



Felix

Keeping the cat free since 1949

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This week's issue...

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Felix Editor || Philippa Skett

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I'm writing this as the first exit polls are rolling in, and am planning to stay up as late as I can to watch the rest of the results. The general election has been exciting to follow, if not for pure online hilarity if nothing else. The rise of the milifandom has shown that if you put your mind to it, anything can become a viral sensation if you photoshop hard enough.

The general election itself, even with its faults, is still a great demonstration of democracy, and indeed is something we should be proud of. However, what really has impressed me is the online engagement this general election has managed to invoke, something that was not really present in the last general election back in 2010.

This engagement has been particularly strong in the younger generation, the one that often is associated with political apathy.

The last general election took place whilst social media was still in its infancy, but now we are able to share our feelings and thoughts



THIS WEEK'S EDITORIAL

at a moment's notice and join with millions of more people doing the same.

The rise of social media and the part we have played as a young generation can in fact have rippling effects across the rest of the voting demographic. The magnitude of one vote in the grand scheme of things may not shift a seat (if I am wrong though, I will buy you a drink tomorrow night), but the magnitude of one idea, one tweet and one hashtag can change the game entirely.

Various hashtags

including #getcameronout, #DogsAtPollingStations, #JeSuisEd and of course, the #milifandom have trended sat some point or another, and they show how the discourse surrounding the elections has not just evolved, but become truly impressive and swelled in size.

And they all started with just one post.

The ideas we've shared online can influence the views of others and it is this power social media has that can translate into shifts of opinion, shifts in voting and maybe even complete shifts in parliament as a result. Trends on twitter blend and bleeds into the press, and this in turn leaks into the rest of the population.

Although we may have voted in isolation, our participation as a young generation in this election has been far from it. Let's hope that we therefore have influenced a government that in the future will represent us a bit better in the future, or at the least made the rest of the country realise we are at least a force to be reckoned with.

There is still time to get involved!

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News

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News Editors || Carol Ann Cheah, Cecily Johnson & Kunal Wagle

Nearly 3,000 students take to the stage

Philippa Skett on the Royal Albert Hall graduation ceremony

The Royal Albert Hall played host to this year's Postgraduate Graduation ceremony on Wednesday, seeing the largest ever cohort of students cross the stage.

Three ceremonies took place throughout the day, and over 7,000 guests attended to watch their friends and relatives celebrate the completion of their Masters or PhDs.

Nearly 3,000 grads who had studied science, engineering, medicine and business were awarded their postgraduate degrees, with the event hosted by the President of Imperial College, Professor Alice Gast.

In her address, Gast highlighted the bonds between those graduating and wearing their purple gowns, and Sir William Perkin, an English chemist who discovered the first aniline dye, mauveine. Perkin discovered the purple dye accidentally whilst studying at the Royal College of Chemistry, which is now part of Imperial College London.

"The purple in the hoods you and other Imperial graduates wear were chosen because of Perkin. The colour purple symbolises the spirit of endeavour and discovery, and the risk-taking nature that characterises those with an Imperial education and

training."

Ryan Browne from Chemistry, Marily Nika from Computing, and Aeneas Wiener and Jassel Majevadis, both from Physics, received awards for outstanding achievement.

The awards recognise the students' contributions to both the College and the wider community, including for work in volunteering, outreach and supporting and inspiring fellow students.

Imperial College Medals were awarded to Imperial's Associate Provost (Institutional Affairs) Professor Stephen Richardson and Professor Henry Rzepa, Emeritus Professor of Computational Chemistry, acknowledging the outstanding contributions they have made to the life and work of Imperial.

Honorary degrees were awarded to Professor Frank Kelly, a Professor of the Mathematics of Systems and Master of Christ's College at the University of Cambridge, and Imperial's own Professor Elizabeth Simpson to recognise her contribution to transplantation biology.

Two Professors from the National Heart and Lung Institute, Professor Miriam Moffatt and Professor Clare Lloyd, received awards in recognition



The largest ever cohort of Postgraduate Students graduated in a ceremony hosted in the Royal Albert Hall
Photo: Imperial College London

of their postgraduate supervision, whilst Dr Yujie Zhao from Chemical Engineering received an award for her work as a subwarden.

The Julia Higgins Medal was

awarded to Dr Liz Elvidge from the Postdoc Development Centre in recognition of her work towards gender equality.

Those who have graduated on

Wednesday have now joined the international network of over 170,000 alumni, which is supported by more than 50 alumni associations worldwide.

Imperial top University for employment prospects

PHILIP KURUKGY
NEWS WRITER

In the latest University ranking table study produced by The Complete University Guide, Imperial took the top spot, being declared the best University for postgraduate employment prospects.

The College surpassed St George's (University of London), the University of Oxford, the University of Cambridge, University College London and the London School of Economics.

The Complete University Guide survey indicated that 89.9% of Imperial graduates found a job within 6 months after graduating.

The rankings use data from the Higher Education Statistics Agency (HESA), which records the number of

graduates who take up employment or further study.

The report also emphasized the importance of the research and projects currently undertaken by Imperial, such as the involvement in the building of a dam in China, CCS (carbon capture and storage) research projects and the efforts to tackle climate change.

The graduate prospects report was one of many issued by the company, with Imperial being cited as 3rd best University in the country in terms of reputation and also the 3rd hardest University to get into.

Recent reports such as this one and the QS World University Rankings that ranked Imperial as the 2nd best University in the world, continue to cement Imperial's position as a world leader in providing education and research.

Commenting on the strength of Imperial in light of the new rankings, Professor Alice Gast, President of Imperial College, highlighted the importance of the competition between different Universities to contribute to society, but she also mentioned how collaboration and "joining forces" is crucial to innovate and answer the future's challenges.

With reports emphasizing the global scope of Imperial's projects and research, with collaborations often spanning 4 continents being the key behind Imperial's rising reputation as a world-class institution.

With Imperial overtaking Oxford and being joint 2nd with Cambridge, graduate prospects putting us ahead of both, this is a testimony to the College's success since its independence from the University of London in 2007.

Freshers can now swap rooms in halls

PHILIPPA SKETT
FELIX EDITOR

that the scheme can be expanded to allow more swaps between halls in the future.

Kaye told *Felix*: "We are very happy with this change and we think it will benefit many students who aren't completely happy with their room allocation for a number of reasons, be they financial or otherwise."

Every year there are often a swarm of complaints online on various freshers facebook groups after room allocations take place before the start of the year.

Kaye said that it is a regular annoyance faced by students in the way in which the rooms are allocated in the first place; students currently in halls are asked before they start for five choices of room types that are allocated equal preference.

"Hopefully this will alleviate some of the worries students may have before arriving at Imperial, and ensures their student satisfaction is given paramount concern."

News

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News Editors || Carol Ann Cheah, Cecily Johnson & Kunal Wagle

Imperial student imprisoned after caught with porn images and a life-size mannequin of

PHILIPPA SKETT
FELIX EDITOR

A third year mathematics student has been sentenced to 18 months in jail after 30,000 images of child pornography were found on his laptop.

Nur Fitri Azmeer Nordin, 23, from Malaysia, was caught by police with his laptop open and next to a life-size mannequin of a boy last November, in his own home in Queensborough Terrace, near Hyde Park.

He was also found guilty of making and then distributing further indecent images that have been described by officers as "some of the most extreme images that have ever seen by officers that work in that field".

All devices were seized from the property and searched, with many of the files recovered considered as Category A material, meaning it depicted the most extreme forms of abuse.

Nordin pleaded guilty to a total of 17 counts in front of the Southwark Crown Court last Thursday, after remaining in custody since his house raid back in November.

Nordin pleaded guilty to one count of possessing a total of 235 indecent videos, and one count of possessing a total of 921 of indecent images and videos specifically of children.

He pleaded to two counts of making images of children and four counts of possessing images of children with intent to distribute them further.

He also pleaded guilty to five counts of taking indecent photographs of a child.

Classmates reported that Nordin "suddenly" disappeared during the Autumn term and said they were shocked when he reappeared in the news earlier this week.

Said one on a Facebook post: "there were no signs of odd behaviour, he had a full attendance record and was a top student. I couldn't spot anything wrong."

They also told *Felix* since the conviction has been made public: "He had a good sense of humour... all in all he was a great guy."

"I'm equally shocked as other people to find out about his crime... [but] hopefully he'll get treated and I hope for the best for him."

Police were alerted to an internet account in the area that was downloading thousands of sexual

"Some of the most extreme images that have ever seen by officers that work in that field."



Left: Photos of Nordin before he was convicted. Right top: Nordin after conviction. Right bottom (LTR): Properties on Queensborough Terrace the MARA council who has said that Nordin deserves "a second chance." Photo: Facebook/ SWNS

abuse images and videos. After identifying the student, they raided the property and found Nordin in his bedroom in front of his laptop, sitting next to the child mannequin.

DC Sara Keane, from the Metropolitan's Serious Crime Unit said: "This appalling case demonstrates the danger some adults pose to young and vulnerable children.

"Those who download this material, and then distribute to others, are fuelling the demand and creating yet more defenceless victims.

"The Metropolitan Police works tirelessly to bring those responsible to justice and we urge anyone with information about similar crimes to come forward and speak to us."

The Inspector-General of Police (IGP) in Malaysia, Tan Sri Khalid Abu Bakar, has said to Malaysian

press that the police do treat such offences with serious concern, but that: "Paedophilia is not so noticeable a crime in this country but we do monitor and take it seriously."

According to UK news sources, Nordin will serve 18 months in prison in the UK, although immediately after his release he will be deported back to Malaysia. However, he may be eligible for deportation after completing only two thirds of his sentence.

Despite this sentence, Malaysia's Ministry of Rural and Regional Development has stated it is considering appealing to the Southwark Crown court in London to get him out sooner.

The Malaysian Attorney-General has refused to comment what Nordin's punishment would have been if Nordin had been convicted in



his home country.

However, the Child Act 2001 in Malaysia makes it an offence to sexually abuse a child by forcing them to take part in the creation of pornography.

Those caught committing such an offence is liable for a jail term of up to ten years and a maximum fine of RM20,000 (approximately £3,600), or both, according to the Malay Mail online.

Nordin was attending Imperial on a Majlis Amanah Rakyat (MARA) scholarship, meaning that his tuition was paid for by a Malaysian government agency formed to support those from rural backgrounds.

Upon his conviction, MARA has since terminated his study allowance and have stated that they will be expecting him to pay the full sum of

"There were no signs of odd behaviour, he had a full attendance record and was a top student."

News

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with 30,000 child a young boy



e, the road Nordin was a resident on. Nazir Hussain Akhtar Hussin, a member of

money allocated to him back.

Nordin would have received £22,950 a year for tuition costs, but it is unknown if he was provided with living allowance too.

However, a member of the MARA council has since said that Nordin "deserves a second chance," and will be welcome back to study at any MARA institution upon his release.

Nazir Hussain Akhtar Hussin, one of the MARA council members, has said to Malaysian newspaper mStar, a Malaysian news outlet: "We will support him in any way possible to help him rebuild his character and one way is to give him a chance to study in any MARA institution."

"Any individual who repents for a mistake should be given a second chance after being punished, especially among gifted students who can become national assets."

"He is a smart student and it would be a waste not to help someone who can be an asset to the country."

A spokesperson from Imperial College told *Felix*: "The College confirms that Mr Nur Azmeer Nordin was a third year mathematics student."

Mr Nordin had been on interruption of studies since December 2014.

"On 30 April 2015 he was found guilty of a number of charges relating to images of child abuse."

"The College has terminated the student's registration in line with the relevant policy and he is not permitted to return."

Nordin graduated in 2009 from a residential school in the State of Perak, Malaysia, before commencing his studies at Imperial in October 2012.

Malaysia reacts: "How do we not know he acted on his fetish?"

Malaysian news outlets are discussing little else other than Nordin's conviction, with many politicians, organisations and prominent members of society coming forward and giving their views.

Many have taken to Twitter to voice their disgust over a MARA council member reportedly saying that Nordin would be allowed to continue studying in Malaysia upon his return.

A petition has since been launched named "Demand MARA to stop giving a paedophile a second chance," which has amassed over 5,800 signatures. The petition asks: "since when is a paedophile a national asset?" and also demands: "How do we know that he did not act on his fetish?"

The hashtag #NoSecondChance was popular on twitter in Malaysia earlier in the week.

Others have been discussing the potential for Nordin to be rehabilitated and released back into the community, although most are unhappy about the idea.

Noor Farida, the co-ordinator of a group of Malaysian civil servants released in a statement that Nordin needs to receive "treatment" until he has been "completely cured."

"Otherwise, from mere possession of paedophile porn, he might graduate to physically acting out his sexual fantasies and pose a real danger to children," she added.

"Nur Fitri Azmeer is obviously

a pervert and for MARA to make excuses for his actions is totally repugnant and unacceptable. Sadly, MARA seems to have lost its moral compass."

Dr Hartini Zainudin, managing director and one of the founders of the Malaysian Yayasan Chow Kit, a 24-hour crisis centre for children, said sexual predators have a "disease that you don't get cured from."

Zainudin said that much like other addictions, sexual predators need constant supervision and counselling.

"Show me he's repented, has his emotions under control and demonstrates that he's done good for the community, then we'll talk? In the meantime, he's not coming within ten feet of any child I know."

Women's Centre for Change (WCC) advocacy officer, Joshua Teh, also pointed out that "There are currently no laws which makes it mandatory for such offenders to undergo therapy and rehabilitation, or for regular therapy and monitoring once they have been released from imprisonment."

"Such provisions should be put in place in order to allow for the safe reintegration of persons who have committed such offences into society," Teh said.

Protect and Save The Children, a Malaysian organisation focussing on the prevention, intervention and treatment of sexual abuse towards

children, has also spoken to the Malaysian press about the case.

The organisation's President, Datuk Che Nariza Hajjar Hashim said that Malaysia does not have a "sound rehabilitation centre" for sex offenders and paedophiles.

"We don't have enough study here on how they offended, when they are a risk, to whom they are a risk, the warning signs of risk to support the police and probation officers to better manage them in the community here in Malaysia. We do not have specialised expertise here in Malaysia," she told Malay Mail Online.

However, the Foreign Affairs Minister for Malaysia, Datuk Seri Anifah Aman said on Thursday that he favoured setting up a public register of convicted paedophiles, that would hopefully act as a deterrent. He also stressed that those abroad should not feel that if convicted, the government would step in to save them.

"I wish to state unequivocally that Malaysia views this matter gravely. We do not condone these acts particularly as they are considered as crime against young children."

"I also wish to stress that Malaysian students have a duty to focus on their studies and to uphold the good name and image of the country."

"Malaysian students as well as citizens are expected to abide by the laws of the countries in which they are domiciled."



Foreign Affairs Minister for Malaysia, Datuk Seri Anifah Aman: does not condone Nordin's behaviour Photo: Asiaone

News

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First Vice President of Advancement appointed

Cecily Johnson introduces the College's newest Vice President

Sarah Porter Waterbury has this week taken up the new role of Vice President of Advancement at Imperial College London. The appointment, which was first announced in January, is among the first at such a level for a University in the UK.

The Advancement role encompasses aspects of alumni relations, events and development. Mrs Waterbury was most recently employed as Vice President of Development and Campaigns at New York University from 2009, and previously filled similar positions at several other North American Universities.

"I'm under the impression that

in the UK, people are accustomed to seeing the government as the principal supporter of higher education and may not feel a personal responsibility in ensuring that Britain's fantastic, world-renowned Universities continue to operate at a high level," says Mrs Waterbury.

"By contrast, in the US, everybody understands that Universities need philanthropic support – both the private and the public Universities". After growing up in Latin America and the Caribbean, Mrs Waterbury graduated from Princeton University with a BA in History.

She developed broad international experience through working in private banking and development in



Sarah Porter Waterbury took up the position of Vice President of Advancement this week. Photo: Imperial College London

Who are the Vice Presidents?

There are now three Vice Presidents serving under the President of Imperial College London, Professor Alice Gast.

The new Vice President (Advancement) Sarah Porter Waterbury joins the present Vice President (Development and Innovation) Professor David Gann and Vice President (Health) Professor Dermot Kelleher.

The Governance Structure of Imperial College also features a Provost – currently Professor James Stirling – who answers

directly to the President. Under the Provost there are two Associate Provosts and two Vice-Provosts.

Currently in those roles are Professor Stephen Richardson, Associate Provost (Institutional Affairs); Professor Maggie Dallman, Associate Provost (Academic Partnership); Professor Debra Humphris, Vice-Provost (Education); and Professor Donal Bradley, Vice-Provost (Research).

CECILY JOHNSON

Asia and the Middle East. "People are people, the world over, and people like to give to people," she says. "It's just wonderful to see that kind of generosity".

"Ultimately we're trying to showcase the university to the right audiences, whether it's people or organisations that can help us with our financial and resource needs or recommend us to prospective staff and students and tell them what a great place it is to work and study".

Imperial College President Professor Alice Gast said of the appointment, "It is a privilege to introduce Sarah Porter Waterbury to the Imperial community."

"We are very fortunate to have found someone with Sarah's experience, talent and vision. She is one of the outstanding advancement professionals in the world."

"Sarah will serve as an advisor to

our community and as somebody who can grow and build our culture of philanthropy". Professor Gast added, "We have the ambition to discover, lead and innovate on a grander scale. Sarah will play an integral role in this growth".

In a statement released when her appointment was first announced, Mrs Waterbury said, "It is an honour to join Imperial College London, one of the world's great Universities. Above all, Imperial stands for academic excellence that has an impact on society – these two factors serve as a beacon for its supporters, and for me."

"I look forward to joining Imperial's phenomenal community of staff, students and alumni as we work to excite and inspire supporters and would-be supporters of Imperial's impactful research and education activities".

**"It is a
privilege to
introduce
Sarah Porter
Waterbury to
the Imperial
community."**

Sponsored Editorial

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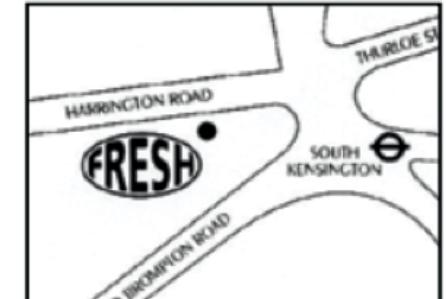
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Sport Imperial and College apologise to Women's Rugby team

Investigation reveals “clear failings” during Varsity, **Philippa Skett** reports

The College has released the investigation findings surrounding Varsity 2015, with Sport Imperial and the College offering up apologies to the Women’s Rugby team.

The investigation follows allegations made by the Women’s Rugby team that they were treated unfairly compared to the men’s team, who also played at the sporting event at The Stoop, Twickenham.

The women’s team were left playing to an empty stadium after coaches were allowed to leave the stadium early, which also resulted in leaving some members of the team without a way to get back to South Kensington after the game.

They also reported abusive behaviour from a member of Sport Imperial staff, and several girls on the team reporting that the same member was heard over a walkie-talkie to say “I don’t care how those fat girls get home.”

The report found the team had “been made a mockery of [and] had not consistently not been given the same level of consideration as their male counterparts.”

Neil Mosley, Head of Sport Imperial, has said: “Everyone involved in organising Varsity is deeply sorry that the experience at the evening showcase fell so short of what the athletes and attendees deserved, particularly for the Women’s Rugby Club.”

“The investigation has revealed some clear failings and we need to hold up our hands to these and take time to address them properly – we’ll be working closely with students and Imperial College Union as we do this.”

Alice Gast, the President of Imperial also has added her apologies: “We wanted to let you know how very sorry we are that your experience at this year’s Varsity fell so far short of the standards all of us would expect.

“It is unacceptable that talented women in our community have been made to feel like second-class citizens.”

All complaints made by the team were upheld or partially upheld, although no evidence was found for the alleged verbal abuse towards the girls.

Despite this, the investigation did find that there had been discourteous behaviour from one member of Sport Imperial staff, who the report states will still be offering a personal

“Talented women have been made to feel like second-class citizens.”



The girls complained of being treated differently to the male team Photo: Ben Lester/ throughbenslens.co.uk

apology to those affected.

The investigation found that: “It was accepted that the women’s rugby match was marred by a series of incidents and their experience on the evening was different to that of their male counterparts.”

The report also states that simply “not enough thought” had been given to numerous caveats of the event, and that there was poor organisation of transport and an error in communicating these arrangements to the women’s team.

The report states that the coaches were allowed to leave early by the Stoop staff due to “[concern] for the safety of the spectators,” as there was a build up of a crowd around the exit of the stadium amidst rumours that there were a reduced number of coaches available to take people home.

“Not enough thought... was given to the specific needs of the female players.”

The report concluded: “that not enough thought or understanding was given to the specific needs of the female players – who had never played at the Stoop before.”

The investigation was conducted by Jane Neary, Director of Campus Services, and Kani Kamara, Equality and Diversity Manager, and was assisted by members of Imperial College Union including Deputy Presidents Abigail de Bruin and Chris Kaye.

Actions have also been agreed between Imperial College Union and the College in response to the investigation and the issues it has raised.

These include commissioning external academic research into sexism in sport, and to also introduce a new format for next year’s Varsity so that “it focuses on all sports

equally.”

There will also be a ban on the sale of spirits on Varsity sites.

Mosley concluded: “Sport Imperial is very fortunate to work every day with a student community that’s enthusiastic, engaged and diverse in its sporting activities – and we’re proud to provide a team and facilities to support that community.”

“I’m pleased that the investigation’s findings encourage us to explore how we can best support all sport at Imperial and look forward to collaborating with the Union as we develop a single strategy for sport here.”

Mona Theodoraki, Captain of the team, said: “It was unfortunate the way the events at Varsity played out, however Imperial have dealt with this very well and I’m happy to see something good come out of this.”

Comment

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Comment Editor || Tessa Davey

Why you should have voted Labour

Nick Farmer really hopes that you voted to save us all



NICK FARMER
COMMENT WRITER

The last few years have taken a real toll on Britain. The coalition's austerity agenda has held our economy back, harmed the most vulnerable, and made our society more callous and self-interested than at any time in the last 30 years. The only way we can try to sort this is to vote for the Labour Party.

First and foremost we have to think about what kind of society we want to live in. Do you want to live in a country where the disabled, the sick, and the vulnerable are vilified as "spongers" and a drain on society, a country in which the height of morality is looking after Number 1 and the best policy is the one that keeps cash in the pockets of the well-to-do? The only way to stop the Conservative Party

from spending another five years destroying the NHS, the education system, and the welfare system is to vote Labour. While many on the left disagree with Labour's plans to cut the deficit, their plans involve tens of billions of pounds less in terms of cuts to vital public services than the Conservatives. The gap between the two parties on this is colossal and is vitally important to millions of people across the country; if one more vulnerable person with mental health issues or a disability dies because of the Conservatives' savage cuts then a vote for the most credible alternative, the Labour Party, is more than justified.

Secondly, a Labour government will deliver a stronger economy. Taking billions of pounds out of the economy by cutting spending on welfare, on schools, and on hospitals; on things that result in investment going back into the economy and people having cash in their pockets to support businesses has cost us all dearly.

Since the financial crisis in 2008 we have seen, under a Labour government, an economic recovery supported by considerate and well thought out economic policies, followed by a sharp and drawn out recession caused by austerity. Tracking GDP growth in the UK against the USA shows a clear trend;



It's really all about who eats in the sexiest way though, isn't it? Is it the bacon sandwich which wins? Photo: The Standard

"a Labour government will deliver a stronger economy"

until 2010 both countries were recovering from the global financial crisis when the coalition government made an ideologically motivated move towards austerity, pulling the rug out from underneath our society and economy.

The result? Our economy contracts while, across the pond, economic growth continues. Over the next

parliament the Conservatives would hold our economy back even more by using the excuse of public debt (which pales into insignificance as a problem compared to economic growth, but that's a story for another time) to make more ideologically motivated, deeper cuts which will set our economy even further back and harm the prosperity of us all, even people who consider themselves the kind of wealthy people who the Conservative Party should be looking out for.

The only way to stop this, to get our country back on the right track, is to vote for the Labour Party. In Ed Miliband we have a leader who will bring honesty and integrity, and assertiveness when it counts most, to government. A vote for the Labour Party is not a vote for a perfect political party, but it is a vote for a good one. A vote for a party that will invest in the NHS, that will scrap the bedroom tax, that will treat the vulnerable in society with the dignity they deserve. You don't have to agree with every one of their policies or think that all of their candidates are breathtakingly amazing to realise that they are the only people who can stop this country taking another downward spiral for the next five years.

I hope, for all of our sakes, that you voted Labour yesterday.

The Tories are the right choice

Robert Zhou thinks that the Conservative Party is the best option

Having been running the Imperial College Conservative Society for about a year, I have met with many students in Imperial College London, and surprisingly, most of them claim that they support the Conservative Party. This has also been reflected on the poll conducted by *Felix*. Today I want to convince the rest of you that Conservative is the best party to vote for.

We are the only party with a sensible economic policy. Look at the alternatives: the Green Party, raising minimum wage to £10, this shows that they probably have no idea what inflation is. Labour, their policy is simple, banning poverty. The rent prices are too high? They will ban it from rising. Fuel and gas are too expensive? They will ban it from rising, too. If managing the

economy were so simple, Imperial would not provide a masters degree in Economics. Is UKIP any better? Their entire policy is to exit the EU and cut foreign aid.

The Conservatives want to cut income tax, so people have incentive to go to work and can keep more of their income. We want to cut corporation tax, so that there will be more businesses with more jobs. We believe that the economy is organic, it only grows when the people inside are prospering, working hard, producing desirable goods and services, not by the government artificially injecting cash or creating less efficient public sector jobs.

I do not want to flood you with any more of Conservative Party policies, as I am sure you have heard enough from the media. One thing that was not talked about enough is the

fundamental ideological difference between the Conservatives and the Labour Party. We believe in working hard to achieve a better life for yourself and your family, and we believe in equality in opportunity instead of outcome.

That is why all of our policies are about rewarding those who go to work. That is why we believe benefits should only be given to those in need, such as the disabled, not those perfectly healthy 20 year-olds who cannot be bothered to get a job. We believe in allowing everyone to achieve the maximum of their potential, not to punish the brightest so that we have a so-called "fair" society.

Lastly, although I am tired of hearing it, this is probably true. If we do not have majority, we will probably end up with a Labour- SNP



Or the fish and chips? Photo: Independent

coalition; this means those who want to break up our country would run

our country. I am sure this is not something that you would like to see.

Comment

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Comment Editor || Tessa Davey

Lib Dems will deliver a fair society

Jamie Thomas believes in the achievements of the minority party

One of the biggest things I've noticed as secretary of the newly formed Liberal Democrat Society this year is that students have very mixed and often strong opinions of the Liberal Democrats. I'm hoping to shine a light on why I voted for the Liberal Democrats on 7th May.

It would be silly not to address tuition fees first. Despite the controversy, I genuinely believe that no Liberal Democrat in Parliament wanted to support the Tories in raising tuition fees. Despite this, they fought hard to get the best deal possible for students, introducing a progressive loan system that has resulted in graduates actually paying less per month than they would have before.

The mood among the party and its supporters is that the coalition has been a success thanks to the Lib Dems; they had the chance to

pass legislation directly from their manifesto and also fought tooth and nail to block some of the Tories' crazy policies. The Liberal Democrats have achieved all of these remarkable things despite winning less than 9% of the seats in Parliament, something no smaller party has achieved in recent history.

In this election, the Liberal Democrats put forward a manifesto that I think was the best of the lot. It put a strong emphasis on mental health, something close to many students' hearts. They promised to deliver equal treatment of mental and physical health in the NHS. In the last Parliament the NHS budget increased in real terms every year and Nick Clegg has promised to deliver the extra £8 billion a year England's NHS needs, according to the Chief Executive of NHS England.

On Education, the Lib Dems have done great work, and Nick Clegg has

pledged to protect the education budget from nursery to 19, with the ambition of eradicating child illiteracy in the United Kingdom by 2025.

The Lib Dems also want to shift tax away from work and towards unearned wealth, to allow workers to keep more of what they earn and create a more equal society. The Liberal Democrats also want to introduce a mansion tax and clamp down on tax avoidance in the next five years.

Freedom and equality is also high up on the Lib Dem agenda. In the last government they blocked the Tory 'Snooper's Charter' which threatened online privacy, and want to take this further in the next one by introducing a Digital Bill of Rights to safeguard people's privacy online. They also plan to tackle homophobic and transphobic bullying in schools and professional sports, force

companies to publish the salary disparity between men and women, and employ more Black, Asian and Minority Ethnic police officers.

By time you're reading this, the votes will have been counted and chances are coalition discussions are taking/have taken place. The Liberal Democrats have proven themselves to be a strong, sensible coalition partner and plan on being one again in the next government. They won't let Labour borrow too much, and they won't let the Tories cut too much; as Nick Clegg put it, "We'd give a heart to a Tory government and a brain to a Labour one". Last week Nick Clegg announced that the Lib Dems will not enter coalition with Labour or the Conservatives unless they promise to increase education funding and to introduce a stability budget within 50 days of forming a government to balance the books fairly and quickly.

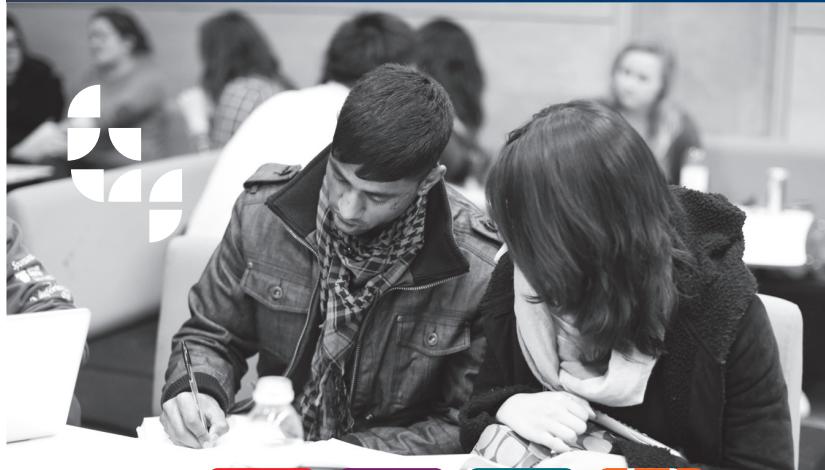
With the recent rise of smaller



Or what may be chicken? Photo: Daily Mail

parties from both ends of the political spectrum, the Lib Dems are the only party committed to keeping the country firmly and sensibly in the centre. They are the party most committed to building a stronger economy and a fairer society; this is why I voted Lib Dem on the 7th May.

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Comment Editor || Tessa Davey

Choosing the lesser of the evils

George Butcher considers why actually, everyone is just awful



GEORGE BUTCHER
COMMENT WRITER

It's a cliché that when we vote, we do it with a peg over our nose and try and chose the 'least bad' of all of them. Sadly this election seems to suffer from a particularly bad dose.

Let's start with the Conservatives. They have led some of the most unfair policies, particularly for young people. Pensioners have had tax exceptions and increased pensions whilst young people pay for their own degrees, can no longer claim housing welfare and still have a lower minimum wage. Food banks are the biggest source of growth over the past five years and no economist I've read from has anything good to say about

the Conservative Party's economic policies. They've slashed the deficit when the government can borrow money at just 0.5% and given us an incredibly unproductive workforce.

Meanwhile Labour has swung to the left. Their response to a shortage of housing is to promise a rent cap, and capping energy prices and rail fares (pushing up prices before they're even in government). But despite all this, they've somehow convinced the Scottish people that they're more right wing than Blair. Their ability to communicate is awful, and that's where Ed Miliband comes in. Can you imagine him at a foreign summit with Vladimir Putin? Negotiating over peace in the Middle East? Communication and leadership does matter if you want to make useful changes and not just struggle through a single term.

So who is remaining? The Green Party are more socialist than most of Labour – they want to stop economic growth (literally) and give everyone a "citizen's salary". OK – so they're a minority left wing party, so what? The problem is that they perpetuate the myth that you

"they aren't going to win the election – just maybe make the others a little bit less shit."



Which of these men would you prefer? Photo: Telegraph

need to be left wing to care about the environment – which is not only untrue, but deeply damaging. The environment shouldn't just be for bearded hippies – but for everyone. It's the most important cause that has received almost zero coverage in the campaigning this election, at least partly because it's associated with the socialism of the greens.

UKIP – I have very little to say. Suffice to say that the diversity and strong individual culture you feel at Imperial is at least partly down to the high numbers of international students. As for our relationship with

"The environment shouldn't just be for bearded hippies – but for everyone"

Europe, I'd much rather work with Europe to improve a union that has brought peace to a continent that has previously been characterised by war and turmoil.

So who is left? The Liberal Democrats? Well that's how I voted, but no doubt you have strong opinions about their apparent struggle to keep to their promises on policies such as tuition fees or their support of some unfair Conservative policies – but that's a coalition for you. However, they aren't going to win the election – just maybe make the others a little bit less shit.

Why I am not voting in this election

Anonymous: can't wait until all these arguments are over

Honestly, the short answer is, I no longer care. It feels like months since every single politician decided that doing the job they are paid for (running the country) was too much effort, and decided to tell us why exactly they are the best at doing the job they're not actually doing. If it was for a couple of weeks, or maybe a month, I would probably care enough to listen to what everyone said but when it goes on for this long, I just give up.

Social media is more of a thing than ever before, which has led to an over-saturation of all things political. When I'm on YouTube, I want to watch silly videos, not see David Cameron advertising the Conservatives. When I'm on Facebook, I want to keep up with what my friends are doing, not have my entire newsfeed full of arguments between people who are unlikely to change their political opinions after looking at a couple of pictures full of cherry picked policies. I don't have Twitter, but I'm somehow still aware of all the election related things going on there too. Yes, some of them are

amusing, but all of it adds up.

The fact that I'm registered to vote at my parents house doesn't help either. Travelling home just to vote is way too much effort, and as I'm only going to be living in my constituency in London for a few more months, I don't see much point in voting there either.

I might be more likely to vote if it wasn't for the fact that honestly, I don't feel like my vote counts for much. There is no perfect way to have democracy, but the first past the post system feels like a way to increase apathy, not decrease it. Both of the places I could have voted have historically had pretty comfortable majorities for their respective parties, so my single vote would have basically no impact, especially as if I had voted, I would have just spoiled my ballot paper anyway. Even in places without those majorities, I'm not sure if anywhere has ever had a general election come down to one vote (and if I'm wrong about this, feel free to correct me). Though in practice it might not be any better, at least with proportional

"the first past the post system feels like a way to increase apathy, not decrease it."



It's easy, you put an X in the box. Photo: blogdailyherald.com

representation my vote directly means something.

Yes, I probably should have voted, yes I might well regret not voting at some point in the next five years. But truthfully right now I just don't want to think about it any more.

"I don't feel like my vote counts for much"

The newspaper coverage, the social media presence, the never-ending conversations all just make me want to crawl into a hole and wait for it all to be over.

After tonight it will all be over. And I can't wait.

Gut bacteria: a cause of obesity?

Nefeli Maria Skoufou Papoutsaki looks at the effect bacteria in our digestive systems could have on our health

The human body contains a vast number of bacteria, the majority of which are beneficial to us. Some of them help in the production of vitamins while others help in the digestion of food. This community of microbes, called the microbiome, constitutes 90% of the cells in our body. Recent research has shown that the makeup of this community in our digestive systems can affect our metabolism and body weight and is sometimes linked to obesity.

Variation in the abundances of different species of gut bacteria is closely linked with lifestyle or environmental factors. But a recent study showed that this variation may also be heritable. The group at King's College London compared the microbiome of identical twins, who share 100% of their genome, with that of non-identical twins, who share on average half of their genes.

They found that identical twins have more similar microbiomes than non-identical twins, suggesting there is also a genetic factor in its composition.

However, the most interesting part about the microbiome is the potential effect it may have on our eating habits. Bacteria benefit from living inside humans just as humans benefit from the bacteria in our digestive systems. But it could sometimes be in the bacteria's interest to manipulate

the behavior of their host to improve the nutrients they receive. This can be to our expense, if this is food with many carbohydrates and fat since it may cause obesity and other health problems.

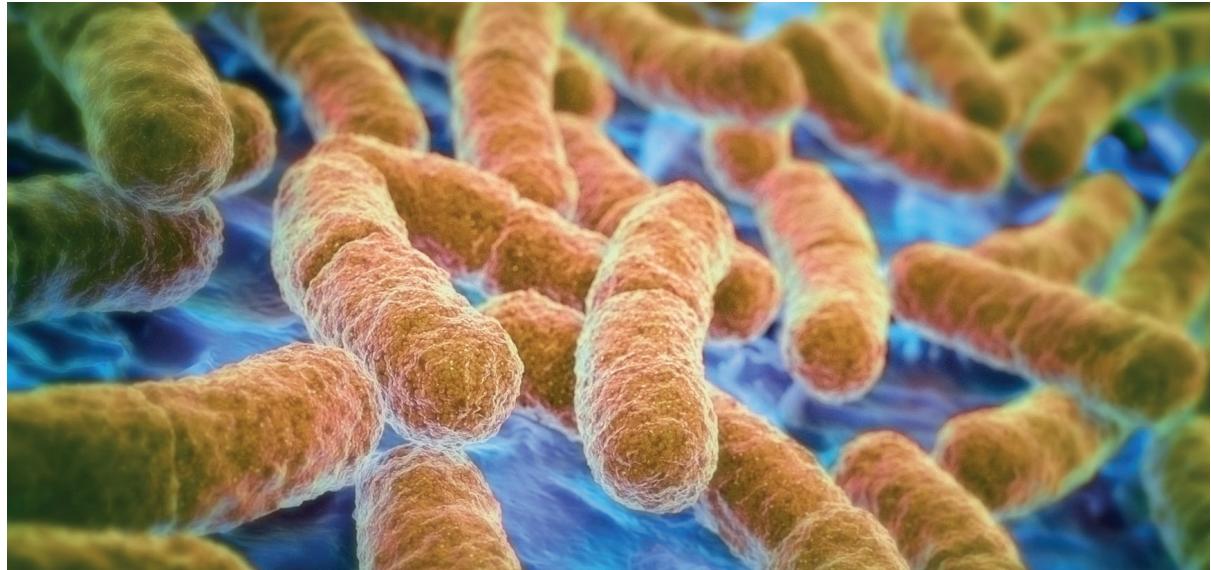
But how could bacteria manipulate our behavior? In the absence of some limiting nutrients bacteria produce toxins, which might induce a negative mood to lead humans to eat more. They could also alter our senses so that we like what is beneficial for them.

Recent studies have linked the inconsolable crying of infant colic with changes in gut microbiota. The tendency of parents when their baby cries is to feed them so Colic may increase the resource delivery to the gut and hence microbial access to nutrients. This may be the reason why increase in weight is observed after colic.

If we gain a more complete understanding of the microbiome and its effect on us we may be able to reduce the cases of obesity or other diseases linked with increased consumption of food.

For example, microbiota community structure changes drastically within 24 hours of changing diet or administration of antibiotics.

Another way to resolve this issue may be to inhibit a cell-to-cell communication system of gut



Gut bacteria could play an important role in many aspects of our health. Photo: aaikhabar.com

bacteria, called quorum, since this may be a way in which bacteria coordinate to manipulate our eating behaviours.

Also, administration of prebiotics, non-digestable compounds that stimulate the production of beneficial microbes, has been linked with weight loss in many studies, especially in the case of prebiotic yoghurt.

The link between gut bacteria and obesity remains poorly understood, however, and many other factors, such as lack of willpower, environmental mismatch and nutrient shortages, may be more

"Bacteria make up 90% of the cells in our bodies."

important. However, these factors on their own may not be enough to explain unhealthy eating.

This area of research has caught the attention of many scientists who are initiating projects that can generate more solutions to the issue of the microbiome and its link with obesity and other diseases.

The British Gut Project, for example, has been funded, in open collaboration with the Department of Twin Research at King's College London and the American Gut Project, in order to understand the bacterial diversity of the British Gut.

In a galaxy far, far away...

This blue smudge is the most distant galaxy ever discovered.

EGS-zs8-1, as it's formally known, is a staggering 13.1 billion light years away from the earth. It's also one of the oldest ever observed, having formed just a few hundred million years after the big bang.

The team behind the discovery, published in *Astrophysical Journal Letters*, used NASA's Hubble space telescope to identify the galaxy, and measured how far away it is with data from the Keck observatory in Hawaii.

Accurately measuring distances in cosmology is surprisingly tricky, as it's often difficult to tell the difference between galaxies that are dim and nearby and ones that are bright and far away.

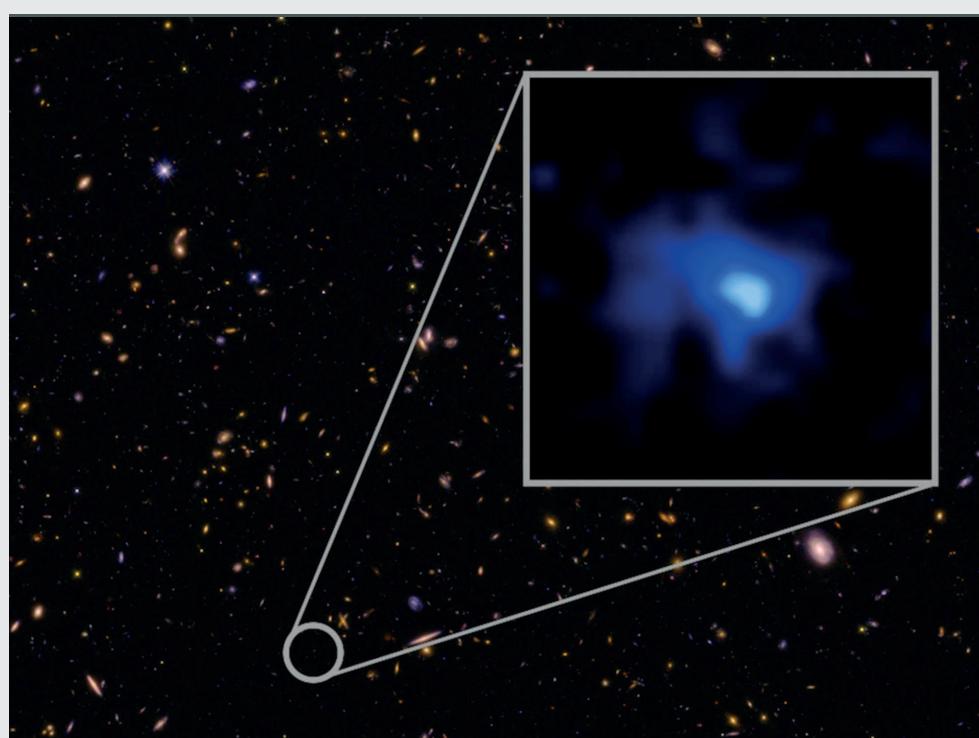
The distance to this new galaxy was determined from the spectrum of light it emits. Because of the expansion of the universe, more distant galaxies are moving away from the earth faster than those close

by. This causes the light they emit to be shifted towards the red end of the spectrum due to the Doppler effect.

According to Pascal Oesch, a postdoctoral researcher at Yale and lead author of the new study: "we have a lot of sources that we can see with Hubble that are probably farther away, but we cannot measure their exact distance yet."

The discovery gives us an important glimpse of galaxy formation in the very early universe. When the light we see now first left EGS-zs8-1, it was already around 15% of the size of the Milky Way is now, and growing around 80 times more rapidly.

The properties of these early galaxies are very different to those we see today, and they raise important questions for cosmologists looking to understand the early universe.



JAMES BEZER
Image credit: NASA

The elections are now over: so what's next?

Joshua Renken outlines what will have happened last night, and what the next fews days may have in store for the government

This election was a big one. The stakes were incredibly high; with the size of the state, the union of the United Kingdom and our position in the European Union on the ballot, and with the added nuanced policy debates around the NHS, immigration, housing, our nuclear defenses, the continuation of austerity and political reform, there was certainly something for everyone to sink their teeth into.

But for all the impact that the results will have, you would be forgiven for thinking this was a pretty standard issue election. All the parties ran remarkably risk averse, sterilised and sometimes downright dull election campaigns, with no real stand-out moments.

And to top it all off, after all the sound and fury, the polls didn't seem to budge after more than a month of campaigning, much to the annoyance of journalists looking for a headline.

The Conservatives were edging it in the polls for the last few weeks of the campaign, during which time the various party leaders universally opted for a very stage-managed appeal to voters through the media, with virtually no walkabouts among the general public and a great deal of backroom spin.

So, in case you haven't heard, we have a hung parliament. If we don't have a hung parliament this article will sound very stupid indeed, but everyone will be too distracted by hell freezing over to care about my blunder. In fact, this time round we have an even more 'hung' parliament than in 2010. Unfortunately this article was written before the results actually came in, but we will struggle manfully on (Fucking print journalism, you can see why it's dying can't you?).

This means that regardless of whether the Conservatives or Labour have won the most seats, we still do not have a majority government. Neither party reached the magic number of 326 seats (half the number of MPs plus one) so they

Neither party reached the magic number of 326 seats”

need extra support from smaller parties to 'command the confidence of the House of Commons' and pass a Queen's speech, the only test for a stable government that really matters.

This means we are in for a fascinating few days, or even weeks, of coalition talks.

Here's what could happen...

Farage's UKIP steals the votes but not the seats

Despite winning around an eighth of the votes across England, UKIP only have a tiny number of MPs in parliament. Nigel Farage's party has made a huge impact on the results of this election, but not because of the constituencies they won. Rather because they will have stolen a decent chunk of traditional Tory votes, which would have otherwise won David Cameron the election. Farage has said that if he loses in the South Thanet he is contesting he would step down, giving huge motivation for the larger parties to keep him out of Westminster.

The Lib Dems will be the hardest hit, but there could be another coalition on the horizon

The Liberal Democrats will have lost a large number of their MPs, with only those more Tory-leaning managing to survive. The slightly more left leaning Lib Dems will lose out to Labour in many marginal constituencies.

Despite experiencing heavy losses, they still have a big influence in coalition talks.

Nick Clegg has ruled out a coalition deal with the SNP, but has said he would be prepared to agree to a deal with Labour.

Many Lib Dems were strongly opposed to the coalition deal struck between Clegg and Cameron in 2010, and the Lib Dems have traditionally been considered ideologically closer

to Labour than the Conservatives, though this might be brought into question if another Lib Dem – Conservative coalition deal is struck.

What will happen beyond the wall?

The SNP have overtaken the Lib Dems as the third largest party in parliament – though not by the number of votes across the UK – but the Scottish nationalists will only be backbenchers, provided Ed Miliband does not go back on his promise not to strike any kind of deal with Nicola Sturgeon. Miliband might come to seriously regret that decision if it scuppers his chances of forming anything other than a Labour minority government.

There is a certain degree of crossover in the Labour and SNP manifestos, and around three quarter of all votes cast in Scotland will be for one of these two parties, which have led many to suspect that the SNP would give their tacit approval to a Labour administration.

Some major Labour scalps will have fallen to the SNP, as Sturgeon made the weather north of the border. They've outflanked Labour by offering a more convincing alternative to the Conservatives, in addition to winning added support as the pro-independence party, which was supported by 45% of Scots in the referendum last year.

The SNP have positioned themselves as a bolder, more progressive left-wing party than Labour, by opposing austerity and calling to scrap Trident. On top of this, the referendum allowed the Scottish Nationals to sell their brand virtually non-stop for two years, while the Westminster parties were on the same side working together which as tainted Scottish Labour. If, by some minor miracle, many in the last cabinet manage to defend their seats against the wave of SNP support, the Liberal Democrat-Conservative coalition could be in for a second



innings.

The story of this election is definitely that of relative stagnation in England, Wales and Northern Ireland, but revolution in Scotland. Much of this is down to the SNP's charismatic leader Nicola Sturgeon, who is the only party leader who isn't actually standing as an MP.

The closest election yet?

2015 has seen a huge number of seats decided by less than a thousand votes either way, with many constituencies on a knife-edge on top of very tight parliamentary arithmetic.

DUP wins Northern Ireland, Labour wins Wales, the Conservatives win England and the SNP win Scotland.

If Labour and the Conservatives are on a very similar number of seats, plus or minus 15 from 280, then Miliband is more likely to become the next PM, because he has more paths

Politics

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Politics Editor || Joshua Renken



to power through coalition deals.

The party that wins the most seats has the first opportunity to form a government, and attempt to pass a Queen's speech through the new parliament. If this fails, then an alternative administration can be created. If, for whatever reason, coalition talks completely fall flat then we could see a second election this year, though this is highly unlikely.

Questions of legitimacy will inevitably arise. Should the prime minister be the leader of the largest party, or the leader who can command the greatest coalition majority in the House of Commons?

Who is willing to hold hands with Cameron?

The Conservatives have ruled out a coalition with Labour, the SNP, the Greens and Plaid Cymru, leaving UKIP, the DUP and the Lib Dems as

the only realistic partners.

However, the Lib Dems wouldn't be likely to make compromises for the sake of the small number of UKIP MPs, and even if all four of these parties did somehow agree on a coalition they won't make the numbers.

This has led many to consider the possibility of a grand Labour-Conservative coalition, similar to what occurred during World War II with Churchill's war ministry. But this would be truly remarkable in British politics.

The unlikelihood of a grand coalition, despite its superficial appeal, cannot be overstated.

Whether it's Ed Miliband or David Cameron walking into Downing Street, they will need to show a great deal of humility and must give the impression of a cooperative spirit. The next parliament is set to be one of the most volatile and unstable in our history.

"We have officially moved into a more continental style of politics."

Electoral reform could be put back on the agenda, despite the fact we had an alternative vote referendum only four years ago.

We have officially moved into a more continental style of politics. The Labour-Conservative duopoly has broken down, perhaps for good.

In the next few days Northern Ireland's representatives might come to the fore, if the right-wing DUP and left-wing Sinn Fein enter into negotiations with the Conservatives and Labour respectively. The DUP are looking to win around 8 seats while Sinn Fein are expected to have 5 MPs in parliament.

This could make all the difference for a party to crawl across the 326 finishing line.

It is important to mention that instead of formal coalitions, where smaller coalition partners typically receive cabinet and ministerial positions in government as the Lib Dems did in 2010, some minor

parties could agree to a 'confidence and supply' arrangement where they vote through a Queen's speech and pass vital actions of the government through the House of Commons, without being given official positions.

In this case, their influence would come through when negotiating with the larger party on the nature of the policy, budget, law or anything else being discussed.

The big prediction

Conservatives and the Lib Dems have both lost two dozen seats, Labour gained a dozen, the SNP won at least three dozen more constituencies in Scotland and other parties such as UKIP, the Greens and Plaid Cymru have made no significant advances in parliamentary representation. This would put the Tories on around 290, Labour on 260, the Lib Dems on roughly 25 and the SNP on up to 55. (I trust in Nate Silver).

Music

music.felix@imperial.ac.uk

Music Editors || Grace Rahman & Amna Askari

Your Summer Festival Guide

Grace Rahman gives the lowdown on her festival picks this year

Missed out on Glastonbury re-sale tickets? Or simply don't fancy watching the sun rise over the stone circle after queueing up for a falafel wrap behind the Kardashians? There are a whole host of festivals across the country this summer that cater to all tastes and most budgets. Whether you want a hedonistic weekend in Wales or a London fest a stone's throw from your internship office, here are some of our hand-picked faves.

Green Man

Brecon Beacons, Wales
20th to 23rd August
£140 + booking fee

As a festival, boasting that you're 'family-friendly' can be a bit off-putting, but just think of it as the antithesis to the piss-filled bottle throwing of Reading and Leeds or the stabby nature of multiple others. Aside from babies in papooses crying during evening sets, you probably won't even notice. This year's sleepy, friendly Green Man has the likes of not very sleepy or family friendly **St Vincent** in attendance, as well as **Goat**, **Hot Chip** and the universally adored **Public Service Broadcasting**. The civilised music fan will have ample time to read their copy of *The Observer* (available onsite) of a morning before donning American headdresses and heading out to dad dance to **Super Furry Animals**. Despite being in the wilderness of Wales, the nearest station, Abergavenny is only two and a half hours from Paddington and there's a free shuttle to the site (which isn't the case for other awkwardly located festivals, we're looking at you Bestival). The countryside setting is stunning and the site itself is twee as hell. Perfect for the first timer, Green Man is a calm affair. There's no judgement if you want your bedtimes early and your raving limited. Don't miss the ceremonial burning of the 'green man' on the last night.

TL;DR: If the crowds of Glasto don't appeal but you're too bourgeois for Latitude.



Field Day

Victoria Park, London
Saturday 6th June to Sunday 7th
£38.50-£83 + booking fee

This two day fest is ideal for the music fan trapped in London for the summer or festival first timer, being smack bang in the middle of the East End. As well as being able to hop on the central line home after a day of Red Stripe sponsored head bobbing, you'll avoid all the costs of a pre-festival trip to Millets, as there's no camping. If you value the line-up more than the vibe, then this might be the best year yet for Field Day, as **RIDE**, **Patti Smith** and Imperial's own alumnus **Caribou** are playing. The Saturday's got more names, with **Django Django**, **FKA Twigs** and **Tune-Yards** among plenty, and so has a heftier price tag. Sunday boasts the old-timers **Patti** and **RIDE** though, as well as **Savages** and **Mac Demarco**, so it's a toughie. Or you could be decadent and go to both. Field Day often attracts even more artists than the line-up would have you think, but they're mostly there to see their mates. If you're the kind of person who'd get excited standing behind two thirds of **the xx** during a **Kindness** set, this is the outing for you. Dev Hynes is a loyal attendee, so bring along your old **Lightspeed Champion** vinyl for him to sign, I'm sure he'd love that.

TL;DR: Don't forget your canvas tote bag and nonchalant attitude.

Reading Festival

Reading, Berkshire
27th to 30th August
£66.50 for a day ticket / £210 for the weekend

If the infamous poster of this year's line-up with all the male-only bands blanked out, leaving only sparse female acts didn't



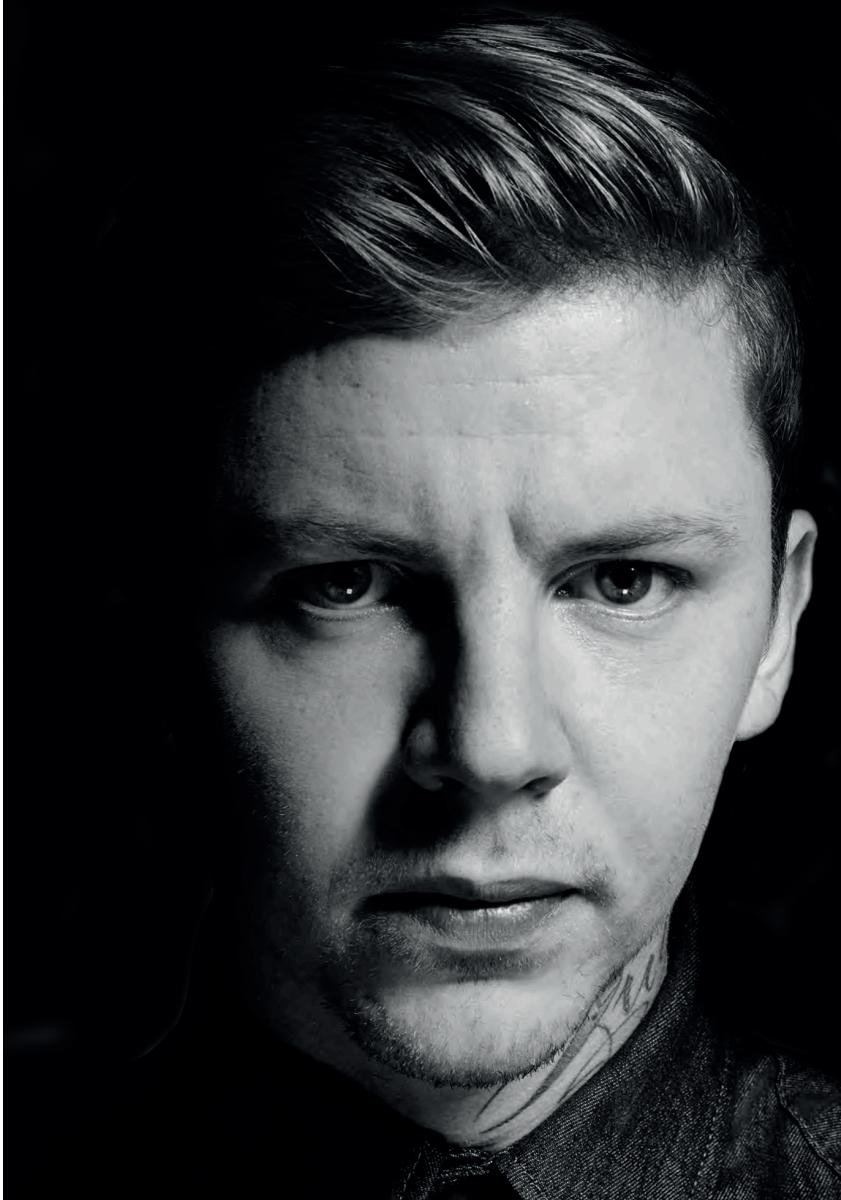
put you off, Reading might be for you. This year's Friday headliners, **Mumford and Sons**, don't really go with the vibe of the festival, well-known to be full of teenagers from the south-east celebrating their GCSE results by huffing on hippie crack and setting fire to tents. **Drenge**, **Palma Violets** and **The Cribs** are bands ideal for a Reading audience and seeing them in their natural habitat is akin to going on safari rather than a rainy day staring out the lions at London Zoo. Most exciting and arguably the only reason you need to go, is that Sunday boasts one of only two festival performances **The Libertines** are expected to do this year. Peter and Carl are back together and writing

Visions

Various venues in Hackney, London
Saturday 8th August
£30

This one day festival comes highly recommended (by us). As well as boasting headliners **Camera Obscura** and **The**





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Travel

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Travel Editor || Yung Nam Cheah

Driving... to save the planet?

Amelie Lecoeuche shares her environmentally friendly summer plan

“What are you doing this summer?” I am driving to Mongolia with my father. Not a conventional tourist destination for a couple of UK residents, I’ll admit, but we have always preferred adventurous destinations over beaches crammed with lobster-red tourists eating ice-cream and tripping over beach towels.

There is something so much more fulfilling about exploring a different culture independently and seeing how local people live compared to staying in one fixed place and participating in the structured, predictable day-trips organised by a generic big-name travel company.

Between the pair of us, Dad and I have crossed a variety of countries on foot; by train; by rickshaw; and 4X4, each time stopping and seeing what each region had to offer on the way. This time we have teamed up to cross most of the breadth of Eurasia, as a kind of nod to our love of adventure before I move out of the family home for good.

The best part of our plan is that this endeavour – being on a somewhat larger scale than normal – is going to be done in the name of a good cause. This is because my father and I are not driving to Ulaanbaatar entirely on our own: we are doing it as one of the teams entering the Mongol Rally for 2015.

Apparently, there are enough mad people out there who want to break down in the middle of a desert or half way up a mountain for dozens of teams to pack their bags and drive to Mongolia from the UK every year, and there are even organisations who help with the important legal bits like how to get visas and ship the car back home.

Dad and I are doing the Mongol Rally



The route that Amelie and her father will drive through with the Cool Earth group - passing through France, Germany, Poland, Ukraine, Russia, Kazakhstan and finally Mongolia itself. Photo: Google Earth

"There are enough mad people out there... pack their bags and drive to Mongolia."

with the Adventurists, which means that we will have to comply with three golden rules:

- 1. You can only take a farcically small vehicle**
- 2. You're completely on your own**
- 3. You've got to raise £1000 for charity**

The Vehicle

In our case, the ridiculously small and underpowered car will be a 26-year-old Citroen AX. This is a car older than most of the Undergraduates at Imperial. With a top speed of under 60mph, it is a car which actually gets overtaken by speed-limited lorries on the motorway, and where you wait until a downhill stretch before attempting any overtaking yourself.

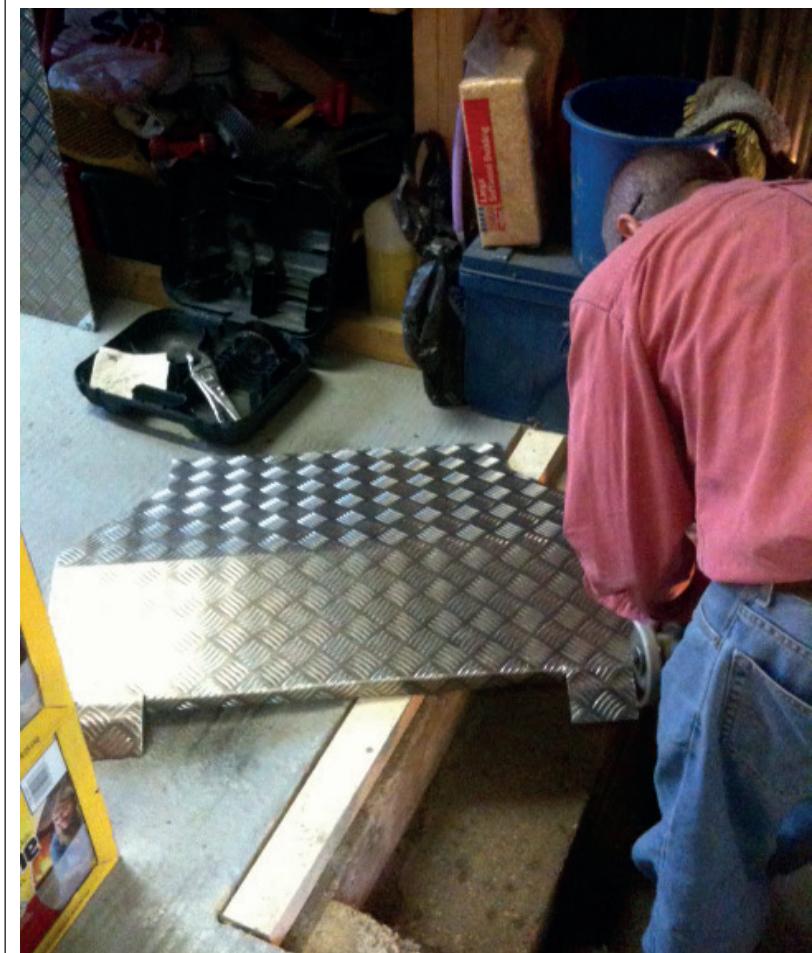
This car will need to deal with roads covered in rocks, pitted with potholes, or potentially covered in sand. The kind of roads associated with big, powerful cars with high ground-clearance. Even with larger wheels fitted, you wouldn't be able to fit a normal tin can under the AX. As for power, I suppose we could attempt to fit a sail to the roof and pray for wind.

A lot of work has gone into fitting the Citroen with a sump guard, to protect the underside of the car from attacks from aggressive rocks. This constituted getting hold of a large sheet of aluminium – the kind you normally see making up metal walkways – and cutting the thing down to size. Dad then made a large

indent at the point where it needed to bend to weaken it, and we had to strategically roll over it with a (larger) car in order to get it to fold correctly. It is now majestically bolted under the front of the AX.

We also need to pack a lot of

gear: tents, camping stove, sleeping bags, clothes, maps, water, jerricans of spare fuel, and spare tyres. It's pretty heavy stuff- so much so that Dad had to beef up the suspension to prevent the car from sinking too low. It will be a tight squeeze in a car



The car needed some work before it's ready for the road ahead. Photo: Amelie Lecoeuche



Logo of Mongol Rally, whose participants will accompany the duo on their drive Photo: Mongol Rally

"We also need to pack a lot of gear and had to beef up the suspension."

Travel

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Travel Editor || Yung Nam Cheah



The fetching blue-green 26 year old Citroen AX that will travel across the world. Photo: Amelie Lecoeuche

where you can touch the windows of both sides without leaving your seat, but practise at packing a roomful of things when moving to London at the start of term should count as good preparation for this task. The good news is that the cassette player still works, so during the many hours ahead my dad will be working through the mighty collection of music tapes from his University days. I am to be exposed to literally hundreds of hours of '80s music. Oh well, at least the car is in a fetching blue-green colour.

We Are Alone

No back-up support. If we break down, we have to find a way to fix the problem. We choose the route ourselves, and are responsible for the visas involved.

As we will be lucky to reach the finish point without half a dozen break downs, if at all, preparation for future repairs and problems is key. Our gear includes many interesting-looking tools of various sizes, as well as shovels (for sand) and two sturdy metal planks (for ditches). On the bright side, when we break down in the middle of nowhere, the car is very light compared to modern ones. We should be able to push.

We are planning to go through France, Germany, and Poland, before heading diagonally south, to eventually enter Russia via northern Ukraine. We then will head fully south and turn East through Kazakhstan. Crossing into Mongolia itself involves a brief hop back into Russia, before heading straight to Ulaanbaatar. For some reason the finish line this year has moved from Mongolia's capital to Ulan-Ude in Siberia, but my family has had a long-running joke that one day I shall roller-skate in Ulaanbaatar, and it would be a shame not to complete the

challenge.

Roller skates re-packed, we will head north back into Russia for the final time in order to get to Ulan-Ude. This multiple re-entry into Russia has caused some complications with the visas needed,

as a normal tourist visa only allows two entries.

However, after some research, we found a more expensive version which will suit our needs. An interesting challenge posed by the freedom of route is the lack of maps

available for some regions. In a world of Google Maps and satellite imaging, it was surprising to discover that no actual road maps have been updated in some areas for over a decade.

There is something a little deflating about having THE most up-to-date map out there and finding out that you were still in primary school when it was published. As we are guaranteed to get lost at least once, I am considering learning some rudiments of various Asian languages, should wild gesticulating and a look of abject confusion fail to explain our predicament to locals.

Helping the World

This year the Adventurists are supporting Cool Earth. Every team is raising £1000 for one of their projects. The one that I chose was to support the Awajún project. The Awajún people live in Peru, close to the Ecuadorian border. Cool Earth wishes to protect 56,000 acres of their land, home to 15 endangered species, from the threat of loggers and of miners.

As well as the environmental impact of deforestation, destroying Awajún land would push these species closer to extinction and destroy the local people's way of life.

Cool Earth works by helping the local people to protect their homes. By developing alternative sources of income through fish farms, cacao, and traditional jewellery made from seeds harvested from the rainforest, the idea is to out-price forest destruction. By helping the people to retain control of their homes,

Cool Earth also protects vast areas of forest which cannot be accessed without first clearing the area belonging to the villages. In effect, the villages and the forest close to them create a barrier to prevent further deforestation.

So the plan is to drive across most of two continents in an old and unreliable car using a route which may have changed and the roads may actually break the car in order to save the homes of hundreds of people thousands of miles away.

'What are you doing this summer?
I'm saving the world.'

Donations can be made in person or via the Cool Earth platform at www.coolearth.org/402/driving-to-save-the-planet, and I have set up a Facebook page to document our travels (search 'Driving to Save the Planet').

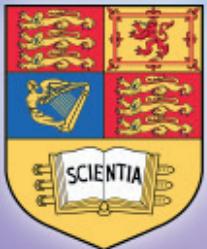
For more information, visit www.coolearth.org and <http://www.theadventurists.com/mongol-rally>



Hopefully the Citroen will be able to avoid this fate. Photo: Creative Commons

Union Page

The Union Awards - nominate someone today!



THE UNION AWARDS

Celebrating the huge impact and hard work of our volunteers the Union Awards are the annual showcase of the best of Imperial College Union and our membership. We have 14 awards across the board, all designed to recognise the great work that students do at the Union.

The Union Awards are nominated by students, decided by students and awarded at our gala event in June.

We need your nominations to help us shortlist students and groups for the Union Awards. Your nomination is supported by a short statement. This is your chance to tell us why they deserve to win that award; include examples, reasons and any information that will help!

Nominations open on Monday 27 April, and you can make a nomination until midday, Wednesday 27 May. Just login on the Union Awards page on our website, and you can nominate as many times as you want in each category. If you have any questions or queries please contact unionawards@imperial.ac.uk.

Awards available are:

- ▲ Campaign of the Year
- ▲ Contribution to College Life Award
- ▲ Innovation and Enterprise Award
- ▲ Event of the Year
- ▲ Club, Society & Project of the Year
- ▲ Community Connections Volunteer of the Year
- ▲ Community Connections Project of the Year
- ▲ Academic Representation Network Undergraduate Team of the Year
- ▲ Academic Representation Network Postgraduate Team of the Year
- ▲ Academic Representation Network Rep of the Year
- ▲ Colours
- ▲ Outstanding Service Award
- ▲ Fellowship
- ▲ Fellowship with Distinction

Join the #helloicu for 2015!



October sees the return of thousands of new students and we need your help to give them the best welcome possible! We are looking for people to join the #helloicu crew, to share your experiences and offer advice that will help relieve any nerves and concerns.

The #helloicu crew have an important role in making sure new students get settled into life at Imperial. Being part of #helloicu crew is not only great fun but gives you the chance to meet new people and help create memories to last a lifetime!

This will be our third year of running #helloicu crew and we want it to be bigger and better than ever before! This is what #helloicu crew had to say about their experience last year:

- ▲ 100% said the experience boosted their confidence
- ▲ 90% said they learnt and developed new skills
- ▲ 100% made new friends from different courses and study years
- ▲ 100% would recommend the experience to a friend.

Get involved in a range of Welcome Week events that fit around your timetable and interests and make it a week to remember! Find out more and sign up at imperialcollegeunion.org/helloicu.

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imperialcollegeunion.org/survey

We want to know
what you think
about



Union Survey 2015

FRIDAY 8 MAY



LIVE COMEDY



Phil Nichol
absolutely born to perform,
and the show is brilliant



James Dowdeswell
A master of the comedian's
craft. His material is top drawer.



FEATURING:

PHIL NICHOL

(Edinburgh Fringe Preview) Canuck Comedy legend & writer/performer of the perfect comedy song " Only Gay Eskimo" stormed it at Glastonbury, Hop Farm Festival, Edfringe and all over the world- as covered by Tenacious D

JAMES DOWDESWELL

West Country stand-up , beer and wine enthusiast brings his, jokes about booze. The ultimate happy hour. As seen on Russell Howard's Good News & Ricky Gervais' Extras (BBC)

+ PETER MUNTON & MC SION JAMES

Imperial Comedy Society

MONDAY 11 MAY / 20:00 - 22:00
THE UNION BAR / £3.00 IN ADVANCE

Make sure you don't miss out! Book your ticket now online.

Spin

YOU CHOOSE THE MUSIC

Friday 15 May

20:00 - 02:00

Metric & FiveSixEight

Free before 20:00

£2.50 after



COMING UP!

Date	Event	Time	Location
Friday 8	iPop	20:00 - 02:00	FiveSixEight & Metric
Friday 8	Reynolds Cocktail Club	17:30 - 00:00	Reynolds
Friday 8	Cocktails at the h-bar	17:30 - 00:00	h-bar
Monday 11	Nice 'n' Spiky Comedy	20:00 - 22:00	The Union Bar
Every Tuesday	Super Quiz	20:00 - 22:00	FiveSixEight
Every Wednesday	CSP Wednesday	19:00 - 01:00	FiveSixEight & Metric
Every Wednesday	Pub Quiz	19:00 - 22:00	Reynolds
Friday 15	Spin	21:00 - 02:00	Metric



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Welfare

felix.welfare@imperial.ac.uk

Welfare Editors || Diba Esbati & Chanon Wongsatayanont

Exam Survival Guide

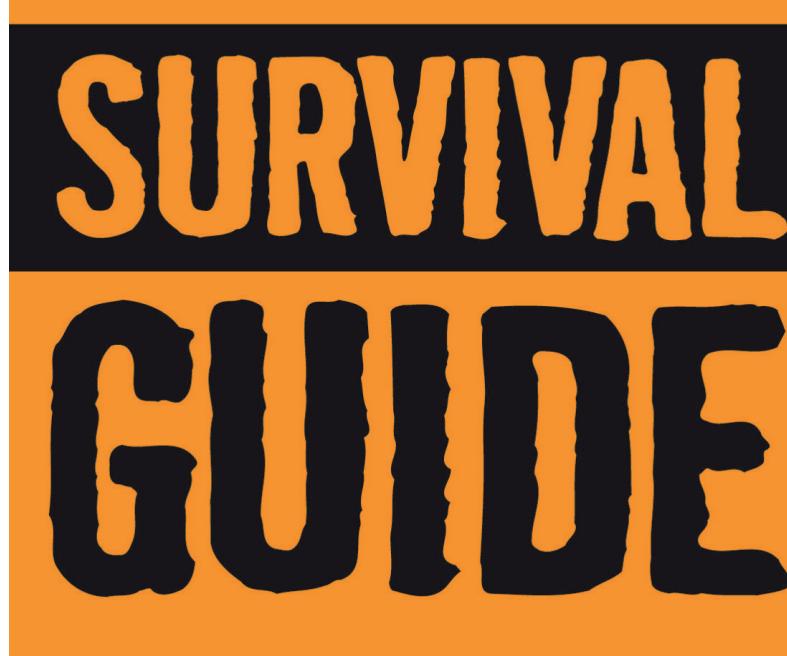
Chanon Wongsatayanont has an action plan to organise your days

I popped into the Central Library today. It has turned into a special circle of hell with the smell of stress oozing out of the walls and the room echoing with the sound of a thousand people scribbling. Hurricanes of paper raged on every table so I found nowhere to sit. I'm quite relieved really. It gave me an excuse to escape the place and find somewhere else.

I've talked lots and lots about exam stress in my previous articles but I'll write one more just because of the sheer stress I've seen today. This time, I'll go for something very precise. No more general tips and analyses, 'maybe-this, maybe-that'. They aren't very useful in the thick of action when emotions run high and nerves are on edge. I'm going to give you a schedule, and let's call it an Exam Survival Guide.

Some of the advice will make you go "I know, dad/mum!" if you hear them back at home. But please trust me for a minute and read the rest of the article. This seemingly simple survival guide has helped me through one of the most stressful times of my life: three weeks before my finals in my undergrad (one of the two graded exam sessions in my whole degree). My alternative had been anxiety pills.

This routine was actually given to me by a university doctor I had an



Don't panic! Here's a schedule guide to keep you sane and revising right up to the exam. Image: Wayne Fears

appointment with during my finals revision. He said I should strictly stick to the schedule for a week and if things aren't getting better, he would prescribe anxiety pills.

Before the schedule, I had been sleeping at 03:00 or 04:00, waking up at 10:00, somehow still feeling horrible. I wasn't able to work properly until 15:00 because of

headache, then trying to compensate for time badly spent by working further into the night, I went to bed later and later. The vicious cycle got worse, until I couldn't focus anymore.

So I gladly accepted this routine. I think it was out of lack of alternative; I knew that my night routine wasn't working even though I've always been a night owl, so a recommendation

that sounded different and stable is welcome.

I first thought the 'doctor's orders' would put extra weight on my shoulders. But after a few days, the routine became a massive relief because it made me feel that there was something I could finally control. I knew what each of my days would look like and despite the exams, things weren't as chaotic anymore. It doesn't make exams easier, just easier to cope with.

Looking back at it, the Exam Survival Guide is actually an effective time management system. I now see it as a preventative measure that stops stress building up from other things in addition to exam stress, such as lack of sleep and not knowing where to start, especially when there are no lectures anymore. It provides a system you can use to help manage your day, making it feel bite-sized and not overwhelming.

The schedule will also keep you grounded, getting you through good days and bad days of revision. Sometimes, overworking to compensate for a bad day would cripple your revision plan for the next day.

Give the Exam Survival Guide a try, especially when you're feeling lost with the exams looming so close. It might work for you as it did for me!

EXAM SURVIVAL GUIDE SCHEDULE

08:00-09:00 – Wake Up, Morning Routines, Breakfast

Have an easy breakfast that packs a lot of slow-release energy. Porridge, whole-grain cereal or congee recommended. Do not skip it. This will be your energy source until lunch and the gradual digestion will keep you awake as you study. It will also start your metabolism, which helps stabilize your blood sugar level that will in turn reduce stress.

09:00-12:00 – Revision

Try to keep the revision within this time frame, but make sure you use all the time wisely.

12:00-13:00 – Lunch Break

Anything is great for lunch apart from two things: Heavy meal and sugary lunch. Heavy meal will give you a food coma that will knock you out in the afternoon session. Doughnuts for lunch might seem like a great idea but the sugar high and the eventual crash will make your afternoon revision a hell of a rollercoaster.

13:00-16:00 – Revision

The challenge here is staying awake (I would know), especially when you're not used to this kind of schedule. Light caffeine and healthy lunch will definitely help with this.

16:00-16:30pm – Coffee/Tea/Biscuits/Socialising/Gaming Break

To refuel some energy or blow off some steam. Breaks are essential for the daily marathon. But make sure that you don't talk to friends past 16:30!

16:30-19:00 – Revision

The last push to complete all the revision you've set yourself for the day.

19:00-20:00 – Dinner

Now it's time to reward yourself for 8 hours of revision you've done today. Preferably ice cream for dessert. Diet can come later.

20:00-22:00 – Rest (Or Optional Revision)

Can be an optional revision session in the case that there is still a lot of material to cover, or you've procrastinated too much during the day.

22:00-00:00 – Rest

This is vital. It can be exercise, talking to friends, gaming, silly youtube videos or just doing nothing. I would recommend exercise as it uses up the adrenaline stored up in times of stress, but whatever to take your mind off the stuff you've revised today. The brain takes a while to consolidate long-term memories and this is an unconscious process, so just trust your biology to do what it's supposed to do. Plus, your brain needs some time to calm down from intense mental activity so you can go to sleep more easily.

00:00 – Sleep

Try to stick to midnight because if it gets any later, you'll either wake up with less sleep or the whole routine might slowly begin to shift. Memory consolidation also occurs during sleep, so getting enough sleep during the exam season is essential. It also makes waking up at 08:00 more of a possibility for night owls.

Mental health helplines and resources

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

Helplines

If you are distressed and need someone to talk to :

Samaritans (24 hr helpline):

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

Anxiety Help :

Anxiety UK

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

No Panic

Phone: 0808 800 2222
(daily, 10:00 - 22:00)
www.nopanic.org.uk

Eating Disorders:

Beat

Phone: 0845 634 1414
(Mon-Thurs, 13:30 - 16:30)

Addiction:

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

Narcotics Anonymous

Phone: 0300 999 1212
www.ukna.org

College Resources

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.

Arts

arts.felix@imperial.ac.uk

Arts Editors || Fred Fyles & Kamil McClelland

Blood: A Tale of Two Halves

Clara Nevola Clark finds Soho Theatre's play divisive

Just when we thought there couldn't possibly be another *Romeo and Juliet* reinterpretation, the Tamasha Theatre Company chipped in with their own modern tale of star-crossed lovers (can't talk about that play without saying the word star-crossed folks, it's a legal requirement for reviewing). After all, reinterpretations are all about the retelling of classic story in a way a modern audience can relate to, right? So Emteaz Hussain wrote *Blood* – as she herself puts it, "a contemporary urban love story" of two British Muslims, Caneze and Sully, fighting their family ties for the sake of love. The result is a play even more removed from a modern audience than the 16th century one it's inspired by.

The text oscillates between forced poetical lyricism and overeager *bradistani* dialect – think wannabe Shakespeare, but down with kids. The drama revolves round the stereotyped lives of young, northern, working class Muslims, surrounded by gang warfare, matchmaking aunts, and discrimination.

For someone like your reviewer, only recently out of teenagehood, the adolescent love scenes are cringingly mumsy: he raps about his love to her (raps! He actually raps, I kid you not), she wears his jacket to school, and they have an illicit picnic in her room one night. More than a retelling of *Romeo and Juliet*, *Blood* had all the look of being a middle class and middle aged idea of what a gritty version of *High School Musical* would be.

As far as the text is concerned, *Blood* is absolutely irredeemable; the dialogue will make you squirm from start to finish, the jarring "innit bruv" clashing with the predictable, pseudo-dramatic repetition of bad poetry.

Yet, miraculously, despite the relentlessly awkward text, *Blood* managed to be a decent and almost moving production. With the exception of film stars taking the stage, going to the theatre normally equates to going for the play alone.

Generally, one goes for the performance and not for the actors; the plays themselves get reenacted, redirected, reinvented. A good play can be ruined by bad actors, but it will find another life in a more competent cast. In this case however, the production was saved by two startlingly good actors. Krupa Pattani and Adam Samuel-Bal convey enough youthful passion and teenage angst to transform Caneze and Sully's lines into something meaningful. They are



Adam Samuel-Bal (Sully) and Krupa Pattani (Caneze) in Tamasha's production of *Blood*, currently on at the Soho Theatre Photo: Robert Day

good enough to allow the audience to almost forget the clunky text, transporting them along on the wave of emotions.

Starting off a bit shaky (the accents was a bit touch and go) the pair grow into their roles throughout the play and, in doing so, take you with them. They transform from one dimensional stereotypes of teenagers to almost-believable, fully rounded people, overcoming the huge hurdle posed by the often unnatural-sounding lines they are hampered with.

Adam Samuel-Bal gives a goofy spin to his character, breaking up the forced drama with some genuinely funny moments. The two, as well as acting their own part, also act out the other characters through their recollections. The whole play is recounted by them, a flashback that enables them to relive their story. Samuel-Bal's impression of a pushy Pakistani aunt is priceless, as he jumps from one side of the table to the other, acting out both parts of the dialogue. Krupa Pattani is exceptionally good at evoking other characters; she switches from her slightly petulant feminine character to a gang-leader bully boy effortlessly.

In one scene she tells of how her family-imposed fiancé comes over with a copy of *Asian Bride*, showing off about how opulent their wedding will be. Using nothing more than mere body language, she conjures up a muscular, small-town henchman. In another, she shows both sides of a rape scene with startling efficacy. Both the actors and the director, Esther Richardson, are responsible for the success of these scenes, as the minimal props on the stage allow a cast of two to populate a world filled with family, employers, fellow students and colleagues. Arun Ghosh's electronic score is also worth a mention, as it underlines the clash between the lightness of Sunny and Caneze's love and the oppression of their cultural restrictions.

All in all, *Blood* is an unusual example of actors so good that they redeem a truly execrable play. Or maybe it's an example of a play so unutterably bad that even two energetic and talented young actors can't make you forget quite how predictable and jarring the text actually is...

Blood is on at Soho Theatre until 16th May. Ticket from £12, available online.

"Despite the relentlessly awkward text, Blood somehow manages to be moving"

"Blood is an unusual example of actors so good that they redeem an execrable play"

The Modern Life Issue

FRED FYLES
KAMIL MCCLELLAND
SECTION EDITORS

This week in art is one for modern life, where we look at productions that either reinterpret classics in a modern setting or interpret the modern world itself and allow us to see it in a new way.

We start with Clara Clark Nevola's review of *Blood* at Soho Theatre, a reinterpretation of *Romeo and Juliet* retold for a modern audience. But before you are head in hands over yet another reinterpretation of the piece, *Blood* proves to be something quite different entirely, yet not for good reasons at all. This "contemporary urban love story" about two young British muslims is cringeworthy at best, with a jarring text only redeemed by some fantastic acting.

From that we go to the Young Vic, where Max Falkenberg reviews their production *Colem*, a fascinating anti-Capitalist piece that through an amalgam of various forms of stage art, displays the evils of the current capitalist system. It's certainly an unusual new play that is worth one's attention.

Everyman at the National Theatre forces modern humanity to take a look at itself, with Richard Norris holding up a mirror to our society and its foibles.

A Mad World My Masters presents quite a different piece of theatre, as Fred Fyles found out in the English Touring Theatre production at the Barbican. Transposing a 1605 play to the 20th Century, Fred found it slightly too slapstick and tongue-in-cheek for him, perhaps aimed at a slightly different audience.

Angus James Morrison visits the Royal Opera House for their production *The Virtues of Things*, a new opera by computer game music composer Matt Rogers. Analysing the role of opera in the modern world, this piece is told through the life of a family of opera prop-makers and whilst brilliant in places, as the comedy wore off, it showed some of its weaknesses.

Finally, Fred Fyles goes to two new art exhibitions, one at the Whitechapel Gallery and one at the Courtauld Gallery. The first, *Renaissance Modern*, analyses how the idea of modernity in art developed, all the way back in the Renaissance era. The next, *Christopher Williams, the Production Line of Happiness*, looks at the work of this contemporary photographer and how he has created a visual language that reinterprets the everyday art around us.

Arts

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Arts Editors || Fred Fyles & Kamil McClelland

A Surreal Counter-Capitalist Argument

Max Falkenberg follows Golem from the Young Vic to the West End

Using animation, live music, physical theatre, and stand-up comic timing, *Golem* is less your standard play and more a cabaret spectacle. Despite a slightly weaker plot than hoped, *Golem*'s message about corporate greed and human idleness is poignantly addressed by its technical achievements. With stunningly beautiful visuals, an incredible soundtrack, and a remarkable attention to detail, theatre company **1927** present a truly unforgettable psychedelic nightmare – *Golem* is quite simply an artistic masterpiece.

Living in the nameless dystopian parallel of a European metropolis, the Robertson family are shy, geeky, and wildly unpopular. Having been abandoned by their parents, Annie and Robert live with their grandmother. Both are part of the punk band "Annie and the Underdogs", despite being too shy to actually perform in public. With dull and uninteresting lives, Robert works in an equally dull job: "backing up the back-up" by writing out all the ones and zeros by hand. But Robert does have one friend, a genius inventor who, having invented a whole range of junk, finally comes up with his killer invention: the Golem, an autonomous clay man to serve his master's every whim.

A critique of man's desire to have everything they want, the Golem symbolises corporate control over



Shamira Turner as Robert in 1927's production of *Golem*, currently on at Trafalgar Studios Photo: Bernhard Muller

the masses: the effect of capitalism on our actions, opinions, and appearance. The show's set – born out of animation – forms a continually transforming backdrop, unparalleled in its ability to wonderfully and

simply convey the surreal nature of the setting. With the actors seamlessly interacting with the animation, and with the projections never feeling out of place or poorly thought out, the achievements of

this show are almost a little hard to believe.

I don't really want to pick out the work of the individual actors, since the cast is exceptional, but one moment in particular did strike me;

Shamira Turner as Robert spends a hefty part of the show walking from location to location; but with nowhere really to go, the effect of rushing through a city is achieved by a rhythmic stationary movement against a panning animated background. My words don't really do it justice. It was simply extraordinary.

Created by 1927, *Golem* is written and directed by Suzanna Andrade with film, animation, and design by Paul Barritt.

The performances are sharp and entertaining, but there is little depth to the story. That being said, little is needed to convey their point. Reading part of an interview with Barritt in the programme, the sentiment of his work is clear:

"Does this mean your basic narrative is that any decent idea will inevitably be destroyed by capitalism?"

"Yes."

Whether he's right or not I don't know, but it's always intriguing when an anti-capitalists perform their work in the West End – a corporate powerhouse if ever there was one.

Fair enough for Barritt, the show needs to be staged somewhere, but it makes taking a message away that little bit harder.

Golem is on at Trafalgar Studios until 22nd May. Tickets from £10. Available online

Brighton Beach Humour at Barbican

FRED FYLES
SECTION EDITOR

The members of the **English Touring Theatre** assemble in the **Barbican**'s theatre for their production of *A Mad World My Masters*, and there is an elephant in the room. Based on the 1605 work by Jacobean playwright Thomas Middleton, this production of *A Mad World My Masters* has been transposed from the metropolis of 17th century London to the vice-filled streets of 1950's Soho. Of course, with such a construct, one is almost obliged to consider the **National Theatre**'s hugely successful production of *One Man, Two Guvnors*, in which James Corden filled the main role; with a traditional source material updated to a nostalgia-tinged vision of the recent past, an emphasis on slapstick

comedy, and a huge amount of bawdy humour, the comparison is inevitable. Sadly, *A Mad World My Masters* is a disappointment; maybe I am holding it to too high standards, but the whole thing is about as funny as an am-dram production, put on in a village hall.

With its seedy brothels and wandering 'ello-'ello style policemen, mid-century Soho does form a fitting backdrop for the action of *A Mad World My Masters*, which – like most Jacobean plays – features a number of intertwining plotlines.

The main one centres around Dick Follywit (Joe Bannister), who aims to squeeze as much money out of his stingy uncle, Sir Bounteous Peersucker (Ian Redford), as he can. Along the way we are introduced to Mr and Mrs Littlewick – the Jacobean were anything but subtle – played by Ben Deery and Ellie

"The whole thing is about as funny as an am-dram production in a village hall"

Beavan respectively, an unhappily married couple; he is overprotective and jealous, she longs for the self-flagellating pimp Pertinent Brothel (Dennis Herdman).

The cast all do a great job in their respective roles, with many imbuing them with a great deal of physicality and verve.

Sarah Ridgeway is brilliant as the prostitute Truly Kidman, whose mother has managed to convince the lads of Soho that her daughter's virginity is intact. Ridgeway's lines provide some of the only truly pertinent humour of the play, whether it be exposing the class divisions that accents reveal, or exploiting the foibles of men, making her way in a patriarchal society.

The pity is that this is as deep as the humour goes. For the most part, the brand of comedy is similar to that you would find in a Blackpool music

"Sarah Ridgeway is truly brilliant as the prostitute Truly Kidman"

hall around 50 years ago. It's all very much *Carry On...*, wink-wink-nudge-nudge, postcard humour that went out of fashion long ago. Perhaps it is no surprise that those laughing the loudest came from a sea of silver hair, who were probably alive during the time this type of humour was popular, and can therefore look at it with gentle appreciation.

But then maybe it's just me; I will freely admit that such jokes just don't sit well with me. If you're a fan of sexual innuendo, Barbara-Windsor-style winking to the audience, and play-on-words involving phrases like 'cunning stunts', then perhaps *A Mad World My Masters* is the play for you; as for me, I think it should leave with the tide.

A Mad World My Masters is on at the Barbican Centre until 9th May. Tickets from £10, available online

Arts

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Arts Editors || Fred Fyles & Kamil McClelland

The Extraordinary Tale of Everyman

Chiwetel Ejiofor astonishes Fred Fyles at the National Theatre



Chiwetel Ejiofor as Everyman and Kate Duchêne as God in the National Theatre's production of *Everyman*. Photo: Richard Hubert Smith

For British actor Chiwetel Ejiofor, no role is too large. Coming to national prominence after his showstopping turn in *Othello* in 2008, for which he won the Olivier Award for Best Actor, he returns to the UK this year with a spade of awards and nominations under his belt thanks to his stirring performance as Solomon Northup in the 2013 Steve McQueen film *12 Years A Slave*, which nabbed the top spot of numerous critics' end of year lists. However, if any role is to give him pause it would be his latest one; Ejiofor is the titular character in the National Theatre's production of *Everyman*, taking on the mantle of humanity. Rufus Norris' first directorial effort as head of the National Theatre, *Everyman* is a mixed bag, with strong performances and excellent physicality coming up against a lackluster script, whose elements jar in all the wrong places.

A 15th Century morality play, *Everyman* follows the proverbial journey of the 'Everyman', a paradigm of humanity, who undertakes a quest for Christian redemption. Following his death, he is judged by God, his deeds tallied up and weighed; he tries to find

people to accompany him on this journey, turning first to an ensemble representing fellowship, then his kindred, and finally to material goods, before facing that he must go it alone. Ultimately, he looks inside himself, finding an inner knowledge of mankind's innate goodness that will accompany him towards judgement. Paying penance in front of God, Everyman begs for forgiveness, and is finally absolved.

Of course, Norris felt that bringing along only one big name was not enough; this is his first production after all, and there's no better impression than a play buckling under the weight of household names. Therefore, he has invited Carol Ann Duffy, Poet Laureate, to transcribe the script of *Everyman*, updating its vernacular from Old English to modern slang, and thereby – theoretically – making it more accessible to today's audience. Maybe Norris felt that he should appeal to the broadest range of people possible, or perhaps he thought that a couple of swear words here and there would be better than innumerable instances of the word "thy", but really he does the play, and the public, a disservice. Duffy's adaptation is adequate,

but there are moments where the colloquial language comes against the grand themes, stuttering and grinding like a spanner in the works. Having Everyman accuse his sister of being a bitch, or calling Death a cunt, simply detracts from the grandiose themes, bringing us down to earth with a dull thud.

Furthermore, Duffy takes away much of the religious aspect; a gamble that doesn't quite pay off, it means that the heavy subject matter instead becomes a wry indictment of modern consumerism (I mean, I hate capitalism as much as the next bourgeois culture vulture, but the same thing has been done – and better – by numerous playwrights). However, some aspects of modernisation do work; Duffy replaces the theme of mankind abusing each other, and focusses on how we damage the environment. Whirling montages of natural disasters and floods roll through the auditorium like a hurricane, provided by video designer Tal Rosner. It serves as the dramatic apex of a production with a heavy focus on clever staging; from the very beginning, where Ejiofor is slowly lowered down on a rope, through the scenes where he

confronts his own materialism in a subconscious department store, and up to this gripping conclusion, Ian MacNeil's setting rarely puts a foot wrong.

Javier De Frutos' work as choreographer and movement director should also be applauded, providing the ensemble cast with a near-aggressive sense of physicality.

But the real draw, the one that will bring the crowds in and ensure that the production has a sell-out run, is the presence of Ejiofor. And fair enough. Ejiofor is nothing short of magnificent. With sweat dripping off his brow, he cowers in the face of death, delivering his lines with a great might. With a gravitas that only those most brilliant actors can possess, he brings the entire audience to a standstill, as we bathe in his magnificent oratory. He is not encumbered by the awkwardness of the language, managing to transcend even the most awkward turns of phrase; that being said, it makes me sad that we aren't seeing him deliver the original text. We've seen this man deliver one of the finest Shakespearean performances of the modern age – imagine what he could have done with the unaltered play.

The remainder of the cast are just as excellent, although, naturally, none overshadow the main attraction. Kate Duchêne's God is a world-weary cleaning lady, sweeping up after the mess her humanity has created, tired at the long years the human race has put morality in the corner; Dermot Crowley imbues his Death with a scottish brogue, replacing the traditional black cloak and scythe for protective overalls and gloves, resembling more a cast member of CSI than the bringer of doom.

Ultimately, *Everyman* is an extremely promising opener to Richard Norris' tenure at the helm of the country's most famous theatre. With its explosive set design, energetic movement, and powerhouse of a central performance from Chiwetel Ejiofor, *Everyman* is an engaging piece, and bodes well for Norris' run. Despite a script that doesn't live up to what could have been, I am certain that *Everyman*, with its lively, dazzling take on what it means to be human, will prove a triumph.

Everyman is on at the National Theatre until 30th August. Tickets from £15, available online.

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Arts Editors || Fred Fyles & Kamil McClelland

A new meta-opera arrives at the ROH

Angus James Morrison finds *The Virtues of Things* to be a mixed bag



David Stout, Fiona Kimm, Robyn Allegra Parton and Paul Curievici in the Royal Opera House's production of *The Virtues of Things*. Photo: Stephen Cummiskey

The *Virtues of Things* is a chamber opera by the sometime computer game music composer Matt Rogers, and his debut at the **Royal Opera House**. It is performed by the Aurora Orchestra, conducted by Richard Baker, and directed by Bijan Sheibani with a cast including last year's Figaro at the **ENO**, David Stout, and the veteran mezzo-soprano, Fiona Kimm.

Kimm and Stout play Ellipsis and (the arrestingly-named) Selby de Selby, the older generation of a family of opera prop-makers, who pride themselves on their traditional values and methods. Their niece, Peg – played by Robyn Allegra Parton – is both the operatic trope of a bored young daughter, ripe for the saving by a dashing young nobleman/soldier/penniless student, and the first salvo of the coming barrage of meta-commentary on the relevance of opera in the modern age. Into this bastion of self-righteousness arrives a trendy young designer/coder/penniless hipster, Eames, played by the rather excellent tenor, Paul Curievici. Hilarity ensues as Eames' offer to 'upskill' the de Selby's toolbox by "throwing some blue sky"

at the problem is met with Ellipsis' icy "We are prop-makers, sir; we do not peddle mere insinuations." And so on, in a rather wordy recitative that leaves the audience glued to the surtitles for fear of missing an overwrought pun or cleverer-than-thou reference, and thus failing to laugh at the right moment.

Nevertheless, there are enough giggles to be had from the sending up of startup and self-help doublespeak to keep you following along, and enough of a snook cocked at the ridiculousness of operatic logic and High Art for you to flatter yourself that you're in on the joke. Soon though, the librettist, Sally O'Reilly, remembers that this is High Art after all, and that in High Art it's not good enough to snigger at Very Serious People of both the Middle Aged and the Millennial variety, but it's important to make some Very Serious Points yourself. In this case, it's in the form of some Alain de Botton-level semiotics and an earnest discussion of the essence (virtues?) of things. Luckily, this is defused by Eames' declaration that the most significant woman in his life is his "life coach – God rest her soul."

That, unfortunately, is the high

"That is sadly the high water mark and the rest of the libretto is a straight-faced stagger towards the final scene."

water mark, and the rest of the libretto is a straight-faced but pantomimic (it's behind you!) stagger towards a final scene involving the de Selbys' death-by-meaning overload. This happens in a set of their own making, containing both the universe and "the world of the atom", which serves mainly as a set-piece for the lighting designer, Matt Haskins. As the story becomes less funny, the shortcomings of the orchestration – either nondescript background music, or intrusive and slightly out of whack with the story – start to assert themselves. High points remain, mainly through Ellipsis' descent into madness (whose operatic logic I won't attempt to explain here), as she takes over the dramatic mantle from the early Peg-Eames interplay, but not enough to overcome the distinct impression – not quite dispelled by Selby's closing almost-aria – that this was less an opera than a play with music.

The Virtues of Things is the second of three annual showcases of the alumni of various Aldeburgh Music development programs, in conjunction with Opera North and the Royal Opera. Last year's offering – two, short, debut acts from novice

composers – received (that old chestnut) mixed reviews; the writing and score were criticised for their complexity and ambition, while the cast and orchestra were praised for making the most of what they had to work with. This year, according to the programme, the focus has shifted to 'rising stars', with only O'Reilly really being new to opera. The various directors of Aldeburgh Music, the Royal Opera, and Opera North thus claim that *The Virtues of Things* should not be seen as 'artist training', but as "an opportunity to engage audiences in the most innovative and highest quality composition". This is a shame, as it comes off a lot better in the former light than the latter: Rogers' score is certainly promising – innovative, though not gratuitously so – and the performances of all of the cast, particularly Curievici, are impressive, especially given what's asked of them. This sounds an awful lot like last year's verdict – entertaining in parts, disappointing in others, but a damned good show for the first time around.

The Virtues of Things ran in the Linbury Studio Theatre at the Royal Opera House. It will now be performed at Aldeburgh and Leeds.

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Arts Editors || Fred Fyles & Kamil McClelland

From the Renaissance to the Modern

Fred Fyles finds common ground between two very different shows

The end of last month saw the opening of two exhibitions that delve into the world of art history and theory, taking a critical look at the development, continuation, and deconstruction of certain techniques within the art world. At first glance, the two couldn't seem more different, one dealing with renaissance drawings and the other focussed on modern photography. But scratch beneath the surface, and they actually share many things in common: an appreciation of the production of images, an exploration of their forms' respective pasts, and an emphasis on the importance of context within the fine arts.

Firstly we have *Renaissance Modern*, a collection of 16th Century drawings and prints selected from **The Courtauld Gallery**'s collection; on display in their new Gilbert and Ildiko Butler Drawings Gallery, an oasis of warm-wooded calm amongst the Neoclassicist confines of the main gallery, the exhibition takes a look at how the renaissance idea of 'modern' was formed. A series of engravings and drawn works form a visual essay on the history of the era, during which critical thinking about the past began to truly interact with the artistic world, setting the path the art world would follow until Futurism tried to free it from historical bondage.

Certain themes crop up in the display, showing us what modernism meant to the Flemish, French, and Italian artists featured. Collaboration was a key development; the use of prints meant that visual ideas could be disseminated easily across the continent. For example, Hendrick Goltzius' engraving of Spring is used by another artist for their own work, in which they add floral garlands to Spring's body, emphasising his androgyny. The gallery is set up so that these images follow one another, giving us an immediate context for the image.

Elsewhere, there is evidence of an increased focus on narrative value, with painters and artists mining the rich seam of European liturgical imagery for their allegorical works. Details took on a new importance, helping to convey the message of the artist. Thus, Martin van Heemskerck's drawing of Magdalene washing Christ's feet features Romanic architecture, further blurring the line between modern and ancient. Elsewhere, artists turn to ancient tales like Ovid for their inspiration. Technological developments get a nod, such

"But scratch beneath the surface and they actually share many things in common."



Kodak Three Point Reflection Guide (Meiko laughing) by Christopher Williams. Photo: Galerie Gisela Capitain and David Zwirner

as in Barocci's study of Christ's circumcision, which features new coloured chalks, but on the whole the collection works as a paean to the importance of line drawings. Nowhere is this more evident than Luca Cambiaso's wonderfully thrilling drawing of a cavalry battle; composed of mere lines and squiggles, it manages to convey the fury and speed of warfare with a skill that would be unmatched until Giacomo Balla.

While many of the works were composed as studies for larger oil paintings, the quiet, unassuming nature of the gallery allows us to fully enjoy these small drawings, inviting us to revel in their intimacy.

East London's **Whitechapel Gallery** hosts the next exhibition, and the environs couldn't be more different. Their latest exhibition, *Christopher Williams: The Production Line of Happiness*, replaces their summer extravaganza *Adventures of the Black Square*, but upon entering the space, it immediately appears that they've forgotten to clean up. Captions for the previous exhibition remain on the walls, and the introduction to *Black Square* is still there, bisected by a large swathe of green paper. However, this is all part of the master plan of the exhibition,

"Williams' work is rich with context but the lack of explanation can mean that most flies over your head."

billed as "an essay in photographs, printed matter, dialogue, and walls". The third in a line of exhibitions (previous ones were held in Chicago and New York), *The Production Line of Happiness* forms a wide-ranging retrospective of this little-known American photographer.

Taking inspiration from glossy advertisements and the language of the magazine image, William's work has a clear, non-expressionistic quality, that makes it particularly suited for close-viewing. He has stated that the ideas of his work can be found in "everyday culture, the news kiosk", and this is only emphasised by the collection of images on display; we close the show with a series of images taken at a Japanese photoshoot for a fashion magazine – Williams went along, having been given the technical specifications and nothing else, to produce work that was intentionally different to the magazine's work. What could be a picture to be published in the corner of the page, to be flipped over without a second glance, enters into a gallery space, and – with its low hanging – invites us to consider what is meant by art.

Williams is obsessed with the technicalities of photography, resulting in images that can serve

as cryptic messages on the state of the camera. His technically precise image of a dishwasher, for example, which required painstaking set-up to prevent colour bleeding, takes its colour theme from that of the Alfa Color film brand. Elsewhere, he takes a 1968 Renault, and restages a scene from the Paris uprising, minus the people and the chaos. Instead we have a contemplative shot of the car on its side, its naturalistic lighting belying its technical complexity – it's his take on Edward Weston.

Those of you who are by this point rolling your eyes, bored of phrases like 'institutional critique' and 'redundancy as a field of freedom', might have a point. Williams' work is rich in message, positively overflowing with context, but the lack of explanatory material (Williams' work often has titles detailing all the technical specifications, making them too long to be printed – yet another layer!) means that most of the work can fly over your head, coming across as self-indulgent. I would argue that you should give this exhibition a chance; there is an accompanying publication which, if your bank balance can handle a hit, is likely to prove illuminating. There is magic within the work, but it requires an effort on the part of the viewer.

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The Barbican's Measure of Success

Fred Fyles applauds the physicality of this Russian Shakespeare



Alexander Matrosov, Peter Rykov, Alexander Arsentyev in *Measure for Measure*. Photo: Johan Persson

Measure for Measure is a Problem Play. This is not a reflection on the play's quality, or the beauty of its verse, but rather an academic classification that has been applied to the Bard's first Jacobean work. Not quite a tragedy, but retaining too much seriousness and darkness or a comedy, *Measure for Measure* straddles a middle ground, making it ripe for interpretation and reinvention. And reinvention is precisely what we get with **Cheek by Jowl**'s version of the play, a collaboration with Moscow's **Pushkin Theatre** that transports the rulers from dukes to plutocrats, the time from the Middle Ages to modernity, and the language from English to Russian.

Far from ironing out any of the problems inherent within the play, this production revels in the messy, ambiguous nature of Shakespeare's work.

The play centres around Claudio (Petr Rykov), who comes under fire from Angelo (Andrei Kuzichev) for getting his partner pregnant; Angelo has been left in charge after the Duke (Alexander Arsentyev) left the city on what he claimed was a diplomatic mission. But of course this wouldn't be a Shakespeare play without some degree of subterfuge, and the Duke has actually snuck back into the city dressed as a friar, in order to observe

"This production revels in the messy, ambiguous nature of the original work."

Angelo's iron rule. Just in the nick of time the Duke intervenes to save Claudio's life, returning to power on a wave of good feeling that he himself has created.

As you would expect with such plays, there are a number of sub-plots, and sub-sub-plots to follow, but this production has radically stripped most of that away, resulting in a run-time of under two hours. While some may decry this as a defilement of the original text, it actually means that we get to spend most of the play focussing on Isabella, a novice nun and sister to Claudio, who appeals to Angelo to save her brother's life. Angelo agrees, but only on the condition that Isabella surrenders her puritanically-guarded virginity to him. Isabella refuses, in no uncertain terms: "Better it were a brother died at once/Than a sister, by redeeming him/Should die forever". An exploration of both sexual neuroses and religious fanaticism, of power and powerlessness, of woman's much-maligned place in the world, Isabella is one of the most interesting characters in Shakespeare's work, and Anna Khalilulina plays her with astonishing power.

Encased in starched white gowns, Khalilulina is simultaneously coy and innocent; her frustration at being a mere pawn in a world of men is etched on her face, clear for all the world to see. At points, she

seems a million miles away from the traditional idea of a Shakespearean woman, instead inhabiting the grand dames of Greek tragedy: Elektra, Medea, Antigone. Kuzichev is similarly adept in the role of Angelo; a character that can be played either menacingly or comically. Kuzichev opts for the former, imbuing his character with an ice-cold personality and a series of sexual hang-ups.

Where the play lets itself down is the way the Russian translation is handled. I am not trying to say that Russian is an unattractive language, but so much of Shakespeare's power, what makes it endure to this day, is the astonishing beauty of the spoken verse. The fact that they have surtitles hanging above the stage (and – at least for those near the front – at an incredibly inconvenient angle for viewing) is more of an annoyance than a help: the translation flashes so fast across the screen that most of what is said is being lost, and by the time you look back down you've missed a majority of what the actors are doing. It must be disconcerting, for a play that is so heavily involved with the idea of audience (the people are audience to Claudio's torment; the Duke is audience to Angelo's tyranny), when the cast find that most of theirs is staring at a space three meters above the stage. A much better idea would be, if not to remove the surtitles completely, to

take a leaf from the *Globe to Globe* campaign, which saw **Shakespeare's Globe** perform work in a multitude of languages, and instead just display a general overview of what is happening in the plot.

However, once one has made the decision not to pay attention to the surtitles, it is possible to truly appreciate the magic of the stagecraft. And what stagecraft. **Cheek by Jowl**, well known for their dynamic performances, have brought an immense energy to the Barbican's stage. Their simple setting is dominated by five large red cubes, between which the cast, clustered together like a pack of wolves, duck and dive; the various players congregate, forming an intimidating mass that spits out characters, allowing them to perform their scenes, before drawing them back into their mass of hands and feet. The climax of this staging comes with the introduction of a double-bass, which – aside from reminding me of Kate Bush's video for 'Baboooshka' – signals the beginning of a waltz, struck up by Claudio; from there we have a whirlwind of activity, in which the 'Bed Trick' – where Isabella is switched for Mariana (Elmira Mirel), unbeknownst to Angelo – is carried out spectacularly. It is one of the most engaging pieces of physical theatre I have witnessed.

Of course, it would be amiss to review a modern work coming out of Russia without trying to make an analysis of how it related to Putin's rule. **Cheek by Jowl** and the **Pushkin Theatre** make it clear what they think of modern Russia: Angelo is a besuited tyrant, bringing the full force of the law down on a single individual in order to make a point, but the Duke is no unambiguously moral character either, manipulating the orchestrations of the state to come out on top, displaying his benevolent mercy in front of a beatific crowd. This production of *Measure for Measure* takes the mistreatment of a single citizen as a starting point, looking at how bureaucracy within Putin's Russia can be used to undermine and isolate people; like Andrey Zvyagintsev's recent acclaimed film *Leviathan*, *Measure for Measure* decries the power of "man, proud man/drest in a little brief authority".

With such profound ideas going around, it is a pity that awkward surtitling should turn our attention towards other things, and away from the magic happening on the stage right in front of us.

"Cheek by Jowl have brought an immense energy to the Barbican's stage."

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Arts Editors || Fred Fyles & Kamil McClelland

Caryl Churchill's British Revolution

Fred Fyles mulls over the radical politics of the National Theatre's play

While BBC News and the pages of the *Daily Mail* may seem the obvious place for a bit of political debate, currently there is a far more interesting source of discursive discussion: the stage. With plays such as the **Royal Court's** *Hope*, the **Tricycle's** *Multitudes*, and **Donmar's** *The Vote* all exploring the issue of politics within modern Britain, it is no wonder that incoming director of the *National Theatre* Rufus Norris describes the theatre as the nation's debating chamber.

As such, his decision to put on Caryl Churchill's play *Light Shining in Buckinghamshire*, which deals with the Levellers, a 17th Century political group, makes perfect sense. It is a credit to both Churchill's writing and Lyndsey Turner's direction that the production seems as relevant today as it did when it was first staged in 1976. So much has changed, and yet so little.

A major difference in this production is the scale of everything; while the original run only had six cast members, the National's version

has a cast of at least 50, if not more, resulting in a sense of epicness. This helps to drive the plot along, imbuing the rebellion with a real feeling of consequence, but the problem is that individual characters can sometimes get lost in the general melee of statesmen, soldiers, and religious nutjobs.

The staging is similarly grand, taking the form of a vast table, around which officials in starched black robes scribble down officious notes; however, Es Devlin's ingenious set design means that the setting - in the best possible way - threatens to overshadow the cast.

As time goes on ornamentation is removed from the table; what begins as a vast feast eventually becomes a plot of earth, emphasising the link from farm to plate which, if it was not lost then, is certainly lost in today's mentality.

Taking on a portion of British history that is rarely visited – and it is a shame, since it is truly fascinating – *Light Shining in Buckinghamshire* focuses on the build-up to the English Civil War, following which



L-R: Jonathan Dryden Taylor (First JP), Ashley McGuire (Margaret Brotherton) and Simon Manyonda (Second JP) in *Light Shining in Buckinghamshire* Photo: Marc Brenner

Oliver Cromwell took power, and its immediate aftermath.

Many of those who fought in the battle did so out of a sense of frustration against the political status quo of the day, and yet once the battle was 'won' many found that things carried on much as they were – same shit, different clothing. Out of the general antipathy against those in power, a group called the Levellers sprung into being.

Based on a foundation of legal equanimity, religious tolerance, and mass suffrage, the Levellers embodied a sense of British political radicalism that has continued to this day (something that Turner makes clear: the promotional material for the play features a simulacrum of a trade union banner, which are still being made today).

We follow the Levellers on their journey, from belligerent group of individuals, to arguing factions at the Putney Debates, to a group of proto-Occupy agrarians, and finally to a broken movement, crushed by those at the top.

Light Shining in Buckinghamshire is not a comprehensive history; it eschews a formal narrative in favour of highlighting the key events, skipping between a few key characters, which ensures it manages to cover a dynamic period of history,

but does make it a little bit difficult to follow.

This structure means that no single character monopolises the attention, but a couple of performances stand out (no mean feat given the ensemble cast): Ashley McGuire is by turns humorous heartbreaking as the vagrant Margaret Brotherton; and Trystan Gravelle is excellent in his role as the disillusioned soldier Briggs.

A play that celebrates a period of British history that could not be further removed from St George crosses and the naïvely bucolic view of pastoral heritage that has been sold to us by a Tory government, *Light Shining in Buckinghamshire* is a strong start for Norris' tenancy, especially considering the imposing void left by Nicholas Hytner. A timely celebration of the history of British radicalism, a lineage that has continued through the Suffragettes, the trade unionists, and – one hopes – the youth of today, this production, with its canny direction, excellent set design, and sharp script, is definitely one to try and see.

Light Shining in Buckinghamshire is running at the National Theatre until 22nd June.

Tickets from £15; available online, from the NT website.

"It is a credit to Churchill's writing that the production seems as relevant today as in 1976"



Ashley McGuire as Margaret Brotherton in the National Theatre's production of *Light Shining in Buckinghamshire* Photo: Marc Brenner

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An American Lost in the Wilderness

Fred Fyles finds that the balance is slightly off at the Young Vic

For her production of Eugene O'Neill's *Ah, Wilderness!* director Natalie Abrahami, who returns to the **Young Vic** after her success of *Happy Days*, seems to have taken the title rather literally. *Wilderness* invades the quiet Connecticut home at the heart of the tale, both metaphorically and literally; the sands of time take on a physical quality, pouring in through the open doors, and obscuring the humble family home in a miasma of uncertainty. An effective staging device it may be, but the overall effect is to create a play that is all too cerebral when compared to the warm script.

O'Neill's only comedy, written just three years before he won the Nobel Prize for literature, *Ah, Wilderness!* takes its name from a refrain of the Persian poem, *The Rubáiyát of Omar Khayyám*, which is among a selection of works adored by the central character Richard Miller (George MacKay) – a headstrong, volatile high schooler going through the pains of young love and reckless rebellion. Set on the Fourth of July, 1906, *Ah, Wilderness!* shows the bittersweet nature of youth, and acts as a meditation on the nature of memory, but above all serves as a warm family

drama, in which comedy by far outweighs the tragic elements.

At least, that is the impression one gets from the script. For the Young Vic's production there seems to have been a decision to take a more serious route, portentously emphasising the unhappiness of O'Neill's life; *Ah, Wilderness!* becomes much more about the inner turmoil of the writer, rather than an exploration of family life and relationships.

While the relationship Richard has with his parents, Nat (Martin Marquez) and Essie (Janie Dee), is firm but nurturing, O'Neill's actual childhood was far from happy: "unwanted, no love or tenderness, no care, no protection!" wrote his widow, Carlotta Monterey, following his death. And thus, *Ah, Wilderness!* is transformed into a heavy melodrama, in which the older Richard (played by David Annen, in what is clearly meant to be an imitation of the older O'Neill, who by this point had turned to the bottle) surveys every scene, occasionally commenting or giving stage directions. This addition isn't quite intrusive, but is never not noticeable – Annen floats on the peripheries, dancing around the action at the centre, in a role that adds little to the overall production.

"The play becomes more about the inner turmoil of writer [Eugene O'Neill]"



Janie Dee and members of the company in *Ah, Wilderness!* at the Young Vic Theatre Photo: Johan Persson

"However, there are moments when the play doesn't quite come together"



David Annen in *Ah, Wilderness!* at the Young Vic Theatre Photo: Johan Persson

Judging from her last production – *Happy Days*, in which Juliet Stevenson is buried up to her neck in dirt – Abrahami seems to have a thing for the earth, a reputation that is only confirmed by the expanse of sand that covers the stage. A collaboration with designer Dick Bird, this intervention generally works very well, creating a strange new landscape, through which the characters traverse unsteadily, and adding another layer of meaning to the foundation of the script.

However, there are moments when it doesn't quite come together – the scene at the 'house of sin' for instance, where Richard goes after being spurned by his young lover, resembles more a nightclub than a speakeasy, and is jarring to say the least. However, there are also moments of sheer magic within the setting, and the final act is really something to behold.

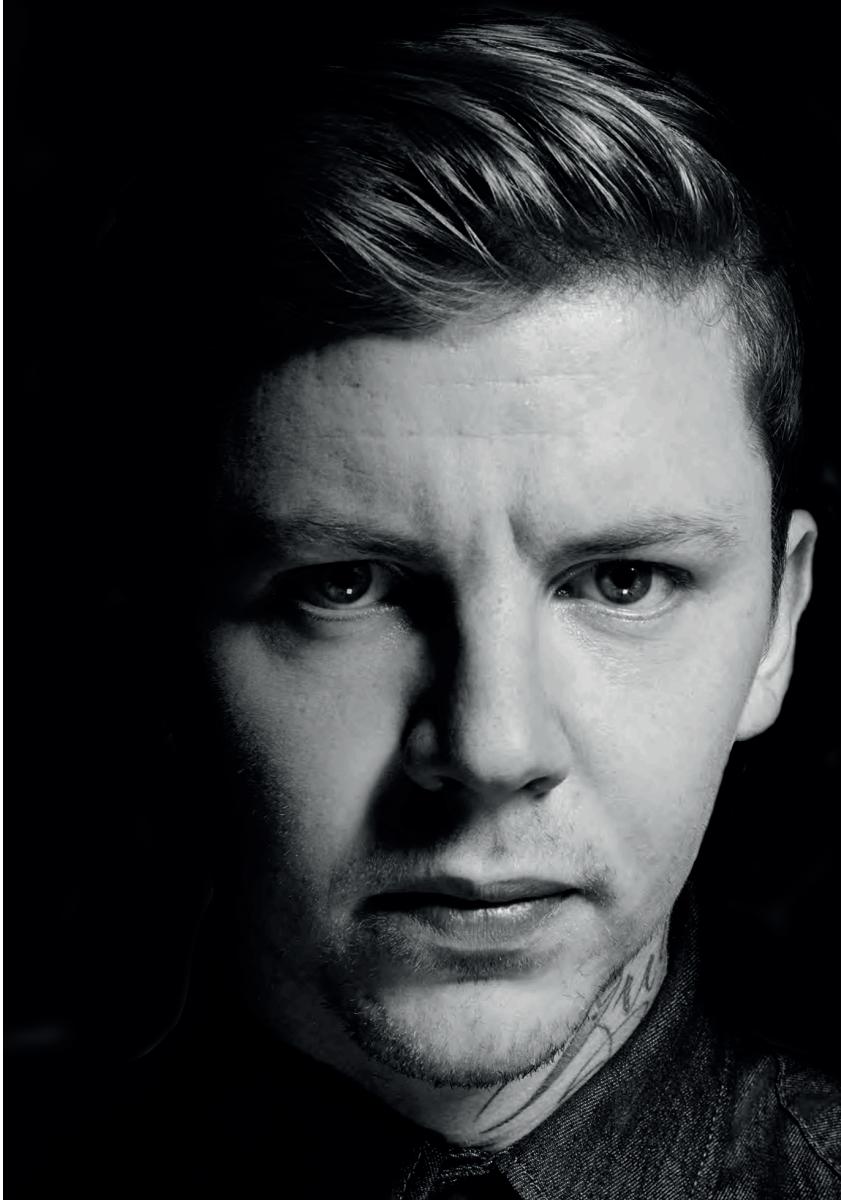
With such an attempt to add in high drama to what should be a comedy tinged with melancholy, *Ah, Wilderness!* runs the risk of turning into a stony Ibsenesque production, or perhaps a Chekhovian melodrama. However, the lightness and vivacity of the acting talent saves the day;

MacKay, fresh from his cinematic turn in *Pride*, is impressive as Richard, imbuing the character with a fiery heart and a self-assured exterior that belies the romantic within. Dee is excellent as his long-suffering mother, proving that maternal love is limitlessly extensible, as is Susannah Wise, who plays Aunt Lily, trapped between her love for Sid Davis (Dominic Rowan, who fills the role with aplomb) and her hatred for his drinking.

While the staging and the direction may tend to sand off the edge of humour and deaden the comedic lightness, this production of *Ah, Wilderness!* still manages to be entertaining, proving that – no matter what happens – the brilliance of O'Neill's writing will still shine through. Abrahami and Bird should be congratulated for their radical interpretation of the play, which is certainly creative and new, but the real congratulations should go to the faultless ensemble cast, who show us that wilderness can be paradise.

Ah, Wilderness! is on at the Young Vic until 23rd May.

Tickets from £10. Available online from the Young Vic website



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IMPERIAL APPOINTS NEW VICE PROVOST (YOUTH ENGAGEMENT)



PRINCESS' FIRST WORD: COLLABORATION



News in Brief: Hangman is beach body ready

HANGMAN

hangman@imperial.ac.uk

Voter turnout higher in ICU Big Elections than #GE2015



Thanks to the infamous time travelling investigative journalists that we keep in our basement, Hangman can now reveal that in fact more Imperial students voted in the Student Union Big Election, than in the most recent general election.

42.47% of Imperial students participated in the Union elections whilst only 15.6% actually voted for the election that contributes to the future of the country.

Union representative, Malex McKay, was the first person we spoke to about these results to which he had this to say: "It's not a big surprise really- Imperial students are very passionate about choosing the person who will disappoint them consistently and lick the college's arsehole, whereas in Kensington it doesn't really matter what you do because the Conservatives have made this constituency its bitch".

Wondering if Malex's views represented those of the student population of Imperial, we set upon poking students in the library awake so that they would answer our questions.

One sleepy student said that the lack of incentive stopped them from bothering with the real election: "With ICU they like offer us iPads if

we go vote whereas the government always says that they'll just think about lowering tuition fees and they just spend the rest of their term wanking.

"Also ICU is getting Professor Green to come to the Summer Ball- i heard that he hit a guy in Durham".

Another student emphasised his apathy due to the fact that the main parties had nothing that he could relate to: "I don't see the point in voting because to be fair after i do the mongol rally and find myself in Thailand i'm gonna work for Goldman Sachs which means that i basically will own politicians.

"I think i'm going to buy a thoroughbred eton one."

He again emphasized the fact the disillusionment in the fact no real difference was made by the parties: "Chris Kaye promised us fresh pizza bases which he can actually deliver on, but an end to zero hours contracts? I don't think so mate".

There was, however, a hint of optimism from a biology undergrad Daisy Doran-Bown who actually did go and vote: "I really enjoyed voting- it was well exciting! I voted for the Green Party because i really like how they love the earth and say no to nuclear because it's not like we even

use it".

We then asked if she agreed with the Green party policy of limiting jail sentences for women who only commit seriously violent crimes.

(Editor's note: this is actually one of their policies. The more you know.)

She replied "Oh i didn't actually read their manifesto thing. I just heard they were going to legalize weed and it sounded good to me."

There were also a surprising number of international commonwealth students on UKIP's electoral register.

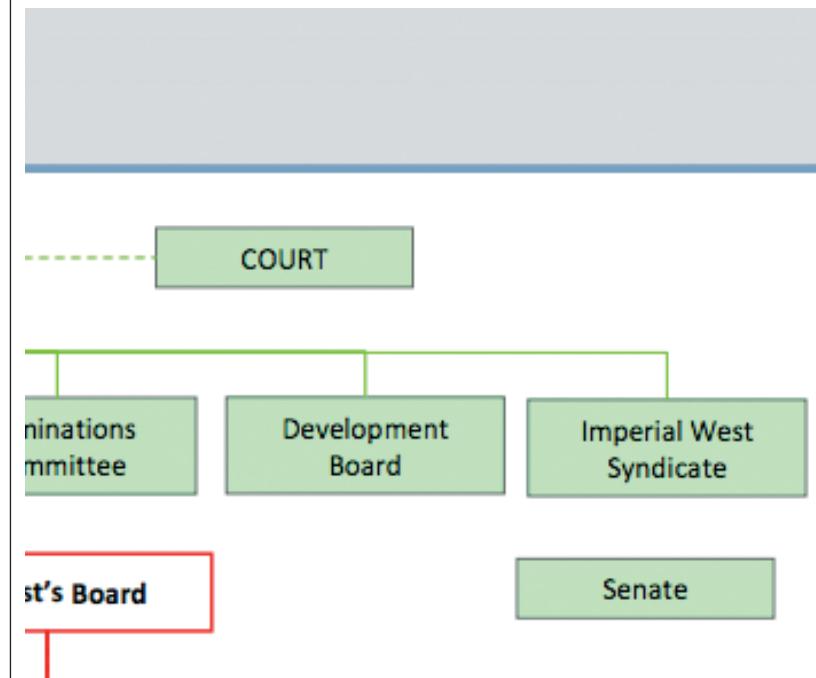
When we asked Pei-Wen from Chemical Engineering why she voted for a party adamant on closing Britain's borders, she replied that it had been a very well informed decision.

"I took the Buzzfeed's 'which UK party leader are you?' test and I received 96% chance I was Nigel Farage and I guess since Buzzfeed is run by journalists, the results have got to be true".

What is definitely certain is that until we have a party leader with as dashing blonde locks as Lucinda or Luke, Imperial suffrage will remain low.

But not, Hangman hastens to add, as low as British suffrage.

Shadow cabal unmasked at Imperial



Laid bare: the "Committee Structure" diagram. Photo: Imperial College

Today, Hangman can exclusively reveal the presence of a shadowy cabal operating at the highest level of Imperial College.

An extensive undercover investigation by Hangman uncovered the "Imperial West Syndicate", a small group responsible for the recent trend in moving Imperial activities away from their South Kensington home.

To our surprise, the existence of the Syndicate has been left on the main Imperial College website, in full view of any unsuspecting member of the public should they happen to be scrolling the pages on College Governance.

Hangman was innocently perusing these pages when we stumbled across a document that was clearly intended to be for the eyes of top staff only.

In the document, a "Committee Structure" diagram shows the existence of the Syndicate, with no further explanation of their role or powers.

The mystery only deepened when Hangman climbed further into the rabbit hole, discovering that the Syndicate are responsible for "major spending decisions."

Hangman attempted to contact the Syndicate for comment, but was told "this is a university, not the bloody Illuminati, you idiot." More to follow.

Hangman launches #JeSuisSportImperial

In response to claims that recent reporting in *Felix* has lead to damage to the Sport Imperial brand (and the reputation thereof), Hangman has launched a brand new social media campaign in defence of Sport Imperial.

#JeSuisSportImperial goes live on Twitter today, and will, according to one Hangman source, "hopefully go viral within five minutes, which is faster than even the Millifandom."

However, the campaign launch didn't immediately go to plan, as protestors ran into difficulties in Hyde Park.

A protest in support of Sport Imperial was planned to take place last week, but unfortunately the organisers failed to notice that their scheduled time clashed with a protest

over the 'Are you Beach Body Ready' advertising campaign.

After some confusion over how both protests came to be in the same place at the same time, a fight reportedly broke out between the protestors.

The fight started after one of the pro-Sport Imperial protestors allegedly told one of the beach body protestors that they looked "a little fat" and should "try doing some squats" to help shed their body fat.

In the scuffle that followed, members of both protests were seen throwing punches.

The fight came to a close when the beach body protestors conceded defeat, and told the Sport Imperial protestors they were "going home." To this, the Sport Imperial protestors

allegedly replied "we don't care."

After the protest had turned ugly, Hangman spoke to Mr H. Angman, who was protesting on behalf of Sport Imperial. Mr Angman told us that "it obviously wasn't the most auspicious start to proceedings.

"We went there to protest about how *Felix* has ruined Sport Imperial's good name, just because the women's rugby team didn't know how to book their own coach."

Most protestors echoed Mr Angman's comments, with one (who asked to remain anonymous) claiming that the fight started because "these fat girls started saying we were supporting a bunch of misogynists, and we couldn't let them get away with that."

"Not after those wankers at *Felix*

Hangman
@FelixHangman

Follow
...

I believe in Sport Imperial. #JeSuisSportImperial

1:30 PM - 08 May 2015

Hangman kicks off the conversation. Photo: Twitter

called them misogynists, anyway."

The protests come after *Felix* famously caused an outcry over what is now being called "Farsity", where various bad things happened to various people but it's all been resolved now so let's just gloss over it.

Hangman reached out to the *Felix*

Editor for a comment, but were yet to receive a (printable) response before going to print. which shows how much she cares..

This issue of Hangman has been brought to you thanks to the kind generosity of a donor who asked to be named only as "S I".

HANGMAN



News in Brief: Imperial "has too many damn Vice Provosts" according to Vice Provost (Controversy)

hangman@imperial.ac.uk

Diary Of a Fresher, aged 19 0/4

Friday 1st May

Didn't write in the diary at all last week. Or over the Easter holidays. It just doesn't feel the same since I had to buy a new one. Thanks, Dorothy (the goat one).

Plus I had to focus on revision over the holidays - my exams are coming up soon, and I don't know anything! After everything that happened in first term, and then the whole Dorothy (the human one) thing and then the Dorothy (the goat one) thing, I haven't had any time to do my work, and I missed half my lectures anyway. It's all gone a bit wrong, I think.

Saturday 2nd May

I wanted to get a seat in the library today, so I started queuing outside from 5am until it opened. I tried to some revision outside to make the most of the time and get in the mood, but then it rained, so all my notes were ruined. I had to spend the whole day remaking my old notes, so I didn't get anything new done.

Sunday 3rd May

I stayed overnight in the library to try and catch up after my notes got wet, and now I'm really tired. I tried to have a nap under my desk, but as soon as I got off my chair to lie down someone stole it off me. I had to move to another seat after that. I hate the library.

Monday 4th May

It's my first exam tomorrow. I'm really nervous, apparently it counts for 3% of my mark this year. 3%. That's loads. If only I knew enough to actually pass I might actually stand a chance of getting a first! I hate Imperial.

NEWS WITHOUT THE NEWS

Hangman exclusively reveals Summer Ball headliner

Using some of the most complex algorithms known to man, our staff at Hangman have managed to decode the puzzle for who would be headlining the Imperial summer ball, eventually revealing that the answer was "Green".

Hangman then proceeded to dig up Alan Turing's body and reanimate it. Once he had done this, he forced him to do his job as usual, but that this was referring to the fact that the main act would be Natalie Bennett, leader of the Green Party.

After Alan had done that, we then coerced him into hacking into the Green party's small system, which took no time at all. "It's been hacked," he said. "It's 3:15".

From this, Hangman can now exclusively reveal the content of Bennett's act.

From what we've been able to decode from their illustrations, there will be a live

compost act to start off with, followed by her showing the audience how

NEWS WITHOUT THE NEWS

Philippe Sarte 10 hours ago Composing [Shakimperial](#)'s own Blue News to the actual staff briefing emails sent out by [Shakimperial](#) and doing just looks better ya know

Philippe Sarte 10 hours ago [Shakimperial](#) One has pictures and everything! If you want the template, let us know and we can send it over

Blue News The official news outlet of the Queen's Building

Provost Point of the Week

Felix Editor attempts to liven up Staff Briefings

Blue News The official news outlet of the Queen's Building

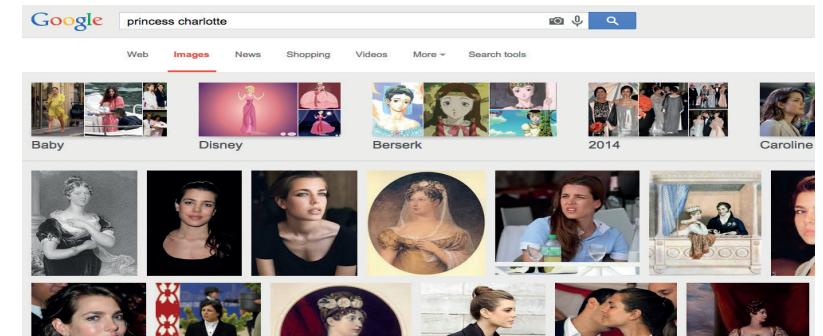
Provost Point of the Week

Felix Editor attempts to liven up Staff Briefings

Hangman "too meta for its own good"

HOROSCOPES

Hangman Editor under informal review for "being too meta"



Google not on Royal Baby hype train

HOROSCOPES



ARIES

This week you go to an election night party with various shots themed around the different political parties. You unfortunately drink too many purple UKIP ones and you start hurling abuse at the Chinese students in the library, leading to you being expelled.



TAURUS

This week you decide to snort some Dip dab in order to thin out your supplies. It doesn't give you any particular hallucinations but you have violently persistent erections for the next couple of days until you have to put an Aero up your bum to cure it.



GEMINI

This week you start to develop strange sexual dreams about Arthur the aardvark due to too much time spent in biology lectures- the same dream occurs every night, with him calling you over and you submitting to his demands whilst Francine watches. Perhaps sort yourself out.



CANCER

This week in order to prevent yourself from ever doing any revision you decide to bulk buy some couscous; however a slight miscalculation leads you to buying 10 kilograms. Over the course of the next few weeks you proceed to suffer from the bulkiest shits known to man leading to extensive hemorrhoids.



LEO

This week due to you saving a bit of money because of the shorter term you decide to treat yourself to a rather luxurious vibrator. The cockinator 3000 has 15 different functions of vibration, made with the finest silicone known to man, and 16 hour battery life. You call it Keith.



VIRGO

This week you foolishly hope that your vote will make a difference in the Kensington constituency; however you forget that everyone here would basically lick Cameron's balls if it meant less poor people around.



LIBRA

This week, unlike your peers, you have no extra money but are still horny due to exams so you decide to improvise with a cucumber; however the top half snaps off inside your anus and is permanently lodged inside. At least you can now say that the inside of your rectum is cool as a cucumber now.



SCORPIO



SAGITTARIUS

This week you realize you forgot to vote and so send a package containing a cake to say sorry and your vote to Parliament; however your sending of a mysteriously bulky package results in the police bursting into your room with your laptop open with pictures of Farage naked on it.



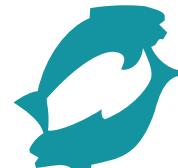
CAPRICORN

This week you try to get back together with your ex by sending them a dick pic; however you accidentally send it to your lab partner. Luckily they have now done most of your group project and have said nothing about the weird lump on your dick that looks like a face.



AQUARIUS

This week you are Hangman, and your horoscopes writer submits a horoscope that even you think crosses the line. You are fired by the *Felix* Editor for "having standards".



PISCES

This week you are the writer of the horoscopes in *Felix* and upon reflection you realize that there is an ever present theme of inserting things into orifices in this week's horoscopes. You wonder if it has been a bit too long since you got laid.

Blue News

The weekly newsletter of the Faculty Building

Provost Post of the Week

Every week, a member of our esteemed Provost board shares their thoughts with our collaborative, cohesive community. This week, we welcome Al Pologies, Vice Provost (Arbitrary Excuses)!

Unfortunately, Al has once again been called away by an unexpected spate of cancellations, so he was unable to write this column for another week.

In his place, we're delighted to announce the appointment of our new Vice Provost (Collaboration)!

Let's all give a big welcome to Colin Abboration, formerly of the Electrical Engineering faculty, who was awarded the post after an extensive process of interviews and group collaboration workshops.

With no further ado, here's Col (as he insists we call him!).

Hi all!

I'm delighted to be your new Vice Provost (Collaboration). I look forward to collaborating (haha!) with all of you over the next few weeks.

I'm extremely excited to be making the leap to the Faculty Building after my years in the Engineering offices.

I've spent many years looking across Dalby Court at this marvellous blue cube, wishing that one day I could work in these hallowed halls.

It's a dream come true, it really is, and I look forward to helping make all of your collaborative dreams a reality.

As my first act of collaboration, I'd like to make this column a collaborative act by allowing the Vice Provost (Marketing) to post a small advert for Imperial Festival! I'm excited!

Imperial Festival - Saturday 9 and Sunday 10 May 2015

Every year, we showcase the best in science and arts at the College. Our free public event features interactive activities, performances and workshops. Catch up on the best bits of 2014's Festival.

Hello all,

Welcome to another brand new edition of Blue News, our weekly digest of news, informative tidbits and other delightfully intellectually stimulating treats for your delectation and digestion.

This week, we're all getting very excited for Imperial Festival, which is taking place this weekend. There are events planned all across campus, from the Great Hall to Queen's Lawn (and everywhere inbetween!), and it's all promising to be an exciting concoction of all things science and scientific.

I, for one, am extremely excited to see what our wonderful boffins have been coming up with behind the scenes in this magnificent, world-leading institution, and the Imperial Festival provides the perfect opportunity to see the fruits of all this glorious collaboration!

In other news, I'm sure you were all aware of the postgraduate graduation day on Wednesday. I just wanted to reiterate how wonderful it was to see so many ~~paying customers~~ students passing through our doors clutching their brand new degrees, which they all ~~paid so much for~~ worked so hard for! It's to all of your credit that they had such a wonderful time at university, and we can all feel proud of such an achievement.

In the wider world, you may have heard rumours that a new Government has been elected. I hope we can all join together in wishing Mr Cameron a very happy second ~~marriage to Mr Clegg~~ term, and the very best of luck with removing the cap on ~~staff loans~~ tuition fees. The lovely boys in Finance assure me that this will allow us to construct a second robotics lab, replete with a Nespresso machine for all those late mornings!

And with that exciting announcement, I'm afraid this edition of Blue News has to draw to a close. I'm as disappointed as you are, but fear not - we shall return, as ever, next week! Until then:

Have a productive, cohesive, collaborative and happy day!



Alice Gast: Thought of the Week

"The birth of a princess is a truly special occasion that will be remembered for years to come. This joyful birth is a reminder to us all of the need for collaboration in all walks of life. Just as parents must collaborate to have a child, to raise that child, and to ensure that child grows up to come to Imperial, we must all collaborate to help raise my bank balance. Sorry, Imperial's bank balance."

What is going on inside the Blue Cube this week

It's not all royal babies this week at the Imperial College London campus! We've got plenty more lined up for all of you wonderful Faculty Building workers throughout the week, so just take a look and pop along to anything that takes your fancy!*

Advice On: Family

Our "Advice on" series continues with this session on family. We'll be looking at how to handle family life, from having children to finding a home to live in.

Family life is always complicated, and we don't want any stress at home to detract from all the hard work we do here!

We hope you find this series useful - be sure to let us know if you do, and we'll schedule more!

International Diplomacy Course

On Thursday at 12, we'll be running a crash-course in international diplomacy and how to deal with foreign governments.

As you all know, we are an international, world-leading institution, which occasionally means we have to deal with governments beyond the United Kingdom.

Don't forget to bring your yoga mat as usual, and green tea will (of course) be provided.

All-Staff Briefing Cancelled

Our weekly staff briefing has been cancelled by the Vice Provost (Arbitrary Excuses) due to continued difficulties with determining the actual properties of a Staff Briefing.

The lovely boys handling the review into Staff Briefing procedures have assured me that they will have a report ready for consumption within the next few weeks, so we can all keep looking forward to that!

For now, I'm told that they're looking into new ways of disseminating the Briefing, to save on valuable time taking the lift up to the Briefing Room.

*Attendance at at least one Blue Cube Event per week is mandatory.

What is going on outside the Blue Cube this week

The Vice Provost (Marketing) has asked me to remind you all that this weekend is the Imperial Festival!

Puzzles

fsudoku@imperial.ac.uk

Puzzles Editor || Michael Faggetter

Weekly quiz *ICU Quiz Soc*

- 1) In The Last Week**
In the General Elections held yesterday, Nicola Sturgeon was the candidate for which party?

2) Making Your Science Degree Work For You
Lindlar's catalyst is used to turn into alkenes what functional group?

3) World Geography
What is the most populous country in Africa?

4) Popular Misconceptions
Who was the first Englishman to set foot in Australia?

5) Other Languages
To which language do we owe the words patio, stampede and alligator?

6) Things You Didn't Know
Have a Name
What is the name of the little dot over an "i" or "j"?

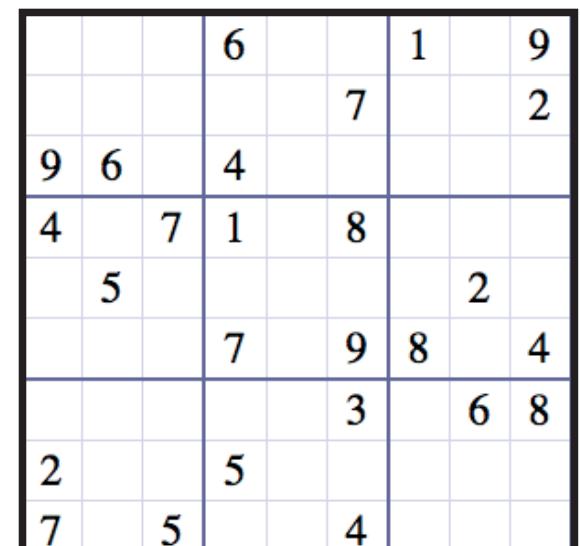
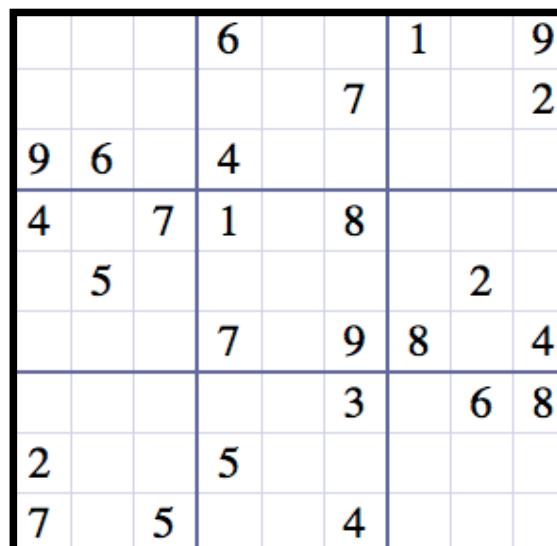
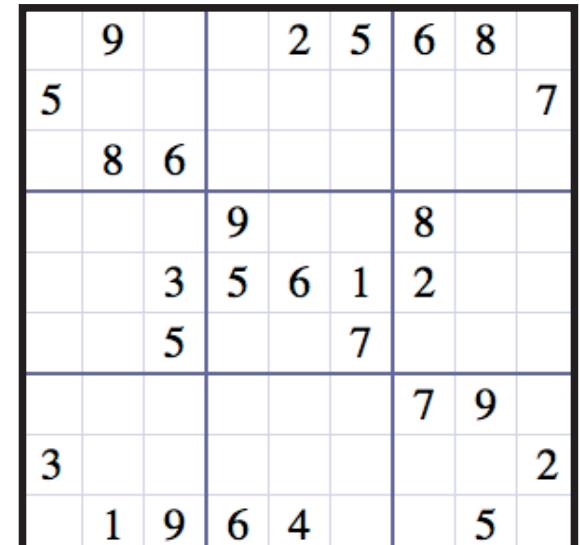
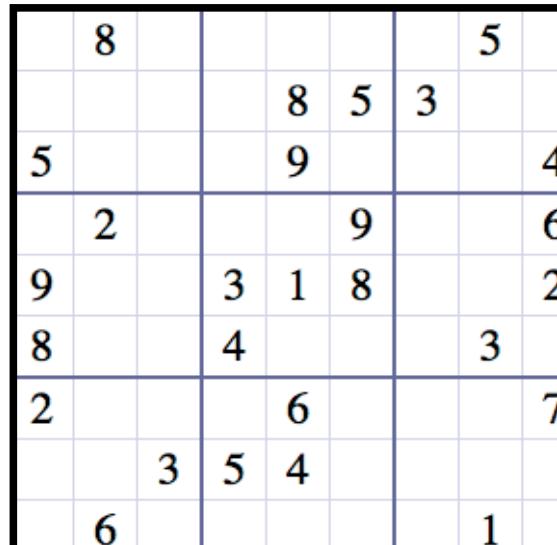
7) Literature and Written Words
In which novel does Virginia Woolf describe the adventures of a time-travelling, gender-changing poet?

8) TV and Movies
Which Hitchcock film about the murder of a student is in real time and consists of a single unbroken shot?

9) This Day in History
Spanish explorer Hernando de Soto was the first European to reach a certain river on the 8th of May 1541, which he called Río del Espíritu Santo. How is that river known today?

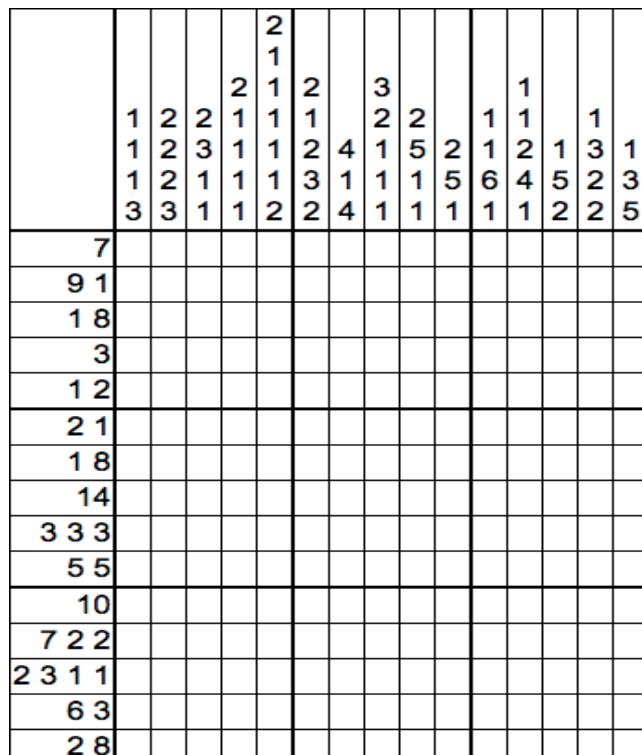
10) ...and if you got all the other right, their initials spell out...
Whenever someone asks for the name of a song on the internet, which Darude song is "jokingly" given as an answer by "hilarious" internet commenters?

Suck on these sudokus



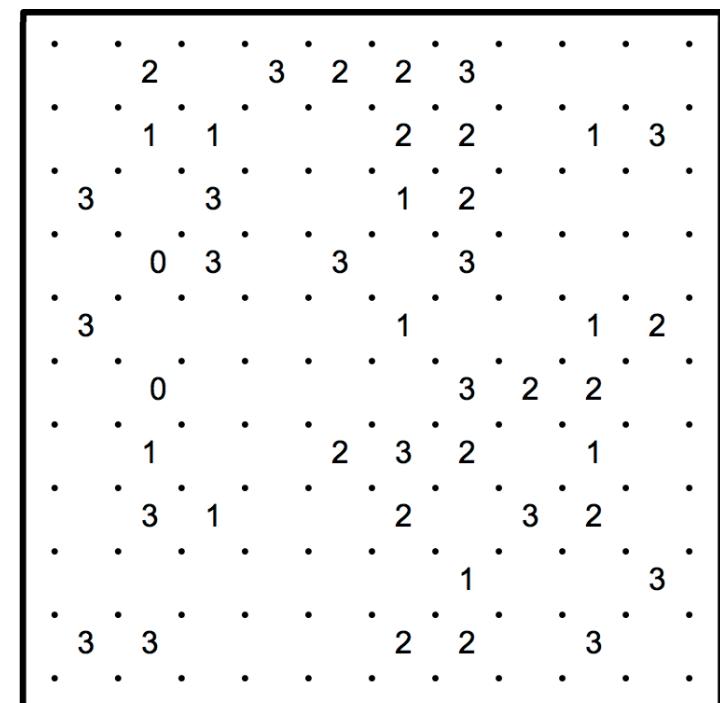
Small Nonobellogram

There are two Nonograms for you to complete this week: one small and one large. Shade in cells according to the numbers at the end of the rows and columns.



Slitherlink

The objective of this logic puzzle is to connect the dots with horizontal and vertical lines to form a single continuous line/loop. In addition, the numbers in the grid indicate the total number of adjacent segments within the loop.

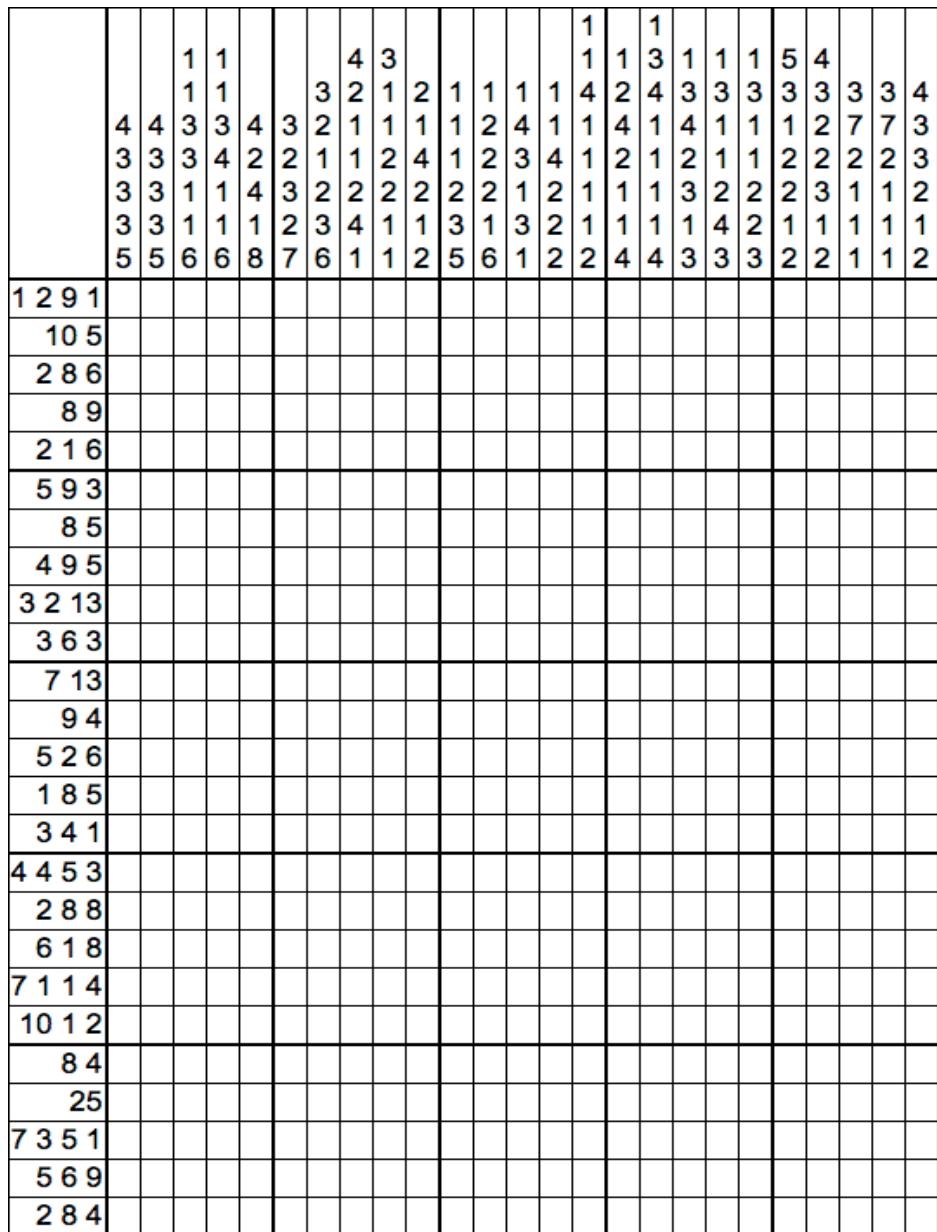


Puzzles

fsudoku@imperial.ac.uk

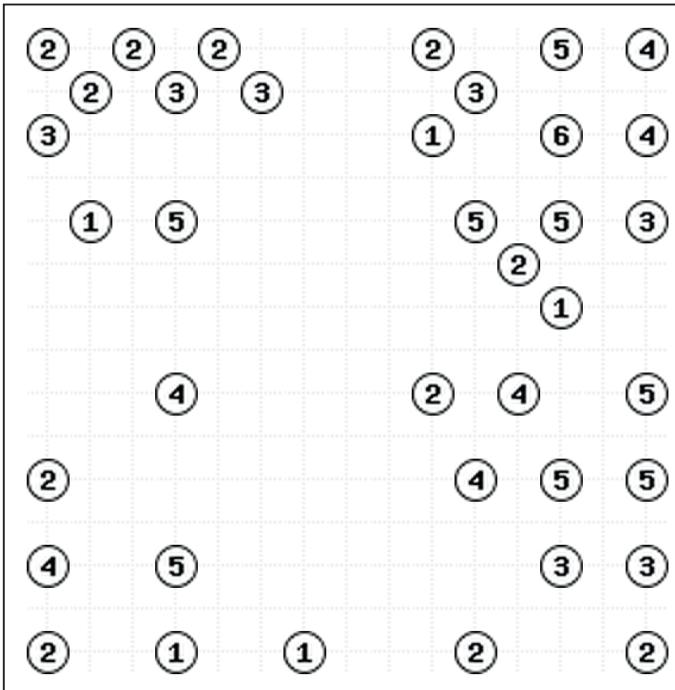
Puzzles Editor || Michael Faggetter

Big and strongogram



Bridges

Bridges is played on a rectangular grid with no standard size. Some cells start out with numbers from 1 to 8 inclusive; these are the islands. The rest of the cells are empty. The goal is to connect all of the islands into a single connected group by drawing a series of bridges between the islands. The bridges must follow certain criteria: They must begin and end at distinct islands, travelling a straight line in between; They must not cross any other bridges or islands; They may only run orthogonally; At most two bridges connect a pair of islands; and The number of bridges connected to each island must match the number on that island.



FUCWIT

Don't forget to send in your completed puzzles.

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

We're always looking for more puzzles, so if you ever fancy making your own crosswords, nonograms, slitherlinks or anything inbetween, let us know and we can include them in the issue!

Points available this week:

Each Sudoku	3 points	(+2)
Quiz	3 points	(+2)
Slitherlink	3 points	(+1)
Small nonogram	2 points	(+1)
Large nonogram	3 points	(+2)
Bridges	4 points	(+3)

Leaderboard

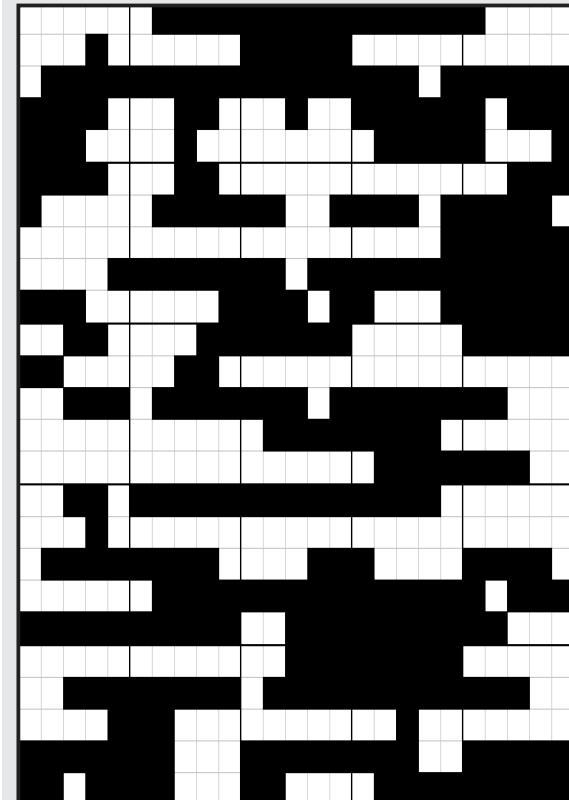
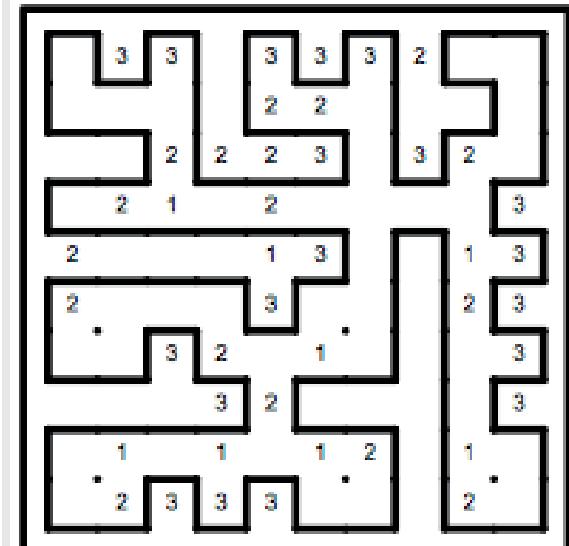
Individuals:

1. Adam Stewart	106
2. Jem Ong	45
3. Catmelon	39
4. Kebab King	21
5. Ayojedi	13
6. Sach Patel	11
7. Angus	8
8. Gene H.	7
9. Fengchu Zhangjj	3
=9. Li Wei Yap	3

Teams:

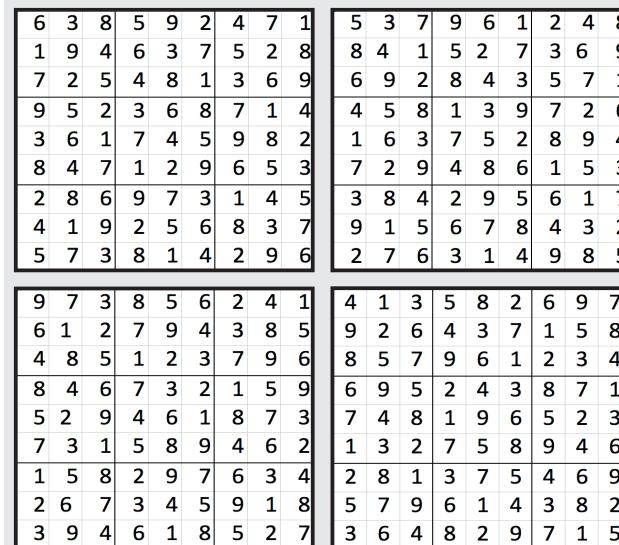
1. Fully Erect	183
2. L3Gendary	88
3. WG	69
4. pintosRules	51
5. Mindsuckers	48
6. Dapper Giraffe	15
7. AnyonebutKofi	8
8. Ebolalala	7
9. Aerodoku	2
10. Guang <3 Le	1

Last Week's Solutions:

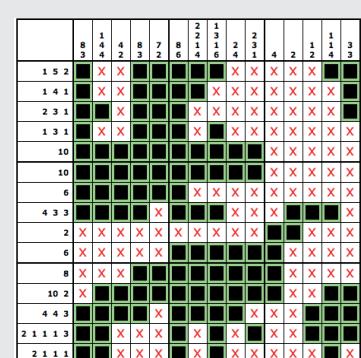


QUIZ ANSWERS

- 1) Islamabad
- 2) Nepal
- 3) A devil
- 4) USA, not China
- 5) Cocaine
- 6) Thailand
- 7) Into the Woods
- 8) Odolwa
- 9) The North Pole
- 10) Induction



We are still looking for a puzzles editor! Email felix@imperial.ac.uk to find out more about the role if you are interested, no previous experience is required!



SPORT

Sport Editor: Kunal Wagle

Cross Country and athletics sprint across BUCS finish line

Matthew Douthwaite on ICCA's success at the BUCS Championships



The Men's team receiving the BUCS trophy Photo: ICVC

It's been a great weekend for Imperial Cross Country and Athletics after they won two silver medals at the BUCS Outdoor Athletics Championships 2015. The team travelled to Bedford hoping to build on their success of competitions so far this year (Top 8 in BUCS XC, semi-finalists at BUCS Indoors) and they were not disappointed with great performances

all round.

The medals came from Sarah Johnson in the Women's 10,000m and Alberto Sanchez in the Men's 5,000m, and is an improvement on last year when Chris Bannon was Imperial's only medallist taking silver also in the 10,000m.

Sarah's race looked comfortable for her right the way through as she sat in the chasing pack following a Bath

University athlete who had set off on her own.

With a few laps to go Sarah made her move along with one other and they left fourth place behind. As they came round the bend to the final lap, Sarah had stepped it up and was 10m clear, and was excitingly closing the gap on the leader. Unfortunately she ran out track to complete her chase, but finished in a comfortable 2nd in

36:32.08 after running a very smart race.

Alberto's race was a highly tactical affair. With a field full of international athletes and a windy back straight nobody wanted to push the pace.

After an extremely slow first 3k in 9:50, the runners were getting uneasy but a huge final km burn up was clearly on its way.

At this point Alberto took the initiative and stepped up the pace, immediately drawing out the field to leave Birmingham and St.Mary's chasing him down.

The final 1500m ramped up in speed until it came to the last 600m where Birmingham's athlete drew level. With an admittedly phenomenal kick he accelerated into the bell, with Alberto hot on his heels. Unfortunately, Birmingham's last lap was well below 60 seconds and he couldn't be caught, though not for lack of trying, but Alberto managed to hold off St.Mary's for the silver in 15:19.38.

There were other great performances from the Imperial team over the weekend with Gil Machado fighting a gripping 800m heat to make it to the semis and first year Chris Olley easing through to the 1500m semis, only to have a very unfortunate fall which prevented him reaching the final.

Athletics Captain Gareth Holden and Liana Spyropoulou also narrowly missed out on qualification spots in the 400m and 400m respectively.

With all a lot of young talent across multiple events, the future looks bright for Imperial Athletics.

The community has never been stronger and with our partnership with Thames Valley Harriers providing us with training and facilities there is great potential for the coming years.

The team is keen to showcase their abilities in Imperial's final fixture of the season at the London College Athletics Series at the end of May.

This meet is open to all abilities, so if you'd like to get involved, find us on facebook or email run@imperial.ac.uk!

Fat or muscle?

We are inviting healthy volunteers to take part in a research study comparing body fat and metabolism in young adults. It will involve a single visit to Chelsea & Westminster Hospital for 3-4 hours. You will have a full body Magnetic Resonance scan, which is safe, and does not involve x-rays. You will also be asked for a blood, and urine sample and a buccal swab taken from the inside of the mouth. This study is open to people aged 19-27 years; we would particularly welcome interest if you were born prematurely.

For more information please email James Parkinson, Research Associate, jrcp@imperial.ac.uk or text 07814 296596

IMPERIAL FESTIVAL

SAT 9 MAY 12.00-
18.00 ☈ SUN 10 MAY 12.00-
17.00

Explore the unexpected side of science with
a weekend full of hands-on research activities,
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