

felix ...

THE STUDENT NEWSPAPER OF IMPERIAL COLLEGE LONDON



Evelyn
Gardens |
Halls from hell

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Report paints
grim picture of
IC **culture**

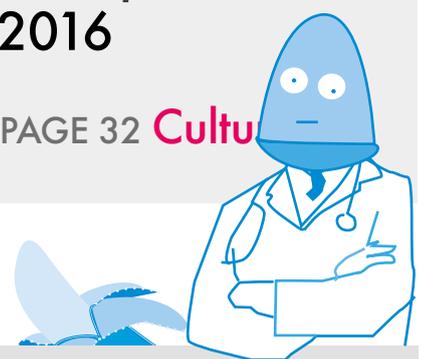
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Getting **sloppy**
with leftovers

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MAN. WHAT A SUCKY YEAR

OOOOR IT'S NOT ALL BAD...

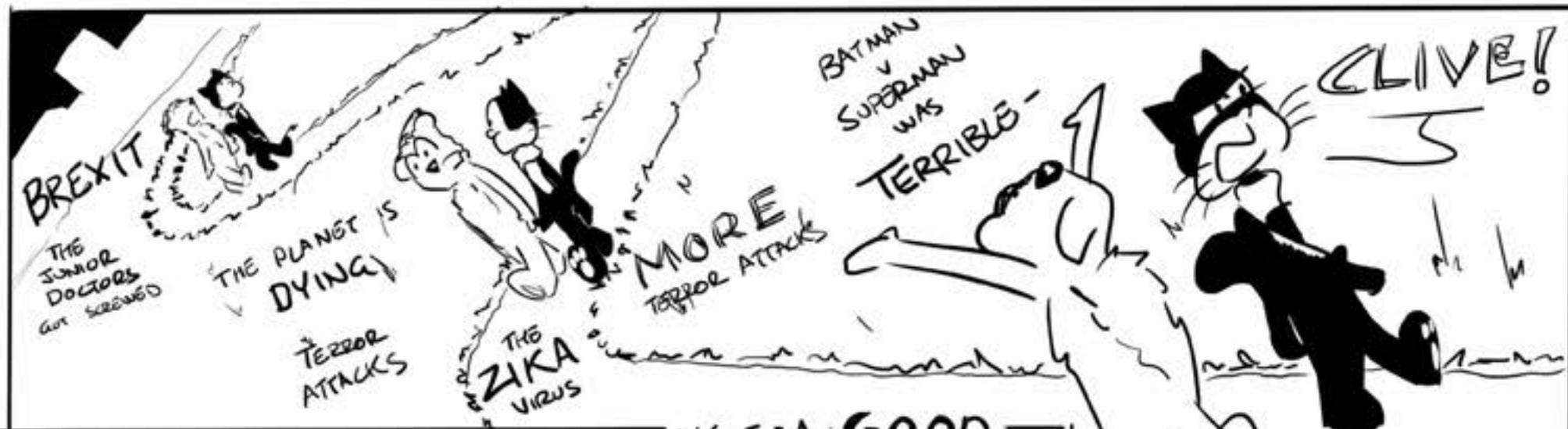
EVERYONES DEAD!

OH BROTHER...

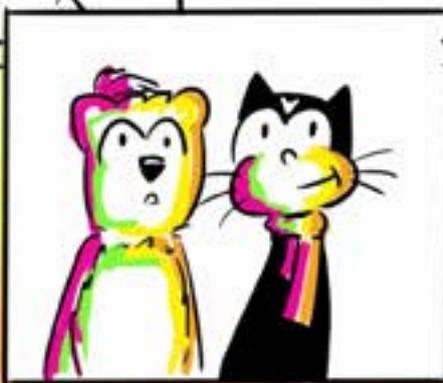
EVERYTHING BAD HAS HAPPENED. NOTHING GOOD HAS HAPPENED.

DON'T DO THIS...

TRUMP



I GOT A GOOD 'FEELIN' ABOUT NEXT YEAR



Transphobic incident in Reynolds Bar

Attempt was made to eject trans student from the toilets

Lef Apostolakis

A transphobic incident reportedly took place last week at the women's restroom of the Reynolds Bar at Charing Cross Hospital, against a member of women's rugby.

The trans student involved was grabbed by the arms in an attempt to forcefully eject them from the women's restroom. Thankfully one of the student's team players was there to explain and help pacify the situation before there was a chance for escalation.

"We both went to the women's bathroom. When we entered there were several girls there already, one girl turned around and starting yelling "Boy in the bathroom",

and grabbed [me] by the arm and starting dragging me out the bathroom. My friend backed me, going "No, no, they're not a boy: they're non-binary".

"They then got very awkward and I was ushered towards the next free cubicle. My friend initiated a conversation with them, where the girl initially refused to apologise, with a line of thought "How was I supposed to know". I quickly left the bathroom, and said "It was fine, it happens all the time", I just didn't want to make a big deal about it, or let it ruin the night."

Such experiences are not rare amongst Imperial's trans population. Most trans students are uncomfortable in gendered toilets and will usually try and find

one that is gender neutral, especially during big socials, when people tend to drink and are more likely to act inappropriately.

While Imperial has made some progress, introducing several gender neutral toilets in the last couple of years, there is still a lot of work to be done. The Union bar gender-neutral toilet, for example, is almost always in use, as is the Metric gender-neutral toilet, due to it being the nearest one to the dancefloor. This means that, despite such facilities existing, trans students don't necessarily have easy access to a gender neutral option.

"I often have problems in bathrooms, but this was the first time it was physical, and had I been alone or in an unfamiliar environment, or



The facilities aren't always available though \\ felix

had I not been significantly larger than the girl, it would have been a lot more of a upsetting experience. Some of my friends following this continued to argue with the girl about her actions and many of my friends at rugby kept on checking I was okay. I have had far more transphobic

experiences in the Reynolds toilets compared to the Union or any other at Imperial."

Allegedly, one of the students involved in the incident later lodged a complaint with the Reynolds Bar management. We have reached out to the management for comment.

Imperial wins Animal Testing award

This is despite past criticism

Abigail de Bruin

Imperial has had a pretty rocky history with Animal Research within the College and its public image. From the low point of the 2014 Home Office statement that there was a "widespread poor culture of care", such clear progress has been made that College have now been awarded for their work towards Animal Welfare. Imperial College has been presented with a Highly Commended award in the category of Public Engagement Activity at the annual awards for Openness

on Animal Research.

Mandy Thorpe, Director of Central Biomedical Services, who accepted the award on behalf of Imperial, said: "It was fantastic to be recognised for our ongoing work in being more open about our research involving animals. At Imperial we are committed to sharing the results of our research, and when that has involved animal studies, we strive to explain how and why animals were involved.

Unfortunately, Imperial College doesn't seem to have managed to move completely

past the CFI (Cruelty Free International) investigation in 2013 that alleged "appalling animal suffering on a very large scale" on the Hammersmith campus, even with only five of the 180 charges from the report substantiated by the Home Office. The organisation CFI has relatively recently challenged the College's provision of 24-hour care for animals.

As new statistics on the use of animals in experiments were released in March, said that information released under

the Freedom of Information Act showed that Imperial was failing to provide 24-hour care for animals. This was disputed by the College with an Imperial spokeswoman stating that outside normal working hours, there was "always at least one vet and five senior animal care staff on call" to attend to any emergencies. She continued, "The college complies with the Home Office's regulations concerning out-of-hours care, and works closely with the Home Office as regulator."

As far as the actual levels of animal research at College are

concerned, there has not been a significant decrease in the number of animals involved in research between 2015 and 2103/14, however, there has been a decrease from 8% to 6% from 2015 to 2014 in the proportion of experiments producing a "severe" effect on the animal involved. So, is the College actually better at treating the animals used for research properly? There's an argument that we were never really that bad. One's thing for certain, we're definitely better at talking about it.

An idiot's guide to 2016

Matt Johnston

It's been a rollercoaster ride. Except a rollercoaster ride where you threw up on yourself at the start. But, let's take a trip down memory lane; there are a few nuggets of joy to be found amongst the pile of crap that was 2016. Promise.

January

So it didn't really get off to the best of starts did it? Big Ben had barely finished striking midnight and there was still faint, drunken, chanting of *Auld Lang Syne* by the time the shit first hit the fan. January was when the Zika virus kicked up a notch and also when Alan Rickman, Terry Wogan and David Bowie all passed away. The three of them were, each in their own right, entertainers and have left a lasting legacy both in the UK and further afield. Bowie in particular captured the hearts of many around the globe and thousands attended a street party in his honour in Brixton. From one spaceman to another, the more uplifting news of Tim Peake and the first spacewalk by an 'official' British Astronaut (is an 'unofficial' astronaut just like a stowaway?) Oh, and the Junior Doctors struck for the first time over disagreements with their new contracts. Remember when Jeremy Hunt was the most hated person in politics? How naive we were.

February

February was hardly a ray of sunshine either: the Junior Doctors struck once more, North Korea launched a pretty big rocket and David Cameron kicked off the EU referendum, finally setting the date for June 23rd. Harper Lee (the author of the classic *To Kill a Mockingbird*), Boutros Boutros-Ghali (former UN Secretary General

and classic pub quiz answer) and BBC Three also died this month. The latter is still available online though. Slightly closer to home was the debacle surrounding the Imperial RAG Mag after it was accused of sexism. It was pulled from circulation and copies are now rarer than a fun night in Metric. The US Presidential campaign kicked off too, with primaries for both the main parties being held in Iowa. Donald Trump was still a dark horse. How naive we were.

March

I'll be honest, it doesn't really get much better here either. Two sets of bombings in both Brussels and Lahore together killed over 100 people and devastated both the cities as well as the wider world. Elsewhere, in a bizarre show of love, an Egyptian man hijacked EgyptAir flight 181 in order to try and win his ex-wife back- the plane landed safely, thankfully. Probably should've just gone with the flowers and chocolates route in hindsight. Notable deaths included the footballing legend Johan Cruyff and former First Lady Nancy Reagan. (Here is where some uplifting news would be, had we any).

April

Some small bits of solace could be found in April, unless you're anti monarchy that is. Queen Elizabeth II turned 90 and held a pretty big party, christ knows how bad her hangover was the following day. In other news, surprise, surprise, some rich people don't like paying taxes and instead funnelled it through Mossak Fonseca in Panama. High ranking officials and politicians worldwide were affected, even our then-Prime Minister Cameron, who profited from a trust

What a year, what a dire year



"It's the end of the world as we know it" - REM \\ Gage Skidmore

had avoided tax that way. Naughty Dave. Prince also left in April, he probably could foresee what was coming. I wouldn't put it past him.

\\ Remember when Jeremy Hunt was the most hated person in politics? How naive we were \\

May

This month contained one of the feelgood stories of the year, Leicester City's Premier League title win. Yes I'm clutching at straws but I can only work with what I've got, and everyone loves a good underdog story anyway. Back to politics, and to the London Mayoral election. Sadiq Khan beat Zac Goldsmith to the position (Zac would later go on to lose a second election in December, poor him) which meant that Boris Bikes legally became Sadiq Cycles. EgyptAir carried on having a horrible year, with flight 804

crashing and killing 66 passengers. One small silver lining is that 2016 is still due to be one of the safest years for flying on record. In meme news, this was the month that yielded the tragic and untimely death of Harambe. People worldwide were in uproar at his death and it all eventually got a bit out of hand (understatement of the year).

June

June decided it wanted to take British politics and shake it up (read: fuck it up). This came in the form of the eagerly anticipated EU Referendum, whose fallout hit pretty much all the main political parties in Westminster. Unless you've managed to repress it from memory you'll know that Brexit happened and then caused chaos. Long story short, David

\\ June decided it wanted to take British politics and shake it up \\

\\ Unless you've managed to repress it from memory you'll know that Brexit happened \\

Cameron quit, Michael Gove stabbed Boris Johnson and himself in the back, Labour decided Jeremy Corbyn wasn't fit to lead (until the voters decided he was, in September) and the hunt for a new Prime Minister started. Prior to this was the tragic killing of MP Jo Cox by a man associated with far-right groups. Hate crimes similar in motive spiked after the referendum result too, primarily xenophobic and racist attacks. Orlando, Florida was also the scene of a mass shooting in a gay nightclub, the year just kept getting worse. Heavyweight World Champion and activist Muhammad Ali, Imperial Physics legend Sir Tom Kibble and Star Trek actor Anton Yelchin passed away too. And we're barely halfway through the year.

July

Turkey had a failed military coup in which hundreds were killed and over 15,000 supporters of the coup were arrested and detained. President Erdoğan was out of the country when the uprising from members of the army happened and had to Facetime a news network in order to make a plea to citizens to back his leadership. France was yet again the scene of a terrible atrocity, this time in Nice. 86 people were killed and hundreds more injured as a truck was driven through crowds celebrating Bastille Day. ISIS claimed responsibility for the attack.

Brexit fallout carried on too, with the pound and the FTSE rising and falling due to even the faintest of whispers on what on earth the UK planned to do if/when Article 50 was invoked. The Government has greenlit two massive projects during all this chaos, the Hinkley Point nuclear power plant and the renewal of Trident.

\\ Better start deleting your porn while you still can \\

Good news if you're planning a career in the nuclear industry, slightly worse news if you're not a fan of paying for electric above the market price, or of global thermonuclear annihilation. Farage also decided to stand down as head of UKIP (don't worry, he'd be back) and the Chilcot report into the Iraq war finally came out (basically Blair had other options to use before war).

Sports was again a small respite for the UK, Andy Murray won Wimbledon again (and cried again) and Chris Froome won the Tour de France. Across the pond, the Republican and Democratic National conventions happened, putting forward as their candidates Donald Trump and Hillary Clinton respectively. Great job guys. Oh, and after not a single vote was cast in her name, Theresa May rose to be our new Prime Minister. Better start deleting your porn while you still can.

August

Brazil was the main focus of August, with the 2016 Summer Olympics being held in Rio de Janeiro as well as the massive political scandal that was happening countrywide. Essentially, most of the government were corrupt whilst the rest of Brazil was undergoing a fairly big recession. The people weren't happy with this (duh) and the President was subsequently impeached. Oh, and they had a pretty big outbreak of the

\\ By now the afterlife was looking more and more like the guest list of a swish Elton John party \\

aforementioned Zika virus, but although it was bad, it didn't start the pandemic that some people predicted. Some Russian athletes couldn't compete in the games due to doping, the pool turned green, and the sailing waters were pretty dodgy, pollution-wise. But, we came out of it 2nd in the medal table so who cares? Arguably in the top five highlights of the year was the start of the Night Tube on three London lines (two more have since followed), fantastic news for that post-ACC commute.

Stars of the big screen, Gene Wilder (Willy Wonka) and Kenny Baker (R2-D2) were the unfortunate casualties of August and by now the afterlife was looking more and more like the guest list of a swish Elton John party.

September

The Paralympics followed afterwards in September, another fantastic haul for Team GB and one of the few countries to ever do better after hosting an Olympics. In other sporting news, Sam Allardyce, the England Football manager, was sacked after just one game (which he won). This was after footage emerged of him accepting money for helping break some rules. He was also seen drinking a pint of wine, a feat which in my



Brexit means Brexit means Brexit means... \\ felix

eyes redeems all. David Cameron decided that enough was enough with regards to politics and left Westminster for good. Across the aisle, Corbyn was re-elected by Labour Party members despite not having the support of all, and maybe not even the majority of, his MPs. But these two weren't the biggest political stories of the month, not by a long stretch. That came in the form of the sequin-adorned Ed Balls on Strictly Come Dancing. The former Shadow Chancellor was, let's be honest, dire but he was the light hearted entertainment the country needed. ESPECIALLY ONCE BAKE-OFF WENT TO CHANNEL 4 WITHOUT MEL, SUE, AND MARY. Times were indeed bleak. This month's celebrity death: the iPhone headphone jack.

October

In October we kind of got a date for when Brexit would sort of happen, maybe. Theresa May announced that Britain would invoke Article 50 by March 2017 but then a legal challenge was started in order to make sure that the decision was a decision made by Parliament and not just May on her own. This is basically because the referendum result was more of a poll than a binding result, even though the Government thought it was the latter. Yet more Gorilla-in-zoo news, this

time at London Zoo where one of its male silverbacks escaped its cage. In typical British fashion, order was restored without taking the American approach of killing on sight. They probably just asked him nicely. Heathrow Airport also was given the greenlight for a new runway, although whether it actually gets built remains to be seen.

\\ That came in the form of the sequin-adorned Ed Balls on Strictly Come Dancing. He was the entertainment the country needed \\



She's probably sad at the new, abhorrent, Toblerone \\ Policy Exchange

November

I think you can guess what this one's going to be about... TIME Magazine's Person of the Year, Donald J. Trump. For a full breakdown of what went down see felix 1646 but the long and the short of it is that Trump took the swing states of Pennsylvania, Ohio and the king of them all, Florida, which gifted him enough electoral college votes (306 vs. 232) to take the presidency. Clinton did, however, win the majority of the public vote, over 2 million more people voted for her. Is this democracy? I dunno. The Republican Party (Trump's party) also won control of the House and the Senate meaning it's easier for Trump to pass his ideas, just as long

as they align with the wider Republican Party. Trump has since appointed a few dodgy characters to his cabinet and his conflicts with business in foreign countries have come under scrutiny too. Some other things probably happened this month but the bulk of people were just freaking out/celebrating Trump's ascension. Oh, and the legendary musician and writer Leonard Cohen and infamous revolutionary Fidel Castro both passed away in November. I mean the United States has potentially brought about its own demise so what did Castro really have left to achieve?

\\ Will he be the end of us all? \\

\\ Attenborough had the right idea \\

December

Brexit got a step closer to happening/being postponed this month with the UK Supreme Court holding a week long trial after the Government appealed the High Court ruling. The whole case was filmed and streamed online, it didn't really make for riveting viewing though. Needed more baby turtles or snow leopards or racer snakes. Attenborough had the right idea. Elsewhere in politics the Liberal Democrats finally got another MP, one more and they hit double

figures. Italy's Prime Minister, Matteo Renzi, resigned after he lost a referendum (there's a theme emerging here) and then Austria didn't elect their far right candidate as President, breaking the rest of the 2016 mould. Loved and loathed critic, AA Gill died this month too (there's a full obituary in the Food section).

Aside from all this were the conflicts and crises that spanned the entire year, some of which started well before January and some of which are sadly likely to continue well past December. The most notable of these is undoubtedly the situation in the Middle East, chiefly in Syria. It's an

incredibly complex situation involving warring factions, a pretty bad Assad-led government, good and bad rebel forces and a whole load of innocent civilians caught up in the middle. This page is nowhere near enough to explain the situation and it's an incredibly nuanced military and political struggle involving the Syrian people, global superpowers, and complicated allegiances. Thank fuck we've got Boris Johnson on the job.

So that was 2016. The year of political discourse, an emerging far right, a reality TV star as

\\ Thank fuck we've got Boris Johnson on the job \\



\\ Johann Edwin Heupel

President-elect, Pokémon Go, Leonardo DiCaprio's Oscar, celebrity deaths, the Paris Agreement, Brexit, Marmite-gate, and more memes than you can shake a stick at. If nothing else, at least the last year wasn't boring.

Islamic Society Charity Week success

Lef Apostolakis

Over £1,000,000 raised

For the first time, this year's Charity Week hit and smashed through the £1,000,000 ceiling, as students from around the globe managed to collectively raise a total of £1,057,220.12 in donations.

The initiative which traditionally takes place over the final week of October sees students in London and beyond take to their campus corridors, common rooms, and quite often, the streets, to sell baked goods for charity, among many other fundraising activities.

Since it first started in 2000, Charity Week (or CW as

\\ At Imperial, the effort raised over £47,000 this year \\

we're informed the kids call it nowadays) has turned into an international student lead fundraising campaign which raises money for orphans and children in need around the world. At Imperial, the effort raised over £47,000 this year, with one of the highlights including the construction of a massive cake which was auctioned off for over £4,000

Proceeds go towards four distinct projects: medication and medical equipment and training in Syria, healthcare and higher education for children in poverty in Bangladesh, training and equipment for the unemployed and unskilled youth of Gaza, and healthcare, education and fostering initiatives for the refugee children in Jordan and Europe.

In a statement from Imperial's Charity Week group, Adeela Ashraf said: "The campaign's main ethos is unity; it centres

around coming together and working together to welcome others into the community and to raise as much as possible for the suffering children around the world. And this ethos was noticeable all throughout Charity Week, from the electric atmosphere at the annual dinner, to the amazing teamwork between the volunteers running the stalls."

Fundraising activities included the annual Dinner and Auction held at Porchester Hall, the sell-out fashion and pampering event, Smoky Not Smudgy, as well as sponsored silences, head shaves, Snowdon treks and fun-runs.

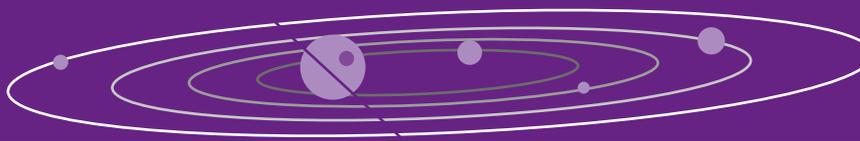
"Everyone comes together for one cause," says Islam Farzana, vice president of Islamic Society. "Whilst running, organising and even communicating with people can be extremely stressful and tiring at times, when you



\\ Charity Week

realise how much money was raised, everything becomes worth it and you'd do it all

again in a heartbeat."



Making waves in physics | 2016

Sara Hamilton lists the top nine ground breaking discoveries in the field of nuclear physics and material science in 2016

This week Physics World has announced the winner of its yearly Breakthrough of the year: the Ligo Scientific Collaboration, involving more than 80 institutions worldwide, for "its revolutionary, first-ever direct observations of gravitational waves". This is the first ever direct evidence of the existence of black holes. Nine other achievements are highly commended, groundbreaking discoveries from nuclear physics to materials science:

1. A new illustration of the Schrodinger's cat paradox (Chen Wang, Robert Schoelkopf and colleagues at Yale University and INRIA Paris-Rocquencourt). They managed to exemplify quantum superposition by representing the cats by a large ensemble of photons

and the two boxes by microwave cavities.

2. New Gravimeter (University of Glasgow scientists) which can make very precise measurements of the Earth's gravity with potential applications in mineral exploration, volcano monitoring, and civil engineering.

3. Nearest Neighbour (Pale Red Dot collaboration), a rocky exoplanet within the habitable zone of Proxima Centauri and the nearest star of the Solar system. It is about 1.3 times the size of the Earth and could theoretically sustain liquid water on its surface.

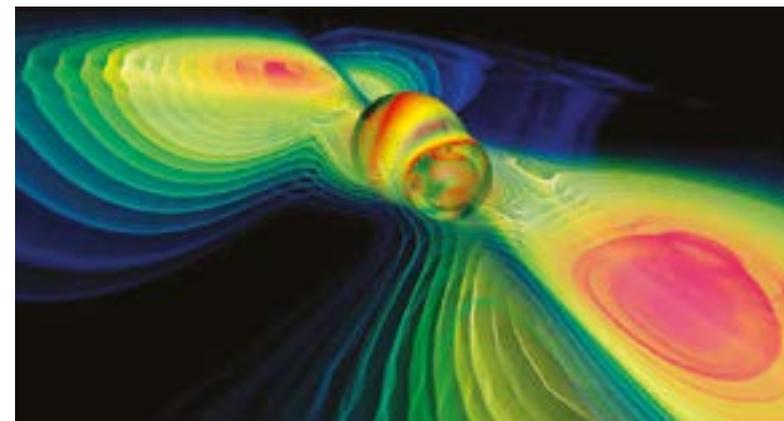
4. Quantum Entanglement (Chris Balance at University of Oxford and Ting Rei Tan at University of Colorado at Boulder), a phenomenon between two different types of ions that could make

quantum computers a reality.

5. Nuclear Clock (Lars von der Wense, Peter Thirolf at Ludwig Maximilian University of Munich, Helmholtz Institute Mainz, and the Johannes Gutenberg University Mainz), which could be developed from the transition discovered in the element thorium-229. Such a clock would be considerably more stable than current atomic clocks.

6. Negative refraction (Cory Dean, Avik Ghosh at Columbia University, University of Virginia, Cornell University, the Japanese National Institute for Materials Science, and Shenyang National Laboratory for Materials science), a property discovered in graphene. This could lead to the creation of revolutionary powerful lenses.

7. Mesolens (Gail McConnell, Brad Amos at the University of Strathclyde), a



When black holes collide \ \ NASA Blueshift

new microscope lens offering a revolutionary combination of large field of view and high resolution.

8. Fundamental particle interaction simulations (Rainer Blatt and Peter Zoller of the Institute for Quantum Optics and Information at the University of Innsbruck) on quantum computers, a significant

development in the field.

9. Single-atom engine (Kilian Singer, Johannes Roßnagel at University of Mainz), a heat engine based on just one atom, able to convert a difference in temperature to mechanical work using a single calcium ion.

A tale within a tail

Ipsita Herlekar reveals the secrets of a well preserved dinosaur fossil

Strolling through the markets of the city Myitkyina in Myanmar, Lida Xing, a scientist with China University of Geosciences, Beijing, came across a block of amber that had preserved within it a fossil of a dinosaur's tail from nearly 99 million years ago.

A collaborative study by palaeontologists from Royal Saskatchewan Museum, Canada, China University of Geosciences, Beijing, and University of Bristol, UK has provided new insights on the

evolution of feather structure. The work has recently been published in the journal Current Biology.

The fossil is that of a dinosaur belonging to a carnivorous group, the theropods, which probably lived sometime during the mid-cretaceous period. Observations suggest the tail colour to be brown on the top and paler in colour on the underside, lined by feathers all along its length. Unlike in present day birds or their ancestors, the vertebrae of this fossilised tail are not fused together, but are instead long and very flexible with the keel,

the area where the flight muscles are attached: a typical characteristic of flying dinosaurs. The feathers found on this fossil differ from the ones that we see on birds today. The feathers of birds like those of the pigeons that we often spot strutting down the pavements typically consist of a long shaft called the rachis. Attached to the rachis are rows of fine filaments called barbs which are intertwined with one another by barbules, forming a tightly woven surface. The fossil specimen exhibits a well developed branching system of barbs

and barbules, however, it has a poorly developed rachis. This clearly indicates the barbs and barbules to have evolved much before the rachis.

Well preserved fossils are a rare find. They provide a snapshot of how life existed during the pre-historic times. Amber or fossilised resin is one of the best mediums for fossil preservation. So well preserved is this specimen, that the scientists were able to retrieve the soft tissues and even haemoglobin from the blood.

High-quality fossils such as

these help palaeontologists to piece together the tale of how our modern day birds evolved from the flying cold-blooded reptiles of the pre-historic times. The scientists of this study believe that unlike some species of reptiles found today, this particular dinosaur couldn't shed its tail but succumbed to an untimely death after getting it caught in the glue-like resin.



Your favourite films of 2016

Our writers and editors (as well as FilmSoc) choose their **favourite** films of the last twelve months, from **big hitters** to those that may have **slipped under** the radar...

Alex Heib, Max Lewis-Clarke and Meryl Anil

1. *Arrival*

Intelligent sci-fi films are rare, with ones involving aliens rarer still. *Arrival* uses these foreign beings to examine how language shapes our view of the world, how it can be the source of conflict but also how it can be the solution. This year, miscommunication has divided our world, which is why *Arrival* is not just important, it's necessary.



\\ Amazon Studios

2. *Paterson*

Paterson is much more a poem than it is a film. It doesn't have a captivating plot or complex character development; it follows a bus driver/poet around in a quiet city for a week. It doesn't ask grand questions about life, instead it fills itself with gentle musings about how we see the world around us. It's cinematic people watching, it's contemplative, but above all, it's enchanting.

3. *Toni Erdmann*

Toni Erdmann is both an outlandish comedy and heart-breaking tragedy. What's truly impressive is that these two elements form a duality; it doesn't switch from one to another, both comedy and tragedy coexist throughout. This harmony is used to explore deep, existential thoughts, ones that remain long after the film has finished.



\\ Onyx Films

4. *The Little Prince*

In a world that promotes a fast ascent into adulthood, full of its toils and pressures, *The Little Prince* reminds us that becoming an adult doesn't have to mean giving up your dreams and imagination. A gorgeous animation mixed with delicate stop motion, *The Little Prince* is a delight both for the eyes and the soul.

5. *A Monster Calls*

Making a great film that centres around death is always difficult, but by focusing instead on how people deal with grief, *A Monster Calls* tells a story we can all learn something from. Heavy, emotional scenes are balanced by animated stories that use vibrant watercolours to create a visually stunning film with an incredible amount of depth.



\\ Apaches Entertainment

6. *The Forbidden Room*

Guy Maddin's audacious new film spins German expressionism, Pythonesque comedy and a good dose of dream logic into a labyrinthine maze of eccentric short films, nested inside one another like a giant Russian doll. It's an exhausting watch but it's endlessly inventive with a cathartic finale revealing that it is a film born of a deep and ecstatic love for cinema itself.

7. *Son Of Saul*

For the majority of László Nemes' intense debut feature, the camera is fixed on the face of Saul, a Jewish prisoner and member of the Sonderkommando at Auschwitz, forced to dispose of bodies from the gas chambers among other duties. His surroundings are slightly out of focus, but the horrors of the camp aren't hidden. This is a powerful film, that takes a while to shake off but a much needed watch.

8. *Kubo and the Two Strings*

The art of telling a simple story exceptionally well has been lost in recent years, but *Kubo* is here to prove that it can still be done. The hero's story, complete with loveable sidekicks and horrifying villains, is told using stop-motion animation on a larger scale than ever before and the result is staggering beauty.

9. *A Bigger Splash*

With Tilda Swinton, Ralph Fiennes and more on a gorgeous Italian island, Luca Guadagnino couldn't go wrong with *A Bigger Splash*, a sexy, mysterious relationship study. The film looks fantastic, whilst the performances are studies in contrast: restraint and release; menace and embrace; heat and frost. Eventually tension builds and the temperature is pushed up and up until it has no option but to boil over.

10. *Anomalisa*

Anomalisa isn't an easy watch, but that doesn't mean it's not worth it. For ninety minutes, it lets you see life from the perspective of an exceedingly isolated man, one who sees everyone as the same, all speaking the same voice. At the risk of being too alienating, it doesn't let up; it perseveres through the pain to leave you with compassion for those too lost to ask for help.



\\ Frenesy Film Company



\\ Snoot Entertainment



Fred Fyles

1. *Our Little Sister*
2. *Julieta*
3. *Evolution*
4. *Embrace of the Serpent*
5. *Paterson*
6. *Youth*
7. *Son of Saul*
8. *Anomalisa*
9. *The Witch*
10. *Weiner-Dog*

Given all the horror that has been going on in 2016, cinema can provide an escape from the real world, a cathartic outlet for all our emotions, or a means of interrogating what we think about the world. This year of film varied, from the dark settings of *The Witch* and *Son of Saul*, to the magnificent escapism of *Youth* and *Paterson*, to the beguiling strangeness of *Embrace of the Serpent* and *Evolution*. *Julieta* marked a return to form for Almodóvar, his best film since *Volver*, while Charlie Kaufman's *Anomalisa* and Todd Solondz's *Weiner-Dog* asked us how much we are able to empathise with horrible protagonists. *Our Little Sister*, the 10th film from Japanese director Hirokazu Koreeda,

takes the top spot for its pure escapism: centring around three sisters living in Kamakura, who decide to take in their younger half-sister following their father's funeral, *Our Little Sister* follows the sisters throughout the course of a year. The drama is, relatively, drama-free; there are no critical denouements, no betrayals – instead all we have are a group of people, sharing their lives with each other, chatting, and eating. My god, the eating. *Our Little Sister* reveals the intimate links between food and love, between cooking and the seasons, creating a feast for the palate and the senses. It's a film that is completely generous, which gives itself over completely to the audience, allowing us to bask in its gentle warmth.



\\ Trigon Film

Tom Stephens

If there's one thing that can be said in favour of 2016, probably one of the all-round worst years most people reading this have lived through, it's that it didn't let us down in the movie department. It took a while to get through the early-year slump left in the wake of the UK releases of Oscar contenders like *The Hatful Eight* and the hilarious, terrifying, gloriously madcap ride of *The Big Short*, and there were only a few great flicks that kept movie lovers sustained throughout the year (a couple of these came in the form of heartfelt, spellbinding old-school sci-fi *Midnight Special*, and the perfectly-pitched buddy cop comedy *The Nice Guys* that showcased Russell Crowe, Ryan Gosling, and writer-director Shane Black all at their high-octane best).

But the tail-end of the year saw the releases of a slew of stone-cold gems and instant classics; the abstract yet tear-jerking Nick Cave documentary *One More Time With Feeling*; the heartbreaking and perfectly-acted Ken Loach welfare drama *I, Daniel Blake*; and best of all, the breathtaking, beautifully epic yet desperately intimate *American Honey*. Picking between *The Big Short* and *American Honey* for the year's best film was extremely difficult as both are utterly essential for very different reasons: *The Big Short* grippingly tells an important story about the recent stock market crash and warns how easy it would be for it to happen again, but *American Honey* is a true moviegoing experience. As three of the most absorbing and refreshing hours I have ever spent in a cinema, it would be simply unfair not to call it my top film of the year.



\\ Part and Labour/BFI

1. *American Honey*
2. *The Big Short*
3. *I, Daniel Blake*
4. *The Nice Guys*
5. *Midnight Special*
6. *Nocturnal Animals*
7. *One More Time With Feeling*
8. *Creed*
9. *Hail, Caesar!*
10. *The Hatful Eight*



\\ Summit Entertainment

1. *La La Land*
2. *Zootopia*
3. *American Honey*
4. *Fantastic Beasts and Where to Find Them*
5. *Arrival*
6. *Deadpool*
7. *I, Daniel Blake*
8. *The Jungle Book*
9. *Finding Dory*
10. *Hail, Caesar!*

Jenny Shelley

This year was, for better or worse, a big year for the movie industry. It was the year that Leonardo DiCaprio won his Oscar for *The Revenant*; his dreams will, finally, no longer be haunted by shadowy golden figures dancing tauntingly close. Sadly, this was overshadowed by the many losses of many movie greats: legends like Gene Wilder, Kenny Baker, Alan Rickman, and David Bowie (remember *Labyrinth*?) – as well as newer faces such as Anton Yelchin – will sadly never again grace our screens. They will be missed.

The films that were released over the past year had the usual mix of mediocrity, a few diamonds, and some absolute stinkers. I'm sorry, you will NEVER convince me that *Sausage Party* is a philosophical look at existential crises – it was awful. And don't even get me started on *Trolls*. So, as this year has been bad enough, we will focus on the good. Here's the roundup of 10 of the best films of 2016. There are a few warm, cuddly films to remedy this stinker of a year such as *Zootopia* and *Finding Dory*. There are a few true originals (this was a very sequel-y/revival-y year) with the most interesting being *Arrival* and the most entertaining being *La La Land*. I would recommend any of these films but please think of the setting: don't watch *Deadpool* with your family, don't watch *Arrival* in the dark, and don't watch *Fantastic Beasts* with muggles. You've been warned.

Steve Bohnel

It's been a rough year to be an American – the political system and U.S. election has divided our country in a way worse than I have ever seen.

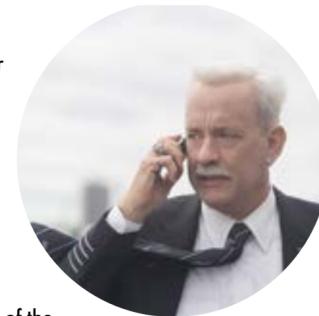
That's why of all of this year's films I watched this year, *Sully* was my favorite.

Consider the following fact the movie illustrates: a pilot landed a jet plane, with both engines burnt out, on the Hudson River, and everyone survived.

Director Clint Eastwood's depiction of the 'Miracle on the Hudson' is a moving piece that demonstrates one of the most miraculous rescues of the 21st century. His ability to incorporate everyone, from first responders on the river to air traffic control, shows the amount of work it required to ensure the lives of all 155 lives on board were secured.

Tom Hanks is his usual self, with an impressive performance as Chelsea Sullenberger, the pilot who landed the aircraft. The rest of the cast delivers solid performances during a 96-minute film that is well-paced.

True to the events of January 15th, 2009, the film is mostly accurate, although tensions between the NTSB and Sullenberger were understandably drummed up for the big screen. That being said, this film is a reason to escape and remember there is good in the world – given this past year, that's a much-needed change of pace.



\\ Warner Bros

I'm tired of being alone – I just want to love, and to be loved" laments Michal (Noa Kooler), voicing a complaint that many Imperial students share. Yet instead of just drowning her sorrows like the rest of us, Michal resolves to marry in 22 days' time, trusting in God to find her a husband. From here on hope, heartbreak, and Orthodox Judaism permeate this rom-com, the second feature from Israeli-American director Rama Burshtein. It's a significant tonal departure from her award-winning debut (and Golden Lion-nominated) *Fill the Void*, whose soulful, meditative exploration of love and marriage contrasts with *Through the Wall*'s lighter-hearted approach. But this difference belies its similar ambitions to delve deep into the complex nature of romance.

The film follows Michal's pursuit of love, but its clearest focus is on communication, and its necessity in forming strong, stable relationships.

From dates with a deaf man, to a suitor who'll only look her in the eye if Michal promises to marry him, Burshtein constantly highlights the distances that arise when we lack the ability to clearly and directly relate to each other. Moreover, she is interested in how we ourselves often build the greatest emotional barriers, and Michal – a far from fault free protagonist – allows Burshtein to delve into the psyche of the romantically adrift.

The casting is vital to the film's success in its exploration of these themes, and Noa Kooler's nuanced yet commanding performance succeeds in displaying the balance of resolve and desperation the role requires. The emotional heft she provides is bolstered by the uniform strength of the supporting cast, particularly Roni Merhavi as Feggie, Michal's best friend, and Oz Zehavi as Yos, a fictional Israeli pop star whose small budget has seemingly condemned him to a mere 12 weeks.

Lawrence Good

1. *American Honey*
2. *Little Men*
3. *Hail, Caesar!*
4. *Tale of Tales*
5. *Come Together*

This has been a good year for soulful films exploring the challenges faced in all walks of life. *American Honey*, from British director Andrea Arnold, brilliantly evokes the lives and struggles of itinerant American magazine sellers of all things. Arnold's greatest triumph is in showing how what begins as a promising escape from poverty morphs into an unrelenting trap, leaving its victims stuck in a rootless existence. The loss of home and livelihood is also examined, albeit very differently, in Ira Sach's *Little Men*. Juxtaposing the increasingly fraught relationship between an landlord and tenant with the burgeoning friendship between their sons, the film explores the harsh collision between youthful naiveté and financial reality, showing the painfully human impacts of gentrification.

Not all the year's films were so melancholic, and *Hail, Caesar!* was the Coen brother's wry and amusing take on Hollywood's golden age through the eyes of "fixer" Eddie Mannix. A hodgepodge of pastiche, the film lovingly mocks the pictures of the era. A film that uses, rather than celebrate, the fantasy of cinema, *Tale of Tales* brings interwoven fairy tales to life with a wonderful cast including the redoubtable Toby Jones. Yet when all is said and done it's almost Christmas, and Wes Anderson's short *Come Together* is the most heart-warming thing you'll see these holidays, besides the *Muppet Christmas Carol*.



\\ Sundance Selects

Through the Wall

Through the Wall examines many issues that permeate our lives – specifically the barriers, self-inflicted or not, that prevent us from finding love. Despite the poignancy of these themes, the film manages little emotional resonance. Part of this is attributable to the plot which, a few minor twists aside, is fairly predictable from the start. However much is also down to the film's narrow focus: Burshtein alludes to, and then abandons, several parallel experiences of love from supporting characters, and in doing so the potential for a wider exploration of the nature of romance and where we look for it is lost. Similarly, whilst the infrequent comedic moments are funny, they fail to touch any higher truths leaving the film unable to reach its lofty spiritual ambitions. Personally, all I took away was a desire to know who my bride will be well before my wedding day.

By Lawrence Good



Looking for Love... \\ Venice Film Festival





Andy's Top 10 hip-hop albums of 2016

With countless rap and R&B projects dropping this year, 2016 has been an incredible year for hip-hop and urban culture. There's been an unprecedented wave of new music from giants in the modern rap game, like Drake, Kendrick Lamar and Kanye West, to exciting debut albums from the budding stars, such as Tory Lanez and Isaiah Rashad. With 2016 coming to a close, the question is: What is the best project of the year so far?

Andy Djaba

10. Kendrick Lamar | "Untitled Unmastered"

In March Kendrick surprised fans with a compilation of unused demos recorded during the making of 2015's *To Pimp a Butterfly*, his 3rd studio album. Kendrick previewed three of the tracks on late night talk shows throughout 2015 and during his performance at the 2016 Grammy Awards. Kendrick continues to push the envelope with his alternative approach, regularly incorporating live instrumentation, soul and jazz into his music. "Cornrow Kenny, he was born with a vision", Kendrick proclaims on *Untitled 02* | 06.23.2014, and this vision shines through on this smooth project.

9. Isaiah Rashad | *The Sun's Tirade*

The Sun's Tirade is the debut album from Isaiah Rashad, Kendrick Lamar's label mate and one of the most exciting new artists from Top Dawg Entertainment (TDE). This album serves as the follow-up to Rashad's 2014 project, *Cilvia Demo* and sees Rashad bringing chill vibes and his signature lyrical versatility to topics ranging from struggling through alcoholism to dealing with chronic apathy and a lack of passion. Hopefully there's a lot more to come from him.



Top Dawg entertainment

8. Young Thug | *Slime Season 3*



Atlantic Records

Young Thug dropped *Slime Season 3*, the highly anticipated third and final instalment of his *Slime Season* projects in March. Young Thug is a rapper whose eccentric style divides opinion throughout the hip-hop community and he is one of the pioneers of the 'mumble rap' trend that seems to be dominating the so-called new school of rap and hip-hop (and simultaneously infuriating the old school hip-hop purists). I love his unique delivery and flow, although I admit there are times when it is difficult to tell if he is actually speaking English or just speaking Young Thug. That being said, once you're used to his special brand of rap, Young Thug provides the perfect hype music and this album doesn't disappoint.

Big Sean and Jhené Aiko's undeniable chemistry shines through on this chilled-out collaborative album, set in the year 2088. The album takes us through the ups and downs of a modern day relationship from both the male and female perspective, with Jhené delivering smooth, sensual vocals that perfectly complement Big Sean's hard-hitting bars and lyrical flow.

7. TWENTY88 | TWENTY88

6. Drake | *Views*

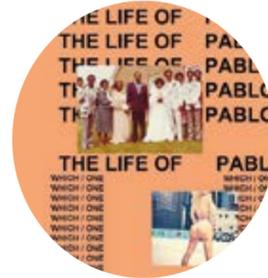
This has been a very, very big year for Drake. It saw him achieve his first number one single as a lead artist in Canada and on the US Billboard Hot 100 with the Caribbean-influenced *One Dance* and saw the release of *Views*, his behemoth fourth studio album. After being teased for almost two years, *Views* went to sell over a million copies in its first week, gaining over half a billion streams and going double platinum in the US. It dominated the charts, sitting atop the Billboard 200 for ten consecutive weeks, making it Drake's most successful album to date. However, despite the commercial success and countless award nominations, *Views* is not the album that we fans deserved after almost two years' worth of hype. The album is solid and has plenty of stellar, stand-out tracks but it lacks cohesion and the topics and themes had all been addressed by Drake in previous albums. Not many of the tracks would be out of place on 2011's *Take Care* or 2013's *Nothing Was the Same*. Drake has struggled to artistically challenge himself to try something new. Despite this, *Views* is one of the best hip-hop albums of 2016 and it is impossible to deny the six god's standing as one of the top five rappers in the game with the incredible ability to make banger after banger. But does he write his own raps?



OVO Entertainment



5. Kanye West | *The Life of Pablo*



Def Jam Recordings

2016 saw the return of Kanye West in all his glory with his 7th studio album *The Life of Pablo*, which sees Kanye at his crazy, experimental and creative best. The heavy gospel influence throughout the album is apparent, with the hauntingly beautiful *Ultralight Beam* a particular favourite. In true Kanye West fashion, there seemed to be endless controversy surrounding the release. From the numerous title changes to the now infamous Taylor Swift line in *Famous*, the lead up to the release of this album became a spectacle in itself. When Ye described the album as a "living, breathing, changing creative expression", I didn't realise he meant that there would be countless changes with the latest addition of the track *Saint Pablo* in June, four months after the album's initial release date. Ignoring all the confusion and distractions surrounding the album, it's safe to say this is one of Kanye's best bodies of work to date, with shades of 'the old Kanye' even coming through at points.

4. ScHoolboy Q | *Blank Face LP*

Main ScHoolboy Q is the yin to His TDE label mate Kendrick Lamar's yang. Whilst both rappers often paint pictures of life on the tough streets of Compton, Kendrick tries to put a more positive spin on it, attempting to deliver a more uplifting message. In stark contrast, ScHoolboy's verses are dark, depicting the harsh reality of his former life as a member of the Hoover Street Crips gang. This contrasting dynamic between the two TDE Heavyweights makes listening to their music all the more enthralling and, on ScHoolboy's fourth studio album, *Blank Face LP*, we are met with a gritty gangster rap project with shades of old school Wu-Tang Clan influences throughout (ScHoolboy Q claimed that Wu-Tang Clan member Ghostface Killah was the inspiration behind this album). If you're a TDE fan, check out the Black Hippy remix of *That Part*.



Top Dawg Entertainment

3. Travis Scott | *Birds in the Trap Sing McKnight*



Photo credit

Travis Scott's sophomore album, *Birds in the Trap Sing McKnight* was a pleasant surprise. His 2015 debut album, *Rodeo*, was enjoyable, but such a strong follow up was unexpected. The stand out feature of Travis' music has always been his hard trap beats and he delivers yet again on this project, blessing the fans with the perfect music for turning up. I still have no clue what the title "Birds in the Trap Sing McKnight" actually means but, in the immortal words of Travis Scott, 'it's lit'!

2. Troy Lanez | *I Told You*

Since the commercial success of his hit single, *Say It*, with plenty of radio play, Tory Lanez has gone from strength to strength and enjoyed a year of musical success. *I Told You* is his hard-hitting debut album and gives an autobiographical narrative of his whole life, from selling drugs in gangs to the present day, where he's trying to break into the hip-hop music scene and become "the biggest artist in the whole world". If you really want to appreciate this album as Tory Lanez intended, listen to it once through in its entirety with all the skits so you can understand the whole story behind the lyrics. Tory Lanez has rubbed a lot of artists the wrong way with his unshakeable confidence in his own abilities and there's an underlying beef brewing between himself and Drake as a result of this. Could he possibly come for Drake's spot as the best rapper in Toronto?



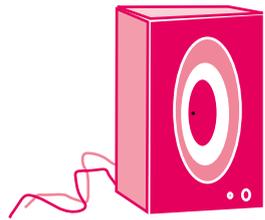
Mad Love Interscope

1. Chance the Rapper | *Colouring Book*



Chance the Rapper

Much like the majority of Chance's post-"Acid Rap" music, *Coloring Book* is strongly influenced by gospel music, with almost all the songs mentioning God in some way. Chance doesn't fit the mould of the typical rapper and the artistic progression from his previous work can be clearly heard in each track on this album. Chance refuses to sell his music (instead releasing it all for free through various streaming platforms) and has adopted a strong anti-label stance, even dedicating the song *No Problem* to proclaiming his hatred of the control that major labels have over artists in the modern day music industry. Chance is living proof that artists can independently create music, retaining complete creative license and control over their work, and still have a huge impact in the music industry. He made history this year, with this album being the first to chart entirely due to streaming and the Grammys announcing changes to their rules to allow stream-only albums to be made eligible for a Grammy. With Frank Ocean taking a leaf out of Chance's book and releasing *Blonde* independently, Chance is almost single-handedly sparking a huge change in the music industry and the control artists have over their own music.



4 Your Eyez Only J Cole review



\\ Dreamville Records

J Cole's last album release, *2014 Forest Hills Drive*, received critical acclaim and was met with exceptional commercial success, making it the first LP in 25 years to sell over a million copies without a guest appearance. On November 27th 2015, J. Cole and Kendrick Lamar raised fans' hopes of finally hearing their rumoured joint album by simultaneously dropping their *Black Friday* freestyles over each other's beats. On Cole's *Black Friday* he had his fans' hearts racing by ending the song with, "But this February, bet shit get scary when I fuck around and drop...", however February 2016 came and went and shit did not get scary... J. Cole had gone into recluse mode. In July 2016, J. Cole featured on DJ Khaled's monster *Major Key* album, appearing on fifth track, *Jermaine's Interlude* exploring topics ranging from police brutality to his internal struggle. He ends his verse toying with the idea of retirement- "Said all I could say, now I play with thoughts of retirement"- which had fans worried that we've heard the last of J. Cole, especially given his well-documented dislike for the fame which accompanies commercial success in the music industry. The fans' excitement was practically palpable when,

on December 1st, the artwork and track listing of J. Cole's latest offering, *4 Your Eyez Only*, were made available for pre-order. The album was eventually released last Friday, marking the two-year anniversary of the release of *2014 Forest Hills Drive* and came with little promotion, save for a 40-minute documentary *Eyez* and two teaser tracks, *False Prophets* and *Everybody Dies*. These tracks didn't make the album, but still made waves, laden with subliminal disses aimed at the likes of Kanye West, Wale and the so-called new school of hip-hop.

Once again, Cole has opted to go solo and release an album with no guest appearances. The album's title references 2Pac's classic *All Eyez On Me*, with both of these marking the two rappers' fourth studio albums respectively. Within hours of its release, a fan theory suggested the underlying narrative of the album tells the true story of the life of J. Cole's late friend, James McMillan Jr. (Cole may have changed the name to honour his late friend's memory), as he goes from selling drugs and generally leading a life of crime to falling in love, having a daughter and attempting to turn his life around. This theory has since been confirmed by J. Cole's

producer, Elite.

The album opener, *For Whom the Bell Tolls*, is much like the intro tracks to Cole's previous albums in that it is a melodic slow jam. The song refers to the ringing of funeral bells and the title references Ernest Hemingway's 1940 novel of the same name. Like Hemingway's novel, this song centres on themes of death and suicide and serves as a dark introduction to the

\\ The underlying narrative of the album tells the true story of the life of J. Cole's late friend James McMillan \\

album. In the second track, *Immortal*, Cole spits some lyrical heat and continues to explore the theme of death while also lamenting the popular misconception that, to be a successful black man in America, you have to deal drugs or be an athlete or musician: "They tellin' niggas sell dope, rap or go to NBA, in that order// It's that sort of thinkin' that been keepin' niggas chained". The third track, *Deja Vu*, briefly departs from the album's narrative as Cole addresses a female love interest and discusses sex,

relationships and love. The keener listeners amongst you might notice that the beat is almost identical to that behind Bryson Tiller's *Exchange* and this has sparked beef between producers Boi-1da, Vinylz and ForeignTeck over who originally produced the ethereal infectious beat. The fourth track, "Ville Mentality", returns to the narrative. Cole has previously mentioned Ville mentality, describing it as the misconception that opportunity is not present in his small town. The track includes a spoken interlude from a little girl telling us about her dead father. This leads nicely into the stunning *She's Mine, Pt. 1*, in which Cole focuses on falling in love. *Foldin Clothes* and the second part, *She's Mine, Pt. 2*, further explore the themes of love and fatherhood and their power to inspire a man to make a change in his life and reassess his priorities in life. "You are now the reason that I fight// I ain't never did nothing this right in my whole life". On the sixth track *Change*, Cole talks about maturing from the mind state shown in tracks like *Immortal* and also reveals his guilt over James' murder at age 22. In the song's outro, we hear a news report about James' murder and the re-enactment of James' funeral. The seventh track, *Neighbours*, briefly departs the narrative

so Cole can tell a story from his own perspective and touch on the broader topic of race relations in America. The true story refers to an incident where a house in North Carolina that Cole had rented for studio use was raided by a SWAT team following complaints from neighbours. Upon seeing so many black people coming and going from the property in the predominantly white neighbourhood, the neighbours assumed that the house was being used to produce and sell drugs. The album ends with the nine-minute outro *4 Your Eyez Only*, in which J. Cole reveals the album was created by James for his daughter to listen to after he dies: "Write my story down and if I pass// Go play it for my daughter when she ready// And so I'm leaving you this record for your eyes only". In the track, he reveals James' worst fear that his daughter will one day come home from school to see on the news that he's been killed. This fear unfortunately came to pass, as the final verse is told from J. Cole's perspective.

In the current hip-hop culture, it is refreshing to hear a calm album with no recognisable hype tunes which discusses more pertinent subject matter.

By Andy Djaba

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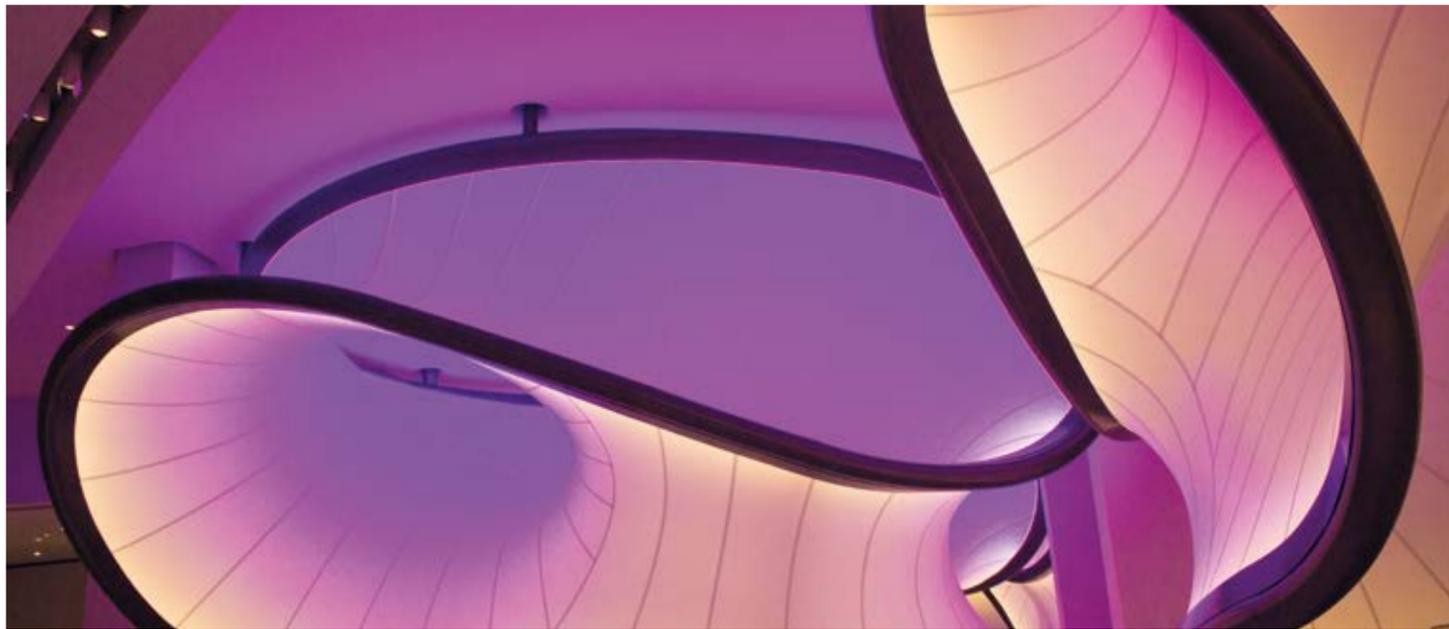
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The unbearable lightness of maths



Installation by Zaha Hadid Architects (detail) \\ Agnese Abrusci

The Winton Gallery is all about shape. It explores how mathematics shape every aspect of our lives. The stunning new permanent gallery space, unveiled last week at the Science Museum, was designed by Zaha Hadid and her team. Its main aim is unravelling the fundamental role mathematicians have played in the development of civilization.

The Winton offers a swooping, long arching perspective on mathematics, a view of the field rather like the view you might get from the 1929 Handley Page biplane that hangs suspended from the ceiling. The hard graft and dry technicalities have been glossed over – it's the vistas that are on display here.

From salesmen to sailors, from aircraft engineers to bankers, and from gamblers to garden designers, this gallery is a flight over 400 years of human ingenuity. Taking off in the Renaissance and

landing to the present day, over 100 incredible objects including intriguing hand-held

**\\ From salesmen to sailors, from aircraft engineers to bankers, and from gamblers to garden designers, this gallery is a flight over 400 years of human ingenuity **

mathematical instruments and a 1929 experimental aircraft are presented and explained. Their display is thematically arranged around Trade/Travel, War/Peace, Maps/Models, Life/Death, Form/Beauty. The fil rouge that links all those objects is of course maths, which is presented not as an obscure activity undertaken by a niche of

researchers working in back-rooms, but as an essential tool in understanding in our everyday life.

Maths permeated Dame Zaha Hadid's life; she was a maths graduate before studying architecture. Her design touchstone of the airflow around the aircraft wings sculpts the dynamics of the gallery's central space. The design was driven by the equations of airflow used in the aviation industry, which is still an important area of mathematical research.

When walking into the Maths gallery you immerse yourself into a serene purple-lighted fluid space. All becomes vector flow fields which create a contemplative aesthetic. The curved overhead structure and layout of the gallery represents the airflow around the Handley Page aircraft suspended at its centre. The hypnotic turbulence field leads your way to the different section of the galleries where incredible objects are on display. Too

bad that the whole experience is slightly undermined by the very high glass display cases that block the hypnotic view of the central curvy structure and by the noise coming from the interactive displays in the Energy Gallery nearby.

Some of the exhibits in the Winton are real hits: a Heath Robinson-looking Moniac machine, William Froude's Swan and Raven hulls, Turner sketches, and PDP-8 minicomputer to name a few. Curated by David Rooney, the exhibits tell stories rather than dictate mathematical principles. To attempt to humanise the abstract is a good choice: the Winton brings a subject thought to be dry and boring down from the ivory tower, to a place more accessible to the masses.

The Winton Gallery is the first of Hadid's projects to open in the UK since her death in March 2016. Zaha Hadid and her team of architects have been exploring and connecting the fields of

urbanism, architecture, and design since 1979. Working with office partner Patrik Schumacher for almost three decades, Hadid's vision redefined the architecture of the 21st century. She dedicated herself to worldwide projects that combined the unwavering belief in the power of invention with the connectivity and fluidity of the surrounding space. From the Olympic Aquatics Centre to the cafeteria of the Serpentine Gallery, from Beijing to Baku, Zaha Hadid's unique buildings are everywhere. Now there is one of her creations just around the corner – so go and explore!

Agnese Abrusci



Artist in focus | Zaha Hadid, 1950–2016

Picture a piece of contemporary architecture. You're probably thinking of the work of Frank Gehry – his works are considered by many in the world of architecture to be defining buildings of the 20th and 21st century. Gehry buildings, the Guggenheim in Bilbao being one, are fiercely modernist; great structures of steel and chrome tacked together that rise defiantly from the ground. His is a style that is common amongst his male contemporaries. These are loud buildings. By contrast Dame Zaha Hadid's work is subtle, quieter – the buildings blossom, the components flow into each other. Gehry's work is often a mere facade – once inside there is often not much of interest. Hadid's creations have an understated drama that only grows once you're inside. Light predominates in the interiors of Hadid's designs, both from halogen lights and natural light introduced in unexpected ways – an almost womb-like experience is created, quite unlike being inside any other modernist building.

Hadid, who was born in Baghdad in 1950, studied mathematics at the American University of Beirut, and then went to study architecture at the Architectural Association School in London. Her heritage alone marks her out as exceptional amongst her contemporaries: google 'famous architects', and Hadid is the only non-male, non-white face that will come up. Her birthplace was, however, the least remarkable fact about her; her personality was just as larger-than-life as her buildings. There are countless anecdotes about her that paint a picture of her as a real life Miranda Priestley, the terrifying head of a fashion magazine in *The Devil Wears Prada* – during her studies, when asked for a design at a briefing, Hadid threw her



Zaha Hadid left behind a monumental legacy \\ Simone Cecchetti

scarf on the table with a flourish and said "here's your design" and stalked out; in another instance, during the Venice Biennale, when she realised she had forgotten to pack her favourite pair of heels, she sent her assistant to her flat in London to retrieve them in time for a party the same night.

From the outrageous stories it might be easy to brush her off as merely a drama queen, more concerned with theatrics than with the hard graft of architecture. Her professional accolades discredit this – she is the only woman to have won the Royal Institute of British Architects' Gold Medal in her own right. Technical skills gathered

from her mathematics degree underpin her designs – she referenced fluid dynamics, was inspired by the organic curves present in nature: shells and waves, lilies. As her career progressed her designs matured in ambition; other architects may have balked at her impossible designs but her background in mathematics made sure that she understood how materials would meld together to create a cohesive whole.

Her buildings with their undulating curves can be seen all over the world. She designed the Aquatics Centre for the Olympic Games in 2012. Wave-like (it also looks a bit like a tongue too), it's a concrete structure that

concrete and white chrome.

Hadid unexpectedly passed away earlier this year after a sudden heart attack in hospital following an admission for bronchitis. Her death is a loss to the world of architecture which finds itself without her original voice. The first of her designs to be unveiled after her death is the ceiling of the Winton Gallery in the Science Museum. The curves swoop in and out like petals of a flower unfurling – it's lit up with pink and purple lights. The technicolour aspect is unusual for Hadid who normally bathes her interiors in natural light or monochrome. Her sketches are on display at the Serpentine Gallery, and the ROCA Gallery and the Aquatic Centre are available to visit. Within the next few years, her design for the Al Wakrah Stadium for the Qatar 2022 World Cup will be realised – this is a building that has been dogged with controversy. By June 2015 upwards of 1200 workers had died in Qatar due to poor working conditions, the death toll is predicted to rise into over 7000 by the time the preparations are completed. Hadid distanced herself from the deaths saying that she had only been involved in the design process, and had no power to change the situation, saying "I have nothing to do with the workers... I think that's an issue the government – if there's a problem – should pick up. Hopefully, these things will be resolved."

Hadid carved out a niche for herself at the top of the world of architecture. She refused to be influenced, or cowed by her contemporaries and thus blazed a path for women in the field which even now is dominated largely by old white men. Her buildings remain as her legacy – one of uncompromising originality and fierce individuality.

Freya Hepworth-Lloyd & Indira Mallik

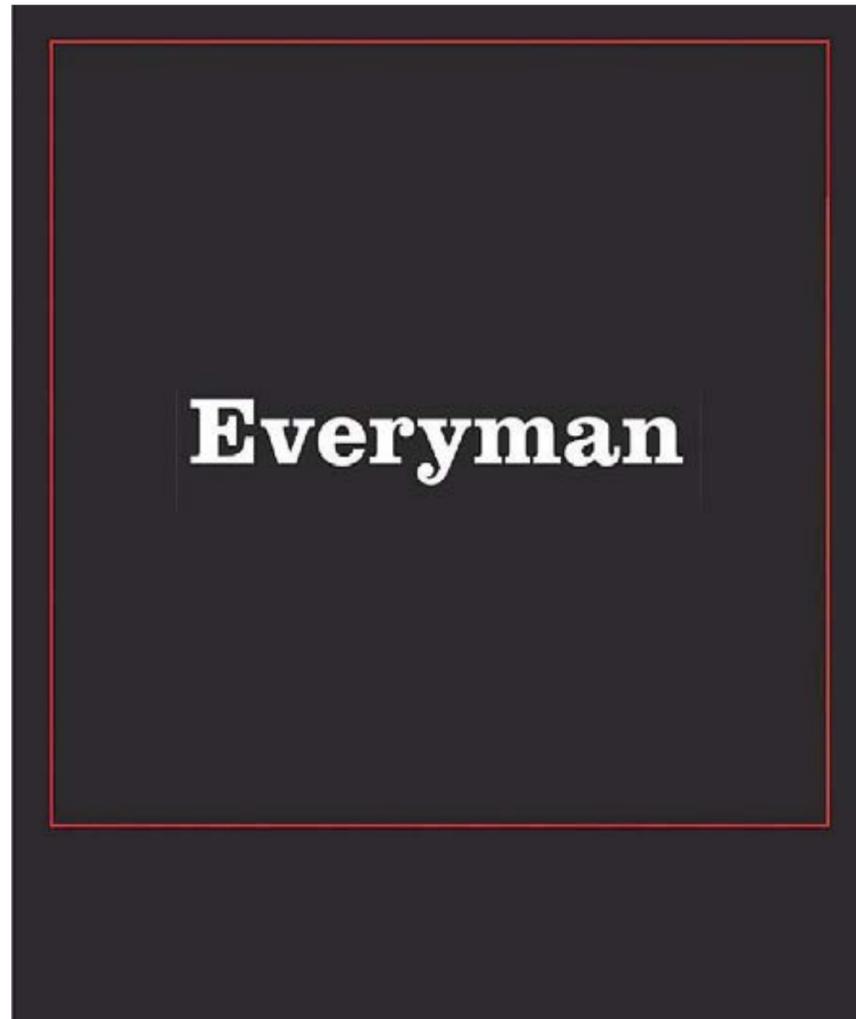


Every man's read for the new year

I have always found myself inexplicably drawn to books about regret, lost opportunities, death, and dying. Perhaps there is something cathartic about reading of other people's regrets, regrets that are disturbingly close to home yet safely ensconced in the realm of fiction. Perhaps it is the ritual of a young person trying to pre-empt and avoid the dark and looming future – as if reading about them will prevent me from falling into similar traps of life.

But what Philip Roth's deceptively short and simple novel *Everyman* tells us, is that no one plans to fall into these traps in the first place. In fact, these characters that we see struggling to come to terms with their past are struggling precisely because their life did not turn out as they had imagined it would. It is a struggle for answers to things that sometimes simply have no explanation.

2016 has been a year of major global events, disappointments and uncertainties – victories to some, but tragedies to many others. Someone in the future might look back and point at this or that incident as a turning point, but just like the *Everyman* as he is running the course of his life, we are caught in the present, swept by the tide of events, and as clueless as the next person about how things might pan out in the years to come. What of the individual's place in all this turmoil? The ordinary life plods along. *Everyman* is indeed a depressing book to reflect upon at the close of the year, but for me it is the kind of reminder I need in order to harness the burst of energy that the new year unfailingly affords. After all, is not the new year a time for forgiveness and perhaps absolution? 'Everyman' refers to the 15th-century play, in which an unprepared sinner is told by Death of his imminent judgement day. Before



Philip Roth's profound novel tests our values \\ Creative Commons

his maker, his friends and family leave him, as does his wealth, beauty and knowledge – what is left are his good deeds alone. Roth's novel opens with the burial of the nameless *Everyman*, surrounded by a smattering of people connected to him in life. Once the mourners depart, however, Roth's *Everyman* recounts his life and makes his case for sympathy while reconciling with his own actions.

What is remarkable about the book is the utter ordinariness of the *Everyman* and

his utterly unremarkable, and hence relatable, life. Never named throughout the novel, his life could belong to any one of us. His major afflictions – failed marriages, loneliness, a lost passion for painting, and failing health – could apply to anyone in some form or another. Thrice married, much of the *Everyman*'s wistfulness seems to stem from allowing his second marriage to fail due to his philandering actions. He is never able to account to himself for leaving a reliable, kind wife and mother of his beloved

daughter for a woman half his age. It is lust that destroyed him, but even in his old age it is lust that keeps him going. Instead of trying to explain away his actions, he repeatedly reminds the reader of how grateful he is for what he has – his forgiving and unfailingly kind daughter Nancy and Howie, the older brother that has cared for him and been his inspiration since childhood.

In the throes of his ailing body – "eluding death seemed to have become the central business of his life"

– Roth's *Everyman* clings to memories of his blissful childhood helping his father out in his jewellery repair shop. After leaving the residential home he moves to the shore in an attempt to recreate his childhood days spent surfing at sea. We learn the comforting role memories play in old age and sickness – when the *Everyman* learns of colleagues in hospital or dying, he calls them, and recounts their old times at work, sharing laughter over old jokes. He tides over the agony of his multiple angioplasties by remembering the watches and clocks his father used to sell, recalling their images in detail until the procedures were over.

"Old age isn't a battle; old age is a massacre" – the *Everyman* is surrounded by the dead and dying, and is preoccupied in most of the book with his own steady march towards the end. It seems to be a battle of mind over matter, as he tries to sustain himself with memories, ruminations, and his passion for painting while his body fades away. There is frustration – he is intensely jealous of his older brother's good health despite his devotion to him – but there is also a gradual sense of resignation and newfound appreciation for what he has left. Eventually we come to the realization that it is all well and good to find explanations, but as he tells Nancy, and Nancy repeats to his spirit in the grave, "There's no remaking reality. Just take it as it comes. Hold your ground and take it as it comes. There's no other way."

Everyman is not a cheerful read, but the kind that makes you buried deep in rumination for a long time. The kind that makes you stop to consider where your life is going and shakes the foundations of your values to test their integrity.

Jingjie Cheng



Just before the start of the performance, as we, the soon-to-be-audience, stand packed like sardines into the small lobby of the King's Cross Theatre, the sirens go off. The chatter falls silent in the face of the piercing wail, followed by an uniformed prison officer pushing through the crowd – "prisoners coming through!" The cast, dressed in grey sweats and hoodies, march past into the theatre, faces set in grim defiance. The Donmar Warehouse' Shakespeare Trilogy, made up of *The Tempest*, *Henry IV*, and *Julius Caesar*, marks director Phyllida Lloyd's return to the Donmar with her all-female cast adaptation of Shakespeare. The return is triumphant; the plays feel just as revolutionary, just as exhilarating as they were four years ago when the first iteration of *Julius Caesar* was staged at the Donmar in 2012.

The performances are plays within plays – the setting is in a women's prison, the conceit being that the prisoners are performing Shakespeare's works as part of an educational programme. At the beginning of the performance Jade Anouka reads aloud from a scrap of paper: "this play gave me my voice...I hope you enjoy it," and what a voice it is – Anouka as Anthony lights up the stage from the first moment, singing a pop ballad to introduce the return of his beloved Caesar. In the background for long stretches the opening act, Anouka once again smoulders in Act III Scene II in the "friends, Romans, countrymen" speech.

Harriet Walter worked with Phyllida Lloyd on the original run of *Julius Caesar* in 2012, and now she returns as Brutus in *Caesar*, the lead in *Henry IV*, and Prospero in *The Tempest*. She lends Brutus a wiry sort of inner strength, from his reticence in the first act as Cassius implores Brutus to recognise within himself what the rest of Rome already see – his capability to be a great leader – to the rather

more confident and grandiose speeches that Brutus delivers later in the play. Walter's stage experience and classical training show in her subtle performance. Her scenes particularly with Claire Dunne as Portia are exquisite to watch. In understated gestures both Walter and Dunne portray immense tenderness. In another extraordinary scene, Brutus dances a slow waltz with the ghost of Caesar as Lucius plays an haunting melody; at the corners of the stage other cast members stand with slowly rotating disco balls so tiny sequins of light glide over Brutus and the ghost. It is an inexplicable, beautiful rendering of the ways that Brutus, having committed an act of violence and betrayal, is now forever linked to Caesar.

Another stand out performer is Martina Laird as

\\ The women's prison setting of the plays raises the question: who does Shakespeare belong to? \\

Cassius, a role which she grows into, particularly hitting it out of the park in Act IV Scene III, in which Cassius and Brutus find that all their problems have not been solved by killing Caesar. Laird's performance, like that of her cast mates, is unique in melding her own dialect and cadences to the 400 year old words. The women's prison setting raises the question: who does Shakespeare belong to? These plays are so often relegated to English GCSE lessons, drilled into children who might never see the plays performed as they should be, or the plays are performed in select enclaves in stuffy surroundings, wearing the history and heritage behind each word wearily. How refreshing then to see it affirmed that these stories, these words, are universal.

Lloyd's production is not only all-female, but seems to have employed blind casting in terms of racial diversity as well: the cast is populated with women of different ethnicities and backgrounds, and the performance is richer for it.

Julius Caesar is a story of the dangers of ambition. In some parts it's hard not to draw parallels between Jackie Clune's swaggering, callous Caesar and Donald Trump. Yet the play at its core is not a reflection of the current political climate but an exploration of how society treats powerful women, or women who crave power. Caesar is of course struck down for being too ambitious. Octavius too is thwarted – when towards the end, Octavius begins to revel in his victory the play within the play is abruptly shut down. Prison guards enter the stage and haul off the women performing. "That's not how it ends!" cries Harriet Walter plaintively, the guards haul her off all the same.

Julius Caesar is a play of rebellion and power struggles, yet the powerlessness of the imprisoned women is made clear – the stage is mocked up as basketball court outside the prison; the audience watch from the bleachers – seats arranged on scaffolding like structures looking down into the pit of the stage. Monitor screens blink video footage high up on the walls around the stage, and the occasional patrolling guards can be seen, while huge caged walkways border the edges of the room. The staging is squalid, and at times claustrophobic, mirroring the disenfranchisement of the inmates; yet it crackles with the energy the cast produces. This is a performance to be experienced, not talked about, from the bone shaking vibrations of the drums that are played onstage to signify battle, to the rattling of the bars, to the explosive performances, it is all immersive. I emerged from the theatre a little shell shocked, wanting to watch it all over again. This is not to be missed.

Julius Caesar | A bold retelling of Shakespeare



Harriet Walter as Brutus in Julius Caesar \\ Helen Maybanks

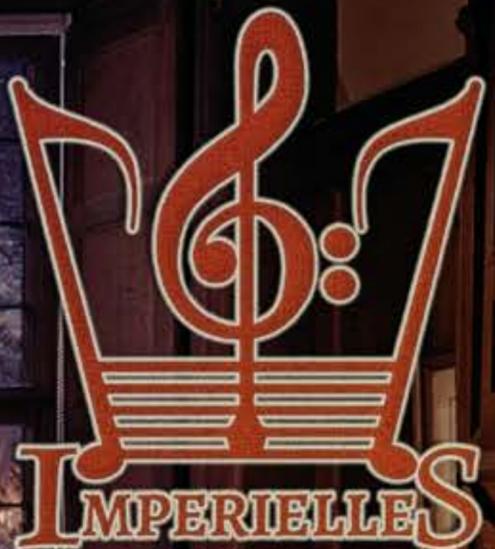


Indira Mallik

Julius Caesar is on at the King's Cross Theatre until Saturday, the 17th of December

Tickets from £35

MERRY CHRISTMAS





Ruth Wilson breathes new life into *Hedda Gabler*



Ruth Wilson as Hedda and Rafe Spall as Judge Brack \\ Jan Versweyveld



Claire Chan

Hedda Gabler is on at the Lyttelton Theatre until the 21st of March, 2017

Tickets from £15

Unpredictable, beautiful, haughty, callous – Hedda Gabler is one of Ibsen's best-known anti-heroines. Trapped in a life devoid of meaning, she desires freedom and power, but is unable to seize it for herself. She is stifled and unfulfilled; the people around her bore her, from her insipid husband Tesman to his well-meaning aunts. It is her frustrated longing, her violent individuality, that turns destructive when caged. She deliberately pushes her ex-lover Lovborg back over the edge into alcoholism, burns the only copy of his manuscript, and encourages him to seek a "beautiful" death in suicide.

Where does all this take her? Nowhere, it seems. Instead of the "deed of deliberate courage" she sought, Lovborg dies a vulgar death in the bedchambers of a prostitute. Hedda herself, despite her thirst for freedom, is placed by incriminating evidence at the mercy of Judge Brack. Even her despised husband Tesman deserts her. Backed into a corner, a disillusioned Hedda attempts one last act of beauty; taking her father's gun, she shoots herself through the temple.

This production at the National Theatre is a contemporary Hedda Gabler by Dutch director Ivo van Hove, known for his avant-garde theatrical productions. Even the script gets an overhaul, with a new version of Ibsen's original written by Patrick Marber. Marber's script removes some of Ibsen's original subtlety – his Hedda is more caustic, his Brack more aggressive. This is a change, but not a bad one; it shines a starker light on Hedda's foibles and struggles, both internal and external. The modern setting, for once, was not out of place at all. Perhaps because Hedda – a large personality confined in too small a space – is not a character who belongs only to a single specific time period. If anything, ennui and existential crises are more

relevant today than they were in the 19th century.

The set, designed by Jan Versweyveld, has a minimalist feel. Sparsely scattered furniture points to Tesman's inability to furnish the lavish lodgings that Hedda demands. Their house is dominated by Hedda's piano in centre stage, and a modern

\\ Ruth Wilson embodies Hedda perfectly, capturing her melancholy, aspirations and trenchant wit \\

video-intercom system that buzzes shrilly every time someone enters the Tesmans' house. Characters enter and leave through the actual doors to the theatre rather than slipping off into the wings. All except Hedda, the only character for whom there is no exit.

Ruth Wilson embodies Hedda perfectly, capturing her melancholy, aspirations and trenchant wit. From Jane Eyre in the 2006 BBC adaptation to Alison Lockhart in *The Affair*, Wilson has been celebrated for her sharp portrayals of intelligent, complex characters. Her Hedda is nonchalantly caustic, with a dangerous charisma that barely hides roiling undercurrents of bitterness and misery.

As Brack, the unscrupulous judge who harbours designs on Hedda, Rafe Spall deserves special mention. He starts off as an almost charming friend of the Tesmans, the only one (aside from Lovborg) who seems to understand Hedda's inner thoughts and desires. He runs a hand casually up Hedda's leg; he playfully offers himself for a ménage à trois. But his actions become steadily more menacing as the play goes on. In the third act he pins Hedda to a wall; she laughs in his face because he has no

hold over her.

The final act, when Brack does have Hedda in his power, is frightening and fraught with tension. Taking a sip from a can of blood-like liquid, he spits it in Hedda's face and pours it on her dress, revelling in her inability to resist. He throws her to the floor and towers over her apparently bloodstained figure. It is a deeply disturbing scene of violence. Van Hove is not called a controversial director for nothing; I expect this move will divide audiences, though for me it seemed appropriate as the last straw, the utter loss of control that broke Hedda and drove her to suicide.

The rest of the cast was very good, though Chukwudi Iwuji was rather too staid and scholarly as Lovborg. I could not imagine him, like Dionysus, "with vine leaves in his hair", the embodiment of free-spirited courage that Hedda saw him to be. Kyle Soller was an unusually likeable Tesman; I found it difficult to despise him as Hedda did. But perhaps that was the point.

Some small details marred the play a little for me; the housekeeper Berte takes on a strange importance in van Hove's production, watching dispassionately in every scene but abruptly exulting with Hedda as she burns Lovborg's manuscript. What she is meant to signify remains a mystery to me. Also, the audience has to sit through Toni Mitchell's *Blue* four times, as an unnecessary cue for Hedda's melancholy introspection. Wilson is more than capable of portraying this without blatant signposting.

"People don't do such things!" exclaims Judge Brack at Hedda's dead body in the play's famous closing line. Flying in the face of convention, van Hove's Hedda Gabler is an fresh, compelling and poignant breath of air for Ibsen's classic play.



Arts in 2016: a year in review

Three of our writers look back on their favourite productions and exhibitions from this year.



The Crucible' at Guildhall was my favourite show of the year. In the wake of everything that has happened in 2016 it's quite difficult to be overly optimistic about the future but the Crucible reminded me of how mad people were in the 1950's, and we managed to get through that. Maybe - like the ice ages which come and go over millions of years - collective hysteria frosts and thaws in the modern world over decades. We're in the middle of a snowstorm at the moment but soon the MacArthurs of our age will lose their way, and the Gorbachevs will be waiting with samovar in hand to guide us back into the sun. It's a nice thought anyway.

Ezra Kitson

The cast of *The Crucible* voice the only emotion that can be felt about 2016 \\ Clive Barda 2016

Another knockout screenplay from the rising star that is Lucy Kirkwood, *The Children* at the Royal Court Theatre was one of the capital's stand out theatre productions this year. Three retired nuclear physicists, in the wake of the meltdown of the nuclear plant they helped design and build, contemplate their role in the disaster from the kitchen of a seaside cottage over the course of two days: the physical, emotional, and moral implications that come with it – with a wonderful wit and truly laugh-out-loud dialogue. An absolute viewing delight for audience members of all ages (dare we say modern masterpiece?), topped with an excellent set design. What's more it runs until the 17th of January - so make the short journey to Sloane Square and enjoy this phenomenal play while you still can!

Adam Gellatly



Francesca Annis and Ron Cook \\ Johan Persson

This has been my first year writing for Felix; my first foray into journalism. And what a year it has been already! It's very hard for me to pick a favourite from the amazing events I've been to this term. But if pressed, I think I might choose Paul Nash's exhibition at the Tate Modern. Art is not something I am widely read in at all. Does that make appreciating it harder, or easier? At the very least, I can approach a work with a completely open and unbiased eye. Paul Nash's works, with their strange air of otherworldliness, their suggestions of monumental power, stirred something in me. There are few human figures in his works, and those that exist are lost in the sheer vastness of his landscapes: the infinite sky, an unending expanse of sea, his trees charged with symbolism. It is the idea of the sublime that comes to the fore in his art. Beauty, terrible and overwhelming, that moves us to awe as it "serenely disdains to annihilate us".

Claire Chan

The Rye Marshes 1932, by Paul Nash oil on canvas \\ Ferens Art Gallery (Hull, UK) Paul Nash /Tate



The Worst of TV

Let's face it, **2016** has been an awful year. To be honest, this section could easily just be 'The News'. But, the shitiness of reality does not excuse the shitiness of art. So, let's examine some of the **atrocities** committed in the name of 'entertainment' on the small screen this year.

MacGyver | CBS 1

Because apparently some people still haven't been completely burned by the idea of rebooting 80s franchises, here comes MacGyver. A completely half-assed, badly acted cash grab, this series barely feigns an attempt at emulating its ideal. There's no suspense, and the pacing is bizzare. It all just makes you ask, 'who wanted this, who is it for?'



\\CBS



\\Netflix

Ok, I promise you, the purpose of this article isn't just to shit on things from the 80s. Really, though, the failure of this sitcom revival should be a surprise to no one. Television as a medium has evolved so much since those days that even the most innocuous sitcoms today have more depth, substance, and edge than *Full House*. Attempting to bring those elements into *Fuller House* just leads to culture clash, but leaving them out makes it dated. It's lose-lose; this was a bad idea.

Fuller House | Netflix 2

Criminal Minds: Beyond Borders | CBS 3

Oh Gary Sinise. Lieutenant Dan should keep looking for legs elsewhere, because this show certainly doesn't have any. Spinning out of the mediocre at best *Criminal Minds*, this show flaunts the bizzare premise of some sort of global police team that saves Americans from those bad foreigners who just want to victimize them.

The one thing the show does have going for it, however, is that it's probably the most critically panned show of the year.



\\ CBS



\\ Fox

Appropriately for the subject matter, the network title is downright prophetic. It's what you'll be needing after watching this. Credit where credit is due, rather than attempting to reboot *The Omen* movie franchise, this series acts as some sort of continuation; with an adult Damien coming to grips with his role as the anti-christ. However, the cliched choice of aesthetics, coupled with the laughable dialogue and direction mean this show is DOA.

Damien | A&E 4



\\A&E

Probably the least offensive entry on this list, *Lucifer* isn't that bad really. However, it's a perfect example of the tragedy of 'what could have been'. A largely uninspired, if decent cop show, *Lucifer* is based on the seminal DC comic of the same name. We could have had a grand cosmic saga about gods and angels, instead, we got CSI: Hell. And believe me, that's not nearly as interesting as it sounds.

Lucifer | Fox 5

The Best of TV

But, let's avoid ending on a sour note. Despite everything, 2016 has been a **remarkably good** year for television. In fact, so much so that narrowing this down to just five was quite the challenge. So, in case you missed them, here are the **highest highs** of the year's offerings.

Anurag Deshpande

Bojack Horseman | Netflix 1

The typically sharp and piercing animated Netflix show continues to enthrall. This year, we watched Bojack struggling to deal with a resurgence in his fame, as all his friends gradually drift away.

This season graced us with an absolutely beautiful silent underwater episode; scored only with ethereal pop music. Equally, it unflinchingly delivered perhaps the show's most emotionally draining punches in its penultimate episode.



\\ Netflix



\\BBC\Amazon

It really has been all-change for Donald Glover this year; whether it's re-inventing his rapper persona Childish Gambino into a bonafide funk god, or moving away from straight comedy to drama.

Atlanta puts a lens on an American sub-culture that's only really ever explored in stereotypes on TV. What results is a heartfelt, and fascinating series that comfortably flits between drama and comedy.

Atlanta | FX 2



\\HBO



\\FX

Westworld | HBO 3

With *Game of Thrones* coming to a conclusion soon, HBO wisely realised that it needed a new cash-cow behemoth to keep the money ticking over.

Enter, *Westworld*. A slick, excellently performed sci-fi drama with high production values, this show looks to be doing for sci-fi what *Game of Thrones* did for fantasy. And to think, it's all derived from a semi-obscure Yule Brenner movie. *Westworld's* first season has kept us hooked. Here's to many more.

Based on Phoebe Waller-Bridge's award winning 2013 *Edinburgh* play of the same name, *Fleabag* tells the story of a young woman's attempts at getting through modern London life. It's humour and razor sharp and pitch black, and the show manages to hook in just enough moments of genuine emotion and drama to keep you interested throughout its all too short 6 episode run.

Fleabag | BBC/Amazon 5



\\TBS

Full Frontal | TBS 4

When John Stewart retired last year, the collective western liberal community let out a mournful wail. Thankfully, however, he had not left us without contingencies. A host of successor shows popped up to fill the void, including the retooled *Daily Show*.

However, none of them quite managed to match up to the ferocity and wit of Stewart's original. That is, of course, until *Daily Show* veteran Sam Bee's *Full Frontal*.



Crowning Glory | *The Crown*



Regality personified \\ Netflix



Saad Ahmed

The Crown takes a rare look at the formative years of Queen Elizabeth, and chronicles the royal family's escapades through the 20th century. Does it stack up well? Or is it just aimless royalty-porn?

The *Crown* isn't just one of the most anticipated shows of the year, but if the rumors of its budget of £100 million an episode are true, it's also one of the most expensive. This is Netflix's attempt at trying out something more traditional yet different (at least by Netflix standards) at the same time, aiming to reach for a different kind of demographic. After watching the show, one conclusion you immediately draw is that Peter Morgan's take on young Queen Elizabeth is a superb triumph for Netflix.

The show revolves around Queen Elizabeth accepting her destiny and stepping up to lead the country. It's interesting to see her stripping more and more of her individuality for the sake of the country as time goes on. From simply choosing a personal secretary to responding to her sister's request to marry someone not approved by the Church. It's an intriguing position to be in and one that's engaging to watch. At one point, Churchill sums it up with the quote "No one wants you to be you. They want you to be it."

We see all the major players of the time, the different events as they play out and how everything flows and connects together. *The crown*, in a compassionate piece of work, gives a brilliant depiction of the Royal Family and humanises them in a way that has never been seen before. It is a portrait of an extraordinary family, an intelligent commentary on the effects of the constitution on their personal lives, and a fascinating account of postwar Britain all rolled into one.

The performances are all excellent. Claire Foy is great as the young Elizabeth, giving a portrayal of someone who's soft-spoken but tough. Just by looking at her face, you can see that her pretty and playful smile hides the weight of the world borne on her shoulders. Former *Doctor Who* star Matt Smith also gives a stellar performance as Prince

Phillip, a man of ambition and gnawing insecurity, traits which keep him from coming across as a know-it-all. The two share a touching and easy chemistry that makes the longevity of the union easy to understand, and renders the couple not just sympathetic but human.

Going through all the cast members would take too long but suffice to say, everyone is giving it their all and gives

**\\ The Crown is one of Netflix's most expensive shows; the money is there on screen **

layered and nuanced performances. Jared Harris as King George is a particular standout, giving an even more impressive performance than Colin Firth did in *The King's Speech*. He is a doting father but a tough monarch, not afraid to make the hard decisions that needs to be made.

The Crown is one of Netflix's most expensive shows for a reason; the money is there on the screen, as it needs to be to truly capture the wealth and scope of the monarchy. You can hear the ticks of the grandfather clocks, and even the shift of weight in every piece of fur-

niture as characters are granted an audience with their queen. Everything looks brilliant and is simply stunning, from very public moments like the coronation to more private ones like Philip taking flying lessons over the British countryside.

Many people seem to want and crave for power. While that may not necessarily be a bad thing, this show ultimately makes a strong and riveting argument for the ways in which the cost of the throne isn't worth its benefits. The Queen Mother talks about how her husband was really two different people, before and after he took the throne. And when it's Elizabeth's turn to take her father's place, Queen Mary writes her a letter warning of a similar dichotomy between Elizabeth Windsor and Queen Elizabeth.

The history of the Royal family in the 20th century is, of course, well documented but Morgan keeps the story interesting even in episodes without big historical events. The coronation and Elizabeth's 1953 world tour make for rich hours, but Morgan is as confident building an episode around Elizabeth studding a prize horse or the Queen Mum's trip to Scotland. The first season is definitely worth watching and incredibly binge worthy; though of course, it only makes the wait for season two even longer.



Don't you hate it when you really like a hat but they only have it one size too large? \\ Netflix

Union Page

Nominate someone great for a SACA



Autumn Term nominations for the Student Academic Choice Awards 2017 are now open!

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Every nominee will receive a famous SACAs mug - and the shortlistees will be invited to the glitzy SACAs Ceremony in May 2017. **You can nominate as many people as you like, in as many categories as you like** - and if your nominee is shortlisted, you might win a free ticket to the Ceremony! The eight awards available are Best Supervision, Tutoring, Graduate Teaching Assistant, Teaching for Undergraduates, Support Staff, Innovation, Tutoring, Best Feedback and Best Teaching for Postgraduates. To find out more about previous SACAs winners, and to nominate go to:

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A seat at the (culture) roundtable



Culture editors Indira Mallik and Fred Fyles give their round-up of the last 12 months in terms of culture. Expect TV escapism, highlighting women in music, and going crazy over Olivia Laing...

2016 made us wanna lie down amongst aesthetic potted plants and never get up too \\ Cranes in the Sky \ SolangeKnowlesVEVO

During the American election cycle on his comedy show *Last Week Tonight*, John Oliver had a running gag – “look up,” he’d say “that faint glimmer in the distance? That’s rock bottom.” So it has seemed for most of 2016; in almost every sphere, particularly in politics, bad news has been followed by worse news. Brexit in the summer has been followed by the election of a man who brags about sexual assault and, having promised to “drain the swamp” of

and Prince earlier in the year, has provided much needed relief; some have been in the form of escapism, others as rousing calls to arms. Beyoncé released *Lemonade* in February, an album that is as much rooted in cinematography as in music – if you ever need a pick-me-up just watch clips of Bey smashing cars wearing a glorious Cavalli yellow dress in *Hold Up*, or Serena Williams telling every man “boy, bye” in *Sorry*. *Lemonade* was Beyoncé’s most political offering to date, celebrating the resilience of black women in the face of generations of hardship and compromise. Its message of healing and self-love had much in common with Lizzo’s sophomore offering *Coconut Oil*, in which Lizzo belts out some impressive vocals to a background of rich basses and organs. Her lyrics on the titular track are comforting and empowering in a time when we could all do with just that; “I thought I needed to run and find somebody to love, but all I needed was some coconut oil”. The album of the year for me however belongs to another Knowles sister; Solange’s *A Seat at the Table* is a haunting look at the experience of black women in America, it is by turns lyrical, bleak and wonderfully uplifting.

By mid-November all my appetite for consuming

bittersweet media had been used up; there was too much in the real world to feel sad about. It was at this moment that I discovered *Black Mirror*’s new season, in particular the fourth episode *San Junipero*. *Black Mirror* is a series known for its darkness. *San Junipero*, the story of two women time-travelling and falling in love could easily have conformed to the pattern; their sapphic relationship alone marked them out for a target of a potentially heartbreaking resolution: 2016 was a year in which the ‘bury your gays’ trope prevailed in TV. In *Orange Is the New Black*, Poussey Washington – a fan favourite – was inadvertently strangled by a guard after the possibility of her release from prison and a happy future with her girlfriend seemed within reach; in March, Lexa’s demise on the cult hit *The 100* caused an internet outcry that lesbians and bisexual women were being used as cannon fodder to generate cheap shock. Given Charlie Brooker’s propensity to write tragic twist endings, we might’ve expected the largely joyous episode to end in a break-up, yet *San Junipero* killed off both characters and allowed them to ride off *Thelma and Louise* style (minus the cliff edge) into the sunset. The subversion of the ‘bury your gays’ trope, as well

as an excellent 80s inspired soundtrack (available on Spotify) made *San Junipero* unique not only in Brooker’s oeuvre but in TV as a whole. Subversion of Shakespeare was at the core of Phyllida Lloyd’s return to the Donmar. *The Shakespeare Trilogy* featured an all-female cast in *The Tempest*, *Henry IV*, and *Julius Caesar*. The performances, led by a diverse cast that seemed to have benefited from colour-blind casting, as well as featuring women in the male roles, brought fresh insight into the 400-year-old plays.

London staged several high profile exhibitions this year from *Abstract Expressionism* at the Royal Academy to *Picasso Portraits* at the National Portrait Gallery. My favourite remains *Painting the Modern Garden* at the Royal Academy. It was filled with beautiful works by Sargent, Van Gogh, Matisse, by way of Klee and Kandinsky, but the stand out experience of the exhibition was the last room – huge Monet canvases were hung so that if one stood in the right spot their entire field of vision would be filled with Monet’s visions of his garden at Giverny.

2016 marked the return of book reviews to the Arts section, and my discovery of the wondrous joy of reading anything by Olivia Laing. In *The Lonely City*, Laing mixes

criticism of the artists Edward Hopper, Andy Warhol, Henry Drager, and David Wojnarowicz with her own experiences of living an increasingly lonely life in New York; desperate for connection and yet unable to find it. Her chapters on Wojnarowicz, in which she describes the spread of the AIDS crisis in New York, are particularly moving. The experience of reading Laing is enjoyable not only for the topics she tackles with extraordinary sensitivity and insight but the prose itself. Whilst I was reading, I found myself taking breaks to photograph particular turns of phrase, and in some instances entire paragraphs to send to my friends; the messages would often be followed by my

\\ The experience of reading Laing is enjoyable not only for the topics she tackles with extraordinary sensitivity and insight but the prose itself \\

cogent commentary – a frenzy of exclamation marks.

Incoherent glee was also my reaction to the *Ghostbusters* reboot. I’ll be honest – the



first time I went to see it I was mostly exercising my personal form of protest against the Reddit and 4chan users who had spent the months preceding its release rubbing it whenever possible, but the next two times I went were to enjoy the pure cheesy fun. It may not have been critically acclaimed but it was a movie in which the female cast got to save the world and did not have to look cute whilst doing it, that itself being worthy of celebration.

Indira Mallik

§

Starting with the death of David Bowie, and finishing with a deeply shocking humanitarian crisis in Syria, 2016 has officially been A Very Bad Thing. Along the way, we’ve seen the rise of far-right populism, the election of a bully to the highest political office, and the death of numerous icons. Is it any surprise that in this terrible year, people want to escape back into simpler pleasures of the past? This might explain the success of *Stranger Things* – scripted and directed by the Duffer Brothers, *Stranger Things* mined our collective nostalgia for the 1980s (even among those not born yet), layering references to films like *ET*, *The Goonies*, and *Firestarter* over a brilliantly pulsing electronic soundtrack. Featuring a shady government research

facility, a small town hiding dark secrets, and queen of the universe Barb, *Stranger Things* was an 8-hour escape from the horrible going-ons in the world.

While my two favourite books of the year might be wildly different in tone, they share a common landscape. In the non-fiction corner is *The Lonely City* (Verso), by Olivia Laing, a deeply moving portrait of the New York arts scene throughout the 20th century; Laing weaves her own personal narrative through the stories of luminaries like Andy Warhol, Edward Hopper, and Joseph Cornell, all told through her brilliantly lucid writing style. The chapter on David Wojnarowicz, an artist-cum-activist who died of AIDS in 1992, is hauntingly moving – Laing balances extreme melancholy at fallout from the AIDS crisis with a righteous anger at those who allowed it to continue. In the fiction corner, meanwhile, is Clare-Louise Bennett’s *Pond* (Fitzcarraldo), a collection of interconnected short stories revolving around a woman living alone on the coast of an unknown town. Bennett’s first collection, it displays her mastery of language, which she uses to craft a series of strange, beguiling tales,

centring on the narrator’s rich interior life; from broken cookers to coveted ottomans, the line between the physical and the psychological is blurred by Bennett in an unnerving way. Both *Pond* and *The Lonely City* speak to the virtues of solitude and quiet thought, but also remind us that there is a fine line between looking inwards and becoming isolated. Most importantly, they both remind us that being alone and being lonely are quite different things.

Those interested in my favourite films of the year can flick over to the Film section for a complete breakdown of my top ten, but for me the most underrated film of the year was Lucile Hadžihalilović’s *Evolution*, an unsettling work of body horror whose imagery burned itself onto my retinas long after I left the cinema. Centring around an all-white village on a black sand coast, whose sole inhabitants are young boys and pale nurses, *Evolution* plays out like the most horrific combination of Michael Haneke and David Cronenberg you could imagine. Utterly chilling.

While white women may have turned on their brown

and black sisters in the US election, choosing a man who boasts of “grabbing women by the pussy” over the first female candidate for a major party, in music, 2016 has definitively belonged to women. Angel Olsen’s *My Woman* was a fierce statement of intent, different enough from her breakout 2014 album *Burn Your Fire For No Witness* for it to be exciting, but retaining its subtle force. Mistki, meanwhile, finally broke through with *Puberty 2*, after three previous excellent albums; singing about themes ranging from heartache to trying to fit in as an East Asian woman in modern America, *Puberty 2* highlights Mitski’s clever lyrics and deft shredding. “Your mother wouldn’t approve of how my mother raised me,” she sings on *My Best American Girl*, “but I do, I finally do” – you can almost imagine her steady gaze as she sings these lyrics. For me, the best album of the year was Solange’s *A Seat at the Table*, which takes stock of what it means to be black in America today, with Solange daring to display her heart and anger on her sleeve. The most exciting discovery, meanwhile, was Kadija Bonet, an LA-based multi-instrumentalist

whose debut EP *The Visitor* mines funk, soul, R&B, and so much more, to create a beautiful, cohesive whole.

In terms of theatre, I haven’t explored much outside that which has been on at the National Theatre, given their brilliant £5 tickets for under-26s; that being said, I thought that their production of *The Threepenny Opera* was phenomenal, bringing all the sharp-edged wit and dark humour we would expect from a Brecht piece. Rory Kinear was excellent as Macheath, but it was the supporting cast that stole the show, particularly Sharon Small’s tragic Jenny Diver and Nick Holder’s terrifying cross-dressing Mr Peachum.

In the art world, 2016 has been a year of firsts: the RA did their first major retrospective of the abstract expressionists since the 1950s; Tate Modern did their first Robert Rauschenberg retrospective since the artist’s death; and the Whitechapel Gallery ran the first exhibition centring on electronic art. My favourite exhibition was the Tate Modern’s Georgia O’Keeffe retrospective, which showed her as a giant of American modernism, whose work far extends past the flower paintings for which she is best known. From the strange landscapes of New Mexico, to the celebratory paintings of New York, O’Keeffe’s work presents the familiar in strange and unexpected ways – the exhibition, which displayed many works never seen outside the USA, was a complete triumph.

Fred Fyles



Awesome ladies saved 2016 \\ SolangeKnowlesVEVO, Columbia Pictures, Netflix, Jonathan Ring, Alfred Stieglitz, Pavel Antonov, Paul Smithies (diymag.com), rocbeyonce /Wikimedia Commons, Jabari Jacobs (atalanticrecords.com). Composite: Felix



2016: a #food round up

2016 hasn't actually been as shit for food as it has been for everything else. *felix* examines the top 5 food trends of 2016 – everything from Poké, a raw fish salad, to giant crepe layer cakes.

Christy Lam

Number 1. Green Tea. You know that green tea has finally taken over the land of boring English Breakfast when even Starbucks has added a green tea latte to their permanent menu. Green tea has always been a popular drink in Asia for its many health benefits. Not only is it your best coffee alternative, it's herby, earthy and bitter-sweet notes have deemed to be a great addition to any dessert, from cakes to ice cream to even KitKats, attracting an unimaginable craze to any green tea flavoured food product.

While many Londoners are still scratching their heads and trying to adjust their palette to the odd, green-coloured, grassy-flavoured ice cream, many green tea-themed cafes have opened their doors to welcome the curious and the homesick (that is, sad, green tea-deprived overseas students like myself). Visit Tsujiri, a Japanese tea house that has recently expanded to London, for a taste of authentic matcha in the form of ice cream and many other traditional desserts. Head over to Soft Serve Society at Boxpark Shoreditch for their creamy matcha ice cream (with sugar stars) in a minimalist, tumblr-esque setting. Crosstown Doughnuts incorporates full-on greenness into

their matcha tea doughnut, complete with a cake dough and green tea ganache. If you cannot be bothered to go that far, there is always Tombo, a 5 minutes walk away, with their shelves full of green tea cakes, brownies and chocolate.

Number 2. Street food. The street food trend has stayed strong throughout the past few years and is growing even stronger, with more and more people embracing the creative, multi-cultural and affordable menus of these independent stalls at many market locations across London. A visit to a food market, munching on burgers and letting the juices drip all over, has become an enjoyable pastime on the weekend. Maltby Street and Druid Street Markets near London Bridge has risen to fame, packed with visitors during the weekends for oysters, waffles and local produce.

New additions to the street food market scene this year include KERB Camden, a small collection of stalls open 7-days a week featuring Oli Baba's scrummy halloumi fries, and Flat Iron Square, an exciting hub of indie street food kitchens open daily, plus a flea market during the weekend.

Number 3. Dominique Ansel. The creator of The Cronut® deserves his own category. The patisserie has finally put London into his pocket in



1



3

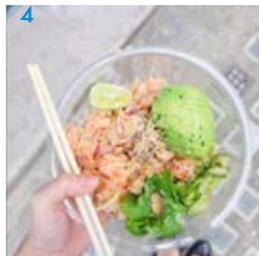
September after opening successful bakeries in New York and Tokyo, bringing major queues outside his bright yellow awning every morning for a flake of his Cronut®.

The Cronut® has a different flavour every month, complemented by Ansel's many other equally delicious pastries and desserts. If the croissant-doughnut hybrid is not

\\ Imagine 20 layers of paper-thin crêpes stacked on top one another with layers of cream between them \\

enough to satisfy your sugar cravings, go for a Frozen S'more (toasted marshmallow with vanilla custard ice cream on a stick), a DKA (which stands for Dominique's Kouign Amann), or a chocolate chip cookie shot at 3 pm on the dot.

Number 4. Poke the Poké. The poké waves have finally



4

reached the grey, miserable, rocky British beaches all the way from sun-kissed, tropical shores of Hawaii. The colourful, healthy summer bowl of marinated raw fish cubes on rice has decided to stay through to the sub-zero days of December, with a growing number of restaurants transforming the recipe by exchanging rice with purple rice, quinoa, and even kale.

Our wonderful neighbour Tombo has opened their own Poké-dedicated bar in Soho, serving bowls with a more Japanese taste. Ahi Poké near Tottenham Court Road has a fully customizable menu giving you full freedom from your base, the fish, and all the way through to the sauce. The newly opened Island Poké in Carnaby also serves the best acai bowls in London on top of their Poké menu. Carb loading the Poké way.

Number 5. Mille Crêpe. Imagine 20 layers of paper-thin crêpes stacked on top one another with layers of cream between them. That, my friends, is a mille crêpe cake.

First brought into the global



dessert scene by Lady M, a cake boutique in the Upper East Side, their mille crêpe cake has graced different parts of the world, attracting hour-long queues for a slice of their signature cake in a multitude of flavours: lemon, chocolate, coconut and of course, green tea.

Although Lady M has yet to set foot on the British Isles, a few cafés have caught on the trend and became pioneers to bring this wonderful new dessert to London. Kova Patisserie, a new addition to the Soho food scene, stocks their handmade mille crêpe cakes in their glass shelves in green tea, chocolate and fruit, selling out by 3

\\ Munching on burgers and letting the juices drip all over has become an enjoyable pastime \\

pm every day. Sosharu, an upscale Japanese restaurant in Farringdon, features their green tea mille crêpe cake on their dessert menu. Nojo in Old Street tube station, serves their gluten-free green tea version alongside their other healthy, gluten-free crêpes and treats. The mille crêpe cake is still taking its baby steps in the UK, with great potential to grow in the year ahead.



5



AA Gill is away

One of the most notable food writers and critics of the 21st century, **AA Gill** passed away last week following a battle with cancer. Here are some thoughts from a fan.

Indira Mallik

The journalist AA Gill, The Sunday Times food (and occasionally TV) critic, died last week, only three weeks after writing about his cancer diagnosis in his weekly column.

He broke the news with the kind sumptuousness of words he used in his criticisms; writing "there is barely a morsel of offal that is not included. I have a trucker's gut-buster, gimpy, malevolent, meaty malignancy." These were the kinds of turns of phrase that distinguished him from all other writers – he had an almost archaic way of

writing, as if his descriptions had run away from him whilst he was speaking. It was a type of writing that was so particular to him, perhaps precisely because he did not write like most journalists do. Profoundly dyslexic, words, to which he had dedicated his whole working life, did not come naturally to him, so he dictated his columns, his essays, and his novels

\\ He wore only Savile Row suits lined with Hermes scarves \\

EU Xmas

Or, around the glorious federation in a delicious meal. Follow *felix* on a tour of some traditional christmas delicacies from countries across Europe. Bonus points if you're sober at the end.

Andrada Balmez

It's time to get ready for the Christmas dinner – if you already had it, well, it's never too late to have a second or third one. I mean, it's Christmas – you can celebrate it as many times as you want. And now that you are a student, time to try something different. I'm not saying that the food

your mom has made in the past (well, your whole life, actually) is not good, just that you deserve a change – and go international! Or, if you come from one of those countries/families that don't make such a big fuss about Christmas, celebrate it with style for the first time. Start your Christmas dinner



Credit: Peter Marlow

to copy takers. Keeping the typists at the end of the line, as well as the readers picking up the writing in print entertained most then have been the challenge. It was a challenge to which he took to with gusto. One got the distinct impression that he relished eviscerating those who did not meet his exacting standards, or when he wanted to court controversy. He was regularly regarded as

a snob (he wore only Savile Row suits lined with Hermes scarves), and frequently a misogynist – he once referred to Clare Balding as a 'dyke on a bike', and historian Mary Beard as too ugly to be on television, his own partner of more than twenty years, Nicola Formby, often starred in his columns referred only by the moniker 'the Blonde'. For all his failings and his snobbery he could sometimes

reveal the full enormity of his generosity of spirit – in February he wrote a deeply moving review of the can-tees that had sprung up in the Jungle refugee camp in which he likened the act of the refugees setting up camp by a river and gathering to eat at the beginnings of every civilization. In announcing Gill's death, Tim Shipman, political editor of the Sunday Times, wrote: "AA Gill, the writer who first made me buy the Sunday Times, the best of us for 30 years, has died. Very sombre mood in the office." AA Gill wasn't the reason I bought The Sunday Times, but his columns were the first pieces I turned to in the paper, always feeling a twinge of disappointment when the line 'AA Gill is away' appeared in fine print at the bottom of his regular food column Table Talk. No one else wrote quite like AA Gill, and it is hard to imagine that anyone ever will.

French – l'aperitif must be French. Have some foie gras on slices of bread and some smoked salmon – the pretentious kind, served in small bites. Of course, have wine and cheese from France too. Continue it with some Romanian traditional "sarmale" – really just some cabbage leaves stuffed with a minced pork and beef mixture – served with warm "mamaliga" – polenta cooked in a really delicious way: boiled in

\\ I'm not saying that the food your mom has made in the past (well, your whole life, actually) is not good, just that you deserve a change \\

water until it's thick and then baked a bit in the oven – with some cream. Time to have German drinks, too. I don't have to spell it out for you: beer. Or, if you feel brave enough, go all Russian, but don't mix them, and try to enjoy an almost sober Christmas party. Try some Czech salad: potatoes with mayonnaise, hard-boiled eggs and boiled veggies. You can eat it as a main dish, too. Make your Christmas table look gorgeous with the Austrian traditional pig head – it tastes even better than it looks and if you want some delicacy – pig cheeks. Or, if you fancy some poultry, you can return to France with their amazing dinde aux marrons – another fancy way of cooking turkey, but, hey, it's Christmas so you must go fancy! And complement it with something you cannot

pronounce yourself: Rødkål (red cabbage). Time for the best part – dessert! I recommend Italian, panettone with zabaglione cream. I know you understand me, and it's not a bad decision to invest in a good one. Don't forget the "British" part – you must celebrate the country you currently live in – with a gingerbread house. You will get extra points if you actually bake and assemble it yourself, but you can totally rock the table with a good looking bought one. Really, any dessert will do, but make sure that it either has a lot of chocolate or it's damn good. End in style with some hot chocolate and stroopwafelen – compliments to the Dutch. P.S. you can, if you want, go all Japanese and have KFC. No, I'm not crazy – they really do go wild for fried chicken at Christmas!



How to build Hogwarts

It all started as friends in halls. The **Christmas tradition** started in 2008, and by 2009 we'd first discovered **gingerbread** together. Since then, it's **escalated**, trying to be bigger and better each year. In a true **Imperial spirit**, we've taken a scientific, competitive approach.

Tessa Davey, Beth Sheldon, and Susie Carlson

2009 | The first gingerbread

We weren't ambitious. We built a cute little gingerbread house. It only took one batch of gingerbread and a few sweets for decoration, and it disappeared remarkably quickly. How things were to change!

2010 | The castle

This took two whole batches of gingerbread. We wanted to top the previous year, and this seemed like the obvious next step. We were so impressed at the time with the four towers, complete with crenellations.



2011 | The bridge

This used gingerbread to create a valley and gingerbread created the suspension bridge spanning the gap. The first creation that required significant architectural planning, although decoration was less exciting.

2012 | The train

We had to scale down the production during baking because we hadn't considered that the size of the oven was a limiting factor. Still, we produced a three-carriage train with a single piece cylindrical body for the engine. Unfortunately, there was a roof collapse in one of the carriages, causing the creation to have a plot line of being invaded by alien mice.

2013 | St Basil's Cathedral (which is not the Kremlin, FYI)

The first of the truly ambitious biscuit architecture. Consisting of eight towers, each topped with an onion dome, with colours and patterns carefully reproduced to match the original. It weighed 40kg, and it was beautiful. Decorative Easter eggs included an homage to Petr Pavlensky, who nailed his scrotum to Red Square, and a LGBT+ pride mural on the outer walls.



2015 | La Sagrada Familia (completed design)

Some said it was stupid to attempt to recreate (to scale) a building that has been under construction for 134 years and isn't even half built. It was a titan of modular construction, weighing in at around 70kg, with more than 500 individual pieces. Each of the eighteen towers were built to scale, and the main body of the cathedral was complete with stained glass. Unfortunately, we ran out of time to finish the facades, but it was by far the most impressive creation so far.

2016 | Hogwarts

We'd tried scaling up, and we couldn't keep adding towers, so this was the year of technical baking. The challenge: build all the towers as cylindrical and conical pieces. With several towers of different sizes, halls, courtyards, and even an owlery, we spent weeks ahead of time drawing blueprints and crafting moulds. As an added challenge, we gave the whole thing a base of cake to add landscape, and the decorative attention to detail included a quidditch pitch, a somewhat questionable Dark Mark, and a student who may or may not be escaping from the Giant Squid. This creation weighed in at more than 100kg, and posed new challenges of confectionery distribution, as cake really doesn't keep as long as gingerbread.

What you'll need to make Hogwarts

72.5 batches of cake (145 eggs)
37 batches of gingerbread
16kg royal icing sugar
1 litre lemon juice
16 batches of buttercream
Sweets: we used 12kg



How to start your first gingerbread construction

The templates

First, you need to make your design, and draw some templates. These days, we use CAD software for the more complex shapes, but most things can be easily sketched out on a piece of paper with the use of some basic geometry.

Ingredients:

454g plain flour
227g soft brown sugar
170g margarine
1 egg
4 tbsp golden syrup
2 tbsp dried ginger
1 tsp cinnamon

The gingerbread

Using your hands or a mixer (we recommend a mixer for large quantities), mix together all the ingredients until it forms an even ball. Make sure that the sugar and margarine are evenly distributed throughout. Roll

out to the desired thickness – just over half a centimetre for gingerbread men, just under half a centimetre for construction. To get the best results, roll out between sheets of baking paper (watch out for creasing). Bake at 180°C for 8-10 minutes (for soft gingerbread biscuits), or slightly longer for larger construction pieces. You want an even, dark colour all over the biscuit – you should be able to see when it is cooked. Our largest pieces (around 40x40cm) took around 18 minutes to bake, but in my experience, this is very oven dependent.

Assembly and decoration

Once all the gingerbread pieces have cooled on wire racks, you can start building. To assemble your gingerbread masterpiece, you're going to need some glue. In the spirit of gingerbread assembly, there must be nothing that is not edible on the construction when

it is unveiled. This means edible glue. For the strength required, you're going to need royal icing. You can make this with regular icing sugar and egg whites, but for consistency, royal icing sugar and enough lemon juice to bring it together into a stiff, barely pipable paste do the job just fine. Put it into a piping bag (you can make one by folding some baking paper and cutting off the end) and start assembling your gingerbread. The icing will soften in your hands, so if it feels a little stiff at first, don't worry.

Start by sticking the first pieces to your base (we recommend assembling on baking paper), and then seal any edges between them. Wait for each layer to set (for around 15 minutes) before adding more pieces above it. Once your assembly is complete, use royal icing to glue edible decorations all over your beautiful masterpiece.

Some notes on structural baking

When building things out of gingerbread, some level of care and precision is required. As you scale up the operation, the importance of this increases, and several other factors come into play. As the engineers out there may have identified, these

problems include (1) the swelling of the gingerbread during the bake, (2) the strength and weightbearing requirements of the individual pieces, and (3) the choice between flat and curved pieces.

The gingerbread growth problem

No matter how carefully you cut out your stencils, the shape you put into the oven is not going to be quite the shape that you get out. This isn't always a huge problem, but if you're a perfectionist, you can fix it. Gingerbread comes out of the oven soft, and then hardens as it cools, so you have some time. Using a sharp knife, trim back any edges that need to be straight, or even use the stencil to reshape the biscuit. You can do this at any point during the second half of the baking time, or straight away



when it comes out of the oven.

The tensile strength of gingerbread

Who hasn't thought about taking some cookies into the lab and testing them out on an Instron machine? Well, we didn't do it for you, but we do have years of experience in baking the gingerbread differently to achieve different strength properties. Thicker, softer gingerbread is more delicious, but has a tendency to bow if it needs to support more than one layer above it. The solution: thinner, crisper pieces. Roll slightly thinner, and bake longer at a cooler temperature, and at optimum conditions, the gingerbread will form a hard, glass-like solid. It's not so good for eating (yet), but it's great for building. 'Structural' gingerbread, as we call it, will actually soften into delicious

Ingredients:

The cake

125g butter (or margarine)
125g caster sugar
125g self-raising flour
2 eggs
1 tsp baking powder
1 tsp vanilla extract

Pumpkin spice buttercream

225g butter, softened
½ can pureed pumpkin
1 kg icing sugar
1 tsp vanilla extract
1 tsp cinnamon
½ tsp nutmeg

Apple cinnamon buttercream

500g butter, softened
1.2 kg icing sugar
2 tbsp applesauce
1 tbsp vanilla extract
2 tsp cinnamon
¼ tsp fine salt
3 tbsp lukewarm water

The cake

We kept it simple with vanilla sponge and jazzed it up with flavoured buttercreams, but you could substitute any flavourings to the sponge. Using a mixer, add all the ingredients and mix until well combined and very light and airy. For best results, it should have taken on a mousse-like consistency. If preparing by hand, first cream together the butter and sugar, before gradually introducing the remaining ingredients, beating constantly. Pour into a baking paper lined tin, and bake at 175°C (fan) for around 15-20 minutes, depending on the thickness of the cake, until a skewer comes out clean.

We scaled this up to five-egg batches, which took 28 minutes to bake in a 35x24cm cake tin.

To make the buttercreams, beat together all of the ingredients and mix until smooth. Use them as layering between sponges, and to coat the outside of the cake. If desired, add food colouring – you may have to add extra icing sugar to compensate.

gingerbread after a day or so, so by baking in this way, you don't have to be wasting food.

By doing this, as well as applying some basic engineering principles such as using cross-pieces to minimise weight load, and bracing any pieces that seem to be struggling, you can build a veritable Tower of Babel out of gingerbread without problems.

The new 3D printing

If constructing a building out of flat, rectangular pieces is like first year, baking solid 3D shapes successfully is worth a PhD. We've spent years working on a seamless gingerbread curve, and we've learnt that getting it right means requires constant attention, fairly serious burns, and carefully thought out moulds. Moulds should be



as solid as possible, easy to place the gingerbread on to, and very easy to take the gingerbread off. Ideally, allow airflow within the mould for an even bake.

Bake it low and slow, but watch out that the gingerbread doesn't stretch too much during the baking. You may need to reshape and touch up the piece when it's in the oven. Trim where needed, and if any cracks appear, you can patch them with dough within the first eight minutes or so.

FRIDAY 9 DECEMBER



12 DAYS OF CHRISTMAS DEALS

from 1st Two Brothers for £5.50	from 2nd Two Meantime London Pale Ales for £4.50	from 5th Two Brambles for £6.00	from 6th Two Ginger Joes for £5.50
from 7th Two Old Speckled Hens for £5.50	from 8th Two Espresso Martinis for £6.00	from 9th Two Blue Moons for £5.50	from 12th A bottle of house wine for £9.00
from 13th Two of All You Need is Love for £5.50	from 14th Absolute Raspberry and mixer for £2.50	from 15th A Christmas cosmopolitan for £1.00	from 16th A bottle of Prosecco for £9.00

imperialcollegeunion.org/whats-on



iPOP
Friday 9 December
20:00-02:00
Metric & FiveSixEight
Free before 20:00
£2.50 After

imperialcollegeunion.org/whats-on



Venue	Regular Events	Time	Day
Metric & FiveSixEight	iPOP	20:00 - 02:00	Friday 9 December
FiveSixEight	Super Quiz	20:00 - 22:00	Every Tuesday
Metric	Cocktail Night	18:00 - 23:00	Every Tuesday
Metric & FiveSixEight	CSP Wednesday	19:00 - 01:00	Every Wednesday
Metric & FiveSixEight	Winter Carnival	20:00 - 03:00	Friday 16 December
h-bar	Pub Quiz	19:00 - 21:00	2nd & 4th Thursday
h-bar	PGI Friday	19:00 - 00:00	Every Friday
Reynolds	Whisky Master Class	19:00 - 21:00	Friday 9 December
Reynolds	Quiz Night	18:00 - 23:00	Every Monday
Reynolds	Board Games & Film Night	18:00 - 23:00	Every Tuesday
Reynolds	Sports Night	18:00 onwards	Every Wednesday
Reynolds	Pizza Club	18:00 - 23:00	Every Thursday
Reynolds	12 Days of Christmas Deals	All day	1-16 December
The Foundry	Quiz Night	19:30 - 22:00	Every Thursday

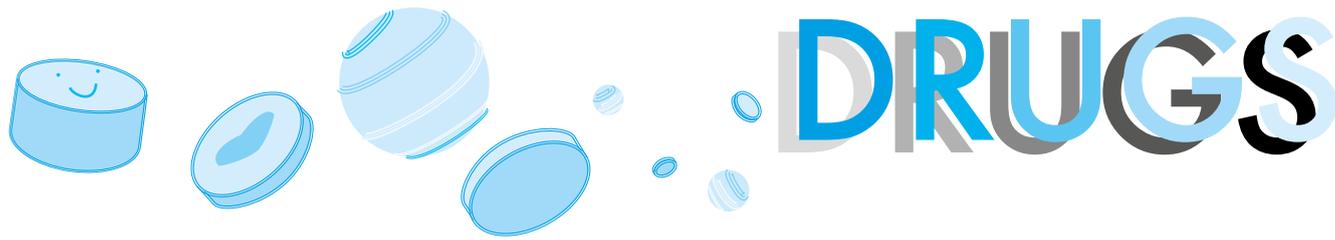
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MILLENNIALS...

felix



DRUGS

The fight to use LSD for research purposes

Christopher Haigh

There is evidence that certain psychedelic drugs can 'reset' irregular functioning of the brain if administered in a safe and controlled method, thus leading to ground-breaking revelations in medicine. This is perhaps contrary to what you may believe if you have been reading this column for the past few weeks.

**\\ Ending the prejudice surrounding psychedelic drugs could prove beneficial to millions of people, especially those who have failed to respond to conventional treatment **

Some may have the ingrained belief that magic mushrooms and LSD release uncontrolled demons from within, viciously addicting users in minutes. If this is you, then the idea that these banned substances could cure disorders of the brain should be fascinating.

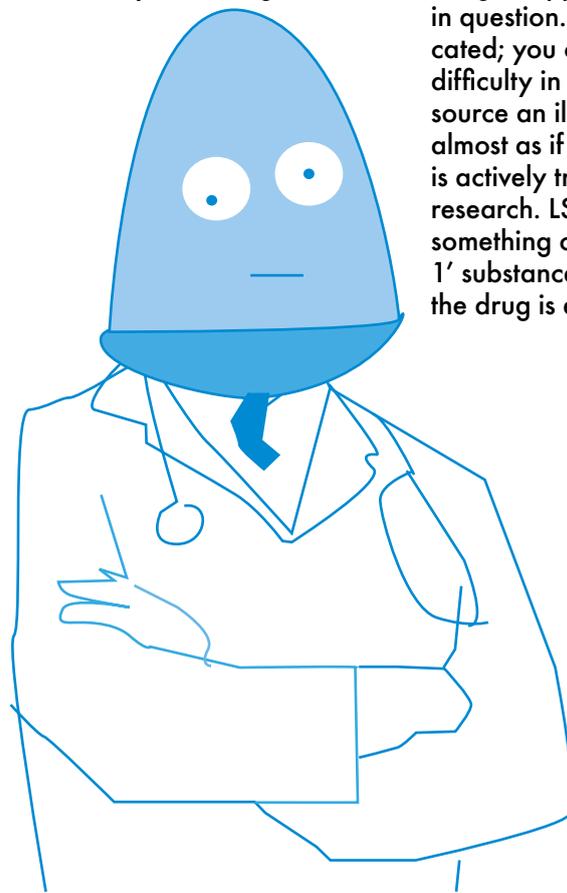
Professor David Nutt and Dr Robin Carhart-Harris at Imperial College London (wooooo!) believe it is time to end the stigma surrounding the therapeutic use of

psychedelic drugs. They believe ending the prejudice could prove beneficial to millions of people, especially those who have failed to respond to conventional treatment.

In the 50s and 60s it was almost impossible to open a psychiatric journal without coming across some form of research into the effects of LSD. At the time, LSD was the newest wonder substance, with the potential to treat any mental ailment thrown at it. However, by the late 60s, the political will of worldwide governments (particularly the United States) stepped up their anti-psychedelic stance. With LSD increasingly linked to the anti-Vietnam war protests and counter-cultural revolution, it received an almost universal ban in Western countries. With the ban came an unprecedented lull in research, with some experts claiming the study of psychedelic drugs in medicine to have been set back by over 50 years.

Today, governments are still not open to the idea of increasing the availability of psychoactive substances, even for research. Famously, Professor David Nutt was sacked as chair of the UK government's Advisory Council on the Misuse of Drugs in 2009 by the then Labour administration of Gordon Brown. To be clear, he was dismissed for claiming that horse-riding was more dangerous than ecstasy. Professor Nutt wrote that horse-riding caused ten deaths and more

than 100 road accidents each year. Additionally, through hunting, horse-riding also led to "gatherings of users that often are associated with these groups engaging in violent conduct". He also described other risky activities such as "base jumping, climbing, bungee jumping, hang-gliding, motorcycling" which were much worse than "many illicit drugs". The



point of these quotes was to compare the risks between horse-riding and ecstasy. It was necessary to create a debate about drug abuse and risk taking. Often people unfairly assign risk to drugs

because they are called 'drugs'. Other parts of life frequently carry similar danger yet people appear unaware.

In order to use a substance such as LSD in research, UK researches require a £3,000 license from the Home Office, in addition to what I have heard described as "years of paperwork". Furthermore they must source a legal supply of the drug in question. This is complicated; you can imagine the difficulty in trying to legally source an illegal drug. It is almost as if the government is actively trying to suppress research. LSD is classified as something called a 'Schedule 1' substance, which means the drug is extremely hard

to get hold of. Schedule 1 also means that the drug is believed to have no medicinal use. How is research supposed to be conducted within this ridiculous system? If we are unable to perform research then of course there

will be no medicinal use. Until this classification is reformed it appears that psychoactive substances such as LSD will never be able to achieve the great potential which was foreseen for them in the 50s and 60s.

Psychedelic drugs may yet hold the key to untapped medical potential that we are unable to reach with conventional treatments. However, with the current stance of governments worldwide, we are unable to acquire these substances, let alone research them. Hopefully, with increas-

**\\ They must source a legal supply of the drug. This is complicated; you can imagine the difficulty in trying to legally source an illegal drug **

ing demand from academics, we will be able to undertake research into what could be ground-breaking and life-saving medicinal care.

If you're struggling with drug use, visit talktofrank.com



SEX

Tossing fruit salad

I know that times are tough when you go back home for the holidays. You've got used to having your freedom and privacy during term time, and maybe even got used to having a bae that keeps the sexual frustration at bay. Maybe you've got used to being able to use that corn-on-the-cob shaped vibrator that you got "as a joke" Secret Santa gift, but the thin walls in your parents' house mean that any buzzing will be extremely embarrassing. But don't worry. The illustrious felix Sex team has you covered, and we want to make sure you're kept sexually satisfied over the holidays.

Christmas tends to mean lots of food in the house, and that means plenty of excess fruit and veg that you can squirrel away to have your way with. Whether you're a top or a bottom, a giver or a receiver, we've tested all the fruit and vegetables you might possibly want to use to scratch that itch, so you know what you're doing.

Being presented with a carrot, parsnip, courgette, banana, and cucumber and told to go and have fun is always a strange way to start the week. Parsnips particularly, are a very unerotic vegetable, and I can't say that I was immediately excited to stick it up inside myself, even if – luckily – it was a particularly fat one. But with an "Alexa, dim the lights in the bedroom to 50 percent", the mood was set.



Carrot

I had high hopes for the carrot. Firm, solid and straight, a carrot is a pretty predictable makeshift dildo, and I think the one that people are likely to have tried before – I know I have. Maybe I should spend more money on heating, but the carrot started out pretty cold, which was definitely a mood killer. Lesson 1: warm your vegetables gently before use (I used a hot water bottle). The other problem was that carrots have a surprisingly strong, distinctive odour, and definitely leave some orange staining (preventable if you stick a condom on it). However, with all of this aside, a nice big carrot definitely gets the job done, and doesn't suffer any damage in the process. Maybe don't slip it back in the vegetable crisper, but you could definitely get away with eating it as a midnight snack.

Overall a predictable 3/5

Parsnip

This seemed like it would be the disappointing younger brother to the carrot. Still firm, very wide at one end, narrow at the other – how would this possibly match up to the consistent girth of the carrot? But surprisingly, this one was a winner. The shape and wide base made it very easily maneuverable which definitely paid off in spades. Unfortunately, it has a distinctive smell that was off-putting, and you can't snack on it after.

There's definitely a lot more to be explored in the realm of wonky parsnips (thanks, Jamie Oliver), and even the straighter, skinny ones seem like they could be put to good use as a butt plug. Clearly a good multipurpose vegetable.

Overall a surprisingly 3.5/5



Courgette

Courgettes come in a variety of sizes and curvatures. I was presented with two of similar sizes: one curved, one straight. Fucking a courgette made me nervous – it doesn't feel sturdy enough to withstand the action, although I was pleasantly surprised to find them perfectly intact once I was done with them. The straight courgette has no real advantages over the carrot (unless you like the sensation of flexing your pelvic floor muscles against something that gives), but the curvy courgette really outdid itself. If you get the angle right, that little courgette can hit that G-spot just the way God intended.

Overall a curvy 4/5

Banana

Thanks to their use in sex ed classes, bananas have a relatively unsexy reputation. Thanks to Brexit, the EU will stop dictating the straightness of our bananas, which makes the whole thing overall positive, because a curvy banana is a gift from the Gods. They're way easier to position than a courgette, and have a convenient handle for ease of use. But bananas are definitely a one time use only phallus. There's definitely a risk of skin splitting if you're enthusiastic, so if you want to eat it afterwards, pop a condom on it. It might be a bit mushy and warm, but that potassium makes it a perfect after-sex snack.

Overall remains a 4.5/5



Princess Consuela Banana Hammock

Cucumber

I went into this knowing that cucumbers are probably the most fetishised vegetable for fucking. Unless you're a bit of a size queen, a whole cucumber is a bit unnecessary. But, there's no denying that it is a very satisfying fruit to bang, and the size does make for an easy hands-free experience. A bit sturdier than a banana, without a strong smell, and a fruit (not a vegetable) that can be eaten for replenishing hydration afterwards – the cucumber lives up to the hype.

Overall a cool 4/5



Final thoughts

If you're really that desperate, just about any of these vegetables will get the job done. The carrot would have always been my go-to, but I was surprised by how much pleasure a well-chosen vegetable can deliver.

When the idea of this piece was first presented to me, I'll be honest, I thought it was a joke. But it all became very real when I was presented with a sack of melons to "do with as I please". So I took the melons home and tried to have my way with them. My company for the night, let's call him domtop360, instead of protesting and saving us the embarrassment of fucking fruit, was actually quite amused by the concept and decided to go along with it. So we carved some appropriate sized holes and started mushing. For reference, domtop360's mouth was 4 stars.

Tutti Fruity



Galia

We started off with one of the most intimidating-looking ones: the Galia melon, all green and scaly, like a small innocent armadillo rolled up in a ball. After some encouragement, I stuck my penis in the hole we had carved out and after making some confused facial expressions passed the violated melon on to domtop360. The Galia was a bit rough. The seeds weren't particularly soft to the touch but hey, they weren't as sharp as we expected them to be either. We refrained from microwaving our sexual partners so they were refreshingly cool. Smell and taste were great.

Overall 1/5

Cantaloupe

Definitely one of the more stunning melons. Green and rough on the outside, a lot like the Galia, its inside can be a beautiful deep orange, which can make it very appetising. So after the unimpressive Galia, we were a bit more excited to try this one. At least I was. Domtop360 did express concerns. I believe his exact words were, "I can see my dick bleeding". We found that if you like it a bit rough the cantaloupe might be your kind of melon. Taste, smell and gooeyness were A-OK, but push too hard and it will get painful. Plus the seeds managed to get everywhere. Not foreskin friendly.

Overall 0/5



Honeydew

Smother looking and with a promising name we were also excited to taste this piece of fruit. Also the fact that it was bigger meant it would probably actually accommodate an erect penis a bit better. Upon inspection we found that the honeydew was firmer, but its seeds were also harder and sharper. Also there was something about the smell that was really off-putting. And it was super juicy (which was both good and bad but which ultimately meant we'd have to change the sheets).

Overall 2/5

Piel de Sapo

Seeing this guy for the first time, the last thing that crosses your mind is, "that looks fuckable". It looks like a weird pumpkin crossed with an American football. Domtop360 informed me that piel de sapo means skin of the toad – which was nice. On the plus side this at least looked long enough to accommodate a penis. And it certainly was. Let me tell you ladies and gents, this melon is quite the treat: firm yet soft and juicy, sweet, fragrant with seeds that didn't get in the way. The piel de sapo was a delight and in fact allowed for some double penetration.

Overall 4/5



Watermelon

Out of all the melons, the watermelon was the one I was most excited about. Perhaps it was memories of summer that fueled my lust. Perhaps it was that sexy red interior. Either way the watermelon beckoned to me and I excitedly answered. Alas, the experience was underwhelming. Surprisingly hard and unwelcoming, the watermelon's inside was not particularly pleasurable. A bit of thrusting was enough to make it crack, to domtop360's delight: he took over and completed the watermelon cracking. Disappointing.

Overall 1/5



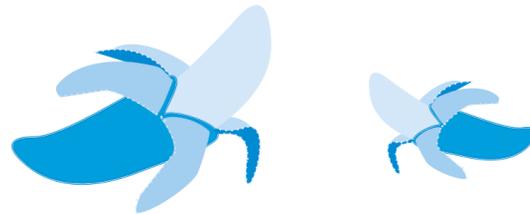
Final thoughts

I'd be lying if I didn't say all melons were salvaged after their cherry popping (though if we only had the piel de sapo to play with it wouldn't have survived to tell the story – would fuck again). Moral of the story? If you're thinking of introducing a third person into a relationship maybe start with a piece of fruit.



On the twelve days of Christmas my true
love gave to me

Twelve festive porn scenes
Eleven drunken hookups
Ten man bukkake
Nine girls, one cup
Eight ill-timed dickpics
Seven velvet blindfolds
Six flavoured lubes
Five anal beads
Four Magic Wands
Three Tenga eggs
Two nipple clamps
And a blow job in an alley



Merry
Christmas

WRITERS WANTED

games.felix@imperial.ac.uk

Another Castle

THE GAMING MAGAZINE OF IMPERIAL COLLEGE LONDON



So you forget to get everyone presents

Liz Kimmel is here to save you with a tastefully geeky suggestions all tastes and budgets.

Wearable Science



STUDENT BUDGET | Science Socks

Because everyone should get a little boost of daily happiness just by looking at their feet. Check out the Einstein socks from the Science Museum or Mathematics socks from TiePlanet. com
Cost: £6-9

SOMETHING SPECIAL | Human Ingredients T-Shirt

Subtle and sciencey – this shirt lists the percentage composition of all the elements in a human body and is exclusive to the Science Museum.
Cost: £20

\\ Natural History Museum

Games

STUDENT BUDGET | Cards Against Humanity

The best game for the worst human you know. Word of warning: I played it with cousins once at Christmas. Man that got weird. We couldn't look at Grandma the same all weekend.

Cost: Free! "Personalise" by printing it off yourself and get yourself some sweet brownie points OR £25 online.

SOMETHING SPECIAL | Settlers of Catan

Best thing to happen to board games in the last 10 years – with an extremely satisfying variable hexagonal board. It's like of Age of Empires, or maybe a much shorter version of Risk without the armies and arguments.

Cost: £32-£50.

Books

STUDENT BUDGET | The Sellout – Paul Beatty

Want the best book of the year? This has literally just been voted in for the Man Booker Prize. It's new, it's topical, and damn it's good. You can't go wrong.
Cost: £6-£12

SOMETHING SPECIAL | Roald Dahl Complete Collection

2016 marks the centenary of the birth of the great storyteller, so there's no better time to add his timeless stories to your collection. These nostalgic gems are perfect for all ages.
Cost: £22-35 (online) or £65-95 in bookstores

Tools and Tech

STUDENT BUDGET | Google Cardboard

Great DIY project for Christmas Day, perfect for kids and techy adults alike!
Cost: £5-£15 (for the legit version)

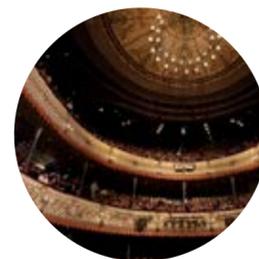
SOMETHING SPECIAL | Swiss card by Victorinox

This handy gadget condenses the most useful functions of a swiss army knife into a hand wallet-sized card. And yes, you do get the toothpick.
Cost: £13-23

Victorinox \\



Tickets



\\ Old Vic Theatre

STUDENT BUDGET | For Harry Potter Fans

Daniel Radcliffe is starring in the absurdist classic, *Rosencrantz and Guildenstern are dead* at the Old Vic from February to April 2017.
Cost: Tickets £12-65.

SOMETHING SPECIAL | For Doctor Who Fans

David Tennant (let's face it, the only Doctor worth mentioning) is hitting up the West End in *Don Juan* from March to June 2017 at Wyndham's theatre.
Cost: Tickets £30-£120.

Memberships

STUDENT BUDGET | National Trust

Discounts for them on entry to over 200 historic buildings across the UK and bonus warm fuzzies knowing you're preserving heritage buildings and national parks.
Cost: £32 for Young membership (≤25 years old) or £63 for the oldies.

SOMETHING SPECIAL | Natural History Museum

Finally, a way to visit the *Wildlife Photographer of the Year* as many times as you'd like! Plus, they'll get free member passes which they're surely use to bring you in... hint hint.
Cost: £61-72 for a year



Reject the commercialisation of Christmas and get back to your African roots

Jonathan Masters is a white middle-class man from Surrey, but still misses the motherland

Christmas should be a time for shunning certain members of your family

Monathan Jasters explains why celebrating the birth of baby Jesus is the first step towards a better world



Christmas is too often the focus of our end of year celebrations, wrapped in commercialism and the celebration of consuming animal corpses. I however, reject this imperialist-white-christian tradition in favour of a tradition far more relevant to my soul and spirit animal. This, for me, is kwanzaa. Granted I am a white middle-class man from Surrey, but I have always had an affinity for the motherland (jah rastafah). Since I live in Shepherd's Bush, it is easy to get traditional African dress although I do receive a lot more odd looks from strangers when I am in my kanzu. I feel this is probably because I have become less influenced by the colonialist West than they have, and so it is natural for them to feel jealous. I just want to reach out to any of my African brothers, and if they feel as though they have lost their way in this white man's world, I can help them return to becoming one with Africa.

If you are too regressive in your western imperial ways and decide to celebrate CHRIST-MASS then I also have a few unsolicited tips for making your Christmas less fun, but more morally and spiritually sound. In a lot of ways I feel like I already write a column for the Guardian, as I too am trying to make people more miserable at the cost of being slightly more socially conscious. My first piece of advice is to, of course, learn to love nuts and their affiliated roasts, as this is all I ate at Christmas when I was enslaved by white culture. The most common problem with nuts at Christmas is

that they are too wrinkly. When someone puts their freshly made nuts in your mouth they should be soft and plump and not too difficult to suck on. Whenever I have to put nuts in my mouth, I usually soak them in some warm water so that they taste fairly good when they're going down my throat.

I also implore you, dear readers, to acknowledge your trees' gender before you start to decorate it willy nilly. Too often do I see the festive basket of deplorables bestow this heteronormative decoration of tinsel and baubles, without any acknowledgement of the tree's preferred pronouns. If your tree chooses to identify itself as male, please consider to treat it as such: start decorating it with steaks and cars, and pay 9.4% more for the tree as it will be working harder as well as not having to taken time off for self-indulgent pregnancy. **THE WORLD IS OVERPOPULATED PEOPLE.**

In whatever capacity you choose to celebrate winter festivities, I hope you honestly have a good time off; however, do not forget that whilst you're enjoying your turkey, hundreds of Syrian nationals will die under Assad's regime. God I'm good. I hope the Guardian notice me soon.

Christmas should be about two things, and two things only: celebrating the birth of baby Jesus and shunning any members of your family who have announced they are sick with the gay plague. Last year cousin Dave announced he had been ill for some time at Christmas dinner and I projectile vomited across the table onto him, so this year of course I've bought him a car battery and electrodes in order for him to convert himself. Hopefully he will manage to do it before the pigs in blankets come out of the oven. There is truly no better way of honouring the King of the Jews than by eating phallic pig flesh wrapped in thin pig flesh.

Another thing that pulls my testicles during the Christmas season (other than your mum), is these liberal-joy-apologists who denounce using the name Christmas. If you are so mentally deluded as to celebrate a Christian festival despite having no particular belief in the Almighty, then you should just go become a desert-dweller in the Middle East and live off hummus. "Oh I just don't want to exclude anybody so I use Xmas." **FUCK OFF YOU COMMUNIST.** "The Modern-day Christmas has become so far removed from the roots of the festival, I feel as though it is no longer a religious festival." **I'LL EAT YOUR PRESENTS THEN SHALL I?** "I'm Jewish so I celebrate Hanukkah instead." **YOUR PEOPLE KILLED BABY JESUS STOP TRYING TO MAKE EXCUSES.**

Also, if you want to give me a present, it had better be made in

the UK or the USA, because if I see the vaguest hint of Chinese influence, I shall burn it in front of you whilst playing the national anthem to repel the communist demons they put in their products.

As I look back on the year, however, there are many things to be thankful for. Barack HUSSEIN Obama will finally be relinquishing his anti-white grasp upon our house, and we will finally have a leader who is savvy about business and will crush the Muslamic threat to the civilised world. Brexit now means that we will be able to deport anybody vaguely ethnic next year as soon as Act 56 or whatever it is called is activated. Finally the mental illness of political correctness will also be stamped out, allowing for us to call out those who wish to stop the four horses of the apocalypse and the eventual day of judgement will be called and all you non-believers will be sent to the darkest depths of hell.

* Sponsored by
Baby Jesus



CRISIS

Chris

Dear Chris,

This has been such a shit year. I haven't achieved anything. My grades are crap, my social life is questionable, my love life is non-existent, even my masturbation routine is unsatisfactory.

2016 was meant to be THE year. I left my town and came to London to study, full of hopes and dreams. But all of them have been crushed by the clusterfuck that has been 2016.

Help. I don't know what to do. How do I seize 2017? What do I draw motivation from?

Yours,
Hope L.S.

Hey Hope!

I don't think 2016 is the problem. I think the problem at hand is you. All these years in this line of business mean I know a moaner when I see one. And you hun are definitely a moaner (if not a screamer).

Stop blaming your shitty life on events you have no control over. So what if the government decided to fuck over students and cut bursaries? Just don't be shit at life and make sure you earn a lot of money after you graduate to repay those student loans!

So what if one of the world's most powerful countries is now led by a misogynist? Just make sure you dress appropriately (remember appropriate dressing varies depending on which man you ask.)

Getting good grades, a life, a significant other and a mean wanking technique is in the hands of none other than yourself.

As for motivation, don't worry, I'm sure you'll find some by the end of the year (or fail).

I was in your shoes back in 2005. My life was... Let's just say sub-optimal (my diet mainly consisted of baked beans and estragon and I was in a relationship with a kleptomaniac rabbi). But I took a look in the mirror and stared myself down until I changed.

And if that fails, the fear of dying alone should be all the motivation you need.

Big luv,
Chris xxxx

HOROSCOPES



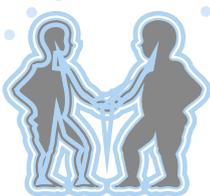
ARIES

This week you insist that misgendering someone isn't that bad and really doesn't warrant an apology. Shame. Shame. Shame. Shame.



TAURUS

This week you get an empty jar from your secret santa. Upon further examination you realise it's labeled cis-girl tears.



GEMINI

This week you get stood up by your date. It was with your second cousin but it's fine. Incest is the new black.



CANCER

This week you pass an acquaintance in the street and think they're waving at you. They're not - OMG wait a minute they were! This never happens!



LEO

This week you go to IC Cinema. And by go to IC Cinema I mean you pirate every blockbuster from 2016 and watch them on your laptop, in your room, alone.



VIRGO

This week you return to the motherland. The motherland is Sheffield. You're immediately bored and life sucks. You can't wait to return to London.



LIBRA

This week you shave your balls. They're so smooth you can't keep your hands off them. You promptly get arrested for public indecency.



SCORPIO

This week you get laid seven times in metric after reading our one night stand guide. You're welcome.



SAGITTARIUS

This week the Union organises a surprise waste amnesty party. You get to throw away all that shit your club has accumulated over the years, including that bag of asbestos.



CAPRICORN

This week you spot a typo in felix. You're late to the party mate. L-A-T-W



AQUARIUS

This week you're the union staff exodus. There's no stopping you and no way to tell what the aftermath will be. FELIX fears for this institution's future.



PISCES

This week you - fuck this. Bye. I'm off. Happy holidays.



ICSM Netball get crafty

ICSM Netball show that their **team fun** isn't just restricted to the Netball Court by taking part in an afternoon of **crafts** in aid of Imperial College Healthcare Charity

Ifrah Hussain

The start of the summer saw planning and preparations for the upcoming academic year get underway at ICSM Netball. With an ever-expanding club, we decided to shift some focus to the development of the club off-court whilst maintaining team progression on-court. One particular area of focus was club engagement within the community with the aim being to use match-free days to organise volunteering opportunities for our members.

We started early, gathering a group of existing members to volunteer at The Colour Run in Wembley at the beginning of September. Next up was targeting newcomers and remaining members of the club. With our next match-free day being the 23rd of November and following the success of last year's redesigned RAG Circle Line event, we decided to collaborate with this year's ICSM RAG

Chair, Syra Dhillon. Together, we organised for a group of 15 netball girls to spend an afternoon crafting for Imperial College Healthcare Charity's annual Wishing Tree Stall at St Mary's Hospital in

\\ We had a fantastic time rediscovering our crafty sides and spreading some festive cheer! \\

Paddington. Imperial College Healthcare Charity is an independent charity raising vital funds for research and projects that help improve patient healthcare at the five London hospitals of Imperial College Healthcare Trust. The Wishing Tree Appeal is one of many projects run by the charity throughout the year. This year, the wishing tree appeal



The ICSM Netball volunteer team \\ Ifrah Hussain

is supporting young children with long term illnesses and life-changing conditions. Money raised from the stall will be used to support vital outreach programmes such as 'Looking Forward Days' which allow young patients to meet, share experiences and talk to other children and teenagers with similar

conditions. Funds raised will also allow the charity to support families in crisis with financial relief for travel and accommodation, thus allowing families to stay together whilst their child is in hospital and hopefully alleviating some worry at testing times.

We would like to extend

our thanks to Lauren Levy and the team at Imperial College Healthcare Charity for their warm welcome and allowing us to contribute to their good cause! A special thank you to Syra Dhillon for helping to organise the afternoon. We had a fantastic time rediscovering our crafty sides and spreading some festive cheer!

EDITORS WANTED

Make a new section



DO YOU WANT TO SEE MORE TYPES OF CONTENT IN THE PAPER? SEND US AN EMAIL AT FELIX@IC.AC.UK AND WORM YOUR WAY INTO OUR WEIRD EDITORIAL FAMILY



IC American Football in playoff contention

It was an early rise. Apparently too early for some of our squad. We embarked on our journey to the University of East Anglia Pirates with a heavily depleted squad and a hubris that we would make them walk the plank once again.

The game started slow with the Pirates' offense unable to move the ball, a continual theme for the first half. Many players played both ways, with 'not so cuddly' Teddy playing o-line as well as linebacker. The change of position can be attributed to fondness for the greasy chicken good good. With great blocking and tackling (flying across the field to rumple both the player RIP

and himself) he attained overall MVP. In the second quarter the ever-beastly Jason Patrick 'Kill'em' made an insane read picking the Pirates for a pick six. Shortly afterwards a QB sneak got him into the end zone again bringing the score to 12-0. Jason was awarded Offensive MVP for his great plays and accurate and powerful passes.

The start of the second half saw a flatter Immortals defence take the field. Luckily great sacks by Defensive MVP Harry 'one true greb' Lawrence, and some questionable throws by the Pirates' QB turned the ball over. Nerves plagued Jason's kicking ability. A kick that barely moved across the line of scrimmage was caught by

a Pirates' player dangerously close to Immortals end zone. Great hustle from Rookie Ben O'Brien (who got the Special teams' MVP for this play) brought the Pirate down before making it to the end zone. Immortals offense really struggled to move the ball despite great blocking from rookie Gatis 'Fatis ;)' Ogle, who was awarded Line MVP. No more points were scored by Immortals for the rest of the game. Late into the fourth quarter a lapse in Immortals Defence concentration meant that a ball floated over the secondary and was caught by Pirates in Immortals end zone. Final score 12-6.

Immortals are going into the Christmas break with three



wins to one (overtime) loss.

We are in playoff contention, but well aware of tough games ahead. This game we went with 23 players against a team of approximately 40. We need more recruits. No matter what your size, experience etc, if you are interested

be sure to get in touch. Check us out online or contact us on facebook at ImmortalsAFC #NoPreyNoPay #HustleHitNeverQuit #BecomImmortal

Imraj Singh

Jiu Jitsu advances to the next level in style

Last Saturday saw London host the Jiu Jitsu grading. If competitions are scary, then gradings are a halloween movie marathon with the lights off and the creepy neighbour wearing his Freddy Krueger outfit staring through the window.

A grading is the opportunity for any member of a Jitsu club (from the JiuJitsu Foundation) to level up and get their next belt: novices becoming yellows, yellows becoming oranges, and so on. You can even try to double grade (skip a belt) if you're very keen. You can graduate every three months up to your purple belt but then it's at least six month between each belt, and finally more than a year between brown and black belt.

The whole point is to impress

the panel of instructors gathered specially for the grading, so they give you that belt you've been working so hard for. This year novices were evaluated for more than two hours, and all the higher grades for three hours minimum. I'm not going to lie, it is very hard and very intense (insert innuendo). Jitsukas are examined on their technique and knowledge of the syllabus (the higher you go, the more you need to know) as well as demonstrating all

\\ Time to let loose and buy a drink for that person ... that you punched in the face \\

that under pressure, and their attacking on other jitsukas. During the grading there will be times when you can demonstrate the technique in pairs, slowly, and times when you will be put under pressure and have to deal with the attackers quickly.

To recap, in a grading you need to be calm and in control, know your stuff, AND KEEP UP THE INTENSITY! If the main instructor notices any drop in intensity, the participants are going to stay there for a very, very long time... The aim of the instructors is to push everyone to their limits, to see how much they actually know the jitsu they need to know.

Anyway, after the hard stuff comes the fun stuff: after-grading party! Time to let loose and buy a drink for that person from King's



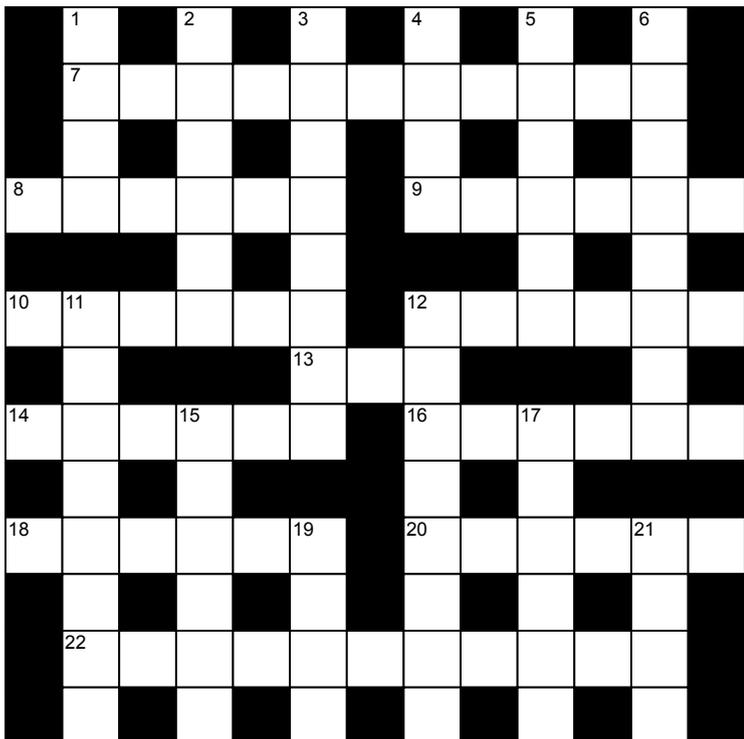
or Queen Mary's that you punched in the face a bit too hard. Also, time to know if you've succeeded and got your new belt or not, then you can celebrate. Or drown

in your sorrows. Either way, have fun!

Imperial pass rate: 100%

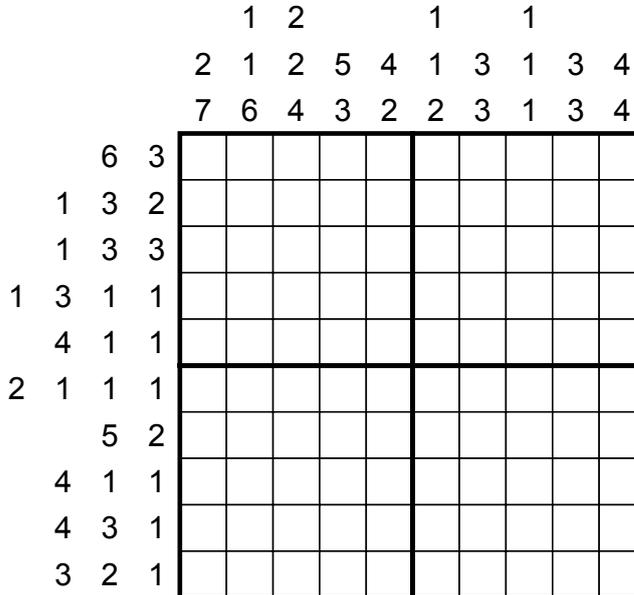
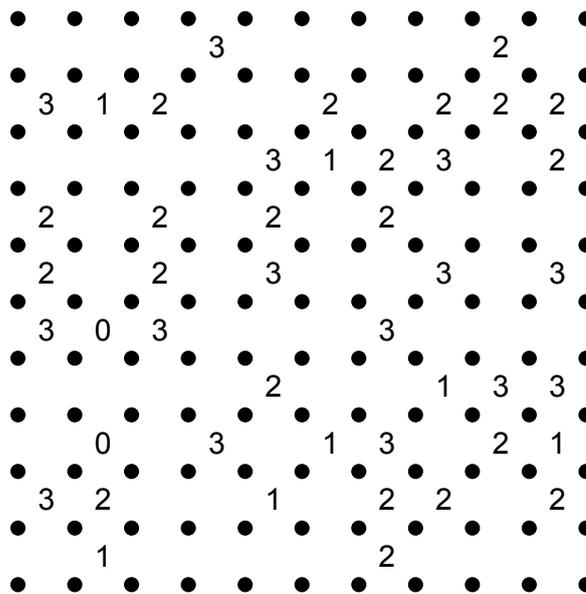
Cloe Fradin

felix ... PUZZLES



- Across**
- 7. Star-gazers (11)
 - 8. Finally (2,4)
 - 9. Shrink in horror (6)
 - 10. Rouse (6)
 - 12. Set aflame (6)
 - 13. Vase (3)
 - 14. Comfortable (2,4)
 - 16. Ten years (6)
 - 18. Improve (6)
 - 20. Select (6)
 - 22. Campanologists (4-7)

- Down**
- 1. Shed, throw off (4)
 - 2. Assault (6)
 - 3. Carry on (8)
 - 4. Lacking (4)
 - 5. Warning light (6)
 - 6. Helped (8)
 - 11. Yorkshire racecourse (8)
 - 12. Unseemly (8)
 - 15. Hammersmith venue (6)
 - 17. Deal sealer (6)
 - 19. Old currency (4)
 - 21. Mixed (2-2)

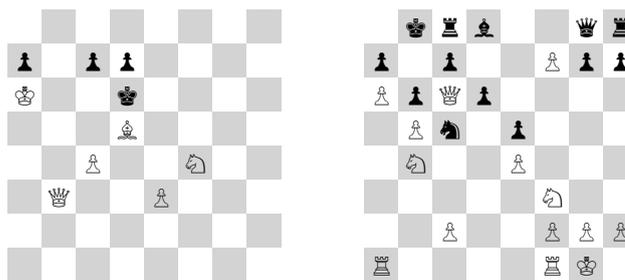
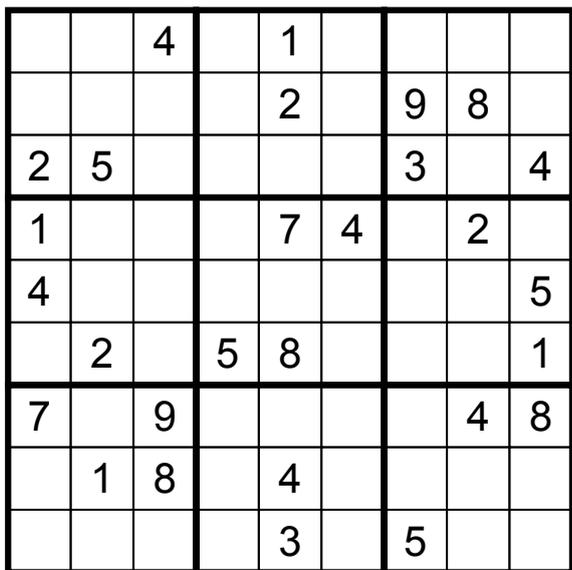


FUCWIT

Leaderboard

The Czechmates	164
Willie Rush	160
Anonymous	157
NSNO	157
Schrödingers Cat Strikes Back	144
Sneezing Pandas	125
Guinea Pigs	86
The Gravitons	73
Les Nuls	69
CEP MSC	63
Puzzled	62
Grilled Cheese Inc.	47
Chemical Brethren	46
TIA	44
The Ultimate Fucwit	38
Big Mahmoud	36
Kenny Wangler, Cunnyfangler	29
Yellow Fever	29
Grand Day in Cullercoats	25
Lube Lords	23
Bananana	20
The Mystical Spankyman	20
RollEEEr	19
Poulet	15
Hillary Killed Harambe	14
THE Crystallographer	11
G. Hackman	10
Salmon ft. Kanye	9
Pollux	7
Crosswordy McCrosswordface	5
The Couple on the Train	5
Singed Potato	4
TP-LINK_M5_B057AD	4
Palo and Hippo!	3
RIP Fray Bentos	3
Fanny Schmeller	2

Points Available	21
Crossword	6
Slitherlink	3
Nonogram	3
Sudoku	3
Chess	6



Forced checkmate in 3 moves (left) and 4 moves (right). White to move first in both problems.

Solutions



Send in your solutions to fsudoku@imperial.ac.uk before midday Wednesday to get your score added to our leaderboard. Make sure you include the name/team name that you'd like us to use!