be summed up in one page and through two

THIS WEEK'S EDITORIAL

comment pieces, but our Comment section gives it a pretty decent try.

The other Big Debate of the week has been BandAid 30, which Grace covers in Music and then Tessa, our Comment editor, discusses and picks apart. We love a good argument, and the office has been truly divided this week over whether or not Bob Geldof is well-meaning or simply loves a good Christmas number one.

News spans from inside the Imperial bubble to outside of London: we readdress the bursary changes and look to see if students are getting a good deal (turns out they are) and we also review the new halls in Acton (turns out they're not too bad either, considering they are still miles away). Consultation is still the debate that weaves through news though: just how much of a say should students have?

Outside of the controversy bubble, in Film this week we have amazing reviews of Mockingjay and The Imitation Game, two big films to hit

the screens recently. Props to our Film Section Editor Jack Steadman who went to a midnight screening of Mockingjay then stayed up all night writing the review.

We continue on our series on Mental Health in Welfare, and in Travel we stay closer to home, reviewing the Somerset House ice Rink. We end our issue with yet another debate, over the introduction of double points in Formula One racing.

We would like to thank our "official" sponsors for the week, Taylor Swift and Yankee candles. Unlike our section editors, we love Blank Space and apparently we cannot stop sniffing the Christmas Memories candle we have bouncing around the office.

We also love our new member of the Felix team, our Wall Mounted TV. Shout-out to the Union Overlord for his endless benevolence and granting us our wish for a screen to play Taylor Swift on repeatedly (I mean, to watch website stats and discuss layout designs on).

I hope you enjoy this week's issue as much as we enjoyed making it. If you want to come and join us, you know where we are.

We would like to offer our apologies to the ICT department for our sensationalist subheading for the news article published on page 3 of Issue 1588. We appreciate that any inconveniences caused were purely due to teething issues, and with them all rectified as soon as possible it was not apt to describe the changeover as a "disaster".

We will be providing a review of the new system towards the end of term.



**Do you love Taylor Swift too?
Email: felix@imperial.ac.uk to find like-minded people, and potentially write an article or two.
We have a lot of Blank Space to fill.**

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News

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Imperial deletes tweet after ‘shirtstorm’ backlash

Ben Howitt reports after College removes tweet about “proper cool scientist”

The clothing choice of an Imperial graduate has been extensively lambasted in the wake of the Philae landing, the culmination of over a decade’s work.

During the days immediately preceding the comet landing, the heavily tattooed Dr Matt Taylor, one of the project scientists, had become popular as a ‘gangster scientist’, but came under fire for a press conference given during the lead-up to the final landing in which he wore a printed shirt depicting a number of scantily clad women.

Imperial College (@imperialcollege) posted and later deleted a tweet describing Dr Taylor as a “proper cool scientist”.

When contacted for comment, a College spokesperson responded:

“The College regrets that the tweet included the photo of Dr Taylor used widely across the media that day. Those responsible saw a Hawaiian shirt and did not notice the detail

of the design. We recognise that use of the image is inconsistent with the College’s strong commitment to equality and diversity. Following concerns raised by members of the community the tweet was deleted; it was in the College’s stream for two hours in total.”

The story trended across Twitter under the hashtags #shirtgate and #shirtstorm, polarising discussion between those who felt that the shirt was misogynistic and those defending Dr Taylor.

In the way that many internet discussions regarding feminism do, critics were accused of “over-active feminism”, as well as other more personal attacks up to and including death threats.

After the dust settled, the American Astronomical Society released statements condemning the “unacceptable abuse ... directed towards the critics.” The incident has also sparked a debate concerning the

attitude towards women in STEM subjects, the shirt being viewed as a case of casual sexism at the workplace.

Dr Taylor gave a tearful apology on international media, saying: “I made a big mistake and I offended many people and I am very sorry about this.”

He then went on to provide an update on Philae’s continuing progress.

Dr Taylor graduated from Imperial in 2001 with a PhD in Space Physics, before joining UCL’s Department of Space and Climate Physics, where he was appointed as a project scientist to the European Space Agency’s Cluster project.

The shirt in question was made by Elly Prizeman, a clothing manufacturer from Chelmsford, who has since been inundated with requests for copies of the shirt.

Mrs Prizeman has commented that she “didn’t expect him to wear it in the situation he did”.



Photo: Emily Maunder

Marking boycott comes to an end

CAROL ANN CHEAH
SECTION EDITOR

After a fortnight of industrial action, the University and College Union (UCU) and Universities UK (UUK) have reached an agreement on Wednesday to a series of negotiation meetings.

Through this, UCU and UUK have jointly agreed to suspend industrial action (a marking boycott that had taken place at Universities across the UK) from the Wednesday onwards. UCU members had launched the marking boycott in protest of proposed pension reforms in the USS, which would have seen contributions drop and members’ final pay-outs dwindle in an attempt to make up a shortfall in the USS pension pot.

The suspension is to last until after the next joint negotiating committee (JNC) meeting scheduled for the 15th of January, 2015, with the negotiation meetings that UCU and UUK have agreed to taking place between now and then.

In a number of statements on their website, the UCU states that “the purpose of these meetings is to close the differences between the stakeholders’ negotiating positions, with a view to reaching agreement. This will include a meeting between the respective actuaries of the USS

Trustee Board, UUK and UCU.”

They also say that: “both parties are pleased that the agreement to suspend industrial action at this early stage will mean that students will not have been adversely affected and members of staff will not have had pay deducted.”

This is on the basis that “at this point, institutions will not have

found it necessary to apply their policies to withhold pay for the assessment and marking boycott and that individual members of staff who were participating in the industrial action will have been able to remedy, within a reasonable time scale, any backlog of work that actually resulted from the industrial action between 6 to 20 November.”



Photo: UCU

New Bitcoin competition prize fund

CAROL ANN CHEAH
SECTION EDITOR

The Imperial College Business School (ICBS) has teamed up with Entrepreneur First (EF), a pre-seed investment programme, to launch a new competition prize fund for students. Up to £3000 could be won from the Imperial/EF Bitcoin Prize Fund for projects that utilise Blockchain technology, which allows secure transactions without the need for a central regulation authority – how Bitcoin is best described.

The competition is open to entrants from any department, be they Undergraduate or Postgraduate. Students can apply to carry out projects under the fund either individually or as a group, with grants up to £500 available for equipment funding. They can also arrange for projects to count as credit towards degree courses.

Dr Llewellyn Thomas, a researcher

with the Business School, has emphasized that the aim of the competition is not the focus of Bitcoin as a currency. Rather, it seeks to promote innovations on Blockchain technology, as the distributed trust mechanism of the Blockchain is the truly innovative aspect of said technology.

This is not Imperial’s first foray into involvement with Bitcoin/Blockchain technology. The recently-launched Bitcoin Forum at Imperial, which consists of faculty members across all departments, will be working with EF to mentor and assist students entering the competition. Workshops on entrepreneurship and presentation skills, regular mixers, and talks from prestigious figures in the Bitcoin and business fields are just a number of things planned by the Forum and EF for those who register to take part. The Forum also hopes to facilitate cross-faculty partnerships throughout the course of this competition.



Photo: Bloomberg

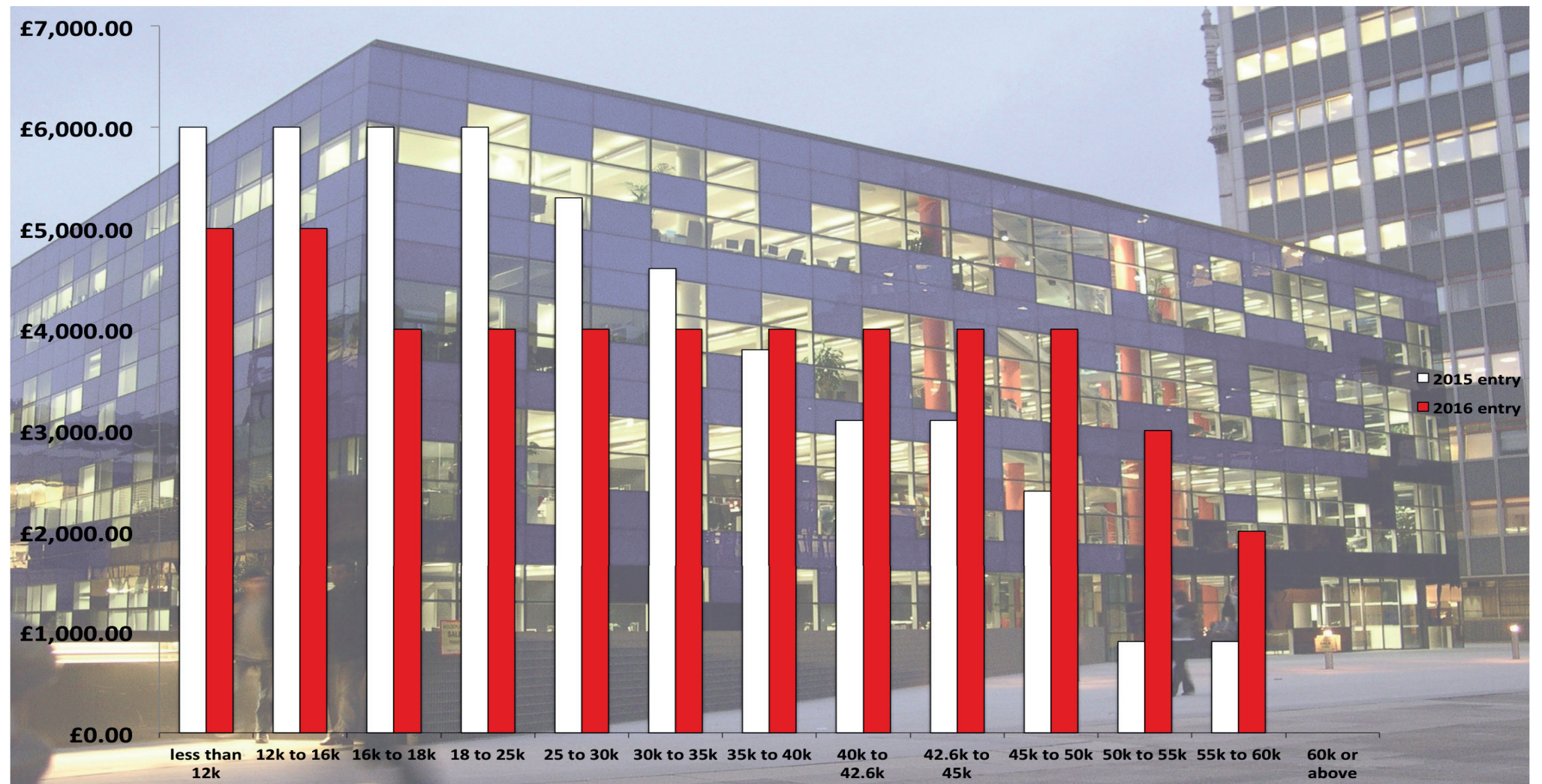
News

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Imperial Bursaries: how much will students have in their pockets now?

Philippa Skett investigates the recent “Anti-Robin Hood” bursary change



The new changes to bursary allocations per household income. The red bars show the new bursary allocations for 2016 entry

It was announced in Union Council last week that the bursary scheme for new entrants starting in Autumn 2016 was to change. It has altered to decrease funding for those from lower-income households and funding to increase for those students from households who have slightly more money.

The decision, made by the Provost Board at the end of October, was made to alleviate the financial pressures of those that come from higher income families but may not have guaranteed financial support. Bursaries are awarded to Home students only, and are paid for directly by the College, alongside the grants and loans on offer from the UK Government. Only the loans have to be repaid; the grants and bursaries go straight into the pockets of the students, and they don't have to pay it back at a later date.

The Union Council quickly moved to “condemn” the decision, and College was quick to respond as to why they made the changes.

“Our immediate reaction to this proposal was concern”
- Tom Wheeler

College secretary & Registrar John Neilson spoke to Felix to explain the decision.

Said Neilson: “In the summer the previous team of Union sabbatical officers had prepared a thoughtful paper suggesting that students who come from households just higher than the lowest income bandings were facing the hardest time financially at Imperial.

“The last Provost’s Board considered the package of bursary support to be made available to home undergraduates starting in autumn 2016. We were keen to make the substantial sum available for such bursaries (some £7.7m) as useful as possible to students.”

Further concerns were raised over current Union President Tom Wheeler having only been granted a small window of time to consult students. The decision was made during the second half of October, with Tom Wheeler being given the “go-ahead” to survey students the scheme from the 16th. By the 31st, the Provost Board had met and

decided on the scheme, which was then presented to Union Council in Wheeler’s paper on the 11th November.

When Felix asked directly as to why Imperial College Union’s consultation framework wasn’t used to make the decision, all that College said was that: “In the time available before the new undergraduate prospectus was finalised there was time to gather very wide range of views from students.

“It should be noted that the changes will not affect current students; they will apply to new entrants from 2016-17.”

Wheeler did endeavour to consult those students who currently are in attendance at Imperial, despite such a decision not affecting them. Wheeler surveyed 320 students, held a discussion forum and also emailed those who received bursaries directly to gather their views. In the survey, he queried whether current students who receive bursaries feel they get enough money to live on, and any other sources of income students

“The Provost’s Board could at least pretend to treat students as equal partners in their education.”
- Council member

may have.

With 73% of respondents saying that they found the money they received to be adequate, good or very good, many seemed to be happy with the current bursary scheme.

However some students who were surveyed did point out that although household income indicates the amount of money they receive as loans, grants and bursaries, parents are often unable to make up the difference in money needed for students to live on. Students from the higher income brackets were more likely to feel they did not receive enough financial support as a whole, something the College has appeared to address with an increase in funding for these students in particular.

In a report to the Provost Board, Tom stated that: “Our immediate reaction to this proposal was concern that reducing income for the poorest students would lead to unnecessary hardship, and would not be the most efficient use of College’s resources.”

The report continued: We are

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also concerned that the appearance of reducing funding given to the poorest students to ease the burden on middle-earning families would be a short-sighted and unpopular decision that doesn't serve our most deprived members."

The report was presented two days to the board, prior to the Provost's board decision that was made on the 31st.

Despite this relatively short turn around, the bursary scheme has been heralded as "[representing] substantially the most generous bursary provision of any of the leading UK universities. It demonstrates the College's strong commitment that every home student should be able to come and study at Imperial, irrespective of their circumstances."

However, Council members are unconvinced that the changes are beneficial. Some are concerned about the apparent lack of consultation that took place in making the decisions. Said one anonymous Council member: "It's disappointing that after Acton and the Chemistry move that

College haven't realised that poor consultations really aren't the way to go. These changes have been made in an unacceptable manner and I hope they realise the negative impact that this will have on student satisfaction."

Said another member: "Calling the Union President to a meeting at short notice and then ignoring his recommendations completely does not count as adequate student consultation. The Provost's Board could at least pretend to treat students as equal partners in their education."

The last time the bursary scheme was altered was for 2012 to 2013 applicants, when the tuition fee increase also took effect. The package is reviewed on an annual basis and minor adjustments are made, but this is the first major alteration since then.

The Access Agreement and Financial Support Working Group then reviewed the package. This is a panel of college staff from across all departments, including the Vice Provost of Education, Debra Humphris and also included



Making it rain like it's 2016 Photo credit: SwindonAdvertiser

the Union President. These then recommended the changes to the Provost's Board.

Concluded College: "The College takes consultation seriously, but this does not mean that after

consultation it will necessarily always agree on every aspect of an issue with the Union."

How much does it cost to live in London as a student?

With college claiming that their new bursary scheme is "most generous bursary provision of any of the leading UK universities" Felix decided to investigate just how generous the university is with its money compared to others.

It seems that despite concerns over student consultation on the matter, the changes will still be delivering substantially more money into the pockets of students than any other London University.

We looked at the bursary schemes available at London School of Economics (LSE) and University College London (UCL), two other "leading" UK universities that are also based in London, alongside the money available to

those studying outside the UK. It seems that Imperial will offer more than any other London university when it comes to money per student, regardless of household income. as shown in the bar chart below.

So just how do universities decide how much money students need to live on? Various student surveys are used to determine the cost of living in London or as a student in general.

The National Union of Students (NUS) has predicted that the total expenditure of a student in London is around £13,300 for living costs (£23,500 in total when including course costs). This includes £6,143 for rent. They predict that on average a student's income from loans and funding comes to £17,450,

so another £6,000 has to be found from elsewhere.

At UCL they use data available from the government, and consider a total of £322 per week a reasonable amount to cover all living expenditure. LSE and King's College London "broadly estimate" that students should expect to pay between £1,000 and £1,200 per month for living costs.

The UK Government also ran a Student Income and Expenditure Survey, and this data is also heavily used to predict the costs of student living.

The Student Living Index 2014, ran by the bank, also found that 22% of students nationwide are now receiving less financial support from their parents this year compared to

last year. Despite this, the average contribution per student per week of funds from parents is still £114.10, when considering all areas of the UK in which they study.

The survey also found that, when ranked, students in London when compared to other cities are the 6th most "economical," meaning they manage to pay the least amount of money, but still sustain themselves with living essentials. London students do however spend more money than others on eating out, spending an average of £17.10 each week in Nandos and beyond.

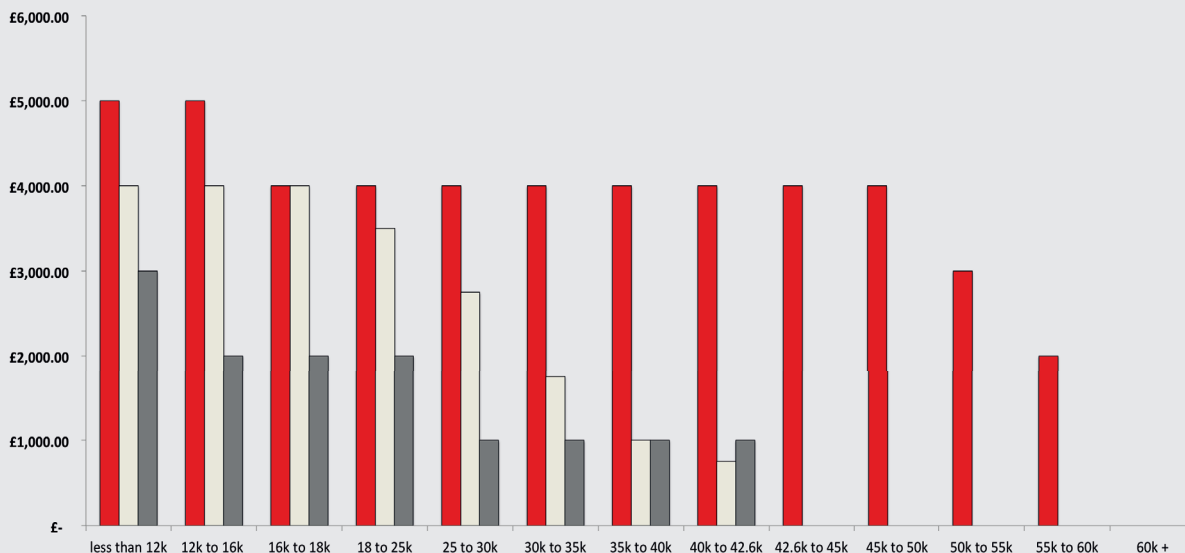
When it comes to alcohol, we aren't doing much better: we are 6th in the country for how much we pay per week on beers and bombs. We pay £10.90 a week on average

at the bar, although if nights at the Union (or, more accurately, my bank statements the next day) are anything to go by, this probably has a very large standard deviation.

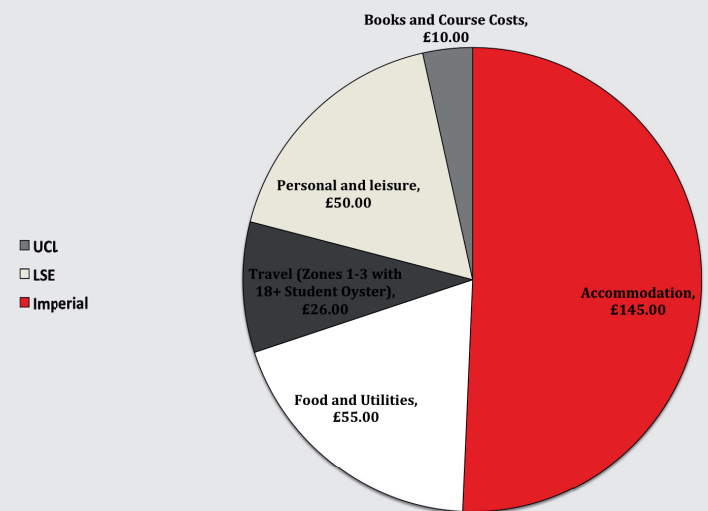
Students in London are also spending the most on travel, with each student spending on average £15.10 a week. The average of students as across the country is £6.50.

Imperial have it's own estimates of how much student living costs, as shown in the pie chart opposite. Despite estimating that students need £286 to live off on a weekly basis as opposed to £322, the UCL average, Imperial still offers more financial support than our central London cousin.

PHILIPPA SKETT



Bursary funds available for students from Imperial, UCL and LSE Sources: LSE.ac.uk, UCL.ac.uk



The breakdown of Imperial's estimates of weekly expenditure by students

News

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Acton halls with panoramic views

Stephen Ball and Ben Fernando see the new rooms at One Victoria road

Felix paid a visit to the construction site of the new Halls, One Victoria Road, to investigate how things were progressing and to talk to Campus Services about the latest news and updates on the project.

Currently, no decision has yet been taken on the future of Evelyn Gardens. All that is known for certain is that all Evelyn Gardens halls will be shut down for the next year. Jane Neary, Head of Campus Services, explained that this is simply due to the Evelyn Garden Halls not being up to the required standard – whether the halls will reopen in future years is something that will hopefully be decided in the coming year, but even if they were to re-open they are on a limited lease.

The new site itself is divided into four buildings, the tallest of which reaches twenty stories into the sky. Block A, the southernmost building, is to consist of purely communal facilities including a bar and restaurant, a volunteer/community space and a gym split across two floors.

The three other interconnected buildings, B-D, will provide accommodation for 603 students, 102 of whom will be in twin rooms with all rooms being en-suites. As with the newer halls in Prince's Gardens, the rooms will be arranged into 'blocks' of 6/7 students, each of which will have a communal kitchen. The sample kitchen that Felix was shown was on the 18th floor of Block D. The kitchens bulge from the side of the building in such a way that they provide views of almost 180° across London through the curved glass-panelled wall.

Campus Services were also keen to highlight the features of the new rooms: a 6'6" long double bed, and increased storage space as compared to the last set of Halls built by the College in Prince's Gardens. However, some students have expressed reservations about the announced price of the rooms: the expected cost of a single will be £165 per week and a twin will be £125 per week. Once the £20+ per week cost of a Zones 1 and 2 Travelcard is added, the average rent per room will be higher than it is currently in Evelyn Gardens.

The College were also keen to point out that there will be no decrease in the Wardening ratios as a result of the move: provision has been made for 12 Subwardens and 2 Wardens to be split across



the three blocks. Also there is space onsite for a Union office, and it is promised that students will be able to use the nearby Health Centre.

Other communal facilities will include a multi-faith prayer room, storage for 300 bikes, quiet study space and music rehearsal rooms, a rooftop terrace, a barbecue area and the usual communal spaces with games and TVs for use by the residents.

The location is significantly further away from Campus than the current Halls. College were keen to point out that the Central line will be running 24 hours by the time the new Halls open, and that there will be a Crossrail station a short walk away when it becomes operational.



The building is still under construction, but the kitchens offer amazing views over...Acton Photo: Stephen Ball

News

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News Editors ||| Carol Ann Cheah and Kunal Wagle

Students march for Free Education

Kunal Wagle reports as thousands march into Parliament Square

On Wednesday thousands of student protesters took part in a march against student tuition fees. The protests turned violent when the students reached Parliament Square.

Signs seen around Parliament Square included the slogans “books not bombs” and “free education, tax the rich”.

Some students were able to dodge police and push through two sets of metal barriers in order to gain access to the square.

Some were also wearing balaclavas in order to obscure their face. Red flares were also set off next to the Houses of Parliament.

19 year old Joe, who refused to give his last name, said that “David Cameron is misguided and deluded because of his sheltered and out of touch upbringing. It’s his closed education that has given him his views not logic.”

Police made eleven arrests in total and two people were held for questioning after charging at the Conservative Party headquarters.

After the protest, the Department for Business said in a statement: “We recognise the right of all students to free speech. However,

the world-renowned calibre of the UK’s higher education system would not be sustainable if tuition fees were removed.”

The Metropolitan Police released a statement on the matter, which said: “Various missiles were thrown at the officers and protesters pulled down protective fencing around the grass area in Parliament Square.”

The National Union of Students (NUS) did not endorse the protest, and their office was amongst those to be attacked. Graffiti, including the word “scabs”, was later found on the building.

Demonstration organiser Aaron Kiely, who is a member of the NUS Executive committee and the Student Assembly Against Austerity, said: “We want to end the lifetime of debt which is a massive burden for students.”

“Students are really angry because we go to University and then at the end of it we get an average of £40,000-worth of debt.

“That puts you in a hell of a difficult position when you start to think about a mortgage and a family. We need an alternative.”

The Union is yet to decide its stance on Higher Education

Funding, as it still in the process of conducting the Higher Education Funding Survey. Deputy President (Education) Pascal Loose said: “The Union doesn’t have a stance or policy on this issue yet, however

Officer Trustees and staff of the Union were welcome to attend if they took leave.

“Of course, if there is an issue that our members want us to campaign for, then we encourage them to

bring a paper for discussion to Union Council or come along to the General Meeting on 1 December at 18:30.”

The General Meeting will take place in Blackett Lecture Theatre 1.



Students protest in Central London. Photo: Getty Images

Cardiff Media strike comes to an end

PHILIP KENT
SECTION EDITOR

Student media at Cardiff University went on strike earlier this following a decision by the Student Senate (Cardiff’s version of Union Council) to force a re-election of Cardiff’s Vice-President of Media and Marketing.

Cardiff is the only other University to have a full-time Media Sabbatical Officer (Imperial being the other). Like Imperial, the Officer also edits the student paper, Gair Rhydd, full time.

The previous Vice-President, Tom Eden, resigned in late October for personal reasons. On a statement on Cardiff University Student Union (CUSU)’s website, he said: “Having given my all in the role throughout the past year and a half, I have decided that now is the right time to step down, believing this to be the best step for me both personally and professionally.”

The same statement noted that both Eden, and his team in student media

agreed to keep the role vacant, feeling that electing a new officer would lead to undue disruption to both student media, and the replacement’s education due having leave their studies part way through the year.

This view was shared by Elliot Howells, the president of CUSU, who said: “It is the feeling of the Sabbatical Trustees that a by-election is not in the best interest in the organisation as a whole at this present time.”

At Senate, a motion was put forward to leave the position vacant, however this was rejected by 15 votes to 9. One Senator, Kate Delaney, wrote on her blog: “the reason I voted against this motion is down to democracy and accessibility”, continuing, “By allowing someone who is unelected and accountable to be given the job [of editing Gair Rhydd] was an issue for me”.

In response to the rejection of this motion, all of Cardiff’s media outlets went on strike on Sunday 16th November, with Gair Rhydd’s staff also threatening to resign en masse if the election is to go ahead.

Meanwhile, volunteers working in student media wrote a joint letter to the Board of Trustees raising their concerns.

Meanwhile, a petition on the iPetitions website amassed 764 signatures, with many of the people who signed the signature being consumers rather than contributors.

On the 19th November, the Board of Trustees published a statement on CUSU’s website. In this statement, they announced that the Board had quashed Senate’s decision, noting that keeping the position vacant was in the best interests of the organisation. This decision was endorsed by both the NUS and Cardiff University, and was made in consultation with legal advisors.

Student media at Cardiff has reacted positively to the decision, with Cardiff’s TV and radio stations having resumed programming on Wednesday, and Gair Rhydd’s next issue coming out next week. Michael O’Connell-Davidson, the Editor of Gair Rhydd said he “couldn’t be happier” about the decision.

gair rhydd In this week’s issue: The war between chocolate trees and pink mushrooms, how not to starve at university, and the campaign that’s looking to change the face of housing in Cardiff



Dapper Laughs and fans ‘abuse’ students

Cardiff Students subject to trolling and personal attacks for campaigning against ‘sexist’ comedian’s planned SU performance

EXCLUSIVE: Anna Lewis

A Cardiff student has been told to ‘fuck off’ by Dapper Laughs, as part of a wave of backlash against the comedian to ban the ‘sexist’ comedian from the Student Union.

Georgia Lubrani, a Philosophy student at the University, was told by the controversial comedian to ‘fuck off’ on Twitter after asking the Everyday Feminism Twitter page to promote the petition.

The tweet has been followed by a number of personal attacks directed

at the student for supporting the petition. One Dapper Laughs fan responded to Georgia by saying: ‘Ignore her Dapper. Sounds like she’s been stung by a hiskie in the past.’ This has included criticism, on both social media sites, and news outlets covering the story such as the Daily Mail and VICE.

Talking about the criticism, Georgia explained that at first she was not concerned, describing the comments as ‘ignorant’ and that they ‘missed the point.’ However,

the abuse quickly escalated to shaming Georgia about past sexual partners. In an attempt to undermine her position, suggestions were made that she was ‘not a proper feminist’.

Speaking to Gair Rhydd, Georgia said: ‘I’m not upset, I’m just really angry, and I’ve found myself obsessively checking what people are saying about me.’

‘For me the problem is the fact that these people have a problem with women being open about sex.

‘A lot of people are calling us boring ‘stuck up’ feminists, who need to go have fun.’ The student also voiced concerns that such abuse will deter students from standing up for their beliefs in future: ‘If there’s a single person who doesn’t bother to speak up because they’re scared of this backlash, then damage is being done. Not all people are as thick-skinned as me and people should keep in mind that they might really hurt someone.’

Picture: Dapper Laughs (Photographer: Dapper Laughs on Instagram)

Continued on page 4

Last week’s issue of Cardiff University’s newspaper. Photo: Gair Rhydd

News

news.felix@imperial.ac.uk

News Editors || Carol Ann Cheah and Kunal Wagle

Dog saves owners from fire

Kunal Wagle reports after ‘Smokey’ saves the day

A dog saved its owners from a fire after the smoke alarm failed. ‘Smokey’ the dog, as nicknamed by the firemen who rescued the family, woke the rest of the house when smoke began to fill the ground floor property, located on Stanlake Road in Shepherd’s Bush.

Mr Hughes, one of the tenants of the flat, said of the dog – who is nicknamed Moo – “I woke up to Moo barking like crazy so opened the door and was hit with a wall of smoke. She was sleeping in Rob’s room so he’d woken up about 30 seconds before and thought he could put the fire out by himself but quickly realised he couldn’t because the flames were getting pretty big so ran upstairs to let the other people know.

“She normally sleeps in the living room so she probably would have woken us up earlier but who knows if we would have got out in time.

“Moo is such a great dog anyway but she’s been getting lots of treats since the fire. It was raining and cold when we were standing outside the flat after being rescued so we put a cardigan on

her and she managed to find some cake in a hedge so she was alright. We’re very grateful to Moo.”

Mr Hughes said the fire was caused by an electrical fault but everything has melted so it is difficult to

establish where it started.

The firemen on duty that morning issued a warning to people about checking their smoke alarms regularly, as the one in the flat in question had run out of batteries.



It is unknown if this was before or after the cake Photo: London Fire

Sponsored Editorial

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First ever ‘Royal Mixer’ is held at Imperial College Union

CAROL ANN CHEAH
SECTION EDITOR

The first ever Royal Mixer, which took place last Thursday 13th Nov 2014 at Metric, saw students from a host of other “Royal” institutions in London attend an Imperial-based social for the first time.

The event was jointly organized by the unions at Imperial, the Royal College of Music (RCM), the Royal College of Art (RCA) and the Royal Veterinary College (RVC). It saw approximately 590 attendees, of which 78% were Imperial College students.

Approximately 4.7% of the 1900 RCM and RCA population were at the event, alongside 40 RVC students out of their 2000 student population – an impressive feat given the the geographic location of the RVC.

A plethora of student bands played throughout the evening on the stage at Metric.

Those who attended the event said it was “Pretty chill, like any other night in Metric on a Thursday.

“They seem like a standard bunch.”

Union President Tom Wheeler told Felix: “I thoroughly enjoyed the evening, and really enjoyed the opportunity to meet students from other Students Union’s at our first Collaborative event of the year.

“We have received really positive feedback on the event and had lots of our members ask for a repeat event. The next Royal Mixer will be hosted by one of our neighbours, and we are planning to host another Mixer in the Spring Term.”

The event marks the first of several nights that are seeing high numbers of attendance for a Thursday night. At the time of press, the Tri Union Bar night had also reached capacity.



The official poster for the Royal Mixer Photo: The Royal Mixer

Comment

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Comment Editor || Tessa Davey

Bankers are Wankers: the dark side of Canary Wharf

XUAN CHEN
COMMENT WRITER

“I hate this time of the year. It feels like we’re shopping around careers fairs for the rest of our lives,” complains my flatmate, who has changed his dream job aspiration for the tenth time in a year. Anyone in their current penultimate year of study can relate, as internship application deadlines loom and marketers at the aforementioned careers fairs begin eagerly hounding intimidated students in order to get their share of Imperial graduates, the smartest young adults in the country. By this time, you’ll have narrowed down the choice to at perhaps just a few careers left. Here’s a hint; if front-office banking is one of them, it’s time to grab a pen and cleanse your soul by gouging that option from your head.

The truth is that these certain jobs are motivated by nothing but the worst of capitalistic greed and the desire to proliferate one’s own personal wealth, with absolutely no contribution or side-effects to society. It becomes an even greater shame when you realise that, like you, these traders and certain investment bankers are smart people who simply chose to further their own social position in a capitalist society in the most inconsiderate and detrimental way possible. (One banker helpfully proclaimed the enlightening statement pointing out that they do, in fact, contribute to society by paying their taxes.)

You, whether you feel this way right now whilst still studying at Imperial, are one of the most intelligent people in your generation. You are blessed with enough intellectual capability and motivation to be able to succeed and live a comfortable life whatever you choose to do. We are some of the luckiest people in the country to be able to lead by example by having the ability to succeed in anything we choose to do. Surely it’s not too much to expect that we will have enough courage to put our talents to use in helping move society forward, rather than fuelling an ever-growing chasm caused by genetic-lottery-discriminatory capitalism?

Will finding your own passions and turning them into a career you love be difficult? Certainly. Will it be harder than your degree? Almost certainly not. Outside of Imperial, you will receive immense respect and prestige just by having studied here, and this is a foothold you can choose to use to either get into banking and waste your life slaving away for money, or to carve out a story

"Don't you want the satisfaction which comes with doing something emotionally, socially, or intellectually rewarding?"



Lights blazing into the night: this will become all too familiar. Photo: Mirror

which will inspire your friends, your family, your children, and anyone else who happens to get to know you. Don’t you want the satisfaction which comes with doing something emotionally, socially, or intellectually rewarding? Don’t you want to live in a society of altruistic, creative, and compassionate individuals, all who have worked their own unique paths through life?

You should take note that my arguments are not directed at all people associated with banks. My spring internship with Credit Suisse (CS) did expose the cruel side-effects of too much capitalism – not what they intended their programme to achieve, but it stands that the only things they were willing to teach the interns were the apparent reasons CS is so different to other banks, how competitive this scheme is, and how they like to throw around the money their employees generate for them (compulsory boat party for week-long interns; attendance is taken and you are still observed well into the night to see how you interact with the other interns and staff).

The progression from internships into employment can easily clarify

"You should take note that my arguments are not directed at all people associated with banks."

how shallow these ‘insights’ are; this year, all of the spring interns in the investment banking division were fast-tracked onto the summer internship, and the conversion rate is roughly 80% onto the graduate scheme. Despite all this, I did meet a bunch of passionate, dedicated people in the middle and back offices (such as the IT department) who seemed to genuinely enjoy their work for what it is. They are, to some extent, bystander casualties of the abhorrent greed of the front office; they now suffer from the stigma associated from working for a bank, when in fact only a few positions in the bank necessarily attract certain personalities of self-absorbed, egotistical creatures.

Fortunately for the future, the species of narcissistic trader will soon be extinguished by the emerging, rapidly developing automatic trading platforms. We can only hope that as society and the law slowly advance away from mega-corporations, the same ruination will fall on the investment banking divisions and we will be able to finally proceed with focussing our priorities of equality and the universal recognition of the individual.

Comment

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Comment Editor || Tessa Davey

The retirement of Dapper Laughs

Nathaniel Gallop on the underlying issues that encourage media misogyny

Ten days ago, controversial internet sensation Daniel O'Reilly appeared on an exclusive Newsnight interview to announce the retirement of his comedic persona, Dapper Laughs.

For connoisseurs of quality humour the nation over, it is a welcome end to what has been a meteoric rise of internet stardom characterised by a litany of increasingly poor taste, misogynistic diatribe, culminating in O'Reilly telling a woman that she was "gagging for a rape" at a stand up show. Why exactly anyone would be "gagging" to be raped is anyone's guess. Rape is hardly a trivial matter; it leaves physical and mental scars that may never fully fade, if they fade at all. It destroys people's lives, minds, bodies and relationships. He may as well have accused the woman of "gagging to have her legs blown off by an IED".

Of course the resultant media furore was rightly targeted at Dapper Laughs himself. I will not repeat the many complaints against his puerile antics here; they have been articulated hundreds of times

before in editorials, social media, the blogosphere, or any other forum for public opinion one can think of. They are misguided, however: Dapper Laughs is simply a manifestation of a wider illness in our culture, and it is this illness which will need to be addressed if any meaningful progress is to be made.

Consider for a moment that Dapper Laughs' particular brand of juvenile sexual spivery and vulgar attitudes towards rape ("If you whip your dick out and she starts crying, she's just playing hard to get") can be viewed as a commodity, subject to the same laws of supply and demand as wheat, gold, or timber. If the demand exists, then someone sooner or later will supply. If there is no demand, then there is no incentive to supply. That this article is even being written is an indication that Dapper Laughs was able to fill a niche that is very much in demand. The pertinent question would therefore be: why does this demand exist in the first place?

There is a far deeper issue here than just Dapper Laughs. That he exists at all is the result of a pervading

climate of indifference regarding rape and violence towards women. It is the same attitude that allowed the footballer and convicted rapist, Ched Evans, to resume training with his old club, Sheffield United, after serving only half of a five year sentence. That Evans was tried, and found guilty – beyond all reasonable doubt – of forcing himself upon a nineteen year old girl is seemingly immaterial in the eyes of the club; he resumed training as straightforwardly as if he had just recovered from an injury. What we are fundamentally saying when we allow these things to happen is that it's okay for our celebrities and our sportsmen – our role models – to perpetrate violence towards women because they will release clemency from society in return.

Ultimately, it is good and right to go after Dapper Laughs and Ched Evans; they are both deserving of criticism. However, they will be replaced by others in the not too distant future if the underlying issues in our society are not addressed. After all, as any doctor would advise: don't treat the symptoms, treat the disease.



Photo: twimg

What drives what we pay for things?



SAMUEL BODANSKY
COMMENT WRITER

What are prices? Who decides prices? Walking down a supermarket aisle, we see a wide variety of complicated pricing schemes; buy one get one free, half price, special offers and the like. These prices seem either carefully calculated – what makes them so specific?

Most people think of a price in terms of how much goods are worth. However, this assertion misses a distinction between 'price' and 'value'. The price that a company charges for a good or service is influenced by a wide variety of factors; for example, competition in a town grocer's market can decrease the price of vegetables as competitors undercut each other.

In economics, price is often defined as the intersection of supply and demand. This means that companies will set their price when it 'clears the market' and the exact amount of goods that they produce will be bought by consumers. There is no excess demand or supply at this price.

"How can Carphone Warehouse get away with such prices, and why are consumers willing to pay so much?"

However, economic models do not often match reality. Sometimes prices are determined by market structure, the larger economic situation or even business objectives.

On a recent trip to Carphone Warehouse, I was looking at cases for the new iPhone 6, when I noticed that all the cheapest models were priced between £12.99 and £14.99. The cases are injection-moulded and I would guess cost less than 50p to make. This profit margin seems extortionate. How can Carphone Warehouse get away with such prices, and why are consumers willing to pay so much?

One possible answer could be the psychology of the market. iPhones are expensive, and people are willing to spend more on a case to protect their phone: the higher the price, the higher the perceived value of the case. People feel that buying a cheap case will be a poor investment, and will not protect their phone in the long run.

This factor might make this product a 'Giffen good'. This is when a

good goes against market convention and the quantity demanded of the good increases rather than decreases when the price is increased.

Another answer is that the cases have an inelastic price. This means that a large change in price will only cause a small drop in quantity demanded. Since the demand for the iPhone case is 'derived' from the demand for the iPhone, even if the iPhone case is very expensive, the demand for the cases will not change much, as long as people still buy iPhones. This is true as long as the price of the case is relatively low compared to that of the phone.

An additional answer might be that the different manufacturers of cases are colluding to keep to the same high price. If collusion is proven in a market, although this is very difficult, this can lead to legal battles. Perhaps the price is high due to the overheads of the machines that produce the cases. Whatever the reason, iPhone cases are a classic example of market imperfection.

"...misses a distinction between 'price' and 'value'."

Comment

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Comment Editor || Tessa Davey

Shirtgate: Just what is the problem?

We're alienating future female scientists, says **George Butcher**



GEORGE BUTCHER
COMMENT WRITER

I love a good space mission. Pushing the final frontier, venturing into the unknown, lots of robots, rockets and risk – as a budding engineer, what more could I want? Space missions have been used to inspire future scientists and engineers for generations: from the Apollo landings and the ill-fated Challenger mission, to today's missions to neighbouring planets with probes and robots to see what lies beyond our own blue dot.

This week's landing of Rosetta's probe is the perfect example. Groups like the European Space Agency (ESA)

know there is little justification for their huge budgets if they just keep the action to themselves. Rockets are cool and if you can get the public excited about what you're doing then you can fund more science. Not only that, but you can use these projects to excite the next generation of scientists and engineers and get more kids choosing to study these subjects.

As public bodies this should be, and is, one of their key goals. Last week any science teacher worth their salt would have had the web stream of the Rosetta mission on in their classroom. They would have built discussions and lessons around it:

what's the point of the mission? What's a comet? How did they get there? Isn't science awesome?

But then as the nation's physics teachers tuned in or watched YouTube interviews, we had Shirtgate. Viewers couldn't help but notice that one of the scientists' shirts was covered in semi-naked women. How does that make girls in that science class feel? That they could have a future doing similar work? That science is for them? That it's not just a bunch of male geeks?

There has rightly been a huge amount of effort to get more girls choosing to study STEM subjects,

According to a recent parliamentary report, just 17% of STEM professors are women. If you're a woman in science and technology, at some point you'll probably be asked to do some outreach work. I'm a straight, white man and I have!

As a community we're missing out on the contribution that these women could be making and that's a detriment to us all. Projects like the comet landing are supposed to be reversing this, but sadly scientists keep shooting themselves in the foot with these stupid mistakes.

Let's all learn from this and move on.

“The mayor is unable to grasp the simple idea of appropriateness in context”



KEIR LITTLE
COMMENT WRITER

Those following 'Shirtgate' may have seen this image being shared on Reddit and Twitter. The Mayor of London certainly has, as this week he incorporated its idiotic message into a piece for the Telegraph, joining the keyboard warriors who have defeated feminism, showing it to be a mess of double standards and hypocrisy.

To recap: Imperial alumnus Dr Matt Taylor wore a shirt covered in scantily-clad women while discussing the Rosetta mission on television. After a torrent of abuse on Twitter, he has made a heartfelt apology. Clearly, Dr Taylor is no frothing misogynist – he just made the mistake of wearing a shirt that was not appropriate for television, and arguably not appropriate for work.

My beef is not with him, but his defenders – at least, those who believe there's a hypocrisy in deriding his shirt choice while at the same time being okay with Kim Kardashian-West getting naked for Paper. Boris Johnson goes further, and asks if feminists are “a bunch of Islamist maniacs who think any representation of the human form is an offence against God” and wonders if we want to tear down all sexual imagery from museums.

Being Mayor of London is hard, I know. Still, a couple of examples from Boris's career could help him understand this situation. Let's review: “Kim gets naked and everyone loves

“Clearly Dr Taylor is no frothing misogynist”

“My beef is not with him, but his defenders.”

WHAT I LEARNED THIS WEEK



Photo: Imgur

her for it. Why don't I do it when opening new free schools?” he asks. Because there's a time and a place for sexual imagery, Boris, and it's not when making important announcements about completely unrelated things.

“We don't like people brandishing knives on the streets,” he says, “but it's okay when Jamie Oliver does it on TV every day?” That's right, Boris. You don't like knife crime, but you don't want to ban knives from all people in all situations, do you? No one's suggesting we do the same for nudity.

And here's the crux of it, Boris: context. Kim Kardashian West chooses to

“...it's using women as background imagery, reducing them to sexual objects.”

show sexualised images of herself in a magazine, where they're accepted and the audience know what to expect. It's a woman presenting herself – not all women – as a sexual object, with her own consent. When someone wears a shirt with scantily clad women on television, it's using women as background imagery, reducing them to sexual objects.

I hope Boris has learnt something here, and I hope you have too, lest a future Imperial alumnus decides it's fine to announce the cure to malaria wearing a t-shirt emblazoned with that photo of a vulture watching a starving African child.

Comment

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Comment Editor || Tessa Davey

Is Bob Geldof's Band Aid out of touch?



TESSA DAVEY
SECTION EDITOR

Aside from the fact that it makes me feel old (It can't have been ten years since the last one, I remember that coming out when I was doing my GCSEs...), I have more problems with **Band Aid** and the song, 'Do They Know It's Christmas' than I can possibly keep straight. Of course, there's as big a difference between a dislike of the song and the concept as there is between the concept and the incarnation. Band Aid 30 represents a significant modernisation in the track, which aims to raise money to tackle the Ebola Crisis, and features significant changes to the lyrics compared to the original in 1984, which raised funds to help counter the Ethiopian famine.

'Do They Know It's Christmas' has been remade several times over the past thirty years, with varying incarnations of Band Aid. Geldof's original criterion for selection of celebrities in Band Aid was how famous they were. Logically, inclusion of as many of the most famous people as possible can only increase sales, and thus donations to charity. This can only be a good thing. But in the latest version, three faces appeared in the Band Aid group photo, presumably designed to tap into a whole new demographic. These people were Zoë Sugg, Alfie Deyes, and Joe Sugg, or as they may be more known to you: Zoella, PointlessBlog, and ThatcherJoe. These are British YouTube vloggers, and three of the most popular ones at that; Zoella alone has more than 6.5 million subscribers.

With the primary audience of YouTube videos being in the 13-17 age range, these names bring with them a huge group of dedicated fans to the cause. What is questionable about the decision to include them, however, is that they have no connection to the music industry, making them the first such celebrities to participate in Band Aid. With many young YouTubers of comparable popularity self-producing and releasing both original songs and covers, surely it would have been a better choice to feature voices which brought merit to the project?

They were able to contribute only to the chorus, where their voices are unheard, thus the only asset that they bring is promotion in terms of reaching an audience (that may already be saturated by the pop music/1D market) through publicity and the group photo, where they may or may not be spotted. Band Aid is a song, and through choosing instead an artist such as Carrie Fletcher, whose popularity on YouTube will make her voice distinctive to the huge number of people who know



Be honest: how many of these can you name? Photo: Band Aid Trust

her, the song itself reaches out of this group of people, thus achieving its core purpose.

It seems that instead of considering the most appropriate youth celebrity for this demographic, Bob Geldof just decided that YouTubers seemed like a good idea, and picked Zoella from the top of the list of most subscribed. The other YouTubers featured are her boyfriend and brother, which seems more than a little coincidental – while they are also prominent YouTubers, I do not doubt that she helped orchestrate their selection.

While this is, at face value, a good publicity strategy – reaching out to the largest possible fan base – it sacrifices outreach from the music, where it was not necessary to do so, reducing its potential impact. A recognisable voice on the record will introduce fans of YouTube to the song in forums other than the YouTubers themselves talking about it, where they otherwise would not have noticed the song, if we to are assume that such a market has not already been penetrated. By failing to audibly include these internet stars, their contribution is only in publicity that they themselves generate by talking about it themselves. It shows Bob's lack of understanding of the way that more and more artists are using YouTube as a platform to launch themselves; he is recognising its impact on a huge number of people, which would be foolish to ignore, but not its internal structure.

This is not the only example of Sir Geldof making seemingly rash and haphazard decisions with the Band Aid brand. Anyone familiar with the songs will know that the lyrics are not

necessarily fully sensical. 'There won't be snow in Africa this Christmas time' just plain ignores that fact that Africa is a actually a very large continent with a very diverse range of climates, including snow, and 'Do they know it's Christmas time at all?' blatantly disregards the hundreds of millions of Christians in Africa who probably do actually know that it is Christmas time. This is just one example of how this song paints a picture of Africa as a continent totally unrelatable to the western world, entirely fraught with suffering and misery, and ignorant of 'Western' festivities such as Christmas.

The latest version of the song, addressing the Ebola Crisis, becomes:

*Where a kiss of love can kill you
Where there's death in every tear
And the Christmas bells that ring
there*

*Are the clanging chimes of doom
Well tonight we're reaching out and
touching you*

*Bring peace and joy this Christmas to
West Africa*

*A song of hope where there's no hope
tonight (ooh)*

*Why is comfort to be feared,
Why is to touch to be scared*

*How can they know it's Christmas
time at all*

In much the same way as the whole of Africa was not desert-parched and starving during the Ethiopian famine, the whole of Africa is not cowering in fear and panicking about ebola. Africa is a huge continent, and while the seriousness of this crisis cannot be denied, it is actually only

affecting a tiny number of countries, and generalising this even to the whole of West Africa is misleading, patronising, and perpetuates a negative view of Africa as continent of suffering, rather than a continent containing many of the fastest-growing global economies. While pity does sell, this isn't necessarily fair on the people of Africa, or those who are being taken in and misled into buying the single. After all, they should have a realistic idea of where their money is going, and who it's going to affect.

I should finish by saying that, of course, this has been produced for charity. As Bob Geldof says, "It really doesn't matter if you don't like this song. What you have to do is buy this thing". With around 200,000 copies selling in the first two days, this is the fastest selling single of 2014, and has already raised a phenomenal amount of money to go towards ending the ebola epidemic. Of course, he's right, but while charitable donations in any form can only help solve this crisis, it isn't unreasonable to expect celebrities who are regularly involved in charitable activities to raise the profile of such problems and Africa in a way which does not continue negative stereotypes. There are, of course, other ways to donate to the Ebola Crisis than by buying this single, and maybe you should consider giving to them instead; aiding without perpetuating the old-fashioned distorted view that Bob Geldof seems so intent on continuing.

Bob Geldof may be trying to appeal to everyone, but both when it comes to Africa and the music industry, his ideas are stuck in the past.

"... generalising this even to the whole of West Africa is misleading, patronising, and perpetuates a negative view of Africa"

“Everyone thought it was a bit of a crazy idea.”

Chris Carr talks to **James Bezer** on his role in the Rosetta expedition and just how hard it is to do science in space

How did you get involved with Rosetta?

That goes back a long time. I was first involved in 1997. Our group is interested in space physics, making measurements of plasmas, particles and magnetic fields. At the time I was working on Cluster – a project to map the earth’s magnetic field. When the ESA was looking into Rosetta, they wanted a team to run the magnetometer, and they came to us because of our experience on Cluster.

My Principal Investigator, Andre Balogh, got involved and came together with other groups to develop the instrumentation package, with Imperial as the main data processing centre. I later became the lead at Imperial.

What is Rosetta trying to achieve that couldn’t be done by telescopes or previous spacecraft?

Rosetta isn’t the first mission to a comet – there have been quite a few. The most famous is the Giotto mission to Halley in 1986, but there were two others in the same year:

a Russian and a Japanese mission, which were looking at the comet as it was close to the sun, boiling off lots of gas and dust and making a big spectacle. They flew through this cloud, the coma of the comet, at about 10km/s, in just a few hours.

What Rosetta is doing is fundamentally different. It’s no longer a fly-by mission as it’s in the same orbit as the comet and will travel with it, observing its evolution over a whole year as it boils off dust and gas. We needed 10 years to get there as we had to get gravity assists from Mars and Jupiter in order to match the speed of the comet.

Rosetta will also be making in situ measurements of its chemical composition. You can’t use instrumentation on earth if you want to sample what the comet is made of and investigate the dust and gas coming off it.

Your group works on the magnetometers on the Rosetta orbiter. What are you trying to find out with this instrument?

We’ve been involved with magnetometers on other space missions, particularly Cluster and Venus Express, and will be building the magnetometer for Solar Orbiter, the BepiColombo mission to Mercury, and the JUICE mission to Jupiter.

The magnetometer on Rosetta was built in Germany. What we built is the ‘brain’ and the power supply for the whole consortium that connects the 5 plasma sensors. There’s also a separate magnetometer on the lander, Philae, run by a different group.

We don’t know much about the magnetic field around a comet, although it won’t be very strong. You have a magnetic field from the sun and solar wind, which drown out any signal you’d get from the comet.

When the comet starts boiling off lots of dust and water molecules, the particles coming off get ionised by UV radiation from the sun. This creates lots of highly conductive

plasma around the comet, which shield off the solar wind. This should let us see how the comet’s magnetosphere develops. We hope to compare these magnetic field measurements with those from the lander to see what this can tell us about the nucleus.

Have you discovered anything interesting so far?

We’ve seen two things that we weren’t expecting.

Water molecules boil off the comet and are ionised by solar UV radiation. These ions should gyrate and produce a magnetic field with a characteristic frequency. We’ve seen a frequency much lower than we expected – about 30-50mHz. This doesn’t really fit with our understanding of how ionised water molecules should behave.

As well as that, we’ve seen low energy water ions coming directly from the comet at thermal speeds, as expected. We’ve also seen some at much higher energy. We think they have actually drifted past the spacecraft and been pushed back by the solar wind – they can achieve higher energies because they’ve had longer to be accelerated.

How do you operate a spacecraft so far away from earth?

In principle it’s run like any other mission. Emanuele Cupido is responsible for communicating between our group and the ESA.

We have a set of protocols to send command instructions that are prepared in advance. This is necessary not only because it has to be carefully checked, but also because you don’t have real-time access. There is a half-hour delay in communication because of the distances involved, and the limit imposed by the speed of light.

From our perspective it’s not much different to other missions. From the ESA’s perspective though, it’s very different because it’s a deep space mission, about 500 million kilometres away. You can only

“Rosetta will stay with the comet over a whole year as it boils off dust and gas.”



Chris Carr, our resident comet chaser Photo: Imperial



Artist's impression of the Philae lander approaching the comet nucleus.

communicate using extremely large antennae, which requires dedicated facilities. The ESA’s are in Australia, but we also share NASA’s Deep Space Network.

What challenges are there in operating an instrument for Rosetta compared to something in a lab on earth, or on a satellite in orbit around the earth?

The earth orbit environment is usually worse. In deep space, we mostly have the constant radiation from the solar wind, but we also need to deal with occasional solar flares and very high energy cosmic rays. On Cluster, a satellite that

“We’ve seen two things that we weren’t expecting.”

Science

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Science Editor || James Bezer & Lauren Ratcliffe



an behind Mission

aching the comet. Photo: ESA

studies the earth's magnetic field, we have to deal with all that plus the extra radiation from the van Allen belts of charged particles.

The temperature is extremely low, and that's a challenge, but the radiation environment isn't too bad. What will be a big challenge is the dust and gas.

We usually think of a spacecraft in a vacuum. In this case, the comet will boil off gas and dust from below the surface. The real challenge for Rosetta is that this will collect on the orbiter and create drag. Usually Newton's laws will tell you exactly where a spacecraft will be, but this extra drag makes Rosetta's motion unpredictable.

"There's been a feeling that it was hard, but we did it."

How do you go about designing an instrument to send into deep space?

If we want to measure particles or a magnetic field, the instrument technology is pretty well developed. Particle detectors for use in the lab are relatively easy things to make. If we want to send an instrument into space, we're trying to measure extremely small magnetic fields and plasma densities (about 1-2 nanotesla (compared with 40-50 on earth), so we need very sensitive instruments. They have to be very high quality, but also very robust to survive the rocket launch and extreme cold.

The key thing though is reliability. Almost uniquely for a piece of instrumentation, we can't just go up and fix it if something goes wrong. We use a lot of military-grade electronic components with guaranteed reliability and radiation hardness. This also makes things very expensive – for Rosetta, each chip costs around \$10,000. And to ensure reliability, there's a lot of redundancy built in so if one fails we always have a back up.

What have you been doing for the past 10 years while Rosetta was travelling to the comet?

It hasn't been entirely dormant

"The key thing though is reliability."

whilst we've been flying there. There was some data to be taken while we were flying past Earth, Mars and two asteroids. All instruments were operational in those periods, being tested and helping us prepare for the rendezvous.

At Imperial, we've also been heavily involved in programmes like Cassini and Cluster. Rosetta was a part-time project, but it's suddenly become very busy.

How closely have you been working with other groups?

The plasma consortium is a big team already, with people involved from right across Europe and the US. We do work with other teams though, particularly the magnetometer on the lander, so we can compare our measurements with them. There's also a mass spectrometer, and an instrument on the orbiter called ROSINA, which investigates neutral gases and ions. There are big meetings with all three groups – the next one's in three weeks – where we share our findings and see how measurements from different instruments can support each other.

Has the mission gone as you expected when you first started working on the project?

Actually it has really. The goal of Rosetta was to make the first rendezvous with a comet, characterise it in orbit and send the lander down, and we achieved that.

Everyone thought it was a bit of a crazy idea. To rendezvous would be hard, to land would be even harder. NASA's Comet Rendezvous was cancelled because of the difficulties involved, but the ESA persevered. Across the project there's been a feeling that it was hard but we did it.

What else are groups at Imperial working on at the moment?

I'm the principal investigator (PI) for the magnetometer on Cluster, which keeps me occupied most of the time. I also run the Space Magnetometer Lab here. Groups from Imperial are working on planned missions: BepeColombo to Mercury and Solar Orbiter – the PI for that magnetometer is Tim Horbury. We've recently been selected to build instruments for the JUICE mission to Jupiter that Michele Dougherty will be working on – a lot of the development for that will be done at Imperial.

We're also working on CubeSats: miniature satellites to map the magnetosphere using sensors similar to those you find as compasses in phones. They aim to relate the magnetic field in low-earth with that measured by an array of ground-based detectors to see how the solar wind penetrates the earth's magnetic field.

Science

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Science Editor || James Bezer & Lauren Ratcliffe

“Shh... Philae is fast asleep.”

Philippa Skett recaps the Rosetta mission and the future of Philae

It's the space mission that has had both scientists and members of the wider public waiting with baited breath. The Rosetta mission has been a nail-biter of a ride since the awakening of the craft back in January, and has left news rooms and control rooms alike buzzing all through summer as the craft approached its final destination that it's taken ten years to reach.

Beginning its journey in March 2004, Rosetta launched from French Guinea and took to the skies, skating around the planets of the Solar System and finally dropping into a deep sleep to conserve energy in 2011. Named after the Rosetta Stone, the archaeological relic that allowed for deciphering of the hieroglyphics, scientists hoped that the spacecraft would help unravel the mysteries surrounding comet composition, and discover more about the origins and evolutions of the solar system.

Rosetta targeted 67P, a comet that completes an orbit of the sun every 6.45 years and rotates every 12.4 hours through its axis. Shaped like a roughly hewn dung bell, it has two rotund protrusions that extend away from each other and is roughly 4km wide and long at its widest points. Samples taken from the comet show that it might actually have been two separate comets at one point that have fused together, as each protrusion has its own separate core.

Rosetta reawakened back in January, much to the anticipation of the team back at home and the rest of the world waiting eagerly for news from the spacecraft. When the signals were sent back to the European Space Agency after several hours of agonising wait, the world erupted in excitement, although it still seemed that the odds were against this tiny craft flying millions of miles away in space.

At the time, scientists were still staying realistic and weren't ruling out failure just yet. Said Paolo Ferri, the head of missions operations at ESA: “There is a possibility that we're not going to hear anything. Two-and-a-half years are a long time. We're talking about sophisticated electronics and mechanics. We've taken all possible precautions for this not to happen but of course we cannot exclude that problems may have happened.”

Fortunately, everything went smoothly from the hibernation reawakening onwards. Rosetta was able to approach the comet, descend close to its surface, then finally deploy its landing probe, known as



Plucky Philae settles on the surface of comet 67P Photo credit: ESA

Philae. Around the size of a fridge, Philae boasts sampling and recording equipment, including a drill to take samples from the surface and a camera to take photos.

The only hitch occurred when Philae bounced upon impact when dropped onto the comet. Philae bounced twice across the surface of the space rock, and then came to rest at an angle, with solar panels hidden from the sun. It is thought that the surface of the comet was so dense that the hooks of Philae were unable to anchor it sufficiently enough to prevent it moving further.

Despite sunlight hitting the panels for only 90 minutes every 12 hours, all 10 of the instruments on board managed to collect data. Temperatures were taken, photos were captured and a small sample was taken from the surface of the comet and analysed.

Philae struggled on for 64 hours before its batteries gave out, and

it now lies dormant, riding the comet around the solar system as it approaches the sun. The team back at ESA have managed to reposition the probe so that one of its solar panels is facing upwards and has the potential to be reactivated once closer to the sun. It may come alive once more and send further information back to earth, but already the mission is considered a major success.

The final message from the official Philae Twitter account simply said: “I'll tell you more about my new home, comet 67P soon ... zzzzz.”

But why hunt down comets? As they have been flying around since the start of the solar system, they are almost like flying time capsules; they usually haven't changed in 4.6 billion years. They sweep up molecules in their dusty atmospheres and hold onto them as they spin around the solar system, forming a cosmological scrapbook of all the debris that has been flying around space since the

birth of the solar system.

Latest news from ESA confirms that Philae has detected organic molecules on the surface of 67P, which are now being analysed to see how complex they are. Although Rosetta has already detected ammonia, methane, methanol and even formaldehyde in the coma – the gases that surround the comet – the dream was to discover amino acids, the building blocks of proteins and all lifeforms on Earth.

Said Dr Matt Taylor, one of ESA's Rosetta project scientists: “the data collected by Philae and Rosetta is set to make this mission a game-changer in cometary science.”

Rosetta will continue to follow the comet as it approaches the sun, so the story doesn't end here. Rosetta will approach the surface of the comet itself in the future, which might give us another opportunity to learn any other secrets 67P may be hiding. For now, all we do is wait.

The timeline of the Rosetta mission

2nd March 2004

Rosetta launches on an Ariane 5 rocket from Kourou, French Guiana.

4th March 2005

Rosetta executes its first fly-by back towards the Earth, and is so close that amateur astronomers are able to capture it on film.

4th July 2005

Rosetta captures images of the collision between comet Tempel 1 and another spacecraft, known as Deep Impact.

September 2008

Performs a fly-by of asteroid 2867 Steins, a small main belt asteroid.

16th March 2010

Rosetta observes the dust trail of asteroid P/2010 A2, previously thought to be a comet.

10th July 2010

Rosetta flies by 21 Lutetia, a large, main-belt asteroid, and takes photos.

8th June 2011

Rosetta goes into hibernation, as all electronics except the on-board computer and hibernation heaters are switched off.

20th January 2014

Rosetta surfaces out of 31-month hibernation mode

7th May 2014

Rosetta begins to alter its route to bring it in line with the Comet 67P

14th July 2014

The cameras on board send back photos of Comet 67P for the first time.

6th August 2014

Rosetta arrives at Comet 67P, determined a stable orbit pattern and began to scope for a suitable landing location.

4th September 2014

Data is sent back from Rosetta to Earth, showing that the comet is devoid of water-ice patches.

10th September 2014

Rosetta approaches the surface of the comet, and begins to orbit 67P around 29km above its surface.

12th November 2014

Philae makes touchdown on the surface of 67P.

15th November 2014

Philae goes into hibernation as its batteries die due to limited solar exposure.

Technology

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Tech Editor ||| Jamie Dutton & Osama Awara

It's no Razr, but Motorola are back on the map

Paul Balaji looks at the Moto 360 which the US firm hopes will turn heads this Christmas

The Moto 360 is one of the first Android Wear devices to launch this year, amongst the LG G Watch and Samsung Gear variants. Sporting a round face and elegant design, it is one of this year's most highly desired gadgets. At £199 it's also one of the more expensive, but the combination of Google's software and Motorola's hardware make it the smartwatch to buy.

Let's start with the specs; the Moto 360 has a 1.5 inch LCD circular display, with a tiny bit cropped off to accommodate an ambient light sensor. It has a resolution of 320x290 pixels and is topped off with Gorilla Glass 3, meaning that the screen is tougher and has better viewing angles. An AMOLED display with a higher resolution could have been an improvement, but as it is it's more than sufficient for checking notifications and running most apps. It has a TI OMAP 3 CPU clocked at 1GHz, 512MB of RAM and 4GB storage. There's also a pedometer,

optical heart rate monitor, dual microphones and Bluetooth 4.0 connectivity. Powering the device is a 320 mAh non-removable battery, which utilises the Qi wireless charging standard.

With a stainless steel body, gorilla glass screen and leather strap, the Moto 360 doesn't just look like a wearable piece of technology; it's also a fashionable timepiece. Weighing only 49 grams, it actually feels like a watch when wearing it on your wrist.

The main body only comes in black and silver, but it is possible to buy black, dark grey or light grey leather straps – all of which are interchangeable (if you have a jeweler handy to do it for you). There are also plans to release metal bands soon. The watch is quite sizeable though, coming in at 46mm wide and 11.5mm thick. It can be off-putting at first, but it quickly grows on you after regular use.

The main draw of smartwatches is the software. Although still in its



The Moto 360 supports Android Wear meaning its default interface is very customisable Photo: Paul Balaji



The Moto 360 boasts the choice of three different strap colours and two different body colours Photo: PC World

"[It] doesn't just look like a wearable piece of technology; it's also a fashionable timepiece"

infancy, Android Wear holds up well in day-to-day life. Whenever a notification pops up on your phone, a smaller version is shown on the watch. The icons and text are exactly the same and it's very easy to respond to messages by simple dictation. Of course the speech recognition isn't perfect, but it's good enough for most tasks such as replying to texts and performing Google Now queries.

You could also make use of Android Wear's voice commands. Writing notes, checking Calendar and even personal navigation are just some of the things you could do right on your wrist.

There's also a whole suite of fitness apps to track your heart rate and the number of steps you take in a day amongst other things to optimise your exercise experience. The heart rate sensor is quite cool when in operation; pointing green lasers at your wrists looking for signs of life. However, after comparison with a more professional heart rate monitor, I found the 360's readings to be inconsistent and inaccurate. Nonetheless, it is good enough for use as a rough guide.

Despite having an older CPU setup than its rivals, the 360 runs very smoothly for the most part. Navigating the OS and using various apps proves no problem at all for the watch. An active display is in effect, so simply tapping the screen or pressing the side button will wake the device. The only issue is that there's a bit of lag for the first split second that the screen is on, but this is only really noticeable after leaving the watch idle for a long time.

The battery life of the watch

"It can charge up very quickly - depleted to full in less than an hour"

was very poor initially, barely scraping twenty-four hours. Since then Motorola have released an update that drastically improves the power usage and it now easily lasts more than a day. There's an ambient screen option that keeps the display permanently on, which would obviously drain more battery. However, since the screen just lights up when you raise your wrist naturally, I haven't noticed any benefit to this. Even if one's usage of the watch drains the power quite quickly, the benefit of a small battery is that it can charge up very quickly – depleted to full in less than an hour.

There's a lot of interesting technology in it, but the Moto 360 is still mainly a watch. It's been designed with that mantra and it's great that there's a huge variety of customisation that can be done to the watch face. The beauty of Android Wear is that you can download a simple app that lets you put on whatever watch face you want. Be it analogue or digital, there's always some design that will suit you. Even when charging on the wireless dock, it acts as a minimalist bedside clock.

Overall, the Moto 360 is a solid piece of technology. It takes voice commands well, the screen is colourful and the OS is mostly responsive. It packs many features whilst also managing to last more than a day on a single charge. Granted, there are a few issues with the watch, but I've never felt dissatisfied wearing it.

To conclude, when judged on its own merit, the Moto 360 is a wonderful device that serves as a great extension to any Android owner.

Technology

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Tech Editors ||| Jamie Dutton & Osama Awara

Commercialisation in creative technology

Xuan Chen discusses his disappointing trip to the UK Apps Conference

The release of the iPad in the UK in the early summer of 2010 was a watershed moment which forever changed the way we interact with application technology. It was only a matter of time before a number of social entrepreneurs decided to weave the creative talent together in the form of conventions, and seeing promise and potential in the emerging technological industries, catalyse creative development in the area. Apps World is one such conference which has been growing since its debut five years ago, which means that on Wednesday 12 November 2014, I attended the biggest developer conference ever held in the UK to date.

After finally reaching my destination, a medium-sized hall in the corner of the ExCel exhibition centre, I registered for my press pass (which is required to attend all the conferences and would normally set you back the value of the Gold Pass, £995) and took a look inside. My first impression was disheartening. I saw representatives from start-ups in neatly pressed suits, wearing faces of uncomfortable courtesy in a field of stalls awash in blue, grey, and black. I saw nothing of the open, expressive,

and passionate start-up culture I was expecting – hardworking, independent, and creative developers – and all of the hard, cold masks reminiscent of the ones given to every new employee of the financial sector each year. This was when I made the (perhaps premature) decision to skip the party in the evening at the O2, with an entry fee of £55.

However, not being one to be deterred by my refuted expectations, I headed inside to take a look at the stalls which were shared between marketers from established companies, start-ups, and game developers. The former, including brands such as Amazon, focussed entirely on selling their product to developers.

I recognised half the brands from the questionable advertising arising from mass-contacting and abusing my company's contact details. Upon being questioned by me on the product specifics, none of the representatives could actually answer my questions as a developer ("how easy is this API to integrate into my app compared to other networks?" to the Amazon mobile ads representative, for example) which effortlessly exposed them as



Photo: Xuan Chen



Photo: Xuan Chen

pure marketers, ill-suited to pitching products they know little about to seasoned developers and passionate enthusiasts.

Having moved past this rather painful kick in the teeth, I headed over to where the start-ups and game developers were showcasing their products. I was surprised to learn that most of these were in alpha or beta stage, and that they came to gain exposure through the press or perhaps even funding opportunities.

A team of designers showed me their Oculus Rift virtual beach simulation, and I had a chat with a Taiwanese developer releasing his Android game onto the Western market. I tried a web-based browser game and then broke the physics of an arcade simulation just around the corner.

I was feeling slightly better at this point – this is the side of the industry that sufficiently motivated me to teach myself four years of programming in the first place – but I couldn't ignore the tendency to lean towards the investor-focussed displays. In short, there were a lot of creative ideas in development, but they were all exactly that: in development, and almost certainly looking for money, rather than exposure.

The 'workshops' which one would normally have to pay so much for turned out to be mainly panels, with people with long titles giving tips in monotonic voices about how 'best' to develop and implement strategies for the specific platforms. Since there wasn't a unified timetable in the first place, choosing which workshops

to attend added extra stress to the event participator as you'd always be missing out on something whilst you were in a different room listening to a different panel, and it wasn't exactly the kind of material you could drop in and out of.

The panels may have been of some use to some extremely niche developers but they weren't overtly engaging or interesting; you have to sit down, take notes, and pay attention to get the most out of it.

Credit should be given to those companies which did make an effort with adding creative flair to their product marketing and sending passionate developers to engage with the passing audience, but unfortunately they were the minority and I get the impression that the target audience (young, naive business school grads who think that turning up in a suit is impressive) didn't care that much about their efforts either.

I absolutely hate the side of capitalism which suffocates the creative industries in favour of capital-returning investments. Unfortunately, the event that I so hoped to be a stalwart unification of opposition against the corporate norms came very close to being just a networking event for those exact people. I sincerely hope that technologies continue to evolve at their current expeditious pace, so that those with real creative passion can continue to stay one step ahead of the soul-crushing capitalism; able to showcase their unique creations and designs and to receive just praise and admiration for it in the future.

"...Exposed them as pure marketers, ill-suited to pitching products they know little about to seasoned developers and passionate enthusiasts"

"There were a lot of creative ideas in development, but they were all exactly that: in development, and almost certainly looking for money, rather than exposure"

Microsoft: stepping back into the future

Chrysostomos Meli inspects just what has gone wrong with Windows over the years

Since the explosion of the smartphone, Microsoft has been facing an ever-increasing uphill struggle. With the introduction of iOS and Android, Windows is no longer the only viable OS option out there. iPads and Android tablets might not be the productivity powerhouses that Windows is, but they have certainly provided alternatives to people that would otherwise have no other choice but to buy a Windows laptop. Bill Gates' brainchild is still by far the number one operating system for personal computers but it hasn't been showing the growth it used to - and PC manufacturers aren't happy.

The main reason seems to be for all intents and purposes that Windows isn't "cool". The operating system has over time become associated with work, essays and spreadsheets, while iOS and Android devices have become associated with social networking and creativity. But for the most part people believe the device they carry is an extension of their personality and if that's true, then what does your Windows Phone say about you?

Microsoft needs to break the preconceptions people have about Windows. Their first attempt was Windows 8 - which focused on play as much as work. With a new design language, Metro, and a touch friendly interface, Bill Gates and co. were ready to step into a new Windows era.

I'm not going to lie - I loved the metro style interface. It was bold, it was new, it looked good, and having all your information available to you at a glance was awesome. But that was not the opinion of most people. They felt Microsoft had left them behind to chase after some new market share. This wasn't the Windows they were used to. This was some weird new Frankenstein OS with different touch and mouse parts stitched together and a very confusing split personality. As a result most of them just opted not to upgrade. Windows 7 still holds more than fifty per cent of the market while 8 is still struggling to break twenty per cent two years after its release.

But Windows 8 didn't just bring a huge overhaul to the Windows software, it brought massive changes to the devices that were running them. Since its release, hybrid devices have become the norm. One of those devices is the Microsoft Surface - a device which represents everything the company wanted to achieve with Windows 8. A laptop and a tablet, work and play, one device to rule them all. But even after several iterations of the device, sales still haven't lived up to Microsoft's

(perhaps optimistic) expectations.

The bad news doesn't stop there. Windows Phone has by all accounts not achieved its goals, holding less than three per cent of the smartphone market. Xbox sales haven't gone as well as hoped - with the Xbox One being outsold by the Playstation 4 approximately 3:1. Hammering a nail into the Windows coffin, Apple has announced growth in Mac sales in the last two quarters - a section of the market otherwise falling year after year. Whatever Microsoft attempts, it can't seem to win.

But the company isn't giving up. With their new CEO Satya Nadella at the helm and a new philosophy centered on cloud services and devices, Microsoft is ready to step up its game.

Last month, the company showed the public its new operating system,

"This was some weird new Frankenstein OS with different touch and mouse parts"

Windows 10. Skipping 9 is Microsoft's quirky way of saying that this version of Windows is truly the future.

But that might very well not be the truth as 10 looks a whole lot like the Windows of the past.

One of the biggest changes to the new OS is the return of the start menu: a combination between 8's Metro start screen and 7's most used apps list. Touch-friendly Metro apps that could otherwise just be dragged to take up a certain percentage of the screen, can now be manipulated within the familiar windows boxes we are all familiar with. There is also a feature called Continuum which gives Windows 10 devices the capability to switch between keyboard and touch mode, depending on the hardware it detects.

These are all features designed to make adopting the Windows design

"Skipping 9 is Microsoft's quirky way of saying that this version of Windows is truly the future"

philosophy as painless as possible, and by all accounts Microsoft seems to be succeeding. It really does feel like 10 should have come before 8.

But not everything is a step back. The company is introducing separate desktops for the first time; a feature that has been enjoyed by OS X and Linux users for quite a while now. But what is truly exciting about Windows 10 is something no other company has managed to do: a single app store for all your windows devices. That includes your phone, PC, tablet and gaming console. For the first time you can have true integration across all of your devices.

By creating Universal apps Microsoft may be able to convince Windows PC users that buying a Windows Phone might not be such a bad idea, and buying an Xbox while you're at it is an even better one.



Ex-Microsoft CEO Steve Ballmer (or what a man looks like seven years after saying "There's no chance that the iPhone is going to get any significant market share. No chance") Photo: Wikimedia commons

Television

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Television Editors || Guila Gabrielli & John Park

Cartoon Corner – Teen Titans Go!

TOM RIVLIN
TV WRITER

Fandoms can be weird places sometimes. Let me explain... *Teen Titans* was a superhero cartoon ('capeshit', as my flatmates call it) that ran for five seasons from 2003, based on the long-running DC comic book of the same name. It was fairly popular, with above average writing and characters for its time. I was, of course, the perfect age for it when it came out, and for a while it was my favourite show. It balanced drama and humour, with interesting characters and stories, and a lot of it still holds up today.

Around three years ago, it was announced that the show was being 'revived' as a series of one-minute shorts called *New Teen Titans*, with a more 'comedic', light-hearted tone, with all of the original cast returning. This was met with much excitement from the comic book nerds like me, since we'd grown up with the original show and had fond memories of it.

Then two things happened at around the same time: *Young Justice*, a very popular cartoon with a similar premise to *Teen Titans*, (both were based on overlapping comics characters) was, frustratingly, cancelled.

Next, it was announced that the

New Teen Titans shorts were to become a full series, called *Teen Titans Go!*, again with the original voice cast, and again with less of a narrative focus than the original (and with cheaper looking animation). The subtext was clear: Cartoon Network didn't like *Young Justice*'s adult themes and more complicated stories (they weren't that complex – it was still aimed at twelve year olds). Instead, they wanted the simpler, goofier, cheaper show.

The fandom didn't like the cancellation, and a consequence was a big backlash against *Teen Titans Go!*, despite us all being previously excited by the return of the *Teen Titans* to our screens. It seemed as though a lot of the (justified) anger at Cartoon Network spilled over into hate for the new show, which hadn't even come out yet.

Then when it premiered something weird happened: it was really funny. It had a unique energy to it that drove each episode. The plots were goofy and outlandish, and the humour, while childish, often had me laughing along like I was a twelve year old, and I mean that in a good way. The original show had some great comedic moments, but it ultimately wasn't a comedy and had an overarching narrative, and so couldn't get away with a punchline where, for example, the main character

dies of old age. *Teen Titans Go!*, was not bound by this limitation, took the characters all over the place and had a great time doing it. Scott Menville, the voice actor of the group's leader, Robin, gave such an unexpectedly funny performance that Robin's personality was changed by the writers to match it, turning him from the group's serious, badass commander into a hyperactive, egotistic, neurotic control freak, and it was hilarious. We would never have known he had it in him.

And yet, the fan backlash persisted. People refused to watch "the show that killed *Young Justice*". "They changed it, now it sucks", they were saying, essentially. Some fans even brought out the tired cliché of "they ruined my childhood", as if the fact that a new version existed somehow diminished the old one. It was a classic example of the fans' overinflated sense of entitlement, in my humble opinion.

Thankfully, finally, the show now seems to have found the following it deserves. The Comic-Con panel, for example, was packed full of excited, cheering fans. The creators even generated hype by announcing a *Young Justice* crossover! In the end it was all really a weird story on the themes of fandom and nostalgia-based entitlement.



Photo: comicvine

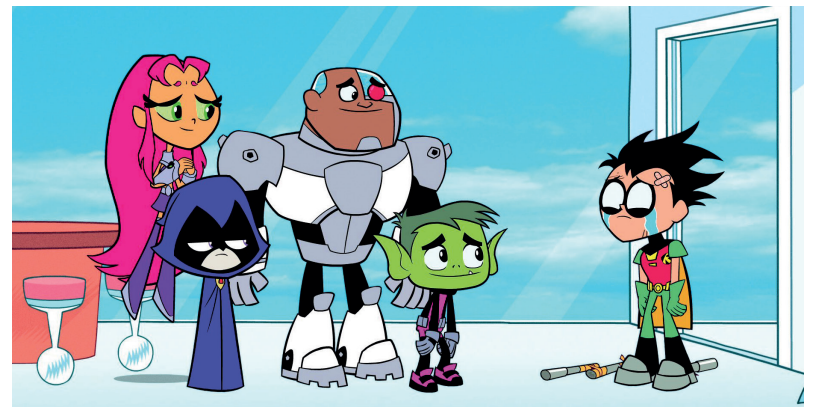


Photo: comicvine

David Attenborough has done it again

GIULIA GABRIELLI
SECTION WRITER

Although he doesn't go out to the field anymore, nothing can keep David Attenborough away from TV. This autumn, he returns to the screens with the series *Life Story*, an attempt to show how different animals share the same rituals and habits across species.

It may be said that the production goes a bit God-Almighty on the poor animals, filmed while trying to get

on with their lives and inserted in a view that we are all part of the same great cycle repeating itself (insert *Lion King* quote here).

Throughout six episodes, Attenborough shows us feeding, courting, and mating as we have never seen them before. The message: animals to go through adolescence, school, pulling, maternity leave, etc. exactly like us. And even if this is definitely a case of man anthropomorphising nature, it is hard not to be impressed.

The team spent almost two thousand days filming in a 1,850,798

mile-trek that brought them across all continents, recording material for 64,000 DVDs. That's dedication. And because the BBC is eager to show who is top dog in the documentary world, the intimate close-ups and majestic slow-mos are the results of pioneering techniques and hour and hours of researching and hiding.

As a big David Attenborough fan, it's hard not to watch *Life Story* with nostalgia. The show is almost a re-telling of some of Attenborough's career defining moments, bringing us back to the cheetahs and the birds

of paradise. This time, Britain's favourite grandpa is only lending the documentary his voice, probably anticipating a well-deserved retirement from TV appearances.

Some may say that this series is just a repeat of some of Attenborough's greatest work shot in HD. But can there ever be too much Attenborough? Absolutely not, the BBC should record him uttering every word in the dictionary, so that future generations will be able to listen to computer-generated commentaries by our national treasure.

Here's the thing: it is not the stunning shots and innovative techniques that make *Life Story* another great documentary. It's the humanity that the commentary can add to the performances of baby monkeys and barnacles alike.

Even if we complain that Attenborough's work has become a bit samey, we should enjoy this latest one, as, without wanting to sound too grave, it may also be his last. Watch it on BBC One, Thursdays at 21.00 and remember to order your free online poster, if you're a fan of all things beautiful.



Photo: independent



Photo: bbc

Music

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Music Editors || Grace Rahman & Amna Askari

Band Aid 30: fastest selling single of 2014

Grace Rahman rounds up the controversy surrounding Sir Bob's latest offering



Jessie Ware acts as a buffer between old flames Ed and Ellie. Awkward. L-R: (back row) Kyle and William from Bastille, Guy Garvey of Elbow, Chris from Bastille, Coldplay's Chris Martin, Dan from Bastille, Seal, Sir Bob Geldof, Karl Hyde from Underworld, drummer Roger Tyler from Queen, YouTubers Joe Sugg and Alfie Deyes, Grace and Neil from Clean Bandit. L-R: (front row) Louis, Zayn, Liam, Niall and Harry from 1D, Olly Murs, Sinéad O'Connor, Ellie Goulding, Jessie Ware, Ed Sheeran, YouTuber Zoella, Angélique Kidjo, Emeli Sande, Paloma Faith. Kneeling L-R: co-founder of Band Aid Midge Ure and U2's Bono. Not pictured: Rita Ora and Sam Smith. Photo: Band Aid Trust / Brian Anis / Camera Press

The first radio play of the rejuvenated Band Aid single, *Do They Know It's Christmas?*, happened this week, following a first look at the music video on last Saturday's *X Factor*. This is the fourth time in thirty years that the charity song has been recorded, but the first time the lyrics have been changed. Bono's controversial line 'Well tonight thank God it's them, instead of you' has been replaced with 'Well tonight we're reaching out and touching you'.

Stars like 1D, Ellie Goulding, Jessie Ware and Ed Sheeran gathered at Sarm Studios to record the track on Friday, which coincided with chancellor George Osborne announcing that the UK government would wave the VAT on purchases of the single. The downloadable version was released on Monday, with a hard copy coming out on 8th December. The singles, with cover art by Tracy Emin, will cost 99p and £4 respectively.

Bob Geldof, who just finished a UK

tour with old band The Boomtown Rats announced the relaunch of Band Aid last Monday saying, "I don't like doing this stuff, it's quite embarrassing calling people you don't know". Ebola has already claimed the lives of over 5000 people since March.

Of course, and perhaps not to its detriment, the campaign hasn't been without its controversy. Despite being named as collaborators in Geldof's initial press release, Foals, Fuse ODG and perhaps most notably, Adele, are not in the final recording. It has now emerged that this conference was given before the involvement of these artists had been finalised.

NME reports that Foals weren't able to attend due to recording commitments. Fuse ODG pulled out on Saturday morning, telling Sir Bob that he felt 'awkward' about the new lyrics, tweeting that he felt "the message... was not in line with the This Is New Africa movement".

The day after recording, *The Sun* reported that Adele had "snubbed" the charity single and that Bob Geldof

had called her "hundreds of times". This was later denied by Adele's people, who said she had made a sizable donation to Oxfam. In a pre-watershed interview with *Sky News* on Monday that got cut short due to his repeated swearing, Sir Bob qualified her absence by saying that Adele was doing nothing in the public eye at the moment. "She's bringing up a family you know," he said.

So how well is it going to do? The original, in 1984, raised about £8 million for aid efforts during the Ethiopian famine. It also sold 200,000 copies in two days. By Tuesday, Band Aid 30's single had already sold around 206,000 copies, making it the fastest selling single of 2014. The chief executive of the Official Charts Company called its first day's performance "truly exceptional", and it's expected to go straight in at number one on Sunday. But how much will it make? In an interview with Radio 4 on Monday, Geldof remarked that the performance on *X Factor* meant it had

"Geldof remarked that the performance on X Factor meant it had made £1 million before it went on sale"

"Morrissey once called the original 'daily torture on the people of England'."

made £1 million before it went on sale, presumably from pre-ordering.

While Bob and the gang are busy promoting, several people have spoken out against the idea of another charity single 'for Africa'. Damon Albarn, formerly of Blur, told journalists before his performance at the RAH last week, that Band Aid 30 was perpetuating a patronising Western stereotype that the whole continent is in need.

In his *Sky News* interview, Geldof's swearing was in reaction to a question about the tax status of some of his participants. The project's line-up, timing, necessity, old and new lyrics have been criticised by all parts of the press spectrum. Morrissey once called the original "daily torture on the people of England". Sir Bob doesn't seem to care though. Harking back to his infamous line in 1984, that people should "give us your fucking money", he told fans this week, "it really doesn't matter if you hate this song or you don't like this song, you have to buy this thing".

Books

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Books Editor || Diana Lucaci

Notes from the Underground

Darije Custovic reviews Dostoyevsky's first existentialist novel

"I am a sick man... I am an angry man. I am an unattractive man."

This is the opening line of Dostoyevsky's early work *Notes From the Underground*. They are the words of the unnamed narrator, the fictive author of the titular notes written from "underground" – his term for his own self-imposed isolation. Every word that follows after this acts to reinforce these first statements; they reveal the nature of his sickness, bring out the bitterness in his rage, and expose his impotent, mean, and above all, ugly spirit. This is not easy reading – but it is potent, for Dostoyevsky's purpose is not simply to invent a horrible character, a caricature. He wants more; he wants to show us something real: a dark and dirty corner of the human spirit that, frankly, we may not want to look at. The realism that Dostoyevsky creates captivates the reader; he understands what it is to inhabit this part of the human spirit, and he shows us the worldview, thought processes, and feelings that come with its habitation. It's tragic... it's repulsive. But, we are shown, it is there.

The book itself is set out in two parts. The first is essentially a long monologue where the narrator, the man from the underground, expounds his outlook on life and tries to illuminate the causes of and reasoning behind it. And what an outlook! Straight away we are hit by the twisted mass of paradox and contradiction that he carries in himself; he is ill, he doesn't know what it is; he respects doctors, but he proclaims his respect for medicine to be superstitious; he won't visit a doctor, to be spiteful: spiteful against whom? Who knows? He doesn't. He knows he will achieve nothing through inaction. This compulsively contradictory nature, always pulling the narrator's mind hard in two directions, manifests itself again and again, and becomes a relentless tug-of-war on the reader's own mind and sympathies: on the one hand, the narrator's breathtaking arrogance about his own intellectual and aesthetic capacities, and on the other, declarations that "all intellectual activity is a disease"; strident statements about his firmest convictions, which end in thin jokes about how he doesn't believe a word he's said; his disturbing pride at explaining the "finessed" and masochistic pleasure he gets from being "too clearly aware of [his] own degradation".

Yet, for all the confusion this play



Harry Lloyd playing the underground man at the Print Room this autumn. Photo: Print Room

of point and counterpoint creates, we also see passages of startling lucidity, where the narrator lays down systematic, reasoned arguments, apologies for his strange beliefs and his behaviour – though, of course, the conclusions reached are questionable, at best. But this clarity, too, Dostoyevsky folds into a paradox, as we see not only contradictory thoughts existing side-by-side, but contradictory thought processes, the narrator veering from his lucidity down paths of thought where there are only outpourings of nonsense and emptiness. And then, to pull us further into contradiction, we find that the narrator is supremely aware of his psychology, and of his own deformity; he is not simply stupid. All this drags us into the morass of the man from the underground's thinking, and very effectively so; if I have a criticism of the book, it is that this aspect of the narrator's character is, in a sense, too effectively portrayed – it gets tiring quickly, and infuriates easily, though I suspect this

"I am a sick man... I am an angry man. I am an unattractive man."

is exactly how such a character would be in reality. Something stopped me from putting the book down, however – despite the extremity of the narrator's contradictions, and their ability to infuriate, the reader cannot help but see something reflected back at them; we see in these contradictions our ability to assert our will, and our sometime desires to be different, to not do what we're supposed to do, and to push against the boundaries we feel around us. This juxtaposition – of the narrator's extremes and our repugnance at them, against our recognition that we possess some of those same elements – plays throughout the first part of the book: not just in the narrator's contradictions, but in his laziness, his anger, his neediness, and his doubts.

The second part of the book is more straightforward, being a collection of stories drawn from the narrator's life, each illustrating how his personality and worldview, laid out in such detail in the first part, play out in a variety of situations – in

"... he wants to show us something real: a dark and dirty corner of the human spirit."

bars and restaurants, placed opposite officers, acquaintances, and whores. The second part is an easier read, being both simpler to follow and livelier in pace; it is entertaining and, at times, funny. But all of this is still underpinned by a distinctly sombre tone, which comes to the fore when our narrator encounters the prostitute Liza. Here, in the scenes involving her, Dostoyevsky takes us deep into the psyche of the underground man – to the sad, limp, ineffectuality at his core. Once we have seen his essence, Dostoyevsky lets us go: in a poignant scene, during the narrator's second and final encounter with Liza, she leaves, and takes us, the reader, with her; we can finally leave the man from the underground – so contradictory, infuriating and disturbing – behind. And him? He is left "decaying morally in a corner" in the same place we found him.

Notes from the Underground by Fyodor Dostoyevsky is available from Penguin Classics for £8.99.

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Union Page

Union General Meeting takes place Monday 1 December



We've had your feedback about Higher Education Funding, and now it's time for YOU to decide what your Union is going to do about it.

We're holding a General Meeting on Monday 1 December at 18:30, Blackett Lecture Theatre 1 to determine what our stance should be on tackling the issue of Higher Education Policy. Should we be lobbying for...

▲ Free Education ▲ Tuition Fees ▲ Graduate Tax ▲ or none of these?

This is your chance to help us try and shape the future of university funding for students like you.

A General Meeting is also a chance to talk about anything, and you can submit a paper to the Union Council Chair for a subject to be raised. Papers must be submitted by email to chairman@imperial.ac.uk by Monday 24 November. You can find information about how to write and submit a paper on our website.

Find out more online imperialcollegeunion.org/hef_factsheet

Annual Report 2013/14



Every year the Union produces an Annual Report detailing our financial performance for the year as well as our achievements. The Annual Report of the Trustees and Financial Statements 2013/14 is our second such publication since registering as a charity. It has been another strong year for the Union with achievements including:

- ▲ The launch of our Imperial Plus and Community Connection schemes
- ▲ More students taking part in our elections than ever before
- ▲ Our biggest and most successful Student Academic Choice Awards
- ▲ The launch of our new #helloicu crew to welcome new students
- ▲ A revamped Union Awards that showcase our many volunteers
- ▲ A continued strong financial performance

Find out more online imperialcollegeunion.org/annualreports

The Summer Ball 2015 - Choose your theme



The Union is currently preparing for The Summer Ball 2015 and we need your help to choose a theme.

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WHAT'S ON IN NOVEMBER

Date	Event	Time	Location
Every Tuesday	Super Quiz	20:00 - 22:00	FiveSixEight
Wednesday 26	CSP Now	19:00 - 01:00	FiveSixEight & Metric
Wednesday 26	Sports Night	19:00 - 00:00	Reynolds
Thursday 27	GSU Pub Quiz	19:00 - 22:00	h-bar
Friday 28	Roquefort	20:00 - 02:00	FiveSixEight & Metric
Friday 28	Christmas Cocktail Night	18:00 - 23:00	Reynolds

imperialcollegeunion.org/whats-0n



Once more unto the breach

Jack Steadman joins the rebellion

Mockingjay – Part 1

Director: Francis Lawrence
Screenplay: Peter Craig, Danny Strong, Suzanne Collins
Cast: Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Woody Harrelson, Donald Sutherland, Julianne Moore



Katniss Everdeen is broken. Being thrown into the arena for the Hunger Games twice in quick succession would be enough to break anyone. Add in the chaotic climax of the second round, and it's a surprise she's still going at all: the collapse of the arena, the revelation that the rebellion is underway and spear-headed by the previously lost District 13, and the crushing reveal that District 12 – home – is no more. Small wonder she spends the opening moments of this, the third film in the series (and the first part of the final book – split, predictably, into two parts), curled up in a corner, reciting her name, her home, her participation in the Hunger Games and her relationship with Peeta over and over again.

The following two hours chart Katniss' attempt to claw back her sanity, to fight through the extensive post-traumatic stress disorder and to keep doing what she has always tried to do – survive. Survive, and protect her family. True to the sense of escalation that was so plain in the first two films, the stakes for survival are higher than ever – the rebellion has begun, districts are in open conflict with the Capitol, and war has arrived. No-one is safe. As the *Mockingjay*, Katniss is the face of the rebellion, a figurehead for the districts to rally behind – but as becomes plain, she is really just a pawn in someone else's game.

Just as her image was manipulated in *The Hunger Games* and in *Catching Fire*, so too is it twisted here, to suit the ends of President Coin, the leader of District 13. The idea of figureheads, of public perception and the way propaganda allows the state to toy with it, is one of the core concepts running through the first *Mockingjay* instalment – one of many – and it's one returning director Francis Lawrence takes great delight in playing with.

This is very much a film of concepts, of high ideas and worrying questions about society and its



Photo: Francis Lawrence/Lionsgate

darker nature. It's a trait that stems from the original books, which were always wonderfully subversive, and nowhere was it more evident than the final book. The decision to split the films was a predictable one, but what appears to be a cynical cash grab has actually worked in the series' favour. The doubled run-time gives this first film room to breathe, to introduce the key new players and flesh out old faces, allowing for maximum impact come the second part's far-more action heavy bent.

If that makes it sound like *Mockingjay* wanders towards the *Interstellar* route of extensive dialogue that examines the key themes intensely, then it's a misleading sentiment. *Mockingjay* manages to weave its themes delicately into the backdrop of civil war, finding time for both riotous action scenes and tongue-in-cheek mockery of its own marketing campaign. Admittedly, the lack of an actual Hunger Games leaves it with considerably less in the action stakes than before, but the series has – at heart – never really been about the violence. It's always been about

something more, and *Mockingjay* marks the point at which it can finally embrace it.

It's an opportunity seized with both hands by all involved, from the directing Lawrence to the acting Lawrence, along with the entirety of the supporting cast. Jennifer Lawrence continues to prove her talent, out-doing herself here as the mentally fragile Katniss, forced into becoming a symbol of a resistance she never wanted to start, while Donald Sutherland as the malevolent President Snow remains a highlight. The late, great Phillip Seymour Hoffman comes to life in this, his last film, taking his weirdly subdued Plutarch Heavensbee to far greater heights, and new cast member Natalie Dormer continues to prove herself the queen of supporting actresses. Josh Hutcherson is finally given something more complex to toy with, as Peeta is forced to turn traitor on TV, becoming the Capitol's equivalent of Katniss, a mouthpiece for those more powerful than himself, and it's to his great credit that he pulls it off. Jeffrey Wright, too, deserves a mention – his Beetee is turned into a

Hunger Games equivalent of Bond's Q, with a gadget-lab sequence to match.

Combined with the goosebump-inducing score by James Newton Howard, which re-uses and manipulates its familiar motifs into something even more unsettling, the cast are universally excellent, selling every moment of the film – not least the sheer devastation of the ruined District 12, the images of which push the limits of the film's 12A rating. Always a series that teetered on the upper limits of the rating – the original was deemed a 15 until cuts were made – *Mockingjay* continues to find new ways to stretch the so-called 'acceptable', and it's all the better for it. This is not a film that pulls any punches, and nor should it. The same streak of dry humour evident in all three films is alive here, but so is something more – a darkness, an anger, bubbling up and boiling over. The Hunger Games series is heading to its conclusion. The greatest fight is yet to come, and as Part 1 of *Mockingjay* comes to a dramatic, heart-breaking close, it can't come soon enough.

"Being thrown into the arena for the Hunger Games twice in quick succession would be enough to break anyone."

"Mockingjay continues to find new ways to stretch the so-called acceptable."

Film

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Film Editors | Ellen Mathieson, John Park & Jack Steadman

“Are you paying attention?”

Ellen Mathieson decrypts Cumberbatch's *The Imitation Game*

Director: Morten Tyldum
Screenplay: Graham Moore
Cast: Benedict Cumberbatch, Keira Knightley, Matthew Goode, Charles Dance, Allen Leech, Mark Strong



The *Imitation Game* is the story of Alan Turing, a story that most Imperial student probably knows. He is the father of computing, the man who helped end the Second World War an estimated two years earlier by cracking the enigma code saving millions of lives in the process. But he is also the man who was arrested for homosexuality, was sentenced with indecency, forced to undergo chemical castration in an attempt to ‘cure’ him, and ultimately committed suicide at the age of forty.

Biopics such as this one are currently one of the hottest things in the film industry, with *Mr Turner*, *The Imitation Game* and *The Theory of Everything* all being released in relatively quick succession. They are

a difficult genre to get right, needing a subject that is well known enough to get interest from the public, and a story that is interesting enough to fill an hour and a half. *The Imitation Game* is just the right sort of film, by parts hopeful and heartbreaking, and completely engaging.

The role of Turing is taken by Benedict Cumberbatch, in what is easily his best role to date. Taking inspiration from his days as Sherlock, he brings this fascinating man to life. From his interview at the beginning, through his work on breaking the Enigma Code, through to the end of his life, he is flawless. His portrayal is so wonderful, that the family of Turing have said that they cannot imagine anyone else playing the role. It will be surprising if Cumberbatch does not get his first Oscar nomination for this role.

The other characters are less impressive, the acting is solid, but with so much time understandably being spent on Turing, you don't really get a chance to get to know anyone else. Charles Dance as Commander Denniston feels particularly wasted, only really being there to get in the way and make



Alan Turing poses with the lovely Christopher Photo: Morten Tyldum/Lionsgate

things more difficult for the leads.

As for the “Superheroes in tank tops and tweeds”, as Matthew Beard (who played the youngest of the codebreakers – Peter Hilton) called the codebreakers, you have Matthew Goode as Hugh Alexander pulling off both arrogant and charming with equal aplomb and Beard as the first of the characters to make me burst into tears. It's just a shame that you didn't get to see more of them.

The only major problem with the casting was Keira Knightley as

Turing's one time fiancée Joan Clarke. Knightley has a long history of being typecast as upper class women with startlingly posh accents. The problem is, she's never been very good at this, and manages to make the only non-Turing character that gets any major screen time into someone who is bland and, for someone who actually existed, seem like a plot convenience.

Visually, the film is stunning, managing to capture the feel of war era Britain. The first time you meet Turing he is walking through a train

station full of children being sent off as refugees. It's such an iconic image that it immediately sets the scene.

It is Christopher, the machine they build at Bletchley Park to crack the code, that is most impressive. Based on the original still at Bletchley (though admittedly made slightly larger with more of the mechanisms on the outside to make it look more cinematically appealing), it gives you a sense of the scale of what they were trying to build.

Less impressive are the special effects, with the aeroplanes and bombs looking terribly fake. But then again, this isn't really the sort of film that you expect them to be good. Alexandre Desplat's score is also excellent, gently reminding you how you should be feeling. Never does it get in the way or get too loud and overbearing, it just sits subtly in the background prodding your emotions.

Overall, *The Imitation Game* is a wonderful, if heartwrenching, film proved by the fact that it made me cry not once, but three separate times. Cumberbatch is impossible to look away from, and this is one performance that shouldn't be missed.

All hail the new feminist Western

THE HOMESMAN

Director: Tommy Lee Jones
Screenplay: Tommy Lee Jones, Kieran Fitzgerald, Wesley A. Oliver
Cast: Hilary Swank, Tommy Lee Jones



JOHN PARK
SECTION EDITOR

Women traditionally play smaller roles in Westerns. They are reduced to rich ladies, pretty widows, or poor prostitutes. They all get kidnapped at some point during the film, who then of course require some sort of rescuing from male characters. *The Salvation*, which played recently at the BFI London Film Festival, even takes it as far as making the female lead, Eva Green, mute. But there is

a big shake-up of tradition in *The Homesman*, from director Tommy Lee Jones. It tells the story of a woman taking the bold initiative to venture out into the Wild West, transporting three women who have gone insane to a safe place in Iowa.

As a plain jane living in a society where women are defined by how they look, cook, clean, and who they are married to, Mary Bee Cuddy (Hilary Swank) tries her best to find herself a man, even though her interests lie elsewhere. She is a God-fearing woman of independent means, a rarity in those days, and therefore becomes an instantly memorable character. When tasked with this mission, she enlists the help of a low-life drifter George Briggs (Tommy Lee Jones), although she does her fair share of the heavy-lifting.

Swank and Jones make a convincing pair of heroes; Swank, the smart, determined, compassionate one, and Jones, the more reluctant, yet ultimately noble one. Swank is hugely effective in a quietly restrained, but meaty role.

Being outside of the societal norm, she wants to appear strong and comfortable with her choices, but in reality the constant reminder of her “inadequacies” as a woman pushes her to do things modern women nowadays would not even dream of doing. As a rare female-led Western, it goes where no other Western has gone before, and Swank is up to the task of portraying a headstrong woman who is nonetheless plagued by insecurities.

Through the female characters of *The Homesman*, the audience gets to see the common hardship and pain the women would have had to live through. The three women showing

signs of insanity all have their own stories to tell, some told better than others in flashback sequences, but all of them heartbreaking in equal measure. Grace Gummer, Miranda Otto and Sonja Richter are the young women being transported away from their home, and their blank expressions from which all hope has been drained, highlight the level of suffering they must have endured for years.

It suffers from an excessively episodic format, and struggles initially to weave everyone's stories together, especially when it comes to editing in the background stories of the three women. But when the

trip gets going, everyone faces the harsh realities of surviving in the wild. There are dodgy men who want some female company, whether they consent or not is certainly not their concern, Indians also roam the plains, not to mention the fluctuating temperatures making things extra challenging. Food and water are also common issues, as well as having to keep the three women under control, where good behaviour is not exactly commonplace.

There are both beautiful and tragic events along the way, and it ends on a rather weak note that taps into overwrought sentimentality that the film was so careful to avoid leading up to the finale. Meryl Streep and Hailee Steinfeld make what can only be called cameo appearances, and it is the plot strand that concerns the young Steinfeld that becomes problematic.

However this is a worthy Western to say the least, a rarity, especially in this day and age when it is increasingly rare to have any Western released.



Photo: Tommy Lee Jones/Ithaca

Film

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Film Editors || Ellen Mathieson, John Park & Jack Steadman

New Films Out Now

MY OLD LADY

Director: Israel Horovitz
Screenplay: Israel Horovitz
Cast: Kevin Kline, Kristin Scott Thomas, Maggie Smith



JOHN PARK
SECTION EDITOR

Maggie Smith is *My Old Lady*, or rather, Kevin Kline's titular *Old Lady*. Mathias Gold (Kline) is an American who inherits a nice looking apartment in Paris from his late father. As a divorced fifty-something with very little to show for himself, he considers this to be a new start for him, until he finds out that the apartment itself has an unexpected resident and the French property law that does not work in his favour in any way; turns out, he actually needs to pay the elderly resident, Mathilde (Smith), a monthly sum of 2,200 Euros, as a part of a "viager" agreement.

What is advertised as a quirky comedy involving grown-ups, works well in the first half or so. The initial meeting between Kline and Smith hits all the right notes as they awkwardly discuss the financial aspect of this unique situation. "How old are you?" asks Kline boldly, after discovering that following the current resident's death, the monthly payment will be no more. It involves Mathias trying to make as much money as possible, selling off various bits of furniture around the house, so that he can get by, whilst having to constantly butt heads with not only Mathilde, but also with her daughter living in the house. Chloé (Kristin Scott Thomas), whose hostility towards this unwelcome, scheming guest serves greatly towards the film's comedic intentions, further demonstrates some great chemistry the three main actors share.

But then the narrative starts to take more and more serious turns. Personal problems from each side surface and it turns out the three characters share more things in common than they first realised. Recovering alcoholic Mathias has a lot of personal demons he needs to deal with, one of them being issues with his father who he was not at all close to. He has troubling stories from his childhood, having witnessed and gone through things that no child ever should, and believe it or not Mathilde is somewhat involved in Mathias' troubles. The film has tonal difficulties trying to balance the comedy and the drama, but



Photo: Israel Horovitz/BBC Films

ultimately with *My Old Lady* it is a mix that does not quite work to the full extent.

The message it wants to convey is clear. Children of broken homes can be more damaged than they are willing to admit, with a more negative outcome of life and views on relationships, which is perhaps why one should think twice before fooling around with someone you should not, especially when there are children involved.

Thomas and Smith provide vibrant support for the film throughout, but in the end this is Kline's show through and through. He shows an enormous range of diversity here, in addition to showing the audience that he is a more than competent singer.

The film never relies on the use of flashbacks to convey the pain the characters are going through. It relies heavily on actors' long speeches, them reminiscing about the tough days they had. Kline has plenty of these, and nails every single one of them. His smooth transition from slapstick, dorky comedy in the beginning, to the more grounded, deeply heartbroken version of his character in the film's second half is an impressive one, and it is through him *My Old Lady* manages to resonate emotionally.

An unwise decision of forcing a love story between the two singles never sits right. Kline and Thomas are supposed to connect through their shared pains of having had a difficult childhood. Kline's role is well-established, but the limited one here is Thomas'. She is a brilliant actress, and there are hints of what Chloé went through living with Mathilde, but too little time is invested in the crucial female counterpart to Mathias, that the attraction the two of them share, appear more contrived than anything else.

Everything is deceptively simple. The atmosphere, the characters, even the trailer sells this as a light-hearted romantic comedy. But the reality is that *My Old Lady* sets out to delve a little deeper, exploring themes of finally growing up, coming to terms with childhood trauma, and trying to lead a happy life in spite of the past.

"The message it wants to convey is clear. Children of broken homes can be more damaged than they are willing to admit."

NO GOOD DEED

Director: Sam Miller
Screenplay: Aimee Lagos
Cast: Idris Elba, Taraji P. Henson, Leslie Bibb



JOHN PARK
SECTION EDITOR

Given the temporary obsession that swept across the media over the 'sexy felon' Jeremy Meeks, it would appear that the scenario of *No Good Deed* is not at all an implausible one. A housewife who is staying home alone whilst her husband is away playing golf, is taken aback by a hunky stranger who appears on her doorstep. After some initial hesitation, she lets the man in. And what does she do in the bathroom? She checks her hair to see whether she looks okay and presentable to

But little does she know that this charismatic man, Colin (Idris Elba), is in fact an escaped convict, and the first thing he did after running away, was to strangle his ex-fiancée to death. But Terry (Taraji P. Henson), a mother of two young children who is lacking passion in her marriage, welcomes him in out of the goodness of her heart. There is some harmless chit-chat, to get to know one another, and even a hint of a little flirtation. Terry's friend Meg (Leslie Bibb) comes over, who openly advances on the tall, dark, handsome man.

It spends more than its fair share of time in setting the scene, and the promised thrills do not come until too late. The brooding, tough-looking Elba certainly succeeds in setting the tone for things to come. He is mentally unstable to say the least, and to have someone like Elba portray a highly volatile, violent man is a genius bit of casting. His physically



Photo: Sam Miller/Screen Gems



Photo: Sam Miller/Screen Gems

imposing stature to begin with, is a threatening presence from the get-go, and the stark contrast between his deadly calm delivery of certain lines and his full-on rage mode are what keep the narrative exciting.

Despite having the formidable talent of Elba playing the villain, the writing and sequence of events that follow in the film's more action-packed part is a let-down. A lot of what Colin does makes no sense and is downright idiotic. There are so many ways out of the sticky situation he finds himself in, and yet the man who escapes from prison has difficulty taking care of a single mother and her two children. Elba is of course required to show some flesh, including a particularly silly shower scene which, if it were happening with a female character, feminists and critics alike would scream unnecessary, gratuitous nudity.

That Colin makes so many mistakes works as an advantage for Terry, played with ferocious determination by Henson. Her character is essentially summed up as a mother doing whatever she can to protect her family. She mentions that she worked as a prosecutor, although this little detail does not add much to the plot.

It all starts heating up in ways you would expect things to. It is a standard home invasion thriller, and yes, it makes the daring move of using two houses instead of just the traditional one, but the way the heroine survives and clings on for dear life offers up nothing special. Terry is a remarkably resourceful lady, with so many things falling exactly into the right place for her to use as deadly weapons, and she cheats death many times. In fact, so does Colin on multiple occasions, but these characters are required to defy science and the force of gravity, for the sake of continuing with the film's story.

When Terry starts fighting back is arguably the most entertaining part of the film, but it is a shame this is all crammed into the final few minutes. Essentially what it boils down to is two overqualified actors being part of an underdeveloped thriller, much like another one of Elba's film, *Obsessed*.

"To have someone like Elba portray a highly volatile, violent man is a genius bit of casting."

Arts

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Arts Editor || Fred Fyles & Kamil McClelland

Guerilla Girls: The Male Gaze

Fred Fyles selects a powerful work from W. Eugene Smith

In 1984, the Museum of Modern Art in New York opened a new exhibition: 'An International Survey of Recent Painting and Sculpture'. It promised to be a survey of the most important artists currently working in the art world. Not everyone was impressed. Out of the 169 works featured, only 13 were by women artists, a fact that was not helped by the curator, Kynaston McShine, saying that any artist not in the show should rethink his career. In 1985, one year after the show opened, the Guerrilla Girls were formed by seven women artists. And the rest, as they say, is history.

Their most famous work is immediately arresting; on a yellow background, bold black text screams: "Do women have to be naked to get into the Met Museum? Less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female". Offset with an image of Ingres' painting *La Grande Odalisque*, where the woman's head has been replaced with a gorilla, their statement is immediately clear; women are under-represented in art galleries, except where they are the subject of the Male Gaze.

The Male Gaze was coined by feminist film-theorist Laura Mulvey, who saw it as a power structure between the sexes; with heterosexual men in control of the palette, the camera, the chisel, many works of art became little more than a means of titillating the man in power. In effect, most works of art put us in the perspective of a straight man, making the woman a sexual object. This is apparent throughout all of art history; one only needs to go and



Photo: Guerrilla Girls

"Art became little more than titillating the man in power"

look at the key painters of yore, and their key themes; for Rubens, Titian, Velazquez, the female nude was a near-obsession.

Since Mulvey, this idea has taken on a life of its own. John Berger, writing in *Ways of Seeing*, says that it infiltrates how men and women appear in society: "Men look at women. Women watch themselves being looked at". In art, the woman is always aware of being the subject of the Male Gaze, and in Renaissance painting, would often be portrayed staring into a mirror, admiring herself as an object of adoration.

While the Male Gaze may be the most famous example of the phenomenon of the 'Gaze', it is by no means the only form. It can be traced back to French psychoanalyst Jacques Lacan, who defined it as the state that comes with awareness that one is an object to be viewed. From this somewhat nebulous definition, more and more academic disciplines have

"Men look at women. Women watch themselves being looked at"

sprung up.

We have Foucault's *Medical Gaze*, where the patient becomes 'a mere text through which disease can be read'; there is the *Colonial Gaze*, which describes how the privileged majority place that which is 'foreign' into the category of Other; and there is even the *Female Gaze*, which shows such as *True Blood* could be seen to use.

When those seven artist friends got together in 1985, they probably had little idea how much they would shock the art world. Taking on the names of dead women artists such as Käthe Kollwitz, they set out to challenge the status quo of the day. While things have gotten better, they still aren't perfect: women are still underrepresented in the arts, both in the market and the gallery. The work of the Guerrilla Girls thus continues, and will carry on until the Male Gaze has been replaced with a much more even sight.

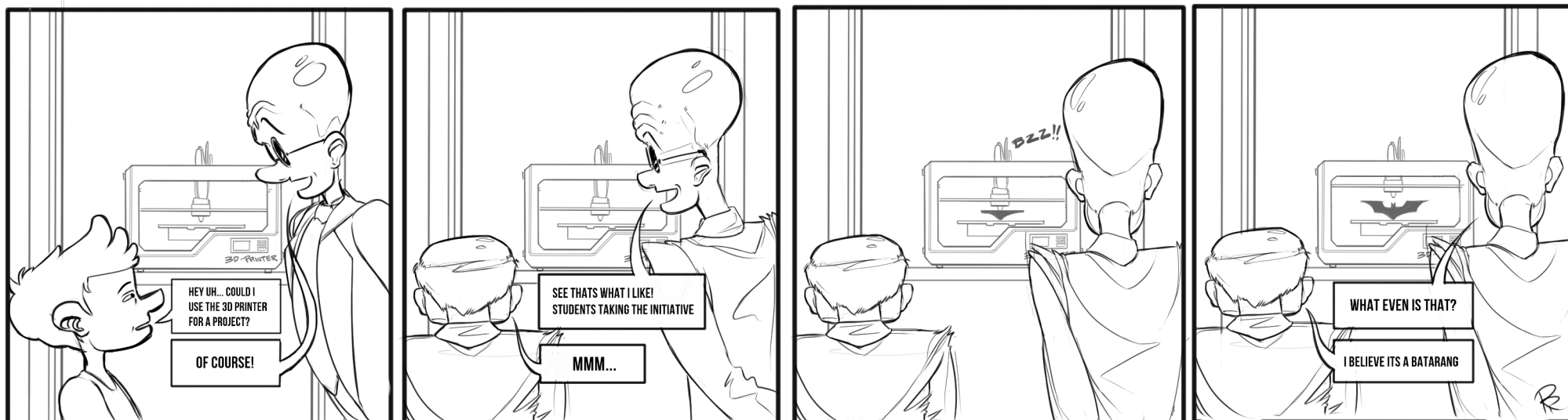
Editorial: The Gaze Issue

FRED FYLES
KAMIL MCCLELLAND
SECTION EDITORS

This week is the Gaze Issue, where we look at *how* we look. How do we view the world? How does it affect our experience of art?

First of all, Fred Fyles gazes at the *Guerrilla Girls*, the group famous for bringing to light the sexism intrinsic in art, the art market and in how we view the world in general. Read this article. You should know about them and this bias in art. It will change your visits to art galleries forever. And how perfectly illustrated was the Guerrilla Girls' message by the *Allen Jones Retrospective*, an awful exhibition currently on at the Royal Academy? Once again, Fred picks apart this misogyny dressed as 'art'. Next Fred visited *The Taylor Wessing Photographic Portrait Prize* at the National Portrait Gallery and examines how deeply 'selfies' have infiltrated into our culture. *Glare at the Royal Opera House* is praised by Kamil McClelland as a promising insight into the where opera could go in the future, Fred looks at *Far Away* at the *Young Vic*, a short but sweet play that manages to tackle complex issues of repression. *Lunchtime Art* will hopefully be useful to you guys. Created by Kamil as a guide to art around Imperial, it will hopefully provide you with yet another excuse to explore the South Ken area in your lunch break. Finally, Fred and Clara review *A Midsummer Night's Dream* and *Accolade* respectively, old productions reimagined with a different eye to brilliant effect. So that's this week! We hope you enjoy it and we hope you look forward to next week: The Transformation Issue.

Too Many Firsts by Riyadh Rateme



A Lacklustre Show from the Father of Misogyny

The long-awaited Allen Jones Retrospective is analysed by **Fred Fyles**

If we look up the work ‘Objectification’ in the dictionary, it will tell us that it describes “treating a living person as a thing, with no regard to their dignity”. It appears that Allen Jones has misinterpreted this meaning. At least, that’s how things appear when entering the retrospective of his work currently being held at the **Royal Academy**, where one is immediately faced with a semi-naked mannequin, clad in leather and staring passively down, supporting a large glass table-top on her back.

In this piece – *Table*, from 1969 – Jones has quite literally turned the female form into an object to be exploited, abused, and vilified; it is a theme that runs through an exhibition that, rather than championing Jones as the *enfant-terrible* of British art, only reveals the extent of the deep-rooted misogyny that has permeated his work for the last 40 years. The curator, Edith Devaney, has promised that “all the [opinions on Jones’ work] are discussed here”, and yet it is difficult to approach his art in any way that diminishes its outrageous sexism.

Table forms one third of a group of sculptures that caused controversy when exhibited in 1970; the other two, *Hatstand* and *Chair*, follow a similar theme of turning women into household objects. Since their debut they have, unsurprisingly, received a great deal of attention from feminist campaigners for their toxicity; the groundbreaking feminist magazine *Spare Rib* suggested that Jones was terrified of women, and just last week *The Guardian* ran a piece entitled “Is Allen Jones’ sculpture the most sexist art ever?”. Part of great art is

its ability to shock, and Jones has expressed his surprise at the outrage his sculptures caused, saying that they weren’t intended to shock the general public, but instead “to shock Art”, and make a return to figurative sculpture. It seems a pity that Mr Jones had to exploit women’s bodies in order to make his nebulous ‘point’, and by saying that he was surprised by the outcry he reveals himself as either incredibly naive or completely deceptive.

Part of the problem with Jones’ body of work is that these three sculptures have dominated all conversation of his work; in this article thus far they have already taken up over 300 words. The rest of the exhibition, which presents all of Jones’ *oeuvre*, tends to fare a little better as far as offensive material goes, although his obsession with deconstructing the female form is present throughout; in his paintings from 1966-67, he obsessively draws disembodied women’s legs, while in other works women are separated into mere limbs and torsos, floating in a colourful void.

Some of Jones’ early work is very impressive, with his use of colour standing out as masterful; in one piece, *The Sitter* (1966) we have blue fading into verdant green, which then becomes crimson against egg-yolk yellow. His use of tones and hues are without equal, creating visually arresting paintings that still look fresh today, and reveal his links to American abstract expressionism. It is a pity then, that the subject matter remains so bland, with *The Sitter* depicting a tableaux in which women sprawl, legs akimbo, feet stiletto-ed, fawning in front of disinterested



First Steps, 1966, by Allen Jones Photo: Allen Jones

Ultimately Jones, rather than exalting women, robs them of their agency

men. It is especially sad when compared to his earliest work, such as his ‘Buses’ series from the early 60’s, in which he dynamically explores the limits of both his use of colour, and the canvas as a physical medium. These works are fun, dynamic, and optimistic, which makes it even more of a pity that his other works are just rehashes of the same old tropes.

In many of the pictures we see women either completely naked, in a state of undress, or constricted in fetish-wear; a great number of the paintings feature a ‘man in control’. This may be a magician, sawing a glamorous woman in half. It may be a conductor, wielding a baton of power. In nearly all the cases the man is fully dressed, making the woman’s nakedness even more degrading – Robin Thicke eat your heart out, Allen Jones got here first.

All this being said, there are some stunning works in the gallery. Jones has spoken about his ‘three languages’ of work: Painting, Sculpture, and Steel. It is this last medium in which he comes closest to transcending the label of sexist that plagues his other work. Using sheets of brightly painted metal, Jones has created a series of couples dancing: over here a foxtrot, over there a waltz. These pieces exude confidence, levity, and – well – sexiness; it is as if the figures have come straight off the canvas, and are whirling around the exhibition space. With their complex spatial arrangement and sense of jollity, they are by far the best work in the retrospective – Naum Gabo with a Brighton-postcard sensibility.

Entering the final room extinguishes any joy obtained from the previous pieces; here, in what was supposed to be an explosive culmination of Jones’ work, there is assembled a ‘chorus-line’ of his static mannequin work. Dead, glassy eyes stare out at you from behind false lashes, giving the whole ensemble about as much appeal as a fishmonger. The guide says that the fine detailing and attention to detail “affords [these sculptures] status, as if they should be observed on a stage or a pedestal”. The only place I can imagine placing these sculptures is on the trash heap along with Page 3, Peter Stringfellow, and everything else that should have died a death sometime in the mid-70’s.

Ultimately, Allen Jones, rather than exalting women, robs them of their agency. Defenders of his work would say that Jones is simply making fun of male sexual desire, and yet the sheer tenacity with which he returns to the subject suggests that there is a deeper obsession with debasing



Hat Stand, 1969, by Allen Jones Photo: Allen Jones

women that runs straight to his core. Such subject matter can be used as a form of female empowerment: just look at the paintings of artist Ella Kruglyanskaya, who explores the female form with a joyous gaze - the women in her work aren’t powerless; they are strong, confident, and above all in control. Jones work doesn’t compare. Instead it sits alongside the work of other serial misogynists such as Mel Ramos, whose work claims to be subverting the male gaze, but instead just reinforces it.

Edith Devaney has spoken about how they decided not to show the three furniture sculptures together, since they wanted to take the focus away from the most well known pieces, and instead show work that isn’t usually seen. In that regard the retrospective is a success, giving viewer a chance to see the entire *oeuvre* of Allen Jones; the question is, why would they want to? Ultimately it reveals Jones to be an artist whose work shows no lack of skill, but a severe dearth of ideas. Devaney has lauded Jones’ decision to dress his sculptures in fetish-wear, since if he has dressed them in fashions of the time they would appear dated; but it is not the clothes that seem old-fashioned, just the archaic attitudes towards women that – like a poisonous mould – colonise every room of this exhibition.

Allen Jones is on at The Royal Academy, until 25th January. Tickets £11.50; concessions available

"We have a chance to see all of Jones' oeuvre; the question is why would we want to"

Arts

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Arts Editor || Fred Fyles & Kamil McClelland

A Very Different Type of Selfie...

Fred Fyles checks out photographs down at the National Portrait Gallery



Skate Girl by Jessica Fulford-Dobson
Photo: Jessica Fulford-Dobson

Have we reached 'Peak Selfie'? Last year saw the word, used to describe a self-portrait cum photograph, chosen as the Oxford English Dictionary's 'Word of the Year', which is unsurprising when one considers its ubiquity among social media. The Ellen DeGeneres' selfie from the 2014 Academy Awards has the honour of being the most retweeted image in the world; Instagram has over 50 million pictures with the tag #selfie; and the phenomenon even has its own theme song – #SELFIE by **The Chainsmokers**, a piece of somewhat dubious quality. Truly, our society is saturated with the selfie phenomenon.

However, if you need reminding that sometimes the best subjects in photography are other people, you could do worse than head down to the National Portrait Gallery, where the **Taylor Wessing Photographic Portrait Prize**, now in its twelfth iteration, is currently on display. Showcasing the best photo portraits taken in the last year, its 4000 entries have been whittled down to just 60, from which one has been crowned the winner.

The names on display here are varied, from well-established photographers such as Giles Price, who shows director Steve McQueen staring a hole through the lens, to completely new artists, something that is surely a direct result of the

fact that all entries are judged blind. At first glance, it may seem that the themes explored are equally varied, but careful viewing reveals a number of key ideas that the photographers repeatedly come back to.

One such idea is that of identity, which should be no surprise – after all, what is a portrait if not a form of identification? Mark Read's photographs of the *Sapeurs* of Brazzaville – Congolese men who dress as dandies as a form of resistance against colonialism – are superb, exploring a topic that has a real power and resonance in today's globalised world; his *sapeur* is dressed to the nines, clad in an expensive-looking suit against a backdrop of the waterfront of the DRC's capital, looking like one of the latest candidates on *The Apprentice*.

Elsewhere, Sara Al Obaidly's portrait of her young Qatari cousins perfectly encapsulate the sartorial drama currently occurring in the Middle East, where old and new cultures are clashing like jungle drums; part of her series *Qatar: Old Hearts, New World*, the formal rigidity of her sitters' poses is offset by the bow one of the girls wears in her hair – branded with the Chanel logo, it contrasts brilliantly with her all black ensemble. It forms a perfect companion piece to Jessica Fulford-Dobson's work *Skate Girl*, which won second prize in the competition; in this series, Fulford-Dobson documented the young Afghan girls who learn to skate through the NGO Skateistan. Both challenge the Western idea of the Middle East, and question the cultural values associated with the region.

Elsewhere, the role of artifice is explored, such as in Catherine Balet's reproduction of Diane Arbus photographs, or Hayley Benoit's portrait *Jamelia as her mum, Olivia*, in which her friend dons the garbs of her mother, linking together the different generations. Her head held high, mouth creasing into a golden smile, *Jamelia* is completely uplifting, and Benoit's work is one of the most optimistic in the gallery.

However, there is a dichotomy within the collection of photos; there are those that photograph their friends, or family, and those who choose famous individuals as their subjects. In general, it is the former that come out on top; with no pressure to represent a well-known figure in a certain way, these photographers have been able to pierce to the core of their subjects. A black and white portrait of a Columbian drag queen, taken by Viviana Peretti, manages to elegantly

break down notions of gender and sexuality, like a cross between Irving Penn and Cindy Sherman; Marcia Michael photographs her mother undressing, creating a vision of soft flesh that transcends the normal tropes of race and sex; and Sammi Parkkinen's portrait of his son, Arvi, wearing an oversized coat, manages to be both tender and heartbreaking.

An absolute highlight is Nicholas Sinclair's portrait of British artist Celia Paul, at home in her studio; set next to a portrait of her sister, it is a picture within a picture, and manages to conjure up an atmosphere of extreme intimacy. The silent stillness of the picture reflects the solemnity of the artist's studio: a magical, mysterious realm in which the painter – like a body possessed – conjures up spirits of creativity, containing them within the blank cage of a canvas. It is one of the best photos in the space, both haunting and beautiful.

On the other hand, there are pictures whose subjects are more interesting than their compositions. The aforementioned portrait of Steve McQueen is admittedly technically accomplished, but says little about McQueen as a person. Jon Cartwright's portrait of Roger Lloyd-Pack is similarly unimaginative, resembling a headshot of any actor that one could see in their portfolio. However, the award for the most distressing interpretation of a celebrity comes from Bert Verwelius: *Maria*, which shows a member of Russian protest group

Pussy Riot unmasked, resembles a portrait of a ballet dancer upon which an overenthusiastic Photoshop technician has trained their gaze. With a panache that would make Anna Wintour blush, Verwelius has managed to rob his subject not only of any individuality, but also her nose.

This year's winner, David Titlow, present us with a photograph of his infant son, being shown with a dog the morning after a night-long midsummer party in Sweden. The composition is bathed within a magical light, the kind that can only be found at a certain time of day, and resembles nothing short of a classical Rembrandt. With beer cans instead of golden cups, septum piercings instead of golden chains, it is a newfound masterpiece; an adoration of the magi for our modern world.

With any exhibition that invites submissions from the general population, there will be a mix of quality; this is certainly the case at the Taylor Wessing Photographic Portrait Prize, where inspired works rub shoulders with the less imaginative. Ultimately though, the selection is very well made, encompassing a myriad of themes: identity, gender, artifice - they all get a look in at this show. And if nothing else, the surrounding spectacle of Trafalgar Square should provide a perfect backdrop for a quick selfie.

The Taylor Wessing Photographic Portrait Prize is on until 22nd February 2015, at the National Portrait Gallery. Tickets £3 adults, £2 students

"Titlow's work is bathed in a magical light, only found at a certain time of day"



Konrad Lars Hastings Titlow, by David Titlow Photo: David Titlow

"Careful viewing reveals a number of key ideas that the artists explore"

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Glare - The Future of Opera Looks Bright

Kamil McClelland examines the ROH's new production

Abblinding light descends on the crowd, momentarily dazzling us. In that moment, the world of this production descends, transporting us into a dystopia, disconcertingly similar to our own, where nothing can be taken for granted.

Glare tells the story of Alex (Amar Muchhala) and his relationship with new girlfriend Lea (Sky Ingram). After a bitter break up with ex Christina (Clare Presland), everything seems to be going extremely well with Lea: in fact, too well. Uneasy,

Alex talks to friend Michael (Ashley Riches) about her. Michael, a scientist in the Futurology Laboratory reveals that she is literally perfect, a Learning Exposed Android or LEA that he designed specifically for Alex's pleasure. Initially appalled by this unbelievable suggestion, the possibility of its truth starts niggling on Alex's mind, causing him to start distrusting everything Lea does. In this psychotic downward spiral, his whole reality is thrown into doubt, culminating in a horrifying climax.

I was apprehensive in the run up



Amar Muchhala as Alex, in Glare Photo: Stephen Cummiskey

"Eichberg... has created an innovative sound world that augments the libretto"

to this opera; the synopsis sounds less than convincing – a story of a man dating a robot. But as soon as it started, I knew I was completely wrong. The sci-fi thriller is not that simple; asking questions of reality, identity, authenticity and perfection, it makes us analyse our modern world and all its hypocrisies. "If we expect perfection all the time, don't we always have to live in disappointment?" Is it something that even exists?

The **Royal Opera House** definitely saw something in Danish composer Søren Nils Eichberg. He has created an innovative sound world that cleverly augments Hannah Dübgen's libretto, interlacing pre-recorded electronic textures and nightclub beats with orchestral instruments utilized in new, inventive ways. This was the highlight of the work for me – I had never heard anything quite like it. As the familiar voices of clarinets distorted into unfamiliar synthesized timbres, you were left completely doubting what you heard in the first place; it was genius. Coupled with long shadows and stark neon lights, you never felt settled in your seat.

Surprisingly rare for opera, the true intentions of the work were not

"With ethereal vocals, soprano Sky Ingram was impeccable"

muddled by extraneous characters or a needless interval: just a simple four-person cast executing a quick succession of scenes for a straight 75 minutes. But for such a cut back production to work, you also need performers who can carry this metaphysical weight. Sensitively portraying her character with ethereal vocals, Australian soprano Sky Ingram was impeccable. And so were the others, convincingly embodying their characters so that the implications of the production were never lost.

In our modern world of Facebook and Twitter, where we are constantly constructing an idealized identity of ourselves, creating a narrative that is most attractive to others, questions of perfection and reality are poignantly relevant. Glare proves that opera has a place in this world. And despite somewhat stalling from its frenetic pace half way through, this exciting and vivacious work masterfully blends sound and lighting to ask these key questions. And is that not what art is for, altering perspectives and disquieting us from our comforts? If so, this opera did an excellent job at it.

Glare is at Lindbury Studio Theatre until 22nd November. Tickets from £8

A Wild Symphony of Natural Talent

FRED FYLES
ARTS EDITOR

"There are all sorts of birds here"

Far Away, the 2000 play by British writer Caryl Churchill, which makes its return to London in this production at the **Young Vic**, begins with a young girl who sneaks out of bed and ends a mere 40 minutes later with a world in turmoil. In between we have meditations on power, corruption, and danger, delivered at a breakneck speed by a confident cast of four, who traverse the simple set with a deft skill, making every moment look effortless.

Churchill is a difficult writer to take on, with her work ranging from the surreal – *Top Girls* begins with a dream sequence in which the protagonist meets famous women from history – to the impenetrable – her comedy about the stock market, *Serious Money*, is written in rhyming couplets. However, director Katie Hewitt takes a steady hand to the script, crafting it into a sharp-elbowed work that butts its way into your consciousness. It is little surprise that

Hewitt obtained the funds to stage the performance by winning the JMK Award 2014, given to promising young theatre directors.

The stage is deliberately Spartan, but belies the complex mechanics occurring underneath: tables spring up from underground caverns, chains carrying fantastical hats stutter across the ceiling, and by the end several crater holes have been blasted in the floor. The cast tread these boards with finesse, particularly Samantha Colley, whose performance as Joan brings a strong physicality to the performance.

Describing a world of danger and mystery, the play is in three acts. In the first, a young Joan confronts her aunt about what she has seen her uncle doing down by the shed. Her feet coated in blood, the girl enquires repeatedly; what were the screams she heard? Who were they loading into the lorry? Whose blood is it? First annoyed, then cautious, and ultimately deceiving, the aunt – played with a maniacal brilliance by Tamzin Griffin – manages to pull the wool over her niece's eyes.

The next two acts continue in a similar vein, becoming slowly

more surreal; now grown up, Joan finds work in a milliner, crafting hats for the 'Parade'. Striking up a conversation with her co-worker, we learn about how the management of the factory is corrupt, that there are late night 'Trials' on TV, and that the hats they produce will ultimately be destroyed. It is only towards the end of this act that the chillingly horrific premise is hinted at, something that wouldn't seem out of place in *Black Mirror*

In the final act, the three characters are brought together as the world unravels around them. All of nature, from the plants to the insects, the animals to the people, are turning on each other in a cacophony of violence, which culminates in a monologue delivered by Colley in which she speaks about her paranoia with a fierce clarity that never feels histrionic. This energetic conclusion forms the ending to the play, and leaves us wanting far more.

Ultimately, this is the main problem with *Far Away*; it offers us a glimpse of a mystical reality, invites us in, and then slams the door in our face. It may sound churlish to complain about the length of the

script – after all, a great play should make you sad to have reached the end – but in this instance it feels like Churchill has not developed her ideas enough, and for me the play could easily have been twice the length; whether Hewitt would have been able to steer her cast for such a length of time remains unknown.

With its exciting script and watertight direction, not to mention a cast who are able to burn holes in the stage with their acting talent,

Far Away is well worth seeing. Perhaps a trifle short in length, the play nevertheless manages to cram in complex concepts, ensconcing them in an atmosphere of extreme paranoia and repression.

Beginning with gentle bird song, the audience leaves the theatre with shrill cries still ringing in their ears; all sorts of birds in indeed...

Far Away is on at *The Young Vic* until 29th November. Tickets from £10



Samantha Colley gives a bold performance Photo: Richard Hubert Smith

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Arts Editor || Fred Fyles & Kamil McClelland

A Lunchtime Guide to Art

Kamil McClelland looks at what's on offer around Imperial

Have you ever been left needing your art fix half way through a day of mindlessly dull lectures? Well look no further than this guide, my Lunchtime Guide to Art, which tells you about all the amazing galleries and museums that are on offer within a stone's throw of Imperial's South Kensington campus. And it is quite extraordinary; I can't imagine there are many universities where you can walk five minutes down the road, see one of the world's best art collections and still be back in time for lectures to start again an hour later.

Imperial College Blyth Gallery

Tucked away and thus often missed is our very own art gallery, an idyll of tranquility away from the hubbub of university life below. The **Blyth Gallery** on the 5th Floor of the Sherfield Building is the perfect respite, even just for a fifteen-minute detour from your lecture schedule. Free and open 9am 'til 9pm seven days a week, you can really visit whenever you want. *From Ritual to Romance*, a new solo exhibition by artist Chris Shaw runs from 27th November to 8th January and shall display a rich melding of symbolism old and new, putting ancient imagery in the context of our popular culture; it's sure to be exciting and maybe even a bit provocative.

Natural History Museum

It is hard not to be aware of the huge brute of a building at the end of our sacred Exhibition Road, the **National History Museum**. Although more thought of for its earthquake simulator than its exhibition space, the Museum does run a wonderful annual photography competition.

Now in its 50th year, the *Wildlife Photographer of the Year* prize, which runs until 30th August, 2015, is truly a celebration of the beauty of our natural world, altering our perspective on the narratives of certain species through the use of breathtaking photography. Although not free like some of the others (£6.30 for a student), I would still thoroughly recommend it. *Open daily 10.00-17.15*

Royal Geographic Society

Often forgotten about in favour of its more famous cousins down the other end of Exhibition Road, the **Royal Geographic Society** is a wonderful institution and regularly holds exhibitions that combine art with a sense of travel or exploration. Such a show is starting on 1st December – *India's Disappearing Railways* – which runs until 9th January; a free retrospective

of Australian photographer Angus McDonald's final works, it explores how the Indian railway system is slowly disappearing as the country modernizes and how this change will affect all the people who rely on it for their livelihood, a beautiful and moving collection of photos.

Christie's Auction House

A slightly more unusual option for lunchtime art is the **Christie's Auction House** on Old Brompton Road. Experience the glamour of the art market for free by going to one of their auctions or alternatively just a viewing on what is for sale in the coming days. You may not have heard of any of the artists on show (all the big name sales happen at their Mayfair branch) but a visit here will certainly give you a sense of an aspect of the art world that you are not usually exposed to.

However, it's still probably going to be out of your price range unless you've got a few thousand pounds knocking about! Upcoming auctions include one of British pre-Raphaelite and Impressionist art on 26th November and one on British watercolour on 2nd December, with viewings of the works on the preceding days for both.

Cadogan Contemporary Gallery

Right next door to Christie's is one of South Kensington's few private art galleries. Free as ever, it is exhibiting, from 17th November to 3rd December, Janette Kerr's *New Work from the Sea*, a Turner-esque collection of swirling seascapes, full of energy and vitality – a great opportunity to discover a less known but no less exquisite artist. *Open Mon-Fri 10.00-18.00, Sat 11.00-18.00*

Michael Hoppen Gallery

Another free private gallery, this time just off King's Road on Jubilee Place, the **Michael Hoppen Gallery** is currently showing the work of Japanese artist Sohei Nishino, *New Dioramas*. Running until 7th January, the show builds off Nishino's previous success with his New York and London dioramas to create ones of other great cities, Berlin, Rio and Tokyo to name a few. In a mixture of photography and cartography, the dioramas are not meant to give you a geographically accurate depiction but portray the sense of a place, its personality, its quirks, its beauty. Nishino spends months in these cities, exploring them to gain a sense of their unique features. Then he photographs them, meticulously constructing a patchwork collage that leaves you utterly immersed in this



Serpentine Gallery Pavilion 2014. Designed by Smiljan Radic. Photo: Iwan Baan. Courtesy of Serpentine Gallery

unorthodox but enlightened way of portraying places. Wonderful! *Open Mon-Fri 09.30-18.00, Sat 10.30-17.00*

Saatchi Gallery

About a 20 minute walk from campus is the famous **Saatchi Gallery**, located at the Sloane Square end of Kings Road. With free entry to all exhibitions as well as free membership and all associated perks, the gallery is definitely worth a visit.

An upcoming show that I am very much looking forward to is *Post Pop: East Meets West* (26th November, 2014 – 23rd February, 2015), which explores the impact the influential but deeply consumerist Pop Art movement had on the Communist countries of the East, such as the USSR and China, with surprising and often strikingly beautiful effect, an effect that is still being felt to this day. *Open every day 10.00-18.00*

Victoria and Albert Museum

The **V&A** really is the artistic crown jewels of the area and if I were to advise you to go to only one of these art spaces, I would recommend this one. Opposite the **Natural History Museum** on Exhibition Road, it has an awesome collection of artefacts from all around the world, whether you're interested in Chinese, Indian or some other country's art. It also

has some cracking exhibitions on at the moment: *Wedding Dresses 1775-2014* (Until 15th March) tracing the history of this most iconic piece of fashion and *Constable: The Making of a Master* (Until 11th January) examining Constable's groundbreaking new take on landscape painting, to name but two. And whilst you do have to pay for entry to the special exhibitions, there's enough free stuff in the permanent collection to keep you busy for days on end! *Open daily 10.00-17.45 (until 22.00 on Fridays)*

Royal College of Art

Located just behind Beit Quad, right next to the Royal Albert Hall, is the **Royal College of Art**, a prestigious art and design college that often holds exhibitions that reveals some of the great art and artists to pass through its hallways.

One such exhibition, running until 22nd December, is *GraphicsRCA: Fifty Years and Beyond*, a look back at the role the college has played in the modern history of graphic design. Both free and wonderfully creative, the show explores how graphics has changed and is still changing in the present as we move into a digitized world. Just as a previous show in 1963 looked at the emergence of modernism in graphic design, this exhibit of some rarely seen works

gives you a sense of the field's evolution and how it promises to change in the future.

Serpentine Gallery

It is quite possible that you have already stumbled across the gallery by accident. Tucked away in Hyde Park only minutes from campus, the **Serpentine Gallery** is a wonderful celebration of modern art and has often been crucial in establishing artists in this country. It is also famous for the pavilions it commissions, inviting acclaimed artists and architects from around the world to create a temporary space that can act as an intimate work that the public can engage with.

Notable shows on at the moment include a display of German artist Reiner Ruthenbeck's geometric sculptures and Argentinian artist Julio le Parc's first UK show. And if you're not spoilt enough, it's also, like so many other things around Imperial, free! *Open Tue-Sun 10.00-18.00*

So there you go, all the lovely things that South Kensington has to offer for art. But make sure to enjoy responsibly, I don't want to be to blame for you missing lectures because you're so taken up to all this great art.

Arts

arts.felix@imperial.ac.uk

Arts Editor || Fred Fyles & Kamil McClelland

A Midsummer Night's Dream (As You Like It)

Fred Fyles lauds an unusual but phenomenal take on a classic

Given Dmitry Krymov's background, you would be forgiven for being disappointed when entering the **Barbican Theatre** to see his production of *A Midsummer Night's Dream*; trained as a set designer, he created hundreds of pieces throughout the 1970's and 80's, before starting the Dmitry Krymov Lab, in 2004. One would then expect the set for this production to be phenomenal – an idyllic forest scene, perhaps, that takes us to the site of Hermia's enchantment; maybe the bank described by Oberon, where "oxlips and the nodding violet grows / Quite over-canopied with luscious woodbine". Upon entering however, the stage, which is little more than a blank wooden square, covered in a plastic sheet, strikes one as a little anti-climactic.

But have no fear – Dmitry Krymov is notorious for subverting the traditional ideas of the theatre, and this production proves no exception. Before the show starts a group of craftsmen linger around the front, before suddenly springing into action; a large tree is carried to the back of the stage, while the audience is made to pass huge branches down to the front. Immediately after, a fountain is taken the same way, spraying water over the first few rows. We don't see either piece again. Welcome to the Dmitry Krymov Lab.

Over the course of the next ninety

minutes, we are treated to a show that delights, shocks, and ultimately removes all pretensions of the stage, revealing a purity of theatre-craft unmatched by any other director working today. Taking the illustrious Shakespearian work as a starting point, Krymov has stripped off any superfluous detail, until only the bare bones remain. The quartet of lovers, Hermia, Lysander *et al*, have gone, as have the fairy group; All that remains are the 'Mechanicals', the group of craftsmen who put on the tale of Pyramus and Thisbe, the play-within-a-play which is – to Krymov – the defining feature of the work: 'I think it is the Mechanicals and not the faeries that bear the main theme of the play', says Krymov, 'that art is a dream'.

The void left behind is quickly fleshed out with additions from the Lab; acrobats, a consortium of Russian *nouveau-riche*, and even a trained dog are present. But the stars of the show are Pyramus and Thisbe, two giant puppets that traverse the stage unsteadily. Operated by 10 actors, they lope around the stage, exchanging gifts, arranging bouquets, imbued with the intense emotion of the whole cast. Krymov allows the processes behind the work to shine through; the fourth wall is completely smashed, and the audience has the privileged opportunity to be invited into the magical, dream-like world of the stage.

While this work is lighter than some of the company's previous work – particularly *Opus No 7*, in which the life story of Shostakovich is played out against a backdrop of horror – it does not shy away from addressing some darker ideas. The faux-audience on the side, who collaboratively take on the role of Theseus, Duke of Athens, act as judge, jury, and executioner. They are the ones who control the fate of the play, and it is not a hard stretch to conflate the power this elite have over the theatre with their influence on mainstream politics. While the work being acted out on the stage is light, what happens off-stage is anything but. These are ideas that cannot be spoken; they must be shown – and are, masterfully – through the medium of visual theatre.

Krymov's reputation as a modern genius precedes him, but he has outdone himself with this production, which approaches Shakespeare with the lightness of a feather and the power of a battering ram. Krymov is deconstructing the entire practice, creating a new visual language with which to express his thoughts. What he achieves on this stage within an hour and a half is nothing short of breath-taking – weaving together delicate strands of dreams & reality, nature & artifice, darkness & light, the Dmitry Krymov Lab gives us a masterpiece of modern theatre that is sure to stand the test of time.



Dmitry Krymov Lab, *A Midsummer Night's Dream (As You Like It)*: ensemble. Photo: Natalia Cheban

Accolade – A 50's thriller that is as relevant as ever

CLARA C. NEVOLA
ARTS WRITER

A rich, famous and respectable man has his private life dragged through the tabloids. "The Sir and the school girl!" the media cries. This all sounds very familiar; the eminent and the famous are constantly in the public eye, their lives scrutinised in every detail by scandal-hungry press. So a well written, moving, reflective and excellently performed play on this recurrent issue of our times doesn't come a minute too soon. But hang on – I forgot to mention – *Accolade* was written in 1950.

Emlyn William's startling modern and poignant play recounts the life of Will Trenting, a Nobel laureate author who lives in Regent's Park

with his wife and young son. Scenes of familial happiness, creative productivity and well to-do luxury paint a picture of a happy, successful, respectable man. And all of a sudden, just as he is about to receive a knighthood for services to literature, this idyll apparently starts to unravel. Gossip builds up on Trenting's licentious parties in Rotherhithe, where he goes as Bill Trent, his free and easy alter ego. He gathers around him drunks, prostitutes and other disreputable East Enders for weekends to a bedroom above a pub with blacked-out windows. As his family and friends pop open the champagne and celebrate the honour, Trenting starts to see that the knighthood may change his life, restricting his freedom and requiring unprecedented respectability of him. And then

events start spiralling: first tip offs from his friends from Rotherhithe, then police advice. To the shock of his publisher and his middle class friends, his books on the 'lower depths' are not pure works of fiction – they are inspired by the author's first-hand experience of whores, orgies and promiscuity.

Despite Will's increasing uneasiness about the moral restrictions he feels closing over him, it seems that his life will be unaffected. His wife has always known and always accepted his promiscuous inclinations. There's even an unlikely merging of his worlds, as his friends from the East End frequent his Regent's Park house, lightheartedly consoling the grave and worried members of the upper class. And then it emerges that, unwittingly, Trenting has committed a serious crime, one

which, if publicly known, would irredeemably mar his reputation. But, strangely, we can't help but sympathise with him. He's as honest and unapologetic about his predilection for debauchery as he is totally aghast that his actions could have led to harm. He makes a clear distinction between socially imposed morality and fundamental ethics. Alexander Hanson, who plays Will Trenting, portrays this fantastically, turning his character from a symbol to a man we can all identify in, a man who can make the distinction between 'good' and 'well behaved', who struggles with the incongruity with which he lives.

In the light of recent events, such as the Leveson inquiry, this play comes across, first and foremost, about a work on the role of the media in society. But it is also a play about people struggling with

his conflicting desires, about the double standards which our society imposes, and about the responsibilities which we have towards loved ones. And it's also a moving, funny and high suspense story. What else could you want?

The cast is exceptional, under the direction of award-winning Blanche McIntyre who originally directed this revival at the **Finborough Theatre** a few years ago. The stage set also helps to create a believable set (Will's study) which, thanks to the St James' theatre very open structure, really absorbs the viewer into the action. When the actors take their bow after two and a half hours of tears, laughter and tension, it takes a while to acclimatise from a 1950 study to a 2014 theatre. Although, as *Accolade* shows us, things haven't changed much after all.

Food

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Editors || Carol Ann Cheah and Michael Chung

Foodie Insight #02: Why I'm Vegetarian

Or at least, he tries to be! **Kamil McClelland** discusses *THAT* lifestyle choice

As the joke goes: "How do you know if someone is vegan? Oh don't worry, they'll tell you". A lot of people, including myself, are put off by these militant activists, encamped on their moral high ground looking disdainfully down at the rest of us.

In this article, I have instead tried to take a more moderate standpoint, stressing the practical benefits of vegetarianism as opposed to the highly charged moral arguments. Although such arguments did play an important role in my decision to become vegetarian, I am more interested here in demystifying vegetarianism for you, simply putting my reasoning out there in order to fuel greater discussion and so that you can reflect on your own culinary decisions.

I haven't always been vegetarian, mind you. In fact, it was only when I came to Imperial and started having to cook for myself that I made the switch. It had been on my mind for a while but this greater control of my diet was the trigger to change. And it was not a decision I made lightly; I still love meat! However, when I got used to being vegetarian, these cravings for meat slowly disappeared and now barely register.

So, here are the reasons why I am vegetarian:

It's super healthy and you can still get plenty of protein

So long as you are getting all of your vital vitamins and are eating a balanced diet, being vegetarian is objectively better for you, reducing your risk of cardiovascular disease and some cancers.

"But vegetarian food is so unappetising!" If you feel a meal must be based around a piece of meat, you'd understandably be disappointed by vegetarian offerings; a rather insipid Portobello mushroom is never going to match up to a lovely fillet steak! But this needn't be the case and if you look at cuisines where vegetarianism is better established, such as with Indian food, you will find a sensational diversity of flavours and textures, ensuring that you will never get bored.

"What about your protein?" This is a common misnomer, with some of the most energy dense foods being vegetarian, such as soy and eggs. Also, some of the protein-rich meat substitutes, such as Quorn, I find to taste a lot better than the real thing, especially the mince.

So vegetarian food is not all doom and gloom, there is actually a

"There is actually a universe of food out there ready and waiting to be explored"



"No dahhhling, I didn't say I was leaving him because he was going vegetarian. I just told him he wasn't bringing home the bacon."

Photo: Creative Commons

universe of food out there ready and waiting to be explored.

It is easier to prepare and cook

Whereas with meat, you are constantly worrying whether you have properly cleaned your chopping board or thoroughly cooked the meat, it doesn't really matter with vegetables. It's perfect if you're quite a lazy cook and just want something to fill you up as it doesn't matter if you over or undercook it, just throw it in a wok for a couple of minutes and you've got a delicious meal.

It's cheap, perfect for students

Unless you're buying some Lidl assorted meats, going vegetarian is a lot cheaper. This is very noticeable over the course of the year and as long as you're buying in season and not going for organic, you will have plenty of money left over for going out to fancy restaurants, it's great!

By not allowing yourself to eat meat, you develop real mental strength

This is a great way to test your resolve and develop a skill that is transferrable to all aspects of your life: mind over matter. If every time you are about to buy meat, you stop yourself, you will soon no longer need meat to be able to function. Just like any addiction, it requires strength of

character to overcome.

Now onto some of the more serious reasons, which, for me, form the real backbone of my switch to vegetarianism.

On the grounds of sustainability

Here, I look at the impact meat consumption has on the environment. First of all, massive deforestation is taking place across the world to create space for cattle farms, decimating these incredibly biodiverse environments as a result. This is having an important and lasting effect on the world's ecosystems and by removing demand for these ranches, you could directly lead to more forests being saved.

Next, in terms of energy conservation between trophic levels (remember all that stuff from GCSE biology?), it is always going to be more efficient to eat organisms that use solar energy to grow as opposed to the chemical energy of other organisms. If you scale that up, you have a much more cost-effective way of feeding the world. I know that there is a lot of land unsuitable for arable farming where livestock are the only way to create sustenance, but we would not need to exploit this land if we made better use of areas that could be farmed.

"But what effect could I have as an individual?" It is about the principle of acting ethically and dedicating yourself to an important cause. If we took this mentality, we would never

be able to achieve anything!

The morality of animal husbandry

This is a hotly contested topic, with both the vegetarians and carnivores being deeply passionate about it. For me, it does form the basis of my choice to become vegetarian but I do hope I have offered up enough reasons to make the switch so that, even if you don't agree with me here, you would still consider it.

I personally feel it is immoral to rear animals for the sole purpose of killing them, where they have no control over their own destiny. Just as you wouldn't want someone else's will imposed on you, I don't think it is right for us to do the same to animals. Does it not seem twisted that the only reason for their existence is to feed us, even though we are quite capable of surviving without them?

"But we are made to eat meat, what do we have canine teeth for otherwise?" The evolutionary argument that, because we are the dominant species, we have the right to do this, may be true but is not right and should not have any bearing on how we behave. It's a naturalistic fallacy. Moreover, evolution is adaptive, not prescriptive and so you can't say we ought to act a certain way because of evolution. Who knows, maybe in thousands of years, canine teeth will be a thing of the past, replaced by another set of molars to help grind down our delicious diet of greens; oh how a man can dream!

"...massive deforestation is taking place across the world to create space for cattle farms"

Food

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Editors

Carol Ann Cheah and Michael Chung



Being vegetarian: not necessarily a huge "missed steak"! The use of this pun, however, is another story.

Photo: Creative Commons

I feel issues of animal welfare, both in their rearing and slaughtering, are less contestable. Especially as a student where money is on your mind, I'm sure this affects most of the meat you consume. But in the end, is there such a thing as humane slaughter? I feel any arguments to say there is, are just pseudoscientific attempts to ease one's moral burden. Can you really know which way of killing eases suffering the most? It's utterly unverifiable!

In fact, our whole meat industry is designed around trying to remove you from the reality of this side of meat production. We've all seen the videos of battery-farmed chickens;

yet, when we go to the supermarkets and buy our beautifully packaged chicken breasts, it is the last thing on our minds. I'm sure fewer people would want to eat meat if the packs came with cigarette-style warnings.

But I'm still fallible!

Now, I am not perfect; becoming vegetarian is a gradual process. Especially when I go abroad and there is no concept of vegetarianism, it is particularly hard. How am I meant to experience Singapore if I never try their fish head curry? It is so fundamental to their culture that I would be missing out if I didn't!

"The problem with all of this is that there is always going to be some hypocrisy"

The problem with all of this is that there is always going to be some hypocrisy unless you're a fully-fledged vegan. However, it is only in small pockets of the world, like London, that such a lifestyle would even be possible because if it isn't meat, then it's always going to be eggs or dairy. Practically speaking, it's a very hard lifestyle to endure unlike, in my opinion, vegetarianism.

I hope some of you will consider becoming vegetarian after this article, or at least try to cut down on your meat consumption and see how it goes. Or if you completely disagree with me, I would love to hear why. Come at me!

What a meaty issue! (not)

CAROL ANN CHEAH
SECTION EDITOR



When Kamil (you'll recognise him as one of our Arts Editors) pitched this piece, I was really stoked. I'm not deeply for or against vegetarianism myself; after all, I live happily with a vegetarian housemate (who taught me how to make one of my favourite cream pasta dishes), and I willingly go meat-free for my meals sometimes, so long as I've had my fix of milk and eggs. I do adore the taste as well of certain quality meat dishes (c'mon, I work at a burger joint!), and for us girls it's a safe way of making sure iron levels are in check. What I am against though is overtly-extreme "militant activists" (as Kamil himself describes them) – y'know, the ones who guilt-trip you for not subscribing to their cause, their school of thought, etc. So it's really nice to see some level-headed thoughts on the matter... given that the main reasons I eat less meat when I'm buying and cooking for myself is both cost, and concerns over the quality (think battery chickens et al).

Personally I've always been of the opinion that with meat, it's really a matter of quality over quantity. Back at home and during GCSE Food Tech lessons, both my Mum and my teacher always taught that it's much better to pay a bit more for a better-quality product and eat it less often. Bearing in mind that meat was considered a special treat in the days of yore, I'd have to agree. I'd much rather be able to use every single bit of a whole chicken that has been carefully reared, compared to having to trim loads of unusable bits off a "value-price" bird, then watching what little is "usable" shrink like mad as it loses all that injected water. Ick – don't even get me started on the taste.

In other (bi)weekly news, time for a confession bear: my body's been having a mind of its own. Through no external stimuli (caffeine, all-nighters etc), this week has suddenly been a week of weird sleep (two 4-hour chunks instead of the typical 8-hour stretch at night) and slightly irregular eats (funny appetite fluctuations), and it's rearing its ugly head already – I just got up from my second nap today. Boy, am I glad I'm currently on reading week. At times like these it's all about the little achievements to keep you going. Woke up before 8 today? Not bad. Ate all three meals and a number of (healthy) snacks? Way to go. Water intake for the day sufficient? Round of applause, yo.

Speaking about achievements...not too long ago I paid Dave and Luke at Brompton Food Market (next to SNOG) a "work visit" to take product shots of their Christmas hamper offerings. You can actually see an edited crop of their confectionery hamper above... so many goodies! Given that I am by no means a professional – it was my first paid photography job – and that we had almost no lighting equipment, I was actually rather chuffed with the outcome. As some people have since asked me how to get that perfect "food porn" shot (even before it kisses an Insta-filter or VCSOcam treatment) as a fellow everyday mortal...I've been toying with that idea for a future Food issue.

In fact, I'd actually like to hear from you if you're a budding food photographer, as Food has got an exciting long-term project planned, and we need you guys for that. You know how to reach us!

STOP THE PRESS:

A Felix-produced cookbook – put together **entirely by students!**

We're looking for any keenos who'd like to contribute to this in any way, shape or form. Recipe contributions and testers, photographers, illustrators, something I haven't listed...we're after the lot.

This is a long-term voluntary project, and an amazing opportunity to get your work out to a much wider audience – we're talking student populations outside of Imperial, and that's just the beginning! To get involved, drop us an email at food.felix@imperial.ac.uk. Carol will fix you a cuppa, and we'll talk shop.

Welfare

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Welfare Editors || Diba Esbati & Chanon Wongsatayanont

Mental health helplines and resources

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

Samaritans (24 hr helpline)

Phone: 08457 90 90 90
Website: www.samaritans.org.uk

Anxiety UK

Phone: 08444 775 774
(Mon-Fri 9:30 - 17:30)
Website: www.anxietyuk.org.uk

No Panic

Phone: 0808 800 2222
(daily, 10am - 10pm)
Website: www.nopanic.org.uk

Beat

Phone: 0845 634 1414
(Mon - Thurs, 1.30pm - 4:30pm)

Alcoholics Anonymous

Phone: 0845 769 7555
(24 hour helpline)
Website: www.alcoholics-anonymous.org.uk

Narcotics Anonymous

Phone: 0300 999 1212
Website: www.ukna.org

Student Counselling Service

Phone: 020 7594 9637
e-mail: counselling@ic.ac.uk

Imperial College Health Centre

Telephone: 020 7584 6301
e-mail: healthcentre@ic.ac.uk

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

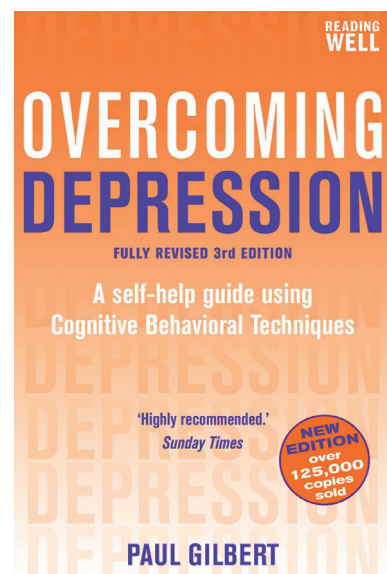
Let's talk: self-help resources

Diba Esbati shares her favourite self-help tools

It's all well and good when you have access to therapy, but sometimes it's be difficult to get that kind of professional help, be it because of the notorious NHS Cognitive Behavioural Therapy (CBT) waiting lists, or a personal circumstance that prevents you from approaching it all from a clinical perspective.

Therefore, it is really useful to have access to resources that can help you cope and feel better either while you wait for your CBT appointment or until the situation changes and you feel safe enough to seek more solid forms of therapy.

I have had people come up to me and ask what resources I found that helped me cope, so I decided to share these with you in the hopes that it will help someone out there. As always, please note that these are things that I found helped me but I'm not a medical professional of any kind, and these are in no way a substitute for professional help if you're in an emergency situation and you feel like you need to get help as soon as possible.



Books

First and foremost, things that helped me understand what I was going through a bit more clearly and concretely were self-help books. When I first approached my GP with my anxiety issues, she told me about the unfortunate NHS wait times, and recommended a few books I could check out whilst I waited, and they each had the same approach. It can be very overwhelming to try and find a good book amongst the cornucopia of books that claim to offer a cure for every mental illness under the sun, but it's crucial to find one that works for you if you want to go down that route. The one that



There are many online forums that can provide help and deliver it straight to your room Photo credit: Wyman

I found helped me the most was the "Overcoming ..." Series. These books cover a wide variety of subjects and take a logical approach to try and help you understand how to calm down and slowly beat what you're going through. A great thing is that most of these books are available via the imperial college library, so you can check them out for free.

Podcasts

An unlikely useful resource that I found were podcasts. It might seem weird, but there was something about listening to a couple of people casually discuss issues that affect all of us that really helped me. There are plenty of free podcasts out there that deal with various different issues, from LGBTQ+ specific topics, to time management skills and relaxation techniques.

My favourite, and the one I found most helpful, was a comedy podcast by Cave Comedy Radio called Sex and Other Human Activities (SaOHA), hosted by comedians Marcus Parks and Jackie Zebrowski. The reason I enjoyed SaOHA so much was because Jackie and Marcus discussed their own struggles with mental illness candidly, openly, and most importantly, with humour, laughing and joking about it all. They also reply to emails and problems that people write to them about, but of course, everything

they say should be taken with a truckload of salt since their advice is predominantly for entertainment purposes.

Internet Forums

As much as I would urge you all to speak to your friends and family about issues that might be bothering you, I understand that it might not always be a viable option. Just because you might not be ready to speak to someone you know personally, it doesn't mean you have to keep everything bottled up – that's not healthy, or fair to yourself! So what can you do?

I found that finding a safe space, like a forum on the internet can be a wonderful thing, especially since most people on these forums are going through, or have gone through, something similar and can both relate and give you appropriate advice. I can't recommend any particular forum, because it really depends on what works for you and what kinds of people you feel safest talking to.

Imperial College Counselling Service Workshops

It's also worth mentioning that the college counselling service runs stress management and exam performance workshops at select times during term. Although I've only attended one of these

workshops, and I personally didn't find it massively helpful, I've heard many people say that it helped them manage their exam stress and it's worth giving them a shoutout. Their next workshop is at 12:30, Thursday, 27th November, focusing on building self-esteem, and there is an exam stress management one at 14:00, Wednesday, 10th December, so it might be worth checking out. It's worth noting that you will need to email them and let them know you would like to attend, since places are limited.

Apps

You know what they say, there is always an app for everything, and wellbeing is no exception. There are countless, often reliable, smartphone apps that you can use for things such as keeping track of your moods, what could be triggering certain episodes, keep track of your medication, and even wind down from a panic attack. My favourite app at the moment is SAM (Self-help for Anxiety Management), which has some breathing exercises as well as several other anxiety management techniques.

If you're interested in finding a much more indepth list of resources that you can use, I suggest going to mentallinessmouse.tumblr.com where you can find more tried and tested self-help things.

Travel

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Travel Editor | Yung Nam Cheah

Local Spotlight: Somerset House ice rink

Yung Nam Cheah reviews the rink that rivals the NHM



Warm, wintery vibe coming from every corner completed with Christmas tree at the Somerset House. Photo: Yung Nam Cheah

There's nothing more magical and festive than skating on an outdoor ice-ring, especially one with a gorgeous building as a backdrop. Every November to January Somerset House is transformed with marquees, magenta lighting and a giant Christmas tree ornate with vibrant baubles, beckoning you in with alluring Christmasy vibe and charm.

Each ice skating session lasts an hour, and it's best to arrive an hour early so you can deposit your bag at the cloakroom to the right of the Somerset House main entrance. It

"Nothing more magical and festive than skating on the outdoor ice rink..."

costs £1 for two items so make sure you grab your friend going in. No dangling items are allowed so make sure your phone or camera would fit into your coat pocket!

As a student, you get 50% off ticket price (which is £14.55) with a £2 booking fee; however this only applies to the daylight sessions. It's worth the extra money to go when it's dark to make the most out of the festiveness. Having booked a 17:30 time slot, I was pleasantly surprised that it wasn't overly crowded, which was a big plus!

The ice ring is smaller than

"Offers an excellent view of the Christmas tree and Somerset House."

expected – but offer an excellent view of the Christmas tree and Somerset House. As everyone makes the initial grip-the-fence round, classical music played softly mingling with the delicious scent of mulled wine from the adjacent restaurant. The lighting changes periodically from magenta to snowflake to my favourite crisscross ice-fracture effect. Personally I find the music choice peculiar, a mix of classical with an odd pop song thrown in. The surface was rather wet and slippery as well, not ideal for novice skaters.

Whilst it isn't the best place to

skate, the great atmosphere and setting was definitely worth a visit. It is after all free to wonder in and take some photos, even if you don't want to go to the ice ring.

**Strand, London
WC2R 1LA
Nearest station: Temple
www.somersetshouse.org.uk/ice-rink
Open 11th November, 2014 to
11th January, 2015**

The story behind Local Spotlight and the London focus

People always associate travelling with an initial journey that involves flying, long hours and pre-planning, at the very least an hour or so on a coach or train.

However, this isn't the case.

Travelling can happen anywhere and all it takes is for you to take a step outside your house. It can be to the other side of the city, or to that corner of the street that you never been to, it can even be your own

backyard if you think people would be interested in what's there!

London is constantly voted number one destination on Tripadvisor and there are countless things to do in the capital. From

roller skating disco to exclusive Museum exhibitions, London is a city that never gets boring, unless you lock yourself at home and never ventures out.

Do you know any interesting pop

up events that are happening?
E-mail you articles to travel.felix@imperial.ac.uk

YUNG NAM CHEAH

HANGMAN



hangman@imperial.ac.uk

HORROR as Male Scientist Is Treated Like Female Scientist

Horror has spread through the scientific community this week as a man's scientific work has been discussed in the context of how he physically presented himself to the world.

Talking about the worth of a person's work based in part on their physical appearance is almost never applied to anybody who isn't a woman, and seeing it be done to a scientist has horrified the academic world and beyond.

"To see a man who could do science and talk into a microphone at the same time be treated as nothing more than a mere woman is terrible," an anonymous Mayor of London told Hangman. "To think that his merit as a human being could even remotely be framed in the same sentence as a comment on his appearance is appalling. That sort of thing you might expect to be done about a pop singer, athlete, politician, business woman, comedienne, actress, nurse, person on the street, police woman, or female scientist; but not an actual proper male scientist"

"I'm all for this feminism if it means there might be someone to dance with in Metric," a 3rd year astrophysicist told a hangman, "But if equality means that I can't carry on being at best blithely pig-headed and at worst actively misogynistic in front of my new female colleagues then what's the fucking point?"

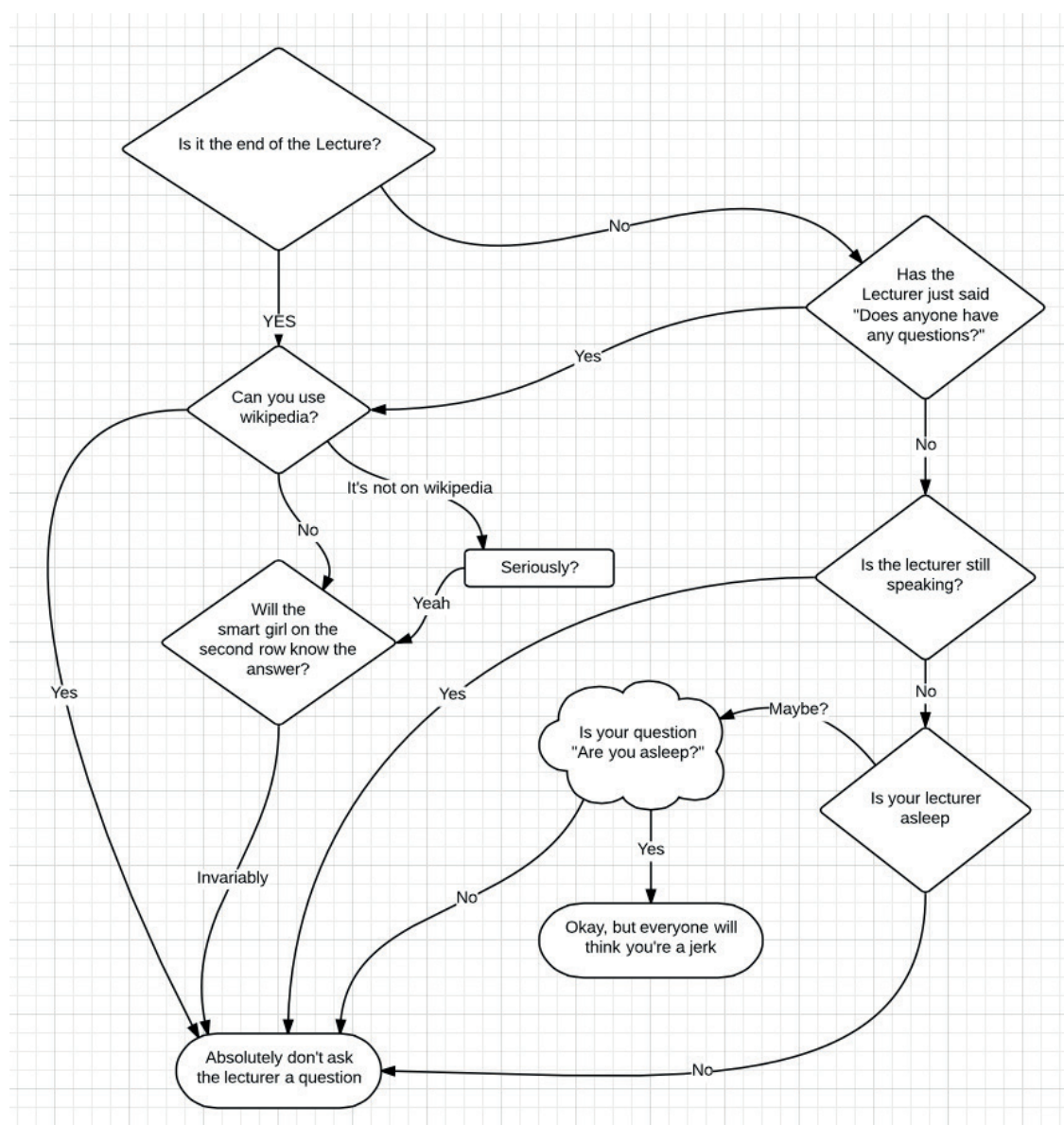
The story of a man being treated like a woman was particularly awkward for Imperial College who had been hoping to be proud of that man before everyone started treating him like a woman. Since everyone started acting like he was nothing more than a she, college's official twitter and facebook pages have stopped promoting him so highly out of shame of his girliness.

"People being mean about appearance anonymously on the internet is fine when it's calling fat bitches fat bitches on Imperial Tell Someone Something. We'll even let those people graduate without even attempting to discipline them" said a College Spokesperson, "But when people are rude to one of our scientists because they didn't like his shirt it is completely terrible."

The situation has ultimately been completely baffling. Several prominent science men who get paid for their opinions have even said they don't understand why people are treating this man like a woman.

Some prominent science women have tried to shed light on why the man is being treated like a woman, but since the prominent science women probably only got their jobs to make up for diversity quotas back when they were attractive, their opinions are probably the bitter wailings of ugly old hags, and have thus been ignored.

THE HANGMAN GUIDE TO... Asking questions in lectures



Someone You Barely Even Know Adds You On LinkedIn

A man who you've not spoken to in 2 years wants to add you to his professional network, it's been revealed today. An email popping up on your phone screen informs you that Inigo Lopez-Riera's invitation is waiting, and you've spent at least 30 second wracking your brain trying to work out who the hell that is.

Your LinkedIn account was made one panicked evening after the careers fair a few weeks ago. You'd realised that you have spent the last 18 months doing assessed problem sheets, furtively taking rubbish MDMA on a night bus once a term when you feel like you should behave like an actual student occasionally, and sleeping for whole weekends.

Unfortunately you realised you've spent no time actively considering

that you might want a job afterwards. To compound matters, one of your friends on your course came back from her summer internship with an actual job offer for when she graduates, while all you've got is the prospect of moving back in with your dad.

Despite its rather embarrassing genesis, your LinkedIn profile isn't too shabby. You found a photograph from your nan's funeral where you're wearing a shirt and your hair's looking respectable. After cropping out your grieving family members, you look veritably professional.

After adding some information about your degree and the 2 years you spent working stacking shelves in a Morrison's outside Huddersfield as "previous employment" you then added all your friends from your year that you know. You also toyed

about adding your personal tutor but then chickened out because he's a bit weird at times.

These events took place three weeks ago. One of your friends endorsed you for "Partying" as a joke, which you quietly removed a few days later. You had completely forgotten about LinkedIn until other people in your year also started panicking about their career prospects and began creating profiles of their own and importing all their Facebook friends.

As a result of this, people that you spoke to for a few hours in the first week of first year and who have sat ignored on your Facebook friend list since then are now frequently appearing in your search for a job. Some of them are even endorsing you for the skills you put down yourself in a weird act of

altruism that makes you feel semi-uncomfortable.

In six months' time you'll receive an automated email encouraging you to congratulate Inigo on his new job in something to do with

financial services in Hong Kong.

However you'll be back to living at your dad's house and doing shelf stacking shifts at Morrison's, so you won't be in the mood.

LinkedIn



Insufferable employed bastards

HANGMAN



hangman@imperial.ac.uk

Diary of A Fresher aged 18 3/4

Saturday 15th

Dear diary our library date really escalated! I think the rumours of our scrap with the police on RAG Jailbreak have slightly exaggerated the truth a bit, but it turns out Dorothy likes a guy who's escaped from a Turkmenistan Jail. Anyway after staying in late doing our lab reports, she invited me back to her room for some "tea". I knew she meant to do sex stuff as she doesn't even drink tea past 9pm. Anyway one thing led to another and although we didn't go all the way we basically like did everything but sex. I basically did a walk of shame down the corridor afterwards! Get Me!

Sunday 16th

Dorothy came over to my room yesterday evening. It wasn't pre-arranged or anything although I must admit I ironed my bed sheets beforehand just in case. This time this is way better than the three awkward nights with Jennifer at Leeds festival over the summer. Nothing smells of mud and I didn't get too nervous and lose my boner after about 5 minutes. Still not sure what I'm with doing "third base" though, I might have to do some google incognito mode searching later.

Monday 17th

I positively strutted into lectures this morning, diary. What with my new found reputation as an escaped convict and now having an AWESOME girlfriend (well she is basically my gf, it's not official). My god Imperial is the best place ever. I can't wait to tell Kris when he gets deported back to the UK. His snapchat's are amazing.

Tuesday 18th

A couple of guys on my corridor had a movie night last night. We watched Fight Club, what a classic of modern cinema I think it's the best film I've ever seen. WHO COULD'VE SEEN THAT ENDING COMING! Dorothy stayed over after, we made out and stuff but I don't think either of us were in the mood for doing stuff, I was too busy thinking about Fight Club still. It was so profound about modern consumerist culture too, I think I'll read some more stuff by Chuck Palahniuk.

Wednesday 19th

Jesus Christ I started reading more stuff by Chuck Palahniuk and I've stopped already, that guy is fucked up. I'm going back to Badminton club again today, I reckon I should have some hobbies outside hanging out with Dorothy and reading Spiderman fanfiction on Tumblr.

Thursday 20th

Badminton was really good, I managed to score some points. Not quite won a game yet but it's cool to hang out with people from different courses and years. I've sent like 200 Whatsapps to Dorothy, having a gf is hard.

NEWS WITHOUT THE NEWS



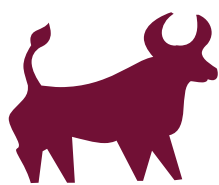
WORST FEARS ABOUT ACTON HALLS CONFIRMED

HOROSCOPES



ARIES

This week you discover Absinthe-Buckfast bombs. Discovered stumbling along Sherfield walkway by the Felix Vice Chair the next morning, you protest that you were only drinking to console a friend. You are shepherded into the Felix office, and sleep off the hangover from Hell muttering about how much you love Taylor Swift.



TAURUS

This week, overcome with disproportionate rage due to comments made about your constituent union, you get drunk, throw a huff, throw a drink in the Felix editor's face and smash a glass bowl against the wall.

You owe us a glass bowl, knob head.



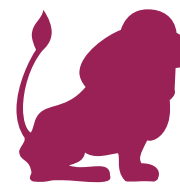
GEMINI

This week you are still the DPW, and get invited to judge the Miss Chinatown pageant due to your esteemed position as a voice for both home and international students. However, you are unable to control yourself, relieving yourself loudly at the judge's desk before leaving. You are not invited back.



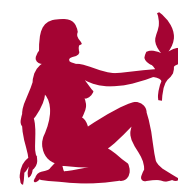
CANCER

This week you are a scientist, on the brink of an amazing discovery that has taken up years of your life. You decide to pick out a shirt that your friend has made you. After enraging the entire Tumblr community, you break down in tears while making a public apology. At least Imperial have your ba... oh, wait.



LEO

This week you are a fly on the wall in the Felix Office. After three hours of listening to Taylor Swift on repeat, you attempt to drown yourself in an unattended can of Diet Coke. As you expire and the clock strikes twelve, you hear the Felix editor say "Okay, no more Swift-y". So close.



VIRGO

This week you mistakenly take a bar shift on the only night you made plans with your girlfriend. She gets really upset, breaks up with you and tells everyone about the night she caught you with Monty the Penguin, an elephant seal, and a lolrus. Your campus street cred is irreparably damaged.



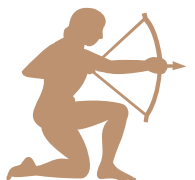
LIBRA

This week you buy a Yankee candle, and unfortunately find that two of them smell like overcompensating teenage boys. Scared to give the impression that you have minors in your bed, you refuse to burn them in your bedroom. Lonely on Saturday night, you cut your losses, strike a match, and turn on Barry White.



SCORPIO

This week you are a lolrus. You go through life minding your own business, and inadvertently cause a rift between two friends that results in the end of a blossoming facebook friendship. You wonder why roflcopter never had this problem.



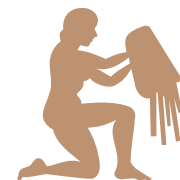
SAGITTARIUS

This week you are a bowl, sitting innocently at a table after a long week providing hospitality for tired section editors. You watch helplessly as the Felix Editor wanders into the office looking upset, closely followed by an anonymous enraged AAO. Before you know it, you are picked up and flung against a wall. You die a tragic death.



CAPRICORN

This week you are Taylor Swift. After being kidnapped by an emotionally unstable anonymous Felix Editor, you are forced to sing 'Blank Space' continuously for three hours while the copy edit team goes slowly insane. The night ends with the Felix editor screaming hysterically "Why can't I be more like you, Taytay?"



AQUARIUS

This week you are a reporter for the Tab. In a desperate attempt to publish your article containing slut shaming and misogyny, you attach a picture of Zoella and then send it en its way. You only realise your mistake after being fired the same day for defamation. At least it was only the Tab.



PISCES

This week you are a Yankee candle. After sitting happily on a mantelpiece for two days, you are grasped firmly and inserted between the legs of what can only be described as a lonely, horny nymphomaniac. It could be worse; at least you're not a Tab reporter.

Puzzles

fsudoku@imperial.ac.uk

Puzzles Editor || Michael Faggetter

Nonogram

Stephen Ball

			3		2	1														
			4	3	2	3	3	4		5	5		1	1	1	1		1		
		9	1	3	3	2	2	1	6	1	2	4	3	4	3	2	4	2	4	6
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	3	2	13																	

Word Ladders

Climb down the ladders by placing four-letter words in the gaps, changing a single letter each time.

PINK	FUNK
MEAD	TINE

Paul G.

Word Search

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

Find 83 drinks hidden in the grid horizontally, vertically or diagonally. Some are hidden inside another (like CHA in BABY-CHAM), but these will never be the same kind of drink (so if you found PINEAPPLE JUICE, then APPLE JUICE and JUICE wouldn't count unless you found them elsewhere in the grid).

All the drinks in the grid of five letters or less are listed below, but it's up to you to discover the longer ones. When all the drinks have been found, the 21 unused letters, when read left to right from the top row downwards, will spell out two cocktails. Cheers!

- ALE
- GIN
- MEAD
- RAKI
- ARAK
- GROG
- MILD
- ROSE
- ASTI
- HOOCH
- MILK
- RUM
- BASS
- IPA
- NOG
- SAKE
- BEER
- JAVA
- OUZO
- SHOT
- BREW
- KEG
- PILS
- SODA
- CAVA
- KIR
- PINT
- STOUT
- COCOA
- LAGER
- POP
- TEA
- COKE
- LASSI
- PORT
- VODKA
- CUPPA
- LATTE
- PUNCH
- WINE

Puzzles

fsudoku@imperial.ac.uk

Puzzles Editor | Michael Faggetter

Quick Crossword

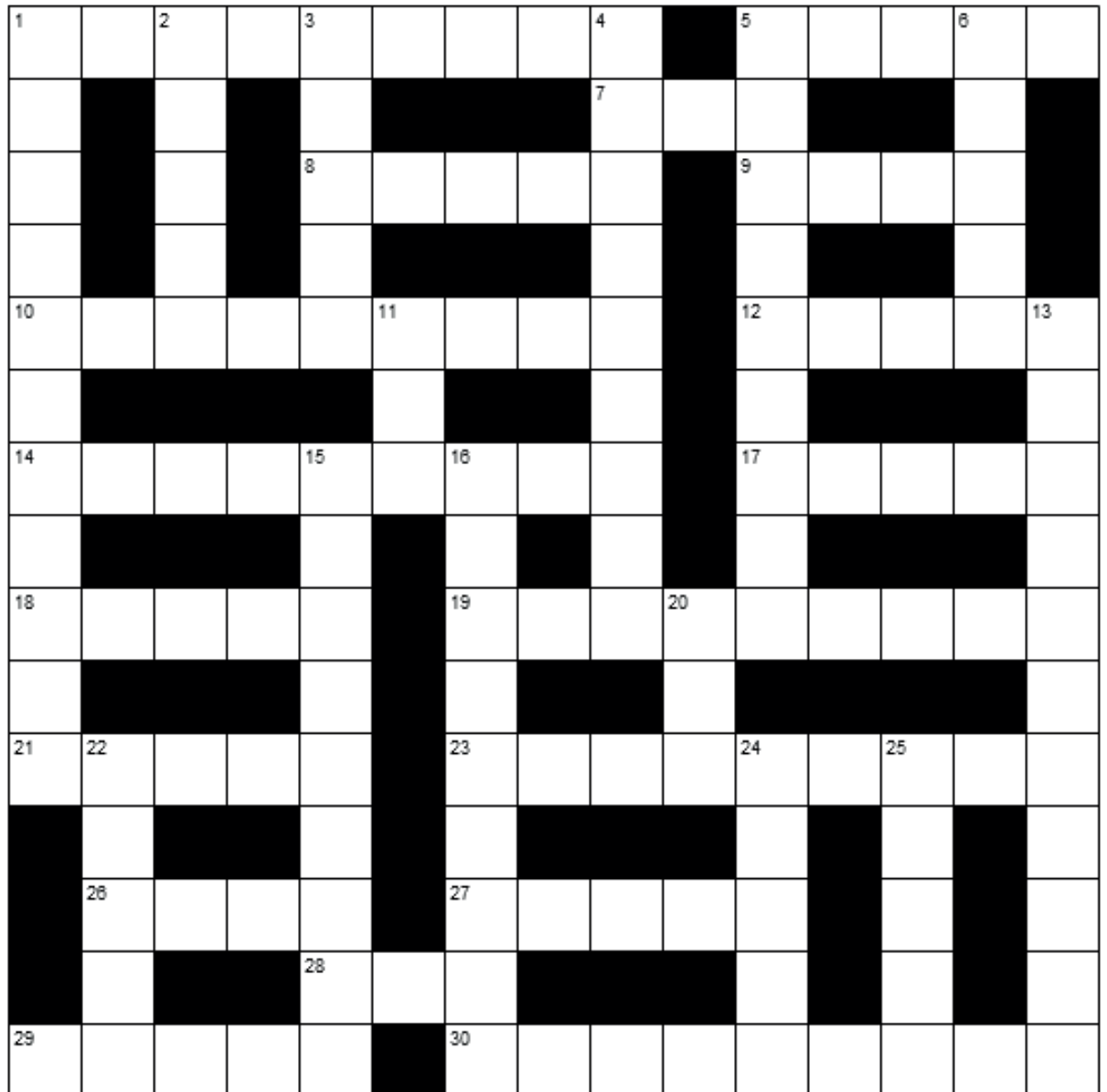
Ben Harvey

Across

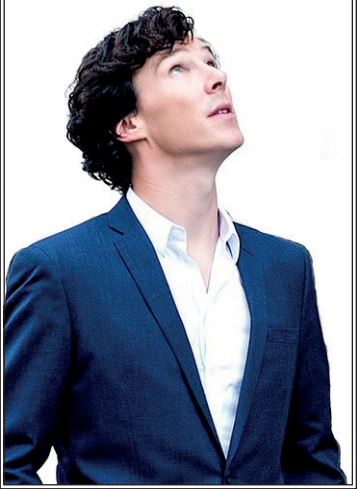
1. 'Monty the Penguin' Christmas advert producer (4,5)
5. Sauce from Mexican cuisine (5)
7. Defeat by a small margin (3)
8. Squeeze into a small space (5)
9. Dutch football club (4)
10. Proverbially gets the worm (5,4)
12. Number of films in Harry Potter franchise (5)
14. 'Legen, ____, dary!'; U.S. TV catchphrase (4,3,2)
17. Phrase with a non-literal meaning (5)
18. Small piece of baked goods (5)
19. Latin phrase meaning 'Seize the Day' (5,4)
21. Asian country, capital Sana'a (5)
23. One who is unable to sleep (9)
26. Harmonise two devices (4)
27. Highest scoring move in judo (5)
28. Former British middle-distance runner; surname (3)
29. ____ dish; container used to culture cells (5)
30. Unexpected victor (4,5)

Down

1. Lewis Carroll nonsense poem (11)
2. Springfield nuclear power plant employee (5)
3. Lancashire born artist; d. 1979 (5)
4. Fast paced person/car (9)
5. Hours left over from usual activities (5,4)
6. John Q. Adams; ____ president of the USA (5)
11. Mario Bros. villain (3)
13. H. G. Wells sci-fi novel (4,7)
15. Italian mathematician (9)
16. Corrected (9)
20. Vietnamese noodle soup (3)
22. Develop, arise (5)
24. Eat vigorously (5)
25. Bring upon oneself (5)



Benedict Cumberbox



FUCWIT

Send in a scanned copy of your completed puzzles to fsudoku@imperial.ac.uk.

Do you have any puzzles you would like to see or would you like to try making some? Email me on the address above. :)

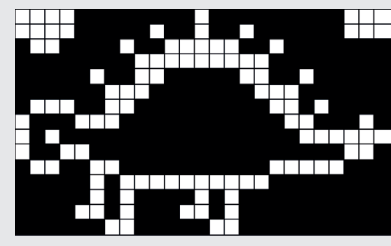
Points are awarded for each correct solution. Bonus points (in brackets) are awarded to the first correct answer!

<p>Quick Crossword 3 points (+2)</p> <p>Word Search 4 points (+2)</p>	<p>Nonogram 2 points (+1)</p> <p>Word Ladders 1 point for both (+1)</p>
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FUCWIT leaderboard

<p>Individuals:</p> <table border="0"> <tr><td>1. Adam Stewart</td><td>54</td></tr> <tr><td>2. Catmelon</td><td>39</td></tr> <tr><td>3. Kebab King</td><td>17</td></tr> <tr><td>3. Jem Ong</td><td>4</td></tr> <tr><td>4. Gabriel Quek</td><td>2</td></tr> </table>	1. Adam Stewart	54	2. Catmelon	39	3. Kebab King	17	3. Jem Ong	4	4. Gabriel Quek	2	<p>Teams:</p> <table border="0"> <tr><td>1. Mindsuckers</td><td>28</td></tr> <tr><td>2. L3Gendary</td><td>21</td></tr> <tr><td>3. Aerodoku</td><td>2</td></tr> </table>	1. Mindsuckers	28	2. L3Gendary	21	3. Aerodoku	2
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Last week's solutions

<p>Nonogram</p> 	<p>Chess</p> <table border="0"> <tr> <td style="width: 50%; vertical-align: top;"> <p>Easy</p> <ol style="list-style-type: none"> 1. Qd5; Nd5 2. Pd5# </td> <td style="width: 50%; vertical-align: top;"> <p>Hard</p> <ol style="list-style-type: none"> 1. Bd4; Ke7 2. Be8 <p>or</p> <ol style="list-style-type: none"> 1. Qf1; Ke5 2. Bg3# <p>or</p> <ol style="list-style-type: none"> 1. Qf1; Ke7 2. Bc5# </td> </tr> </table>	<p>Easy</p> <ol style="list-style-type: none"> 1. Qd5; Nd5 2. Pd5# 	<p>Hard</p> <ol style="list-style-type: none"> 1. Bd4; Ke7 2. Be8 <p>or</p> <ol style="list-style-type: none"> 1. Qf1; Ke5 2. Bg3# <p>or</p> <ol style="list-style-type: none"> 1. Qf1; Ke7 2. Bc5#
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<p>Quick Crossword</p> <table border="1" style="font-family: monospace; font-size: 8px; border-collapse: collapse; text-align: center;"> <tr><td>T</td><td>A</td><td>B</td><td>I</td><td>T</td><td>H</td><td>A</td><td>T</td><td>W</td><td>I</td><td>T</td><td>C</td><td>H</td><td>I</td><td>T</td></tr> <tr><td>S</td><td>N</td><td>U</td><td>P</td><td>A</td><td>Y</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>P</td><td>I</td><td>S</td><td>C</td><td>E</td><td>S</td><td>D</td><td>P</td><td>K</td><td>P</td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>M</td><td>H</td><td>O</td><td>N</td><td>A</td><td>V</td><td>A</td><td>J</td><td>O</td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>I</td><td>V</td><td>Y</td><td>R</td><td>S</td><td>L</td><td>U</td><td>C</td><td>I</td><td>F</td><td>E</td><td>R</td><td></td><td></td><td></td></tr> <tr><td>N</td><td>E</td><td>A</td><td>U</td><td>P</td><td>I</td><td>U</td><td>H</td><td>O</td><td>A</td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>E</td><td>T</td><td>H</td><td>E</td><td>R</td><td>R</td><td>N</td><td>M</td><td>I</td><td>X</td><td>U</td><td>P</td><td></td><td></td><td></td></tr> <tr><td>P</td><td>O</td><td>Y</td><td>E</td><td>R</td><td>A</td><td>E</td><td>E</td><td>H</td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>T</td><td>R</td><td>O</td><td>L</td><td>L</td><td>E</td><td>Y</td><td>C</td><td>N</td><td>S</td><td>L</td><td>Y</td><td></td><td></td><td></td></tr> <tr><td>I</td><td>A</td><td>C</td><td>Y</td><td>S</td><td>T</td><td>U</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>T</td><td>H</td><td>E</td><td>E</td><td>N</td><td>D</td><td>O</td><td>G</td><td>M</td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>U</td><td>R</td><td>E</td><td>V</td><td>A</td><td>D</td><td>L</td><td>I</td><td>B</td><td>S</td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>D</td><td>I</td><td>E</td><td>U</td><td>A</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>E</td><td>X</td><td>C</td><td>L</td><td>A</td><td>M</td><td>A</td><td>T</td><td>I</td><td>O</td><td>N</td><td>M</td><td>A</td><td>R</td><td>K</td></tr> </table>	T	A	B	I	T	H	A	T	W	I	T	C	H	I	T	S	N	U	P	A	Y										P	I	S	C	E	S	D	P	K	P						M	H	O	N	A	V	A	J	O							I	V	Y	R	S	L	U	C	I	F	E	R				N	E	A	U	P	I	U	H	O	A						E	T	H	E	R	R	N	M	I	X	U	P				P	O	Y	E	R	A	E	E	H							T	R	O	L	L	E	Y	C	N	S	L	Y				I	A	C	Y	S	T	U									T	H	E	E	N	D	O	G	M							U	R	E	V	A	D	L	I	B	S						D	I	E	U	A											E	X	C	L	A	M	A	T	I	O	N	M	A	R	K	<p>Acrostic Grid</p> <ol style="list-style-type: none"> 1: HIBERNATES (BREATHES IN) 2: ERECTIONS (SECRETION) 3: ASTEROID (RADIO SET) 4: VALIANT (LATVIAN) 5: ICIEST (CITIES) 6: STONE (ONSET) 7: IDLE (DELI) 8: DEN (END) 9: ER (RE) <p>HEAVISIDE</p>
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Clubs and Societies

felix@imperial.ac.uk

C & S Editor || VACANT

Imperial receives £65k of lottery funding for casual sport initiative

Ben Howitt reports on Sport Imperial's new programme, Impetus

Sport Imperial have launched a new initiative, aimed at people who want to play casual sport without the pressure of being a part of a sports club or the atmosphere of being in Ethos for a fitness class or gym session.

Imperial College has been recognised as the top university for sport in the South East by the British Universities & Colleges Sport organisation, and has recently been commended by the European Network of Academic Sport Services (ENAS) for its previous participation events, 'goFit' and 'One Big Thing'. Impetus is the first long-term event to take place, with 13 sessions running every week.

The programme costs £30 for the year and is open to any student or staff member at Imperial. Sport Imperial has also received part of a £65,000 lottery-funded grant from Sport England, as part of the 'University Sport Activation' programme, the successor to 'Active Universities'.

Impetus is one of a number of similar initiatives, with King's College to receive over £240,000 for their version, 'BeActive', over the next three years. This extra funding has allowed them to run 22 sessions a week, in a wider variety of locations – although this is perhaps not surprising given their more varied spread of campuses. King's College has also been running the initiative, having received funding in the first of two rounds so far.

The sports available, taken from student feedback earlier in the year, include ultimate frisbee and triathlon, in addition to more regular sports such as tennis and badminton. Sessions are being delivered by Hyde Park's 'Will to Win', who own the tennis courts between Hyde Park and Kensington Gardens, as well as some sessions by the Active Lifestyles team at Ethos, and other partners.

Interestingly, football and gym work do not feature in Impetus, despite being the two activities with highest participation among people

"... the sports available... include ultimate frisbee and triathlon"



If you look carefully, there is actually a person waiting to catch the frisbee. Photo: Impetus



The Hyde Park Will to Win team at the courts. Photo: Impetus

aged 18-21.

Xu Yag, who was one of those to sign up for tennis in the first week, saw improvement within two weeks, and continues to enjoy the sessions.

One of the organisers is Jenni Phillips, the Student Sports Experience Officer (Participation), appointed as part of a restructure to separate Sport Imperial's dual aims of participation and excellence (now represented by Hannah Blandford, previously Sports Partnership Officer at the Union). When asked about the College's attitude to the program, she responded "they recognise the gap in provision [for people who don't do sport]".

Jenni is managing the promotion and marketing of the programme, aiming to make it clear that Sport Imperial caters to people with less time, commitment and experience.

Another aim, long term, is to expand the sports available currently, and to offer the chance for students to assist with the delivery of sessions. There is also an awareness that for

full success, Impetus must spread to campuses other than South Kensington – although the space may well be harder to find outside of the South Kensington bubble.

There has been engagement with the Sports teams, including ongoing conversation between the ACC and Sport Imperial. Fears that College-run schemes might pull students away from club membership (we do, after all, already have an Ultimate Frisbee Club) appeared to be groundless during the Active Universities initiative, and it is to be hoped that this success can be repeated both at Imperial and at a national level. The onus will be on Clubs and Societies to engage with the initiative and modify their recruitment methods accordingly.

Impetus is open to suggestions of different sports and people interested in helping out – if you want to know more, contact Jenni at jennifer.phillips@ic.ac.uk. If you want to take part, the form to fill out (only A6) is available at Ethos reception.

"The onus will be on Clubs and Societies to engage with the initiative"

ChemEngSoc win Citi competition

18:00 on a Friday evening always carries a certain amount of feel-good factor. However, on Friday 7th November, this was more a sense of jubilation as the results of the Citi Society Challenge 2014 were released, crowning the Chemical Engineering Society the winners from Imperial College! A process which began in July and involved a written application, finished with a final of three

societies battling it out for the votes of Imperial students. Our campaign was based around delivering quality, innovation and passion: clearly demonstrating to Citi the value ChemEngSoc provides to its members (confirmed by the Imperial student body). As a university so well known for its incredible diversity of clubs and societies, we are incredibly proud to have been recognised

both internally and externally as a leading organisation within this. We would like offer our sincerest thanks to Citi Group for offering us this opportunity to excel and to the vast number of students, both Chemical Engineering and others, who voted for us over the last month.

ALISHA WONG
SECRETARY

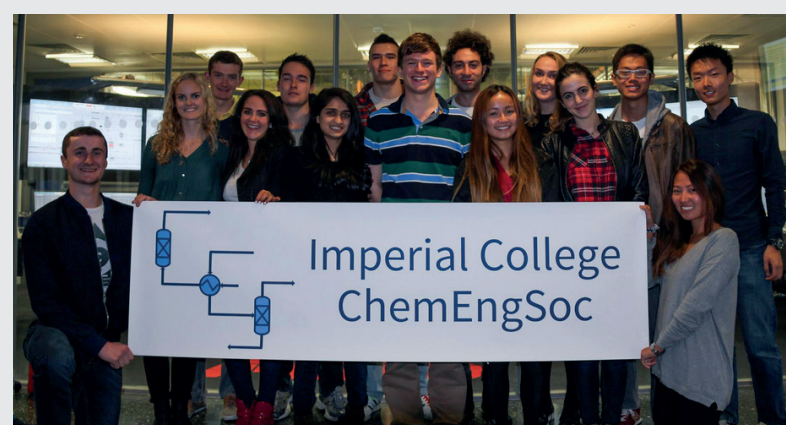


Photo: ChemEngSoc

SPORT

Sport Editor: Kunal Wagle

Has the 'Big Four' become a 'Big Two'?

Kunal Wagle explains his fears after last week's final that wasn't

Last week Novak Djokovic won his third consecutive ATP World Tour Finals title whilst also in the process securing the World Number One ranking for the year. Apart from a minor (and temporary) blip against Japanese player Kei Nishikori in the semi-final, Djokovic swept aside all those in his way with disdain.

The same could be said of his opponent in the final. Roger Federer mercilessly destroyed his opponents in the round robin, including British hope Andy Murray 6-0 6-1, before squeaking past compatriot Stanislas Wawrinka in the semi-final.

But then disaster struck, as Federer was forced to pull out of the final with a back injury. As a result, London was denied the match that it had patiently waited a week for. This does raise a pertinent question. Given the one-sided nature of almost all the other matches in the tournament, has what was traditionally called the 'Big Four' now become a 'Big Two'?

For those of you who don't know, tennis' traditional 'Big Four' did consist of Novak Djokovic, Roger Federer, Rafael Nadal and Andy Murray. However, in the last year Andy Murray has fallen down the rankings (although this could arguably be attributed to the back surgery that he opted to have late last year).

Having said that, Andy Murray had won three of the five tournaments

he played in in the weeks leading up to the final showdown. But that form was nowhere to be seen once he entered the arena for his match with Roger Federer. Federer dispatched Murray in just 56 minutes. A crowd of 16000 watched in shock as a traditionally close match became painfully embarrassing for the former World Number Two. It capped a tough year for Murray, as he failed to win a single match against Federer, Djokovic and Nadal.

Some would say that it is harsh on Rafael Nadal to say that he can no longer be included in the very top bracket of players. The case for Nadal is strengthened when it is considered that he reached the final of the Australian Open, where he lost to Wawrinka (although he did suffer an injury during the match), and won the French Open. But the statistics since the Roland Garros do not make pretty reading for Nadal. He has not made a final since Paris in May, let alone win a tournament. This should be qualified with the fact that he was absent from the US Open and the ATP World Tour Finals with injury.

But would that actually have made a difference?

Since winning the US Open in 2013, Nadal has only beaten Djokovic once – in the French Open Final this year. He was even beaten by Djokovic on clay in Rome, a tournament he was won seven times in the last ten years. Andy Murray's stats against Djokovic



Federer vs Djokovic is a final we've all got used to Photo: Getty Images

and Federer are even less favourable. Murray hasn't beaten Federer since January 2013, and hasn't won a set against him since January this year. Against Djokovic, Murray hasn't won since his fabled triumph at Wimbledon in 2013. He won a set against him at the US Open this year, but that remains his only set since that game at Wimbledon.

But what about the chasing pack? Have Stanislas Wawrinka, or Kei Nishikori (the two semi-finalists from last week) bridged the gap enough to be considered genuine contenders against the might of Federer and Djokovic? The statistics suggest that they haven't yet. Wawrinka pushed Federer close last week, but Nishikori struggled against him. Wawrinka was mercilessly destroyed by Djokovic in a haphazard performance last Wednesday.

Their head to head records also

seem to agree with this. Wawrinka has only beaten Djokovic once since 2006, whilst he has only toppled Federer twice in his career. Both matches were on clay as well, easily Federer's worst surface. Nishikori's record against Federer and Djokovic is slightly more favourable, as he is only behind 3-2 on a head to head with each of them.

The bottom line? Through injuries to others Djokovic and Federer do seem to have pulled away from the pack. Whether Nadal and Murray can catch them back up will depend on how they recover from their injuries. Wawrinka and Nishikori would appear to be nearest to Djokovic and Federer at the moment.

The tennis world will be hoping that these two can bridge the gap before Federer retires, as otherwise we may be faced with a 'Big Two' becoming just the 'Big One'.

In case you missed it...

Formula 1 driver Jules Bianchi has woken from his artificial coma and is breathing unaided. He is still in a critical condition and is unconscious.

Sebastian Vettel has now officially signed for Ferrari. The news means that current Ferrari driver Fernando Alonso will leave Ferrari at the end of the season.

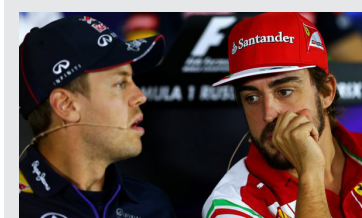


Photo: Getty Images

Wigan Athletic have hired Malky Mackay to be their new manager. The appointment sparked fury from a number of officials, as Mackay is currently under investigation for allegedly sending racist and homophobic texts while at Cardiff City.



Photo: Getty Images

Wayne Rooney moved closer to Bobby Charlton's record as all-time leading England goalscorer with two goals in a 3-1 win against Scotland on Tuesday.



Photo: Getty Images

In Rugby Union England lost to South Africa at Twickenham. This means that England have now lost their last five games. Wales scraped past 14 man Fiji, whilst Scotland narrowly lost to the All Blacks. France beat Australia in a close game 29-26.

Novak Djokovic won his third consecutive ATP World Tour Finals title at the O2 on Sunday in unfortunate circumstances. After winning a tough semi-final against Stan Wawrinka, Federer was forced to pull out of the final with a back injury.

KUNAL WAGLE
SPORT EDITOR

Rookies star as Baseball beat UCL

CHRIS CARTER
IC BASEBALL

Last Saturday, the Imperial Falcons achieved a draw and a win against the UCL Capitals in their first home games of the season. Despite coming from behind in both games, Imperial managed to clinch the double header, thanks largely to some excellent batting and fielding by some of the newcomers to the club.

Imperial went behind early in game one, as the Falcons shipped two runs in the first innings. The game had to be paused until third-baseman Zayd Al-Haddad stopped bleeding everywhere, before pitcher Ben Hollis managed to knuckle down and strike out the final two batters to retire the side. Imperial came back strongly though, as their first six batters all got on base (including hits by captain Ashley Ng and rookie Zak Meddings), and shortstop Edoardo Lisi came round

to score. Unfortunately though, two players were caught stealing by the strong arm of UCL's loud-mouthed American catcher (despite being slightly drunk).

Ben continued to pitch into the second innings, giving up two runs but striking out UCL's final batter, as well as hitting UCL's catcher for the second time in successive innings. In the bottom of the 2nd inning, the Imperial bats really got going – the first four batters got on base, and all came round to score. Tempers flared later on in the inning though, after a collision between Zak (who got on third after an excellent double) and the UCL catcher. Despite a heated exchange, no punches were thrown, and the game carried on with Imperial leading 5-4 going into the final inning.

After some strong pitching by reliever Zack Wang, the game was tied at five going into the final inning. Imperial needed only one run to walk off with the victory. Unfortunately, the first two Imperial hitters struck

out, leaving it to Edoardo to seize the win. It was not to be, however, as the Falcons batter grounded out to second base to end the game 5-5.

The second game did not start well for the Falcons – despite Imperial scoring in the first innings, pitcher Ashley Ng gave up five runs for only one out (a fly ball by someone called "Neon Shorts", according to the score sheet), until the mercy rule kicked in and the Imperial Falcons were once again up to bat. The scoring then largely dried up for the next couple of innings, (apart from a run from Howard Kwok in the second) after some tight fielding and some excellent pitching by Falcons ace Edoardo (channelling Madison Bumgarner by pitching in relief despite being the best pitcher we have). Imperial's solid defence quietened the watching UCL reserves, along with the driving rain and the fact that the Steve the Catcher's hangover seemed to have kicked in.

At 5-3 down in the top of the fourth inning, the Imperial bats opened up

and the runs started flowing. After hits by Edoardo, Zack, Zak and Jacques Smith, Imperial scored four runs to take a two-run lead into the bottom of the fourth inning. One run and one out later (a great stop by short-stop Vincent Li followed by a great tag by first-baseman Chris Carter), UCL had runners on first and second, and the situation looked nervous for the Falcons. The UCL batter then hit a line-drive that seemed destined for left field, until Vincent leapt up to make the catch. Realising that the runner had gone, Vincent threw to Rhys Jones at second base to end the game, with Imperial running out 7-6 winners.

Congratulations on the whole team for the victory, and for staying positive despite the dire conditions. The team showed great mentality in coming from behind. Special mention to all of the new players, Zayd Al-Haddad, Catherine Ding, Zak Meddings and Ben Sharpless, all of whom made crucial contributions on both games.

SPORT

Sport Editor: Kunal Wagle

YES

JACK ELKINGTON
SPORTS WRITER

The world's premier motorsport competition descends on the Yas Marina Circuit in Abu Dhabi for the final race of the season in a cloud of anxiety, uncertainty, and the usual hefty dose of controversy. The awarding of double points at the season ending Grand Prix was announced, among a raft of other changes, back in early December 2013. The potential for controversy was always obvious, but it is only now that we are finding out what the real implications are.

Following Sebastian Vettel's dominant 2013 season, there was a profound sense that something needed to change. Romping home to the title with three races to spare, the German ended the Formula One season in every sense but on paper. F1, like any sport, must carefully tread the line between honest competition and entertainment. No one wants to see artificial competition for its own sake but, as the financial struggles of minor teams come to the fore, it has never been clearer that F1 needs to do more to engage with its fans. Three dead rubber races at the end of the season do no one any good.

Imagine if the final day of the Ryder Cup was purely ceremonial, or Jessica Ennis was so far in front that she needn't turn up for the final events of the Olympic heptathlon. Yes, the purity and the authenticity of the sporting contest must be maintained, but sport has drama at its very heart. As double points maintains the possibility that the result could change, it preserves the drama for as long as possible.

Without double points, Hamilton would only have needed podiums after his win at the Austin Grand Prix. Given the quality of the car he is driving, that would be all but guaranteed. Don't get me wrong,

I want Lewis Hamilton to win the title, and there is no doubt in my mind that he has been the best driver all year. The very essence of sport, however, is that, on 'any given Sunday', it is all up for grabs. Make no mistake, if Lewis loses the title this weekend, it will not be because of double points. If Nico Rosberg wins on Sunday, Lewis will still outclass him 10-5 in race wins. If he is not crowned World Champion it will be down to his poor results early in the season. Whether those failures were the fault of the team, the result of Lewis abusing his car, due to foul play by Nico, or downright bad luck, we will never know. But in the context of double points it is totally irrelevant. Lewis has been the better driver all year, but under both points systems he could still lose this year's title. Rules change more frequently in F1 than any other sport. Success has always gone to the team that best adapts. As changes go, this is relatively minor.

When rugby union introduced end of season play offs to decide the title in 2003 Gloucester finished the regular season a mammoth 15 points clear, only to lose the final to London Wasps. They were not pleased. A decade on and the drama of a Premiership Final has introduced new fans to the sport while the season builds healthily to a resounding climax. The contrast to an F1 season could not be more pronounced. The championship begins with the intrigue of winter testing, a first glimpse of the cars and the initial whispers of who might have top pace. The first few races come thick and fast and we quickly establish the front runners. All too often and all too quickly the season trails off. One or two teams become established at the front and the competition is as good as over. Mid table outfits turn their attention to next year's car and leave the driver to battle on valiantly for minor points. As a spectacle it still has appeal; the glitz and glamour

Double Tr

As Rosberg and Hamilton go head to head one last time, Felix asks whether the awarding of double points in the final race is a good thing.

Photo: XPB.CC

of Monaco, the raw tribalism of the Tifosi at Monza, the stunning street circuit under lights at Singapore.

These iconic events will always hold a place in the sporting calendar, but the championship as a whole has lost its edge. Whether it was Schumacher driving his Ferrari into the distance a decade ago or Vettel's dominance of recent years, champions soon became unpopular because races became boring. Even Jenson Button's 2009 World Championship is tainted by the fact that it was essentially won before the summer break. A championship that goes to the wire, such as Hamilton's 2008 win and this year's contest, is better for the sport and everyone involved in it. Since 1991, the result of just three championships would have changed, an additional three championships would have gone to the wire and on those occasions, more drivers would

have been involved in the shootout.

F1 will always have a die-hard following of motorsport fans and the backing of the world's rich and powerful. In that way its survival is not under threat. But if it is to truly thrive and take the place it deserves at the top table of world sports, then it must not be afraid to change its ways. Double points may not be perfect – it may need tweaking. Perhaps it could be extended to the last 3 races to reduce the random element of it, or a gradual increase over the course of the season to keep all the teams engaged. There are options. The big players in F1 got all the other changes spot on this season, and they are on to something here too.

I hope they have the courage to stick with it.

Permutation	Double Points	Single Points
What Hamilton needs to do to win, regardless of Rosberg	2nd	7th
What Rosberg needs to do, if Hamilton fails to win points	5th	2nd
Where Hamilton needs to finish to allow Rosberg to become World Champion without winning the race	6th	11th

Some of the permutations for this weekend's final race at the Yas Marina Circuit in Abu Dhabi, along with what the equivalent permutations would have been if single points were in use for the race.

SPORT

Sport Editor: Kunal Wagle

Double?



NO

HENRY LAMBLEY
SPORTS WRITER

Formula One is no longer interesting. Audiences are dwindling across the globe and sponsors are unhappy. Solution? A double points system for the finale. Why? Because a margin of two race victories coming to the ultimate event is virtually impossible for a driver to achieve. The hope is that by artificially extending the title contest

to the final Grand Prix, people will still watch the proceedings when they may have otherwise tuned out. More viewers and no regulation changes for the teams to worry about; it could be the perfect solution to all of the sports problems. Does it sound too good to be true? It may be great for a casual viewer of the sport but in reality the system will just hurt every other aspect of the competition.

At the whim of meddling management, Formula One has undergone many alterations in recent years to the frustration of

the sports core audience. These regulation changes were designed to increase the competitiveness of the races but have resulted in the cars being slower and give the air of a sport that is actively set against any form of innovation. This has been compounded by the introduction of

the “overtake button” (KERS) and the Drag Reduction System (DRS) which are prominent examples of how the action has been tampered with to artificially generate exciting racing. These moves are punishing the core fan base of the sport who are equally interested in the technical aspects as the racing. Already discontented seasoned viewers have also had to cope with a series of adjustments to the way in which the points are awarded at the races designed to reward more aggressive driving. The system has changed from 10 points being given to the winner and only the top six positions scoring in 2002 to now where the top ten placed cars are handed points and the winner receives 25.

Awarding double points in the race at Abu Dhabi suggests that the race is in some way more important than the other 18 but the challenges facing the teams are exactly the same as at many of the other venues. The distance covered over the duration of the race is the same and the weather wont play a part as the track is guaranteed to be bone dry throughout. The Yas Marina Circuit is one of many examples of a Hermann Tilke design on the Formula One calendar which, with run-off areas that stretch for miles, offers few challenges to the drivers during the course of a lap. The only factor of note is that the race commences in daylight and finishes under artificial lighting which, with other races offering it, is just another gimmick.

But what about the teams? Giving a greater share of the points later on in the season penalises the teams who start the year with a good package and those that do not have the capacity to develop their car throughout the season. The smaller teams with tighter budgets invariably stop development on the current car when they begin designing its successor – typically around August or September – whereas larger teams such as Mercedes and Red Bull have the workforce and capital to do both simultaneously. When the prize money awarded to each team is determined by their finishing position in the championship, it hardly seems fair to penalise those with little money even further.

Had the system been introduced before, it would have had major impacts on the outcomes of previous world championships. Hamilton

would never have been crowned world champion in 2008 with the title instead going to Felipe Massa when he won the final race in Brazil. Fernando Alonso would have finished ahead Sebastian Vettel in 2012 and Michael Schumacher’s record breaking seven titles, five of which were consecutive, would’ve been reduced by one through losing the 2003 championship to Kimi Raikkonen. Having the result of a championship decided on the whim of the already controversial F1 Strategy Group would generate a huge backlash that could do lasting damage to the reputation of the sport.

Could double points be translated into other sports? If one day football fanatics across the country awoke to the news that the Premier League will be awarding double points on the last day of the season the reaction would unlikely be positive. Why is one match worth more than another? What if we are playing away from home? Have we got an easy draw? It could hardly be claimed as fair when the difficulty of the each game varies so greatly. Many of these points extend to Formula One where cars are suited to particular types of circuit and home advantage may be at play.

The double points system is just another example of Formula One moving away from its roots as a respected and technical sport and erring towards light entertainment for a Sunday afternoon. The stranglehold that parties of commercial investors have over the direction of Formula One will inevitably discourage the sports core audience from watching the coverage in the future. If the result of the world championship this year is affected by the system in place for Abu Dhabi, the repercussions will resonate long into the future and could cripple the franchise as a whole.



Who will be smiling on Sunday?
Photo: Action Images

Year	Winner	Double Points Winner
2012	Sebastian Vettel	Fernando Alonso
2008	Lewis Hamilton	Felipe Massa
2003	Michael Schumacher	Kimi Raikkonen

Championships that would have gone elsewhere if double points had been in use.



Bright 'N' Early Success for IC Cross Country

ALEX MUNDELL
IC CROSS COUNTRY

I hope the pun in the title will be more welcome than it was at the disgustingly early hour of 5:30am at Clapham Junction on Sunday the 16th November. It was at this hour that 40 members of the Imperial Cross Country and Athletics Club met to make the trip to the Brighton 10K 2014, well before the opening of any coffee shops and tube stations and at the same time as most young people stagger home after a mental Saturday night out.

But undoubtedly, it was worth the early start.

With no rain and a pancake flat course along the seafront, it was always going to be a fast race but Imperial runners seemed to make the most of the conditions to clock a ridiculous number of personal bests and to take home the lion's share of the prizes. At the front, the men's team of Chris Olley, Liam Smith, Chris Thomas and James Ellis led the charge to be the 2nd men's team overall, having each run a personal best. Sarah Johnson, Imo Simmonds, Alex Mundell and Kara Meunier almost matched the boys when they stormed to third place in the women's team event.

It was not surprising that the teams did so well with all the shouts and high fives between runners as parts of the course looped back on itself. Being able to cheer on your fellow

Imperialites both ahead and behind you during the race is one of the best things about the course, and really takes your mind off any complaining your legs might be doing.

Imperial stole more awards in the individual prizes with Chris Olley and Alex Mundell winning the U20 categories. In the process, Chris came 8th in the entire field of around 3000 runners in a personal best of 31 minutes 47 seconds. Sarah, while also forcing many of the men to up their game, placed 6th among the women in a time of 37 minutes 31 seconds.

Our success did not end with those at the front as there were many stunning performances from the debutants at the distance and fierce intra-club competitive battles.

Once all the running business was done, the celebrations included a necessary post-race cake feast and team photo on the seafront, complete with sweaty face paint. Clearly, there was need for celebration afterwards, at the civilised time of 11:45. Merry times in the local Wetherspoons, the banter train carriage home and a small after-party were definitely entertaining and didn't fail to disappoint. The early evening for us felt like gone midnight, and while I cannot confirm the stories of fresher's falling asleep on pub floors or falling down stairs... I can confirm that most of the team were in bed by 9pm that night after a truly epic day.

It's not too late to get involved in future IC XCA trips, there will be many more next term. Email run@ic.ac.uk or find us on Facebook.



Photo: IC Cross Country



Photo: IC Cross Country

Immortals lose 22-12

Sunday 16th brought the Imperial Immortals' first away game of the season against the Hertfordshire Hurricanes. The Hurricanes are an impressive team that made the semi-finals last season, the same as the Immortals. This was an important match for both teams as the Immortals were looking to extend their season to 2-0 while Hurricanes wanted their first win of the season.

The Immortals started on defense, where they started strong causing a forced fumble that was recovered by Imperial to put on the offence. The offence came up against arguably the second best defense in the country, which were on form for sure. The offense struggled in the first half but the defense came through and limited Herts to 19, making some huge goal line stops to stuff the high powered Hertfordshire offence.

The second half was a different story where the Immortals offence took charge, while the defense remained strong, and put up 12 points through a quarterback run that made over 50 yards by Bob Worksfromhome and lovely link up between Bob and Noach from Coventry. The hard running of Emmanuel Olagbaju and the explosive blocking from the offensive line, including Sweet Joe Downey, Ugly Henry Turner, Pecs Badham and Rookie Markus Mohr, allowed the passing game to be set up which gave the Immortals their second touchdown of the day.

There has to be a special mention for Kyung Hoon Moon who put in a massive effort taking snaps on offense as fullback, defense as linebacker and special teams. The game finished 22-12 to Hertfordshire but the game felt like anything but a loss with the Immortals more than holding their own, with so many injuries. The Most Valuable Players were: Kyung Hoon Moon (overall), Bob Worksfromhome (offense), Alex Hitchinson (defense), Pecs Badham (line) and Markus Mohr (offense rookie). Make no mistake; this game was a statement to the rest of the league that the Imperial Immortals play premiership football with or without their ideal line-ups.

SAM HILL
PUBLICITY OFFICER